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N. V. A. NUMBER

VARIETY

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VOL. LV, No. 1

NEW YORK CITY, FRIDAY, MAY 30, 1919

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NEW YORK CITY, MAY 30, 1919

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I. A. T. S. E. IN CONVENTION CONSIDERING SCALE INCREASE

**Road Crews to Be Advanced from 10 to 100 Per Cent.
Carpenters, Electricians and Property Men on
Uniform Wage of \$65. Move Against Unfair
Houses to Affect Acts and Pictures.
To Abolish Tips. Meeting
Held in Ottawa.**

Ottawa, Can., May 27.

The 24th convention of the International Alliance of Theatrical Stage Employees and Motion Picture Operators opened here Monday morning at 10.30, with 256 delegates representing every section of the United States and Canada in attendance. Agricultural Hall, where the convention is being held, is situated about three miles from Ottawa in the exposition grounds. This convention is the first the I. A. T. S. E. has ever held in Canada. Among those who addressed the delegates at the initial session were Harold Fisher, Mayor of Ottawa; Patrick Green, president Labor Trades Council of Ottawa; P. M. Draper, general secretary, Labor Trades Congress of Canada; Joseph Weber, president American Federation of Musicians; Ligon Johnson, attorney United Managers' Protective Association; John Manning, representative American Federation of Labor, and Charles C. Shay, president I. A. T. S. E.

Mr. Shay went after the radical element in labor circles and during the course of his speech vigorously denounced the so-called one big union movement, which is now under way in Western Canada, declaring if any local of the I. A. T. S. E. entertained any thought of secession, he would take pleasure in tearing up its charter and starting another local in the territory. Shay added if any local insisted on having red in its flag, it would have to be accompanied by white and blue or stand the consequences.

The major part of Shay's address consisted of similar denunciations of the red labor agitators. The convention, in entire sympathy with Shay's stand against the reds and one big union idea, gave him an ovation at the conclusion of his speech.

Joseph Weber, president American Federation of Musicians, also denounced red industrialism and made

a strong plea for loyalty to the principles of unionism as laid down by the American Federation of Labor. Ligon Johnson, in a brief but forceful address, praised the I. A. T. S. E. for its business-like methods and declared that the whole theatrical world owed the stage hands union a debt of gratitude for having been the chief means of defeating the twenty per cent theatre tax.

Monday's session was solely devoted to routine business such as presentation of credentials, appointment of committees and similar matters, the convention adjourning for the day at 2.30 p. m.

Starting Tuesday two daily sessions were held from 10 a. m. until 4 p. m. and 7 to 10.30 at night. These will continue until Saturday. It is understood that a drastic plan of action against the B. S. Moss theatres has been tentatively laid out along the lines reported in *Variety* last week and will be presented to the convention for consideration on Thursday or Friday.

Unless Moss unifies his New York houses before a time limit to be specified this week, according to the reported I. A. T. S. E. plan, members of the organization will not only refuse to work on the same stage in any theatre with any performer who plays for Moss, but picture operators will refuse to handle film that has been run in a Moss theatre. The stage hands, it is reported, will also call on their affiliated labor organizations to call out the building mechanics working on houses Moss is now building as well.

There is every likelihood of this plan being brought before the convention and there seems to be a unanimous sentiment among the delegates for its adoption. As regards Keith's Cleveland Hippodrome and Loew's New Rochelle, both rated unfair by the I. A. T. S. E., a time limit for unionizing will also be set, it is understood, and

(Continued on page 64)

CHAMP SALARY HOLDER.

Jessie Reed, the maroon-tinted haired Texas beauty in the "Midnight Frolic," is graduating from the show girl class in the "Follies," she having been given a specialty with W. C. Fields. Miss Reed is under contract with Flo Ziegfeld for \$200 per week, it not only being unusual for a show girl to have a regular contract but it being maintained that the salary is a "world's record" for a chorister. She is grouped as a regular, meaning that she is not to leave New York, but upon the exit of the "Follies" in the fall for the road she remains in the Ziegfeld roof show.

Miss Reed won fame while posing for Harrison Fisher.

NO SNIPEES FOR BROADWAY.

The Broadway Association is going to try to eliminate the tack card and the snipe from Broadway. To that end they had a number of theatrical men invited to a series of meetings that took place in the Astor Hotel during this week. It is a follow-up to the "Give a Thought to Broadway" campaign which they have been waging for the past few weeks.

There will also be an attempt to follow a uniform design in the building of electric signs advertising theatres put before the managers by the association. Among those present were Marcus Loew, Louis Mann, ex-Governor Whitman and others.

EXPECT FIGHT "CLEAN-UP."

The theatre ticket brokers expect to clean up on the Willard-Dempsey championship battle in Toledo, July 4. They are investing to a certain extent in tickets, even though the majority were stung on the Leonard-Ritchie fight in Newark, several weeks ago.

"Dude" Harris is in on a deal to run a special train to the fight from New York. He has a partner named Turner. The special is to be known as the Harris-Turner Special, and the cost of the round trip is to be \$105, with a \$3 ticket to the contest. Meals will be extra.

FLA. THEATRES REMAINING OPEN.

Jacksonville, May 27.

For the second time in the history of vaudeville in Florida the theatres will remain open throughout the summer months, provided acts may be secured.

The Keith Palace, recently opened, is continuing to play to capacity with prices ranging from 25 to 60 cents, while the Hippodrome with musical acts is still doing a turn away business, despite the warm weather conditions.

GLEASON FOR CONGRESS.

"Capt. John J. Gleason for Congress" was the slogan sprung before and unanimously ratified by the Friars and the Stage Women's War Relief at the banquet given the latter by the former in the Astor ballroom Sunday evening.

Several speakers pointed out the vagrant, orphan status of the theatrical business in the national channels of legislation where the theatre has no representative.

Gleason was selected by a caucus of disinterested but enthusiastic friends several days ago as available and likely timber. Capt. Gleason, who is the Friars' dean, was given a tremendous ovation on the mention of his name after the needs had been pointed out. He lives at the Friars Club and is, therefore, a resident of the district which contains the New York theatrical concentration.

The Friars also raised \$5,000 in ten minutes to be added to their contributions for the Salvation Army, and Julia Arthur was sent as a delegate from the banquet to attend the Hippodrome benefit and announce the bonus subscription.

PICTURES AT \$3 TOP.

Moving pictures climbed to Broadway's highest price scale Monday when the rate went to \$3 for orchestra seats for "Broken Blossoms," at the George M. Cohan Theatre.

The film started with a \$2 top, the demand was so heavy some ticket allotted ticket agencies touched the figure.

This week the box office scale rearranged with the rows priced in reverse of legitimate attractions, the first six rows are \$1, the next row are \$1.50 and seats in balcony that are \$2, with the exception of 13th and 14th rows, which now go to \$3. Another Griffith picture was a pioneer in establishing a \$2 top, that being "The Birth of a Nation."

FLU CHARGES REVERSED.

Wheeling, West Va., May 27.

The managers of ten theatres hereabouts, arrested and held in police court during the influenza epidemic, were freed last week from the charge by Judge Robinson. The latter reversed the police magistrate.

The managers had opened their theatres, it was alleged, in violation of the health board order forbidding them to do so during the epidemic. The health board ended the complaint against the managers.

CABLES

UNIQUE THEATRICAL CHAPTER IS "CHU'S" RUN IN LONDON

Now in Third Year, Playing to \$25,000 Weekly. May Run Two Years More. Several Conditions Surrounding Show. Oscar Asche, Principal and Author of Piece, Becomes Millionaire Through It.

London, May 27. "Chu Chin Chow," now in its third year at His Majesty's, occupies one of the most unique positions in the annals of theatricals of this or any other country.

When the contract was made for the engagement of the piece at His Majesty's with the estate of Sir Herbert Tree it was stipulated that neither side could terminate the run so long as the show played to \$13,000 a week and that Oscar Asche and Lily Brayton must continue in the leading roles under a heavy penalty. Instead of the business falling off they are giving four matinees a week, Mondays, Wednesdays, Thursdays and Saturdays, and takings are nearer \$25,000 a week than the minimum set in the contract. The house and the attraction are partners in the venture, but another clause in the contract reads that when the show had played to a gross of \$250,000 on the run, Asche's royalty shall be increased from five to 20 per cent; so with his royalty, profit sharing and salary, Asche has become a millionaire out of the one show.

Being independently wealthy—and English—Asche is tired of playing the role for so long a time and wants to withdraw from the cast with his wife, Miss Brayton, and enjoy to the full his royal income, but cannot do so without making a heavy financial sacrifice, with the possibility of cutting short a success that looks as if it would run in London for two years more.

Grossmith & Laurillard have a lease of His Majesty's, to commence at the conclusion of the run of "Chu Chin Chow," and also a contract with Asche for his next spectacle, which provides that it shall be presented in London at His Majesty's. They are in the anomalous position of controlling the lease of a theatre and the rights to a piece without being able to make use of either for a very long time in the future.

WEATHER AFFECTING BUSINESS.

London, May 27. The hot weather last week seriously affected business at the theatres, and several closings are imminent. The musical plays suffered less than the others. "The Wife" at the Royal, however, unaffected, and is still playing to a full house. "Chu Chin Chow" at His Majesty drew \$17,000 last week; "Mondecaire" at the Princess, \$15,000; "The Maid of the Mountain," at Daly's, "Going Up," at the Gaiety, \$10,000; "The Girl of the Year," at the Haymarket, \$9,000; "The Victory," at the Globe; "The City Wife," at the Playhouse, and "The Warmer," at the Prince of Wales, \$5,500 apiece.

MARIE LOHR TO REVIVE L'AIGLON.

London, May 27. Marie Lohr will soon revive "L'Aiglon," with Lyn Harding as Flambeau, and after the holiday will produce "The Voice from the Minaret," by Robert Hichens, on tour.

STILL FRENCH, AFTER ALL.

Paris, May 15. A dispute having taken place between Albert Carré, manager of the Opera Comique, and M. Rohrbach at the Fun-

eral of Camille Erlanger, in Paris, the former sent his seconds and demanded reparation by arms.

It seemed tactless on the part of Carré, but is a sign the war is over. Rohrbach diplomatically sent the seconds back "empty handed," and the manager of the Opera Comique then had a notice inserted in the local press that his adversary had refused to fight.

KISSING TIME OPENS.

London, May 27. At the Winter Garden, Grossmith & Laurillard had a most enthusiastic opening and continued the best traditions of the Gaiety, with favorite Gaiety artists and a brilliant audience. "Kissing Time" is a delightful musical comedy. Yvonne Arnaud, Phyllis Dare, George Grossmith, George Barrett, Tom Wallis, Leslie Henson, are all excellent.

BUTT & HUTCHINSON RECONCILED.

London, May 27. Sir Alfred Butt and Percy Hutchinson have made up their differences created by Butt's premature ending of the Apollo season of "The Luck of the Navy." They have joined forces for future productions at the Garrick, for which Hutchinson has extended his lease.

INCREASE IN PRICES.

Paris, May 27. By a decree of the Minister of Public Instruction, the Comédie Française is authorized to raise the cost of seats, by 10c. for those up to 4 frs., and 20 c. from 5 frs. upwards.

ANOTHER BENEFIT MATINEE.

London, May 27. A matinee at the Empire May 20, in aid of the Eccentric Club's fund for Rest Homes for soldiers, realized \$10,000.

Lord Burnham, the club president, opened another club hotel May 22 at Whitechapel.

DRURY LANE CLOSES.

London, May 27. "Cyran de Bergerac" closes at the Drury Lane next week. Robert Loraine, who is starring in it, has been troubled by his wounds, and his doctor has ordered him to rest.

Mozart Writes a Book.

London, May 27. George Mozart has written a novel dealing with phases in an actor's life.

"Cinderella Man" Next Butt Production

London, May 27. The next production to be made by Owen Nares and Sir Alfred Butt at the Queen's will be Carpenter's "The Cinderella Man." It is now in rehearsal.

Coliseum Headliners.

London, May 27. Newcomers at the Coliseum are Walter C. Kelly, Ethel Hook, Margaret Cooper.

Old Tyne a Cinema.

London, May 27. Sir Oswald Stoll, after redecoration and structural alterations, reopens the famous Old Tyne Theatre, Newcastle, as a cinema.

SKETCH TITLE TOO RAW.

Paris, May 12. The operetta "Raptistation" by Willemetz, music by T. Richepin, has been suspended at the Theatre Edouard VII, after a trial of a fortnight. "La Folle Nuit" is to be revived. At the Marigny Maurice Donnelly's "Lysistrata" is off, and the theatre closed for several days pending the production of Rip's "Aladin, or the Wonderful Lamp" revue.

At Concert Mayol a sketch by Rip and Briquet, entitled "Le Marquis aux Jambes nues" has been offered, with Prince in lead. The title was changed, even the local press refusing to print it in the adverts. Rip's efforts, witty as they may sometimes be, are not of a nature to bring credit on the literature of his native land which he professes to love.

HOUSES FOR AMERICAN PLAYS.

London, May 27. J. L. Sacks is said to have secured the Prince of Wales as well as the Lyric, for the production of American plays.

TATE LEASES THE COMEDY.

London, May 27. James W. Tate has purchased a five years' lease of the Comedy Theatre, and will present there a musical comedy.

"ECLIPSE" AT GARRICK.

London, May 27. Charles B. Cochran's next production at the Garrick will be a musical play by E. Phillips Oppenheim and Fred Thompson entitled "Eclipse." The music is by Herman Darewski. Alfred Lester will play the lead.

DE COURVILLE BUYS A HORSE.

London, May 27. Albert DeCourville has purchased the racehorse Francaise, winner of the first race at Longchamps Thursday, paying 10,000 francs.

WEEDON GROSSMITH ILL.

London, May 27. Weedon Grossmith is ill at a nursing home after a serious operation, but is progressing favorably.

SYDNEY LEFRE DIES.

London, May 27. Sydney LeFre, a promising comedian, aged 23, son of Albert LeFre, died after a motorcycle accident, May 22.

TREE MEMORIAL UNVEILED.

London, May 27. The Sir Herbert Tree Memorial was unveiled at His Majesty's by Asquith, May 26, with addresses by Earl Reading, Sir Squire Bancroft, the Bishop of London.

Fair and Warmer to Close.

London, May 27. Sir Alfred Butt withdraws "Fair and Warmer" from the Prince of Wales, May 31, after more than a year's run, and Andre Charlot transferring "Tails Up" to that house from the Comedy June 2. Gilbert Miller is reviving at the Comedy for a fortnight "Nothing But the Truth."

IN PARIS.

By E. B. Keadrew.

Paris, May 15. Clement Bannel, who prior to the war was director of the Folies Bergere, has been appointed manager of the Casino, at Dieppe.

Mme. Rasimi has withdrawn the revue at the Ba-Ta-Clan, and a summer season of classical operetta is being given for the fourth year as an independent enterprise.

The luxury tax, received so unsympathetically in France, has undergone various changes, and is seldom charged as a separate item by storekeepers now.

SAILINGS.

June 2, William Harris, Jr. (Australia.)

June 7, Fred. Duprez (Lapland).

But the customer pays it all the same when it is chargeable. For a few articles of luxury, such as boots up to \$6, wreaths for funerals, washing soap (not fancy) the tax has disappeared, but it is now to be raised to 20 per cent. instead of 10 per cent. on refreshments served in music halls, etc. There is also talk of putting a tax on newspaper advertisements, 5 per cent. being suggested, but the press is making a kick, although it is effectively muzzled still by the French Government and can only inform the public what the authorities in power think proper in their own interests.

A new cabaret (without restaurant) called Potiniere was opened last week in the Rue d'Antin, Place de l'Opera, by Saint-Granier, chansonnier. In a ditty on the first night he referred to the private life of a well known actress, Jane Reynaud, and coupled her name with a manager. She happened to be in the hall and there was a bit of a scandal. A few days after Jane saw the singer at the scene and broke her umbrella over his head, declaring she regretted wasting a good stick but it had relieved her nerves.

This is not the only sign of a well known. The authors have recommenced to squabble. At the annual meeting held May 14, the manager of the Palais Royal, M. Quinson, was elected a full fledged member, it being shown he had collected author's rights on a number of pieces, as collaborator, on plays performed at the houses he controls. Protests were heard and disrespectful doubts were uttered as to the actual collaboration Quinson could have done in the plays he claimed part authorship. Whereupon Quinson threatened to kick the whole bunch, but used words we cannot put into print, which clearly demonstrated his gentlemanly polish was superficial. It was a storm in a tea cup, yet quite Parisian.

It was announced the standard contract binding authors and managers for ten years had caused difficulties between the Society of Authors and the Association of Directors. This contract further forbade managers to change the category of their theatres, so that legitimates could not change to music halls or movies. The delegates of the managers (A. Franck and Albert Carré) signed but the document was not approved, the other demanding time for reflection. The authors considered this a subterfuge and so did the two delegates who resigned from their Association, Quinson doing likewise out of sympathy. Carré (Opera Comique manager) intends to form a new Union of Directors, and the Authors' Society decided to cease all negotiations regarding a standard contract, insisting on a separate contract, according to circumstances, with each director. Henri Bernstein regretted the Vaudeville Theatre was permitted to change its style to a lyrical house, as Gheusi and Deval had requested, whereupon the musical group present referred to former lyrical homes being allowed by the Authors' Society to play comedy. The commission for the present excuse was then elected, comprising Rene Peter, L. Besnard, M. Desvallieres, de Gorsse, Paul Millet, Pierre Veber, Andre Messager, Hirschman.

Mlle. Dehon, engaged at the Athenée, for a lady role in La Dame de Chambre, was asked to play that of a servant. She withdrew and sued Rosenberg for damages. The defendant pleaded the contract did not stipulate any particular role and he was justified in allotting the part he considered best. Plaintiff claimed she was allowed 200 frs. (Continued on page 17)

VAUDEVILLE

GOVERNMENT RESTS ITS CASE IN VAUDEVILLE HEARINGS

Federal Trade Commission Announces Adjournment to Permit Respondents Time to Confer Whether Defense Shall Be Entered. James W. Fitzpatrick, Star Witness of Proceeding. Mountford Fails to Take Stand.

In the investigation of vaudeville conditions being held under the supervision of the Federal Trade Commission, the Government rested its case Saturday afternoon, following the final three-day session commencing Thursday morning. At its conclusion Examiner Moore ordered an adjournment pending the Commission's call, which will depend upon the decision of the respondents as to whether they will enter a defense. The counsel for the respondents (except VANMETT) will review the evidence and determine within the next week or two whether they propose to call witnesses in refutation of some of the evidence introduced by the Commission's witnesses.

VANMETT, named as one of the respondents, and represented at the hearings by M. L. Malevinsky, of O'Brien, Malevinsky & Driscoll, will not call witnesses or make any defense other than the conventional brief when the case comes before the Commission for a final review.

The last three days were consumed with the cross-examination of James William FitzPatrick and the direct and cross-examination of Gene Hughes, Lee Beggs, M. S. Sheedy and Henry Chesterfield, the latter the Government's final witness. Pat Casey was recalled for cross-examination by VANMETT's counsel, who also interrogated Henry Chesterfield on the question ament the initial N. V. A. issue of VANMETT, merely to establish on the record that special editions for the same purpose by several other trade papers were also published at or about the same time VANMETT issued its first N. V. A. number.

Contrary to expectations, little of a sensational nature developed in the hearing, the testimony, notwithstanding the wide latitude allowed the interrogators, revolving around technical conditions in the trade, particularly the maintenance of a blacklist against artists and independent theatre managers, the alleged commission abuses, the status of artists' representatives and booking offices, the methods employed by the respondents (except VANMETT) in their business relations with acts and the conduct and methods employed in the promotion and maintenance of both the White Rats' Actors' Union and the National Vaudeville Artists, including the activities of both organizations during the Rats' strike.

To the members of the Commission there was undoubtedly much information bared of an interesting nature. To the vaudevillian there was nothing about the hearing that was either interesting or new. It was merely a resume of the repeatedly alleged evils and their natural aftermaths that have been dragged through court after court in the repeatedly vain efforts of the White Rats' executives to procure some legal ruling to regulate the activities of the United Booking Offices.

The most disappointing feature to the respondents and to that untiring seeker of sensations, that developed during the hearing was the announcement of Chief Counsel John Walsh at the conclusion of the Saturday session that Harry Mountford would not be called. He very smoothly apolo-

gized for Mountford by stating that the Rats' leader had insisted upon being called, but believed he could add nothing further to the record. Throughout the hearing Mountford was a conspicuous figure. He continually conferred with Mr. Walsh, providing information verbally and in documentary form, directed questions and provided witnesses. He was the recipient of much attention and on several occasions, because of his inclination to "butt in" on the proceedings, was ordered to a seat by the Examiner. During the cross-examination of FitzPatrick, the latter many times advised his questioners that Mountford knew of certain points they were endeavoring to throw light upon and it was thought because of this Mountford would have his day in court.

FitzPatrick was undoubtedly the star witness of the proceeding. Like Frank Fogarty and Dan Hennessy, he told a straightforward story, unshadowed by any visible personal animus. He threw considerable light on conditions as he found them in his experiences, and steadfastly shook off every attempt of opposing counsel to bore a hole in his testimony. Among the salient points brought-out by FitzPatrick was that the levy money amounting to over \$10,000 collected by himself and Mountford during the strike, he had expended less than \$1,000 and Mountford "the balance." He also firmly established his position ament Mountford when he declared it as his opinion he believed Mountford spent every single penny honestly in the performance of his duty and declared he would stake his life on Mountford's honesty and the belief that he never diverted a cent of the actor's money. He declared the strike fund was exhausted in paying the wages and expenses of pickets, printed matter, etc., and in the cost of transportation and living expenses of the executives during the melee.

FitzPatrick gave it as his opinion that booking offices were of no value to the actor, but a necessity to the manager and declared the five per cent. commission collected by the booking offices should be abolished. He stated this condition could be regulated by the establishment of a registration bureau for artists where matters could be governed by a committee whose duty it would be to govern the actions of both manager and artist with the elimination of any of either who indulged in evil practices. He admitted this would mean the abolition of both the White Rats and N. V. A. but declared it as practical in his opinion and an improvement on existing conditions.

FitzPatrick said he believed all agents and individuals of the ilk of John Quigley, a former Government witness, should be driven out of business and included in his opinion the Vaudeville Managers' Protective Association and its members. He also stated as his belief that 85 per cent. of the present supply of vaudeville acts were bad acts and didn't belong in the profession.

He took a slam at the present try-out method and denounced the idea of making an act work several continuous weeks at a cut salary for the alleged purpose of "showing an act" as inhuman and in this opinion was ap-

(Continued on page 15)

RECOGNIZING PRIVATE INTERESTS

Camp Funston, Kan., May 27. The Liberty Theatre here goes dark for four weeks starting June 2, following agitation on the part of the backers of the zone theatre, which also is located within the cantonment.

The private interests operating the zone theatre and other camp concessions, appealed to Washington maintaining their theatre was being hurt by the Liberty, and claiming prior rights to amusements.

Orders came from Washington closing the Liberty and directing that an investigation be made of the zone theatre. A committee composed of the Liberty Theatre manager, the chief of staff in the camp and two civilians will, during the next four weeks watch the zone house (Gaiety), and if the committee deems the privately operated theatre offers as good shows as the Liberty Theatre, the latter may be shut permanently.

Camp Funston is one of the few cantonments where 14 2/5 per cent. zone theatres were permitted. The backers of the local project claim to have invested \$200,000.

MAYOR VEToes "SUNDAY."

Watertown, N. Y., May 27.

Approving the ordinance permitting Sunday baseball, but declaring that there is no necessity for Sunday films, Mayor Isaac R. Breen, of Watertown, vetoed the Sabbath picture ordinance adopted by the Common Council. Breen declares that the aldermen failed to represent public opinion when they approved of Sunday shows. Breen says the "pro" petition was signed by 1,252 names, while the "antis" were 3,281 strong on paper.

In addition, Breen says that Sunday films would be but the opening wedge and that other amusement places would immediately petition for the right to remain open seven days a week.

10 P. M. WOMAN'S LIMIT TO WORK.

The Lockwood-Caulfield bill, which prohibits women from working after 10 p. m., has stirred up a storm of protest that may have some interesting angles as regards the theatres and cabarets.

Amy Wrenn, counsel for the Brooklyn Rapid Transit Women's League for Equal Opportunity, at a protest meeting before Governor Smith has demanded that if the bill is enforced, it include professional women as well. Miss Wrenn has the support of the American Federation of Women's Clubs, an organization with thousands of women members.

Governor Smith said: "There has been no attempt to regulate the hours of labor of professional women, but the time may come when that will be done, and if some medical authority certifies that it ought to be done, I'll sign the bill."

The Governor refused to call an extra session of the Legislature to repeal the law. A strict application, which the women representatives of the labor organizations say they will demand, would mean that the casts of all cabarets and theatres would have to be males after ten o'clock at night.

\$12,000 IN TWO SHOWS.

Ottawa, Can., May 27.

The Sells-Floto Circus, here one day last week, played to \$12,000 on the two performances.

It was the first circus in town in five years. The Robinson Circus will be here June 10.

DAZIE'S DANCING SCHOOL.

Miss Dazie is to open a school for dancing at Carnegie Hall. The new venture is to get under way this week. Beatrice Kaufman, wife of the dramatic editor of "The Times," has been engaged as publicity promoter for the enterprise.

ENGLISH INCOME PERCENTAGES.

The article appearing in last week's VANMETT, furnished by an American artist recently returned from abroad, giving his figures on the income tax in England, is disputed by several international booking agents.

By this week's foreign mail VANMETT is in receipt of a detailed letter on the subject from one of its London representatives, giving the official figures, accompanied by an official Government circular letter on the subject, issued by the British Government. The details are as follows:

American artists in England are not subject to any income tax unless they stay six months or more, in which case they are taxed as if they were permanent residents. The scale for earned annual income is: Not over £2,500, 54 cents on every Pound, or 10 2/5 per cent. on the dollar; £2,500 to \$5,000, 72 cents, or 14 2/5 per cent. on the dollar; \$5,000 to \$7,500, 90 cents, or 18 per cent. on the dollar; \$7,500 to \$10,000, \$1.08, or 22 per cent. on the dollar; \$10,000 to \$12,500, \$1.16, or 23 per cent. on the dollar; \$12,500 or over, \$1.44, or 29 per cent. on the dollar. (The percentages are based on \$5 to the pound—the exchange is now about \$4.65, slightly in excess of the percentages.)

There is a super tax for amounts over \$12,500. In September of each year, everybody in England receives an income tax assessment form, on which must be made a complete return of all incomes, the indefinite items being estimated to the best of the taxpayer's ability. The period covered is one year from the 5th of April previous. Assessment papers may, however, be sent in at any time.

The authorities then assess the taxpayer, sending notice of the figure at which his income is assessed, and showing the amount of tax due. The tax is payable in two installments, Jan. 1 and July 1.

If the return shows the taxpayer has earned excess profits amounting to more than \$500 in excess of pre-war profits, 40 per cent. is payable to the Government as excess profits duty.

Allowances and rebates are \$125 off the amount of income for each child under 16, for incomes not over \$4,000. From \$4,000 to \$5,000, \$125 is allowed for every child after the first under 16. Allowance for wife, \$125 off income tax for income not over \$4,000. Life insurance premiums are allowed off incomes up to the limit of one-sixth of the net income; also \$125 each is allowed for dependents upon taxpayers incapacitated by old age or infirmity.

Total exemption is allowed when the income from all sources does not exceed \$550.

When the income from all sources does not exceed \$2,000, an abatement of \$500 is allowed.

When it exceeds \$2,000 and is not over \$3,000, \$500 is allowed.

When it exceeds \$3,000 and does not exceed \$3,500, \$350 is allowed.

Adopted children are included among dependents, and other relief is allowable in certain cases, particulars of which are furnished on application.

Particular attention is called to the fact that the tax is payable on net incomes and not gross, allowances being made for all expenses, such as wardrobe, commission, royalty on material, traveling expenses, advertising, etc.

The payment of income tax in England does not exempt the payer from being taxed over here for gross income within the year, if returning to this side.

FIGURING AHEAD.

Grace Valentine has signed with Harry Weber to do a vaudeville act by S. Jay Kaufman in July, 1930, that being the first open time she now has.

VAUDEVILLE

DRASTIC MEASURE IN ILLINOIS TO DESTROY AGENCY BUSINESS

Labor Politician Introduces Bill to Limit Gross Commission to Three Per Cent. Chicago Agents Organize to Fight Measure. Would Drive Them Out of Field. Violations to Be a Felony.

Chicago, May 28. Inspired by some mysterious source, a drastic measure threatening to destroy the vaudeville artists' agency business in Illinois was introduced in the State Legislature by Frank Ryan, a Chicago politician, not known to have any direct connection with any theatrical interests. Ryan, however, is closely allied with organized labor moves, and it is likely that this sudden twist was actuated by inside labor advisers who took their cue from the surviving remnants of the local White Rats organization. Harry Mumford was in town last week on a mysterious mission.

The proposed bill seeks to limit agents' commission to a gross of three per cent., hanging an extortion charge against violators. Extortion is a felony carrying up to a \$500 fine. It was intimated by unauthorized but presumably posted parties hereabouts that this is only the first of a series of bills dealing with vaudeville artists' conditions planned for introduction in Illinois, which will serve as tests, and, if made to "stick," will be used as types for presentation in other states.

Adolph Marx, appointed by Chicago agents to fight the bill introduced by Congressman Frank Ryan at Springfield May 15 relating to "theatrical agents and brokers," says "the chief basis of battle against this bill will be the plea that it is unconstitutional, representing class legislation, inasmuch as theatrical agents are singled out among all agents for restricted commission."

Marks claims the passage of the bill will damage all agents and absolutely put small agents and ten percenters out of business. Marks will make his fight in Springfield. The bill as it stands, he says, contains no loophole for escape.

The bill reads in four sections as follows:

Section 1: Every person who negotiates a contract for, or on behalf of any performer for services to be rendered by such performer in any theatre or place of amusement, is hereby declared to be a theatrical employment broker, and before engaging in any such business or negotiating any such contract shall make application to the State Bureau of Labor Statistics for a license so to do, and upon the issuance of said license shall pay a fee of twenty-five dollars.

Section 2: Upon receipt of license, such broker shall be entitled to charge commission upon all contracts negotiated by him, but such commission shall under no circumstances exceed three per cent. of the gross amount of salary or earnings of the act to be paid to performer under said contract, which sum shall include all payments, charges or gratuities to be received by such broker either before, at the time or subsequent to the securing of such employment.

Section 3: Where one or more brokers participate in securing employment for, or on behalf of any performers for services to be rendered in any theatre or place of amusement, the combined fees of all such persons so participating shall not exceed three per cent. of the gross amount of salary earned.

Section 4: Any person engaged in such brokerage business without first

procuring the license as herein provided for shall be guilty of a misdemeanor and shall be fined a sum not less than fifty dollars nor more than \$200 for each offense. And any such broker who shall charge in any form whatsoever a greater commission than herein provided shall be guilty of extortion and be fined a sum not less than \$100 nor more than \$500 and license shall be forthwith revoked.

ACTS RETURN FROM YUCATAN.

Seven acts which went to Yucatan early in April are due back in New York this week after having appeared for four weeks in the leading city of Merida. Contracts called for a month's bookings and passage both ways, all arrangements being carried out as agreed on. The vaudeville policy in Yucatan was experimental and the season declared finished May 18.

J. M. Guerra, the Merida manager, is now planning a 20-week winter season to start in October next, at which time the theatre principals will have been remodeled to properly play vaudeville. Acts will play a minimum of four weeks and half the bill will change every other week. The cost of the shows will be around \$3,000 weekly.

COLONIAL MAY REMAIN OPEN.

There is a possibility that the Colonial will remain open for the entire summer this year, instead of closing as usually during July and August. I. R. Samuels has booked the shows up to July 1, and this week the advisability of running through the summer was under discussion.

MORRISSEY INCORPORATES.

The Will Morrissey Production Co., Inc., capital \$50,000, is the next project of the title holder of the corporation. Associated with him will be Harry Green. A portion of the stock is to be offered for public sale.

The intention of the incorporators is to establish themselves in a Broadway theatre for a series of intimate revues. Mr. Green will appear in them, with the current company of "The Overseas Revue" ("Toot Sweet") on the 44th Street Roof the remainder of the cast.

CARTOON SHOWS ABROAD.

Willie Edelstein has made Gus Hill a proposition to show "Mutt and Jeff" and "Bringing Up Father" in London next fall. T. Daniel Frawley wants "Mutt and Jeff" for the Orient, as the Bud Fisher cartoons are running throughout the Far East, even in Chinese dailies.

SIMON BOYS IN NEW YORK.

Chicago, May 27. John Simon is the latest of the agents to join the New York summer colony. His brother, Irving, will join him this week. John will be East until September, and has taken an apartment on Riverside Drive.

BECK IN CHICAGO.

Martin Beck, accompanied by Mort and Harry Singer, and George Gottlieb, left for Chicago Sunday. They will remain there for about a week.

MORRIS HAIR-RAISING FLYER.

William Morris is going into the hair restorer business to crown his career. The former vaudeville manager has procured the rights to a lotion brought here from overseas by Major Wallace McCutcheon, introduced first privately at the Lambs Club, where it is said to have revealed amazing results upon the skulls of numerous theatrical notables, and now to be marketed with a sensational advertising campaign by Morris, who grabbed the promotional end.

In deference to the club where the budding scalp-fertilizer magnate first met this growing proposition, he has decided to call it Lamtonico. He is now endeavoring to get famous actors to pose for "Before using" pictures, then apply the stuff, then pose for "See what it did in three applications" stills. Morris has used some himself, and says he has had to get two haircuts within three days. William Morris has made a competency as manager for Sir Harry Lauder, one of the baldest stars in the world. He may soon announce a cure for bow legs.

BRAY'S WORLD TOUR.

Charles E. and Mrs. Bray arrived in New York last week from Los Angeles, to complete the final arrangements that are necessary for their proposed tour of

INVESTIGATION REPORT

The continued verbatim report of the daily hearings before the Federal Trade Commission in New York City in the matter of the Vaudeville Managers' Protective Association and others appears on pages 24 to 26 and 59 to 64 of this issue.

The report will be published weekly in part until the full record will have been printed.

the world. They will return to the west coast and start the jaunt from San Francisco. The trip will be a combined one of business and pleasure for the Brays, for the Orpheum representative will keep an eye out for possible vaudeville material while on the tour.

COMEDY ON RENT BOOSTING.

Laurence Schwab has written a comedy entitled "Any Old Place," which is based on the rent boosting and noxious problems that are facing the majority of flat dwellers in New York. Frank Sinclair and a company of five people are to appear in it.

SAM MEYERS OVERWORKED.

Chicago, May 28. Sam H. Meyers may be compelled to resign as manager of the State-Lake because of illness due to overwork. The State-Lake is the biggest theatre proposition ever known to Chicago and a tremendous amount of work was entailed since its opening. The bulk of the task fell upon Mr. Meyers.

The house is operated upon a double shift arrangement, the opening period each day having an entire change of personnel except the post of manager. It was the steady confinement that led Mr. Meyers to the verge of a breakdown last week.

Harry Singer, who aided in the State-Lake opening, has returned and will remain until a permanent manager is selected. Present plans call for Mr. Meyers being sent to the Orpheum, Los Angeles, after taking a rest.

Loew Starting in Ottawa.

Ottawa, May 27. Construction on the new Marcus Loew theatre will commence next week.

SUNDAY "STRAIGHTENING UP."

The annual "cleaning up crusade" against Sunday concerts is on. This year the agitation is about a month behind that of former years and it may be the late spring deceived the church influences that usually start something around the tail end of the season.

Police tips were quietly given vaudeville house managers to brush up last Sunday's shows so as to conform to the blue laws regulating Sabbath concerts, the indication being that warrants would be asked for by self-styled Sunday censors who were due to take in all Sunday shows. Elimination of blackface, animal turns and hard shoe dancing acts was suggested. This led to substitutions on almost all the bills in Greater New York. The Loew houses pulled out some 19 acts and an average of two acts per house were replaced in many of the Keith Exchange houses.

The current reform wave is said to have been started by the show given at the "Follies" ball on the Amsterdam Roof and the giving of "Toot Sweet" in total at the Bayes Sunday, May 18. The latter house was closely watched, but only the regular concert was offered. This was decoy of before the tip-off, patrons having expressed a desire for vaudeville rather than the straight show.

It is understood that a later tip followed the first, resulting in very few acts leaving Keith houses.

N. V. A. LAY MEMBERSHIP DRIVE.

The National Vaudeville Artists' Association is making a drive for a lay membership since the opening of the new club house. The annual dues are \$25 for the lay members, and all the privileges of the club house are accorded them.

TANNEN IN "MAKE-UP."

Julius Tannen is going to try presenting an act in make-up. He is also to be aided and abetted by a map and a cue to point the reason why a fellow doing a monolog gets the laugh. The act was written by J. Harry Connor, and the title of it is to be "The Psychology of Moping." After the current week at the Alhambra, Tannen will undoubtedly try the new act at the Brighton next week.

KALIZ WINS SUIT.

Armand Kaliz has obtained a judgment against William P. Orr and Jack Welch for \$8,750 for breach of contract. Kaliz was engaged by Orr and Welch for the run of "The Kiss Burglar," and discharged before the run was completed. The entire claim was for \$14,400, but in the meantime Kaliz had earned the difference between that amount and the judgment.

Nathan Burkan represented Kaliz.

"Enri Comes to Wedding" Taken Off.

A comedy playlet called "Enri Comes to the Wedding" produced by Lewis and Gordon, has been taken off after a several weeks try-out. It was a cockney type affair.

In script the act was regarded as promising and the original plan was to produce it in England and here, at the same time.

Two Theatres for Employees.

Syracuse, N. Y., May 27. A scheme to provide amusement for the employees of the Endicott Johnson Corporation in Johnson City and Endicott, N. Y., involves the erection of a vaudeville theatre in Johnson City and a picture house in Endicott.

**If you don't
advertise in Variety
don't advertise**

N. V. A.'S THIRD YEAR

By HENRY CHESTERFIELD

(Secretary of the National Vaudeville Artists)

THE PAST YEAR.

The past year has brought a fulfillment of many of the promises that were made by this organization. The vaudeville profession, in fact the entire theatrical profession, is now fully acquainted with the aims and ambitions of the National Vaudeville Artists. Virtually each change that was made has been for the advancement of the vaudeville artist in his or her chosen profession.

Positively the greatest achievement, from a business viewpoint was the granting of a pay or play contract by Mr. E. F. Albee. There have been many diverse suggestions regarding this by members, the majority being "for" but many being against signing such a contract. Their claim is, that many times after signing for a certain sum, larger offers have been made when they preferred to avail themselves of the two weeks cancellation clause, in order that they may be in a position to accept the increase thus offered. Now, with a pay or play contract enforced for the members of this organization they are expected to fulfill their obligation to the letter, as the manager, is also obliged to live up to his written instrument.

Heretofore, since the establishing of the Joint Complaint Bureau, when complaints were tendered to that body relative to unjust cancellations, they govern their decisions in many cases from a moral point of view, rather than from the legal aspect as represented in contracts that they had signed with different circuits. If, in the opinion of the Joint Complaint Bureau a manager cancels an act, the manager who is a member of the Vaudeville Managers' Association, the Joint Complaint Bureau requests that a full two weeks' notice be given, otherwise a cancellation cannot be accepted.

Protected Material.

This department has been overworked more than any other in the institution. Artists entering a complaint against an alleged infringement very seldom take into consideration that priority governs the finding of the committee in charge. Many cases that come up for adjustment disclose the fact that the artist complaining has never witnessed a performance with the material they claim has been copied, but take the word of an outsider who remembers in a vague way that the two acts were similar, yet after due and proper investigation, we have found that there was absolutely no cause for complaint. Not only could both acts be used on the same vaudeville program without interfering with one another, but the act complained against finds itself in an embarrassing position caused in a measure by the thoughtlessness of the complainant. In approximately 1500 just such cases, less than 3% were found justifiable. After an artist has been found guilty of infringing or plagiarizing, he is respectfully requested to eliminate the material in question. Should he fail then to do so, this organization submits the findings of the committee in charge of the Protected Material to the V. M. P. A. and presents to that organization the facts, with a request that future time be withheld against the guilty act until the finding of the committee is complied with. This shows you admirably how necessary these two organizations are for the welfare of the vaudeville business in general.

Club House.

At this period of writing this article I was interrupted by a visit of three of vaudeville's old time artists. It was their first visit to our superbly

equipped new home. I had the pleasure of personally conducting them through the building, and not only did I enjoy that privilege, but when I looked in their faces and saw the wonderment expressed there I felt fully repaid for any work that I have done toward helping the progress of vaudeville.

As we went from the Grand Lounge to the mezzanine floor, these men, speaking in the vernacular, would say "Great!" "Who'd 'a' thought it." The older of the two gave vent to the expression: "If this is a dream, don't wake me." I tried to explain to him that it was not a dream, but a reality, that the comforts and luxuries that were bewildering him were really for his use, for his benefit. We then took the elevator to the sleeping floors, where they were shown some of the rooms that are at the disposal of all members. As we walked through the different rooms, looking at a kaleidoscope of colorings, each successive room bringing forth "OHS" and "AHS" from the two bewildered old timers. They asked me who was responsible for these wonderful color schemes, and I answered them by telling of Mr. E. F. Albee's labor, how for two years he devoted practically the major portion of his time to bring about the finished product they were then seeing.

Summary.

This shows that many vaudeville artists are not fully awake to the fact that vaudeville has at last reached the standard of perfection brought about by a proper understanding between these two great organizations, the Vaudeville Managers' Protective Association and the National Vaudeville Artists.

There are wrongs yet to be righted, and they will be adjusted one by one. I must again call attention to the truly wonderful manner in which our profession has responded to numerous calls of their country; gladly and willingly without reservation they have given of their talent, their money, always with a smile, until now the world must realize that actors and actresses are one of the world's greatest necessities. Without them, we would find economic conditions stale, flat and unprofitable.

A bronze tablet will soon be erected bearing the names of heroes of this past war who were members of the N. V. A. It is with pride when I say that more than 1,100 names will be on that perpetual roll of honor, and as they performed faithfully their duties to their country, so will we who were left behind perform faithfully our duty not only to our country, but to our profession, that has made all things possible for us.

I am expecting in the uplift movement that has taken place in vaudeville during the past three years a steady progression, and I am looking forward to still greater strides and know that all worthy members are in thorough accord toward reaching a vaudeville millennium.

HOUSES CLOSING.

The Majestic, Johnstown, Pa., closes for the season June 7. The other houses in the string booked by Harry Moundorf swing to a pop policy for the summer.

The Academy, Charlotte, N. C., splitting vaudeville with the Roanoke, Roanoke, Va., will close for the summer May 31. The latter house will continue indefinitely.

The Hippodrome, Cleveland, closes for big time May 31. The house will play pictures for two weeks, followed by pop vaudeville for the summer.

MONDAY MORNING MONOLOGS.

By Billie Shaw.

Waiting for the Baggage to Come from Canada.

"Didn't come on that twelve o'clock, Frank? Good night! I've been two weeks tryin' to get those trunks! Now we gotta begin borrowin' from the acts on this bill! Last week I had my choice between a fat man's trousers and the midgets'. Gee, and my safety razor's in one of the trunks. I'm beginnin' to look like an old Van Dyke masterpiece.

"Every morning the wife goes to the customs broker, while I chase to the scenery people or some place else to get written statements." Then I send a couple o' telegrams a day to a friend of mine in Montreal who's tryin' to do something from that end. 'S'tough, I'm tellin' you!

"I put on this gray decorated suit, thinkin' it'd be all right for the train, y'know. The wife has to wear my extra shirt for a waist, and while the luggage's put in the trunk, she happens to have two in the grip. Man, if I ever lay eyes on an assortment of ties and socks again, I'll think I'm a millionaire! We've been to the baggage room so often all the guys say good-morning, and somebody rolls up an empty truck so we can take our daily ride around to look for the stuff. Y'know the 'Clothes' number we did, where the wife made so many changes? Well, we've cut that, an' temporarily we're usin' that song 'Mary, You Ain't Got Much Style, But You Look Good to Me.' Last week I had to wear a guy's derby that was two sizes too small for me, and a pair of shoes three sizes too big, an' when I came out some kid squealed 'Charlie Chaplin!' Well, that kinda gave me an idea, so from necessity I did a Chaplin imitation all week in place of my Beau Brummell song. If the derby I borrow this week is too big, I can switch to a Jewish comedy number. I'm gettin' optimistic.

"The only time we've heard any one say we're good these last two weeks is when the manager goes out an' says 'Ladies and gentlemen, the very clever little team to follow have lost their baggage, and so crave your indulgence.' Say, I got such a haggard look, the other day a guy asked me if I'd seen service on the other side. Said I looked like I'd been face to face with horrible experiences.

"What's that, Frank? One o' the trunks here? Glory hallelujah! Hey, Kitty, one of the trunks is here! Get it up in the room, quick, Frank—wait a minute, though, let me look at it. Wow! It's the trunk that has the borders an' a piece of the eye in it! Listen, Frank, just as a little favor, forget all about that sign up there that says 'No improper language will be tolerated.'"

ORPHEUM'S OPENING DATES.

The opening dates for the Orpheum Circuit have been set for the coming season. The earliest opening set is in Winnipeg, where the show is to start the new season on August 4, the show that plays that engagement will have the honor of being the opening attraction at Calgary on August 11, Vancouver on August 18, Seattle, August 24, and Portland a week later. The only houses undecided as to the opening dates are Des Moines, which may open on August 17, and Lincoln, for which there is no tentative date as yet.

The complete dates are as follows: August 4, Winnipeg; August 6, Salt Lake; August 11, Calgary; August 12, Denver; August 17, Omaha, Minneapolis, St. Paul and Duluth. Des Moines tentative; August 18, Vancouver; August 24, Seattle and Kansas City; August 25, Memphis; August 31, Portland; September 1, New Orleans; October 5, Sacramento, Stockton and Fresno.

SCHREYER SERIOUSLY INJURED.

"Daredevil" Schreyer is confined in Fordham Hospital suffering from severe injuries sustained while giving an exhibition May 25, in aid of the Salvation Army, at Van Cortlandt Park, New York.

Schreyer was doing his "Leap to Death" stunt. Seated on a bicycle, from a point 142 feet high, he started to go down an incline for 100 feet, kick the machine from under him at the end of the run, and then dive 85 feet into a tank filled with water. He misjudged the location of the tank and his head struck the side, rendering him unconscious.

Dr. William E. Prime, of 3570 Broadway, who attended Mr. Schreyer, said that he had received a fracture of the skull, fractures of the arm, injuries to the back, also internal injuries. At the hospital, it was stated that Mr. Schreyer would recover.

Tuesday the hospital authorities reported the "Dare Devil" had passed a very bad night and early morning, but that there was considerable improvement in the afternoon.

SOLDIERS IN ACTS.

"The Liberty Players" who toured France with the 77th Division are rapidly disintegrating. Bert Spencer and George Rose, two principal comedians, have formed a vaudeville partnership. John Crone will go back with the Shuberts. He was with the "Passing Show of 1919" before induction into service. Hubert Kinney will also enter vaudeville as a "single."

Decision Expected in Gitz-Rice Case.

A decision in the matter of Ricordi & Co. and Lieut. Gitz-Rice against the Columbia Phonograph Co., is expected to be handed down by Judge Maston in the U. S. District Court this week. The case was heard last week.

The question involved is whether or not Gitz-Rice is entitled to the protection of the U. S. copyright law because of his Canadian citizenship, or whether the Columbia could reproduce his songs without permission.

ILL AND INJURED.

Frederic Thompson, who is in St. Vincent's Hospital, has so far recovered of his health that he expects to leave the institution in a few days.

Jack Lubin has been confined to bed since Sunday, May 18, suffering from inflammatory rheumatism. Moe Schenck is handling the books during his absence.

Norvin McHose (Five Novelty Minstrels) tore a ligament in his leg while appearing at the Empress, Chicago, and was forced to retire from the act and come East to his home in Philadelphia.

Meyer Jones, vaudeville agent, booked through Loew Office, was forced to leave his office last week, going to the Adirondacks, in an endeavor to recuperate from a severe attack of asthma.

E. P. Temple, stage director for the Shuberts, has been confined to St. Luke's Hospital for the last 10 days, where recently he was operated upon. He will be indoors for at least three weeks longer.



VAUDEVILLE

A. E. F. SHOWS IN FRANCE

Paris, May 12. "Who Can Tell," the spectacular show organized by the 88th Division, which debuted at Goudcourt, is playing to 3,000 men nightly. The Jewish Welfare Board gave \$14,000 to mount this entertainment, which has a company of 110, all well dressed. There is also an orchestra of fifty. The principals are Lta. Edward Collins, Arthur Kachel, Elbert Moore and Donnie McDonald.

"Whiz Bang Frolic" opened April 30, at the Theatre des Champs Elysees, Paris, for a few nights only, and is now on tour. Lieut. Chester M. Willingham is in charge. There is some fine talent in the show, with Arthur Graham, George Getsey, C. Hubbell (contortionist), Jack Davis and Corp. Beckhardt.

Over 5,250,000 feet of films are now in use in France, by the Cinema Dept. of the American Y. M. C. A., projected by over a thousand machines, and operated by 1,526 men. The weekly showings in France are 4,382 for April this year, compared with 368 per week in April, 1918. It is averaged each doughboy has seen a free film 25 times, 90,000 shows having been given during the year, with a total attendance of over 59 millions.

"Hit the Trail Holliday" has been presented at the Theatre Albert I, Paris, by the Silvernail Players for a week. Beverly Stigraevs holding the role of Mrs. Temple and Garda Kova as Edith. Bill Holliday is impersonated by Mr. Silvernail, supported by Frederick Tomesdell, Marilyn Brown, J. E. Mackay, J. G. Bollinger, H. E. Jones, G. J. Sullivan, C. E. Powell, Harold Grigg, J. B. Difendal, J. G. C. Le Clercq, Read Kocap and B. Du Marais.

The Musical Novelty Co. went hurriedly last week from La Ferte Bernard to help entertain a bunch of bucks at Le Mans. The boys had only just arrived and no theatre accommodation existed. Supplies were rushed up and a canvas installation was ready for Mother's Day festivities in the camp. This concert party contains Misses Marion Scott, Francis Trivette, Elizabeth Ward, Messrs. Peter Kelly, R. L. Dillroy, J. B. Waldo, who are doing great work.

Entertainment for the army of occupation is now well organized, all the A. E. F. troupes including the area in the "circuit." The A. W. O. L. show, created by R. H. Faulkner, is at present on the banks of the Moselle. The 1st Division show, managed by Lieut. W. R. Burton, called the Cantigny Players, is now performing in the 5th Division territory. It carries as a star William Groth, trapeze artist, with Ivan Offler as cartoonist, who was a draughtsman on N. Y. "Evening Post." The Harmony Four, comprising Jack Wilson, Serg. J. Cook, Pvt. Roy M. Brower et al. with an orchestra of six, help considerably.

"A Buck on Leave" (which Vaudeville has already reported on), is now billed at Brest, under the Knights of Columbus banner. The company, not content to keep things lively in the camp, visit the transports in the harbor and give the bucks a last show on board, often on the hatchway as a stage, without costumes.

The musical section of the Y. M. C. A., having recently announced it would publish suitable compositions by American soldiers, song writing has become a popular pastime, particularly on the Rhine. W. Stanley Hawkins is running this department and reports there are numerous applicants, several of the new songs being of excellent quality. "Good Old Yankee Y," words by Major H. N. Manney, Jr., of 2nd Div. at Neuwed, music by Corp. Dun-

can Belcher, of 2nd Div. Supply Train, is among the very latest. It is anticipated some will be popular on Broadway in the near future.

It is possible Berlin may soon be on the "circuit." Already several cinema apparatus and films are being forwarded for the amusement of the American soldiers who are now doing duty in and around the Prussian capital, Lieut. L. H. Cavelry, photo officer of the 3rd Corps, being in charge of the movies section there.

The final boxing show of the Knights of Columbus, such as have been given at the Nouveau Cirque, Paris, every Friday evening for some months past, was held on May 15.

The Silvernail Players closed their season at the Theatre Albert I on May 18, presenting "Mrs. Dane's Defence."

The Verdun Players are giving "Billeted" "After the War" at Verdun this week, coming from Neuchateau. The company comprises Misses Eula Guy, Maude Sheerer, Corps. Fred McMahon and Will Van Riper. The first Div. Engineers' show, "Die Wacht Am Rhein," under direction of Lieut. Jo. A. Jordan and Dorothy Donnelly, of Y. M. C. A., is listed as a Third Army show, on the road, and is now at the Mans. The Saint Sulpice show, "Now and Then," after an innings at Bordeaux, is booked for a week at Genicourt.

The 36th Division has a variety show which bears the name of "Everything," and now due for a spell in Paris. It is an important unit, having a cast of 65, with an orchestra of 25 instrumentalists. Among those in the troupe are J. V. Kaufman, William R. Williams, Robert L. Mosier, Charles McAlree, W. F. McGinnis, M. J. Corbett, Robert W. Armstrong and Lieut. Robert A. Spain.

Lieut. C. M. Willingham is directing the "Whizz-Bang Folies" of the 90th Division at Le Mans. Charles Hubbell, contortionist, is appearing in the show. A new hall for A. E. F. entertainments has been erected at Le Mans, only nine days being allotted for the work, and it was terminated on time.

Moving pictures showing the activities of the U. S. air service were shown May 14 at the Theatre des Champs Elysees, Paris, by the Aero Club of America, before a distinguished public, including Mrs. Woodrow Wilson, Mrs. Lansing, Mrs. House, Mrs. Vanderbilt, Mrs. Mark Baldwin, and Gen. Harts. The film entitled "Fit to Fly" explained the devices now developed for safety and what the American flying corps has done during the war. Col. Isaac F. Jones, of Medical Service, introduced by Gen. Patrick, chief of U. S. air service, explained the pictures as they were projected.

A film recording the work of the Quartermaster Corps was projected at the Theatre Albert I, Paris, also before a choice audience of American and French staff officers. According to statistics it took six men to keep one combatant in the trenches, and the work of supplying a large army 3,000 miles from home is shown in this interesting reel.

The Saint Nazaire marines offered an entertainment this week at the Y. M. C. A. camp theatre of Saint Sulpice, the performers being Harry H. Raymond, in his own songs, Chas. E. Nelson, violin, Walter Denlinger with black magic, Harold Cuttie, Joe Monro, George Golaher, Chas. Huggs, F. Rhodes, and Wilfred Derziel as accompanist.

BILL FOR PANAMA.

A vaudeville show under the tutelage of the Y. M. C. A. and booked by Harold Kemp, of the Keith office, will leave June 12 for Panama.

The acts will tour the Cecelia American theatres in Colon and Panama City, Panama, for seven weeks, for the benefit of soldiers in camp there. Among the present acts under contract to leave are, Charles Deigham, Ruth Edie, Tiler Sisters, Billy Barlow, Swift and Daly, and about five others.

Green Park Camp Hip Burns.

Seattle, May 27. The Hippodrome, Green Park Camp, was completely destroyed by fire May 23. A number of adjoining buildings were also gutted. The fire is said to have been caused by defective wiring. The damage is estimated at \$75,000. There was no insurance.

IN AND OUT OF SERVICE.

Corporal Dave Kinder, discharged from the Army May 20.

Sam M. Golden, 32d Division, returned from France last week.

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SPORTS.

Jack Henry will leave Monday for Toledo to visit his old pal, Jess Willard. Jack says Willard is a sure thing to outpoint or stop Dempsey, and that Dempsey will forget all about that right hand knockout punch after "Big Jess" stabs him a few times with his long left. Doping this fight is like trailing an aeroplane with a bloodhound.

George Robinson, the 21-year-old son of A. L. Robinson, has been signed by Manager Stallings of the Boston Braves. Prior to the acceptance of this contract the youth's father turned down many other offers from international League managers, especially a high salaried one from the Toronto team. He is a pitcher well known in the semi-pro ranks as "Robbie," having acquired a wonderful reputation this season, winning 8 out of 9 games for the Emeralds, the semi-pro Catholic Protective aggregation. It is likely the youngster will be farmed out to the Portland (Me.) club, under the management of the famous Hans Wagner. His father is in the Keith office.

Toney Griffith, Al Mameux, Zack Wheat and another one of the Brooklyn baseball aggregation formed a quartet and appeared at all the big time vaudeville houses in Brooklyn in behalf of the Salvation Army drive. The quartet, besides being an excellent financial asset to the house, were highly complimented as an act.

Geo. Choos' oat consumer started again last week and finished third in the mud. The filly was to be ridden by Richerich, but the boy was injured in the second race when he was riding St. Quentin and was jammed into the rail, necessitating his removal to a hospital. Stapleton, an apprentice boy, got the mount on Eastern Glow and although the distance was 4½ furlongs Choos swears his horse swung so far out on the turns that she covered a mile of track. At any rate she came in third and was fanned much by the talent, being backed down from 10 to 1 to 3. George and Duffy Lewis threaten to combine their stables. They each own a horse.

The Lights at Freeport, L. I., open their baseball season this Saturday (May 31). They will play Sunday also. Fred Dyer, the Australian welterweight champion, has toured the northern part of New York State in boxing exhibitions for the Salvation Army Fund. Dyer is sporting a badly damaged ear, which he received in a recent bout with Steve Brazzo, the Pennsylvania phenom.

Metro won the first game of its series with the New York Exchange last Saturday at the Home Grounds, Flushing, Long Island, by 19-15. For Metro the battery was North, Starr and Saunders, and for the Exchange Johnson, Bowen and Kirby.

AERIAL EXHIBITIONS AT FAIRS.

Rochester, N. Y., May 27. Five fairs in Western New York have opened negotiations which may result in patrons seeing one of the greatest aerial exhibitions in the country. The fairs interested are the State Fair at Syracuse, the Rochester Exposition and Horse Show, the Wyoming County Fair at Warsaw, the Steuben County Fair at Hornell, and the Genesee County Fair at Batavia.

If you don't advertise in Variety don't advertise

VAUDEVILLE

WHO'S WHO—AND WHY IN VAUDEVILLE

(To be continued as a series, with one Who's Who article weekly. Name of writer supplied upon request—this one by Johnny O'Connor (Wynn).)

Tommy Gray.

A "Turkey" pants presser who combined a Ninth avenue education, a Tenth avenue line of chatter and a Sixth avenue make-up, dragged the outfit over to Broadway and peddled it for cash. Tommy breezed into the world the year of the big blizzard and promptly fell under the management of his sister Mary and his brother Dan. Incidentally, he's still under their management, but likes to assume an air of independence. When he wore short pants his mother used to coo poetry to him. He didn't look strong enough to carry the makings of a good truck driver, so Mrs. Gray, imagining she had discovered some slight trace of poetic temperament about Thomas's dome, filled his cranium with "The Battle of the Boyne Waters," "The Life of Daniel O'Connell" in rhyme and other Irish masterpieces. This eventually ruined all his chances of ever becoming a nice, clean motorman. Around Ninth avenue the betting was against him ever amounting to anything, but Tommy ruined the book the day he began peddling papers.

From the newsboy route to a stand on Broadway was but a short hop, and one day Tommy was made the uniformed doorman of Thorley's flower shop, adjoining the stage door of Weber and Fields Theatre. His first touch of show business came with the sight of the laundryman carrying the actors' linen in and out of the stage door. He had a pretty soft side racket with Thorley too, prior he'd sell the actors the flowers for the footlight effect and then buy them back at a discount. From here he went to the cloak and suit game, buying trimmings. Since then he's been trimming buyers.

He read a few magazine advertisements about the fortunes one could make writing songs, so he composed "Billy the Kid." When he read it to his mother she slammed him over the kisser with a skillet. Finally one day he went to work for Fred Fisher at \$20 a week. At the end of the week Fisher advised him to go into vaudeville and charged him \$20 for the advice.

Tommy tried a monologue at Rutherford, N. J. (a fact hitherto unpublished). The stage hands helped him out of the house by a rope ladder suspended from the roof, for there was only one exit. The mob missed him at the depot and he arrived home unhurt. His next reach for fame was through an agency with Phil York. York generally opened the mail first, but that didn't mean anything for the landlord needed the office room for something else anyhow.

Then came his single act with the educated clam. He tried Danbury and Waterbury, but got the raspberry at both and it looked like the grocery business for our Tommy when he shelved the act after playing the Alhambra. But his old pal Ned Wayburn stepped up and "Town Topics" at the Century gave Tommy a new lease on Broadway possibilities after a Saginaw lumber man had dropped a bankroll with his "She's In Again" show.

Meanwhile he wrote three acts for Gus Edwards. Tommy likes to write for kids. They can't squawk at his stuff and besides there's no physical come-back for them. Sunday school entertainments in his long suit. Every Catholic priest in New York had him on their prayer list for he's a great kid for church benefits.

When the war broke out Dan went in the army. Tommy was passed up because of slanting eyebrows or some

other comedy malady, but he connected with the "Y" outfit, and although a Knight of Columbus he went over to see the argument at the expense of the Protestants. He framed up an act of four or five of his former flops and waited for sailing orders. He looked like a bellhop in the pancake hat, but he stood the laughs bravely. When he landed in France a couple of bombing planes were dropping eggs on the town and a submarine had kissed one of the convoyed ships "Good-Bye," but Tommy didn't see anything exciting about that. He had been attending the Thursday night affairs at the N. V. A.

Tommy went big around the trenches. His stuff must have been pretty good, for none of the men took a shot at him. Between lectures he wrote a piece called "Joy Bells," which is sadly flopping in London at the average of \$30,000 weekly. And they closed one of his acts at a nickel a day a few days before he rowed out of New York.

When the armistice was signed, the day the Kaiser and God dissolved partnership, Tommy got a yen for home. He was sick of the cognac, beer and the dames in France. On his return they framed up a beefsteak dinner for him. The gang decided to show their hero their appreciation of his war stories with a flock of hot meat and a keg of two per cent. beer.

Louis Mann was the headliner. A few minutes after he started, totally unprepared, some one in the back yelled "Louder and funnier." Louis tossed that one off. He was there to testify to the fact that everyone loved Tommy. That was unnecessary, for no one is giving up four iron men in these days of excessive taxation to chew chuck with a snp. Finally Louis blew up, admittedly victimized. He couldn't pull the Ritz stuff to a gang of lowbrows.

Now Tommy is writing a show with Earl Carroll for Coburn and Harris. He has a secretary, wears an imported straw hat and has forgotten the way to Schulem's. He has no bad habits. He likes baseball. He learned the royal system of figuring from Frank Timney. He's an ardent Friar, is conspicuous on all benefit programs, still retains his Tenth avenue following, has dropped the Sixth avenue make-up for a Shantz, converses in wise cracks, never stays out late at nights and his favorite playmate is Felix Adler. A goof in his heart, but a regular all the way through.

BURLESQUE CLUB MEETS JUNE 10.

The annual meeting of the Burlesque Club will be held June 10, when the present nominations for officers and Board of Governors will be voted upon. The following candidates are up: Henry C. Jacobs, James E. Cooper, Will Roehm and Dan Dody for President, Vice-President, Secretary and Treasurer, respectively.

Among the Board of Governors to be decided upon for a term of two years are Joe Emerson, Chas. Falk, Dan Gugenheim, James J. Williams and Sam Lewis.

**If You Don't
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TOMMY'S TATTLES.

By Thomas J. Gray.

Two Army Divisions about to embark for home were stopped at the boats. To have been present when the boys found this out must have been a great lesson to anyone interested in languages.

Actors are insisting on the same contracts for all. As long as they don't all insist on the same kind of parts, the authors are safe.

Minister is kicking about the new styles in ladies' clothes. He wants to know when the Hooverizing is going to stop. Dressmakers say they will fight to the last thread.

Origin of the Shimmie Dance is as mysterious as the inventor of the Spanish influenza. But what we want to know is, what becomes of old ukeles?

Shows given by soldiers far outnumber the shows given by sailors, which is a great argument against a larger navy.

Our Pictoreless Educational Films:
Making corkscrews.
The steel as it comes from the mill.
Before it is twisted.
Foreman and his gang.
Twenty-five thousand tons of machinery.

Twisting the steel.
Making them shine.
Machine puts on handles.
The finished product.
Waiting to be shipped.
Bottles that soon will never see a corkscrew.

Great White Way is now full of signs reading "Give a thought to Broadway," which will probably make nine or ten thousand song writers put their thoughts in song.

Chorus girls who rushed out to have their hair bobbed a few years ago are now looking for hair tonic to make it grow off again.

HUNS AND HOKUM.

Chapter 1½.

(We give no synopsis of preceding chapters. They make no difference.)
It was the voice of the Chairman of the Local Board calling Percy Hokum, the refined tramp acrobat, for examination. Claiming exemption on the grounds that two resin boards depended on him did no good. He got a class A-1 card and was told to close out his stock of crepe hair and get ready to rehearse with a gun. The fatal notice was delivered to Percy just before he went on for his ninth and last show at the Pleasant Time Vaudeville and Motion Picture House, one of the biggest houses on the Petit Circuit's Chain of what some one told them were theatres. The notice took all the pep out of Percy and took his mind off his work, so much so that he forgot to signal the trap drummer for a long roll on his feature trick, and in consequence did not get a hand from any of the patrons in the theatre, who always slept through Percy's act, and only awakened when they heard the drummer get busy. The manager was going to fine Percy for this neglect, but when Percy showed him his draft card he relented. Our hero gave a full set of his photos to the Nevergo Sisters, "Vaudeville's most non-successful sister act," bought some postage stamps from the cashier to send his agent for commission, it being dangerous to send small coins through the mail, and went out into the night. To-morrow he would be Private Percy Hokum.

(To be continued.)

Doughnuts will make them sign the Peace Terms.

AMELIA

ARMAND

STONE and KALIZ

Playing week of May 28 in Baltimore; following week at Brighton Beach. Will pay \$25 for every laugh that can appropriately be interpolated into their present act. In conjunction with Harry Weber we are producing our former vehicles; also new plays. Artists feeling themselves competent to replace us in these acts kindly communicate by mail care Hotel Claridge, New York.

NEW ACTS.

Tommy Overholt and Jim Francis (Jack Lewis).
Harry Young and Harold Dawn, comedy and songs, by Al Gilbert.

Estelle and Burt Gordon. Estelle is the wife of Harry Gordon, who is resting after a serious illness.

Sailor Johnny Burns, single. Was selected by the government to perform overseas. Former professional (W. L. Lykens).

Nelson Waring and Margaret Ainslee (piano and singing). Griffiths and Warden (two men). Marie Sabbott and George Brooks, two-act. Walker and West, two-act. (Epstin & Sofranski).

"Birds and Butterflies" will be produced by Hugo Jansen. It is an elaborate girl act with 18 Macaws imported from Brazil. The girls wear feathered costumes matching the plumage of the birds. Six classical dancers and eight other people will be cast.

IN AND OUT.

Chilson Ohrman, out of Shea's, Toronto, this week (May 26). Illness.
Doris Celebrities, substituted.
Morton and Glass out of Proctor's, Newark, first half current week. Moran and Wiser filled in.

Sinclair and Gasper replaced Mehlinger and Mayer at the Royal, New York, this week.

Seven Glasgow Maids out of the State-Lake, Chicago, this week (May 26). Albertina Rasch and Co. filled the vacancy.

A slight attack of ptomaine poisoning caused Janet Moore to withdraw from the Fifth Avenue, latter half last week. Ted Doner filled the vacancy.
Berlo Girls, out of Prospect, Brooklyn, N. Y., first half, on account of water tank leaking. Wilbur Sweatman Co. filled the vacancy.

Laurie and Bronson retired from the State-Lake, Chicago, bill early this week. Laurie losing his voice. He left immediately for New York to undergo an operation.

Brennan and Rule withdrew suddenly from the Lyceum, Canton, Ohio, this week. According to the report, Burt inadvertently took sugar of lead instead of bicarbonate of soda, as prescribed. His condition is not serious.

SYRACUSE BURLESQUE CHANGE.

Syracuse, N. Y., May 27.

Plans for the transfer of Columbia Wheel burlesque shows from the Bataable Theatre to the Crescent in this city are expected to be closed this week and it is highly probable the Bataable, which has been splitting the week with the Lumberg, Utica, N. Y., has staged its last burlesque show.

Provided there is no hitch in the deal the Crescent will be remodelled and enlarged, the entrance widened and the opening set for Labor Day, the same date not tentatively set for the opening of the new Keith house, directly across the street.

Those named in the pending deal are Wm. Cahill, owner of the Crescent, and Max Spiegel, of New York. The house has heretofore been playing small time vaudeville.

BURLESQUE

THEATRICAL OPERATING CO. DISSOLVES AND SELLS ASSETS

**"Bon Tons," "20th Century Maids" and "Million Dollar Dolls"
Among Corporation's Enterprises. Shows Continue
on Columbia Circuit. Company Held
Burlesque Managers in
Directorate.**

The Burlesque Operating Co. has dissolved, at the same time disposing of its assets, by sale. Among the latter were three Columbia Circuit attractions, "Bon Tons," "20th Century Maids" and "Million Dollar Dolls." These will be continued over the Columbia Circuit by the purchasers, who are Columbia men. The "Bon Tons" was taken by Sam Scribner and Rud K. Hynicka; the "Million Dollar Dolls" has been acquired by John G. Jermon (Jacobs & Jermon) and the "20th Century Maids" by Hurlig & Seamon, Gus Hill and Henry C. Jacobs (Jacobs and Jermon). Mr. Jacobs & Jermon has half interest in the "Maids" show to Hurlig & Seamon and Hill for five years.

The Burlesque Operating Co. has been sort of a mysterious operator upon the Columbia Wheel. It has produced many shows, always with the single line of its title published as "pretending." Report several years ago when the corporation was formed was to the effect several of the principal burlesque managers had gotten together in this company to save, aid and produce shows undertaken by financially embarrassed or incompetent producers. With the rapid advance of burlesque at that time, some such institution was deemed desirable. With burlesque passing through a couple of prosperous seasons and virtually all the Columbia attractions self sustaining, the need for the Operating Co. may have passed, with its consequent dissolution. The names of the burlesque managers interested in the Operating Co. were never made public. John G. Jermon was the stager for the company's shows and it is believed that some of the men mentioned as purchasers of the Operating Co.'s shows are the same men who practically formed the company.

BURLESQUE ENGAGEMENTS.

Jos. K. Watson, who has been playing with Barney Gerard's "Girls De-Luxe," has been re-engaged for next season.

Harry Hastings has signed (Miss) Vic Dayton for next season. She will appear in the "Razzle Dazzle" show featured as the "Model of Models." Hazel Lorraine is to spend three years under Mr. Hastings' direction, also, to support Dan Coleman in Hastings' Big Show. Jimmie Hazard (Spielman and Hazard) is another new addition to the same show for next season.

"PEEK-A-BOO" ABROAD.

American burlesque is to debut into English legitimate circles in the fall, with Jean Bedini's "Peek-a-Boo" the current hit at the Columbia attraction. Two London managers have offered to house the show. One is Seymour Hicks, who is anxious to place the show in the Princess in October.

Bedini's attraction is to be billed as an American burlesque show and it will be the first regular piece of its kind to be shown in England.

Larry Cebellias, who sailed for London this week, is to consider the second offer in behalf of Bedini, who intends taking over "Peek-a-Boo" intact, if possible. Cebellias is to stage the new Andre Charlot revue in London, due to open in August. The American beauty chorus of six girls will follow later. To date but four of the sextette have been selected and it may be that two English show girls will be added to make up the half dozen.

CHORUS BONUS AND SALARY.

Advertisements in this issue of VARIETY calling for chorus girls denote extreme activity by burlesque managers in that department.

Hurlig & Seamon offer girls \$22.50 weekly, and a bonus of \$50 to each girl who plays a full season with one of their shows.

Billy Watson counters on this by stating in his advertisement he will pay chorus girls \$25 a week, commenting upon the offer of the bonus through summarizing the difference in dollars in salary for a full season between his advanced figure and the amount of the bonus.

Billy Watson's "Beef Trust" specie of chorus girls will no longer be seen with his show on the Columbia Wheel, the executives having requested Watson to engage girls between the weights of 115 and 160 hereafter.

Watson originally introduced the heavier women in burlesque carrying a two or three-ton chorus around the circuit with his show.

NEW ACTS.

Harry Lander, of the Lander Brothers' act, has been engaged as a feature in Jack Singer's Echman Show for next season, where he will do his tramp specialty (L. N. Weber).

Sam Berk (formerly Berk and White) and Valda Smith. Singing and dancing (Chas. Bornhaupt).

"The Sophie Tucker of Burlesque."

Julia Morgan has been engaged for a leading role in Fred Gerhardt's "Mischief Makers."

Miss Morgan is a recruit from the show's chorus ranks, where she hid under the nom-de-burlesque of Kitty Van, her powerful voice earning her the promotion. She is to be billed as the "Sophie Tucker of Burlesque."

Two Remaining Out Late.

"The Sight Seers" and the "Burlesque Wonder Show" are announced to close June 16.

All other Columbia and American burlesque shows are announced to close by June 9.

CABARET

Doraldina's Turkish Harem Dance, lately evolved by her for the Paradise Room at Reisenweber's, would draw business to a cemetery. It's exactly what the name implies, but Doraldina does it so well she is credited with an artistic success rather than espionage. There isn't much doubt but this dance is the most daring in its style that Broadway has seen, yet the curse is taken off through the suppleness of the dancer, her physical attractiveness and that she is fully, if lightly, clothed. In novelty dancing Doraldina started in the lead of her contemporaries and has always remained so far enough ahead of the best of them that no one could catch up with her. She has worked off about 15 pounds since returning to Reisenweber's and is now doing the best series of dances she has ever done. Her old Hula Hula dance, performed with much more grace than when Doraldina first did it a few years ago, still is the best Hawaiian dance New York has witnessed. Her Larumba Shiver dance is a creation in the way the gaudy little Doraldina leaves the Paradise Room within a week or so, her contract with Reisenweber's then expiring. She has been doing a very fair business there, bringing a mass crowd to the place with many spenders among them.

Sophie Tucker's Beefsteak at Reisenweber's last Friday night was a decided hit. It occurred after hours, starting at 1:30 in the morning. Sophie herself was the hostess, with only professional friends invited, although Jimmy Hussey was there. It was Miss Tucker's manner of acknowledgment to the bunch of their generousness in subscribing to the enjoyment of the Sophie Tucker Room. Miss Tucker mentioning her intention to the Reisenweber management, the house asked permission to take charge of the entire affair as a co-token of appreciation. The only fuke of the evening was when the Sophie Tucker Kings of Syncopeation (now renamed and otherwise known as her orchestra) refused to donate their services in the grill room where the Beefsteak was held. Miss Tucker is preparing to cast the musical piece William Morris to produce for her. Tommy Gray is writing the book and lyrics. It may be entitled "Say Soph." The music will probably be composed by Frank Westphal. The Reisenweber dining room will close in a few days, for the summer. The present Tucker Room is to have a new revue, with Miss Tucker moving to the Paradise Room.

The Shelbourne at Brighton has added "jazzing in the air" as well as on the dance floor to the attractions of the resort. The Lieut. Tim Brymn Jazz Band of the 20th Artillery is playing concerts and dance music at the Brighton and the aerial features are also furnished by ex-service men. Lieut. Louis Goldberg and a circus of Canadian and allied flyers perform stunts each afternoon in front of the Shelbourne.

George Walsh, of the Jazz Phields, and Norman Cary, of the Knickerbocker Hotel, N. Y., have joined the Black and White Melody Boys. J. B. Franklin, the melody merchant's agent, is negotiating in a deal to send them on a tour of South America for 8 months.

Several hotel proprietors from the Canal Zone are in New York looking for talent for their cabarets. They are experiencing unusual difficulty in spite of attractive inducements, due to the difficulty in securing passports. The hotel people offer a six-month con-

tract with board, room and transportation both ways.

Joe Mann, local cabaret agent, left yesterday (May 29) to attend the opening of his Riverside Park Enterprises, in Newport News, Va. Following the opening of his cabaret revue he will return to New York.

Cabaret bookings by Max Rogers include for Metropole Hotel, Panama, Kelsey and Sprague, Montrose and Girlie (Miss), Tony Southern and Bernard J. Dalen.

Daly, Hodgens and Buckley have been placed under contract for the summer to appear at the Suburban Hotel, opposite the race track, Baltimore, Md.

Wilbur Levering, formerly connected with Billy Sharp's forces, is now with Charles Cornell, producing and staging cabaret revues.

Paul Salvaia, of the Cafe de Paris, is back in town after a couple of months' absence out West, recuperating from an illness.

Henry Fink, of the Ritz, Brooklyn, is staging and producing the new revue for Reisenweber's Columbus Circle.

AMONG THE MUSIC MEN.

George Edward, formerly with the Joe Morris Music Co., is now connected with Joe W. Stern & Co.

Jack Neal, formerly in vaudeville with Gracie Leonard, is now with McCarthy and Fisher.

Sam Coslow, of the Enterprise Music Co., will hold an entertainment and ball at the McAlpin Monday evening, June 9.

Fred Day, of the British music publishing house of Francis Day & Hunter, has left for London after concluding some business here.

"I Know What It Means to Be Lonesome," written and published by Kendis & Brockman, was purchased by Folsk, last week.

Richard Gerard, a songwriter, is back on the Rialto after a year's sojourn in France with the A. E. F.

T. B. Harris, of Francis, Day and Hunter, has bought the song hit, "Tearing," from Daniels & Wilson.

Victor Arden's "Honeymoon", published by the Triangle Music Co., has been taken over by Joe W. Stern & Co., who will be the sole selling agents hereafter.

Jack Mills, erstwhile professional manager for McCarthy-Fisher, is going into the music publishing business on his own book, beginning July 1st.

Sam Coslow has resigned as professional manager for Kerry Mills and is now writing for Kendis and Brockman.

George Norkup, erstwhile Chl. "Loophole," is dividing his time in New York between playing at the College Arms and "plugging" for McCarthy and Fisher.

Abel Green and Sam Carlow have placed a new number with Charles K. Harris, entitled "Daddies," based on David Belasco's production of the same name.

Eddie Nelson and Harry Phase have placed a new comedy number with Shapiro-Bernstein, called "Any Little Baby That's a Lovin' Little Baby."

Wesley Wilson, junior partner of the San Francisco music publishing house of Daniels & Wilson, is in New York, where he will assume temporary charge of their New York office.

Early last Saturday morning at Longport, N. J., F. E. Butler, vice-president and secretary of the music publishers of the Salvation Army, in the large hotel, for the purpose of raising funds, "Taps" pulled the same stunt with the 7th Division parade, when in the only official car allowed on the course, he had the various bands plug the McCarthy-Fisher numbers.

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HELEN SILVERMAN, President

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Vol. LV. No. 1

Will Marion Cook's Syncopated Orchestra leaves for England May 31.

"The 13th Chair" company, headed by Joseph R. Garray, closed the season in Philadelphia last week.

Harry Stroin, from Pawtucket, R. I., has been out to the booking staff of the Pat Casey Agency.

Fred Crow, manager of the St. Denis, Montreal, is in New York on a visit. He will return next week.

Tom Rooney, formerly manager of B. S. Moss' Jefferson, is now located with Sol Unger.

Doc Adams, after spending the usual stretch of time at Ludlow street jail for being backward with alimony payments, was released May 23.

Les Copeland and Jack McCloud, a team, are to appear in London with contracts secured but no sailing date set.

The Aquitania sails from Halifax June 2, instead of New York. A special train leaves here May 31 to make the connection.

Eugene Levy, manager of Levy's Orpheum, Seattle, announces his engagement to marry Vivian May Levy (no relation), a Seattle musician.

Charles Maddock intends following "For Pity's Sake" in London with "The Sirens," "Rubeville" and "Not Yet Marie."

Robert Nemo, a saxophone player, has invented a new Italian instrument which he will shortly introduce, called "The Rothfano."

Anna Spencer, formerly costumer for K. & E., has incorporated and is opening a costume shop in Times square. She will cater to professional trade.

Frank Bacon has sold the book rights to "Lightnin'" to Harper & Bros. Co., the publishers. The novelization will be made by a woman writer.

The Casino, Mt. Morris Park, Hol-yoke, Mass., will open with vaudeville June 9. The house will play five acts on a full week basis, booked by Harold Kemp.

The Rye Beach Theatre, Rye Beach, N. Y., opened last week for the summer, playing 3 acts on a split week basis. The house will be booked by the Plimmer Agency.

Edward Hart, for years connected with the stock play department of Sanger & Jordan, is to be married June 7 to Josephine Lesch, sister of Ann Lesch, of the Selwyn offices.

After a successful partnership which lasted a year Bud Snyder and Joe

Marino split last week after playing the Majestic, Chicago. No reason for the dissolution is given by either.

Eugene G. O'Neil, son of James O'Neil, has completed a three-act play, "Beyond the Horizon." He is already well known for his playlets. The new piece will be produced in the fall.

James A. Sheegreen is now associated with Mr. and Mrs. Coburn in the capacity of general manager. Percy Burton, who has been handling affairs for them, sailed for England last week for an extended stay.

Percy Heath has been appointed the press representative for the Ziegfeld "Midnight Frolic." He started this week. He was on tour in advance of the Dillingham show, "The Canary," which closed two weeks ago.

B. F. Keith's Indianapolis house will continue its big time policy next week, May 26, with ten acts booked on an anniversary bill. The house was reported as about to install a small time policy over the summer.

The large pool and billiard tables, especially manufactured for the N. V. A. club, and which were removed for smaller ones after the club had been open a few weeks, will be replaced shortly at the request of the members, who prefer the regulation 5x10 size.

Frank Bush, the monologist, is a collector of old violins, of which he is classed as an expert, and the buying and selling of old fiddles is a sort

and will play legitimate productions and feature films.

Billy Grady has been appointed general manager of the Keller and Boswick Productions, Inc. The first on the list entitled "While You Wait" finishes rehearsal tomorrow (May 31) and will open in New Haven next Monday. Three more new pieces are contemplated.

Armand Kalis has accepted an offer to appear in a picture with Constance Talmadge. While playing in vaudeville in Baltimore this week, is taking exterior scenes in the mornings in Washington. He will resume his vaudeville route in Philadelphia June 30.

The annual meeting of the Friars Club, for the purpose of receiving reports of officers and committees for the past year, election of officers of the National Association of the Friars, and discussing all matters requiring the decision of a general meeting will be held at the Monastery, June 6.

A dog by name of "Jack," with a war record and purchased last week by Freeman Bernstein for the purpose of placing the animal in a carnival show at Camp Upton, suddenly disappeared from the agent's office. He is of the water spaniel type. Any information relative to his whereabouts will be appreciated by his owner.

"There and Back," a new comedy written and produced by George Anderson, will be tried out in Baltimore

PROTECTED MATERIAL

VARIETY'S Protected Material Department will receive and file all letters addressed to it. The envelopes are to be sealed upon the back in a manner to prevent opening without detection, unless by permission of the owner of the letter. It is suggested all letters be registered, addressed to Protected Material, VARIETY, New York, and receipt requested. VARIETY will acknowledge each letter received. Full particulars of the "Protected Material Department" were published on Page 5 in VARIETY of Feb. 4, 1916.

The following circuits, managements and agencies have signified a willingness to adopt such means as may be within their power to eliminate "leakage" from their theatres, when informed of the result of an investigation conducted by VARIETY: MARCUS LOEW CIRCUIT (Bert Levey) SHEA CIRCUIT (Wm. F. Scher) FOX CIRCUIT (Helen Allen) FEIBER-SHEA CIRCUIT (Harry & Shee) MILES CIRCUIT (Walter F. Keefe) (Richard Kearney) FINN-HELMAN CIRCUIT (Alzo Circu) (J. H. Alzo) PANTAGES CIRCUIT (Wm. F. Scher) B. S. MOSS CIRCUIT (Wm. F. Scher) GUS SUN CIRCUIT (Gus Sun) MICHIGAN VALD. CIRCUIT (W. S. Butterfield)

of side line with him. Bush at present has several violins said to be worth four figures.

Charlie Bierbauer left for Chicago last Saturday (May 24) on a business and pleasure trip. He will remain there one month. About a half dozen other agents accompanied him as far as Utica and also attended a Masonic meeting there.

Fred Block, one of the foremost Friars and a participant in theatrical ventures, broke his collarbone while playing handball at his club last week. He is going to California in June to recuperate and take up his residence there for an indefinite period.

Harry Gordon (Harry and Bert Gordon) has decided to lay off this summer to recover from his recent breakdown. Bert Gordon has formed a new combination and the act during the summer will be known as Estelle and Bert Gordon and booked by Morris and Feil.

The Orpheum, Kingston, N. Y., one of the O. S. Hathaway houses which has been playing a straight picture policy started with vaudeville this week with a three-act show booked by William Delaney in the Keith Family Department.

Chas. E. Taylor, of Fairhaven, N. J., will be house manager of the Lyceum, Elmira, when it opens Sept. 1. The Lyceum was recently purchased by Charles A. Appell, of Allentown, Pa.

next Monday at the Auditorium. In the cast are John A. Butler, Jane Elliott, Lillian Lawrence, Duncan Penwarden, Estelle Vernon, Marion Harper, Frank Bemish and Murray Phillips.

Al Leichter was informed by cable that the Canadian-America Fair, to be held in Brussels in August, has been postponed until April 15, 1920. Leichter will leave for Brussels around the end of the year and intends building a theatre there to play burlesque and vaudeville. He will take all the acts from this country.

Louis Spielman, like others in the Palace Theatre Building, failed to dodge many chances sold for boxes at the N. V. A. benefit to be held at the Hippodrome on Sunday. When chances for the Salvation Army came along Louis opined that he would have to eat in the "Outamat" the rest of the week.

Emma Haig, who recently split with Lou Lockett, has formed a partnership with Jack Waldron, recently with the "Argonne Players," and a partner of Lockett before the war. The coincidence is causing some comment. Waldron was reported as signed up with the Shuberts, but the vaudeville report is authentic. Jennie Jacobs will handle the new turn.

Last week Mrs. Jean Bedini thought leaving her auto on 38th street lost jewelry to the value of \$3,000 and \$1,000 in Liberty bonds. Advertisements in

the dailies led to recovery of a property, the finder telephoning it, he had placed the valuables in a safe deposit box. Bedini paid a reward.

The Crisps, Winnie and Dora, sisters of the late Jack Crisp, who was recently killed by an accidental fall from the window of his apartment, have entered into business, with their mother, at 723 Madison avenue, New York. The establishment is called the Studio Apartments, where the mother will make dresses while her daughters teach stage and modern dancing.

Bayard Veiller, playwright, returned East after a California sojourn of months. He is floating a friendly project for publication of 1,000 special edition copies of the works of the late Charles E. Van Loan, at \$25 each, as the popular short-story writer did not leave a fortune to his family. Subscriptions may be sent to Veiller at the Lambs Club.

Sunday concerts at the Bayes have been discontinued for the season. The series of Sophie Tucker Sunday nights planned for the Bayes may be switched to the Central, which may continue the concerts for a few weeks. Last Sunday a controversy over billing between Miss Tucker and Elizabeth Brice was a sort of young war, but Miss Tucker went on. Concerts at the Winter Garden are expected to run through June.

Sam Fallow received a decision in his favor by the N. V. A. on an appeal for a financial adjustment made to that organization by an act, Hart and Diamond. Fallow had an attachment served on the act while they were playing the Opera House at Newport. They appealed to the N. V. A. and not being satisfied with the decision rendered, they made further appeal to the general Commissioner here. The License Bureau refused to take any action.

A letter received from Indo-China, written in French, when translated read:

Gentleman living for several years in Indo-China, and knowing its resources, seeks an associate with large capital to develop the riches of that country in one of the three branches: commercial, industrial or agricultural.

For further details write: No. 153, Post Office, Phnom-Penh, Cambodia. Inclosed was a post card reading: Mr. Lelorieux, Principal Guard of Forests, 64 Quai Piquet, at Phnom-Penh, Cambodia, Indo-China, begs the directors of VARIETY to publish in English the attached notice, in the reading room of the journal open to the public. Thanks.

Moe Schmek gave another little "chow-party" to a flock of Gobs this week, but there was no celebration to the affair as there was at the previous luncheon. This time the giggle was on the ex-chaplain's mate with Chief Bo's mate Phil Dunning, a long string. Dunning is the producer of "Every sailor." Recently he applied for an opening at the Loew Agency, but Moe passed the word along to advise Phillip to mark time, Moe having marked considerable time while at Pelham under Chief Dunning's count. Phillip retired to the tune of Moe's chuckle, apparently prepared to be an enlist, but didn't. Instead he booked a Loew house direct and was mentioned in the house report as one of the show's hits. Playing under a different title, the act was engaged for the American last week and after the first half was held over. Unsuspecting Moe laid out a route for the skit, but when it was tendered to Phillip he sent back word to Moe to remain "As you were" and promptly signed contracts with the Keith Exchange for consecutive weeks. This week Dunning composed a little sonnet for Moe's benefit entitled, "Pray for War, But Always be Prepared for Peace."

LEGITIMATE

EQUITY VOTES TO ARBITRATE AFTER CONTRACT IS REJECTED

All "Closed-Shop" and "Walk-Out" Talk Simmers Down at A. E. A. Annual Election—Managers Agreed to Stand Firm Against Association Demands—Wanted Pro-Rata Salary for Extra Performances.

The flurry among legitimate players and managers due to the intimation that the Actors' Equity Association would order its members to "walk out" calmed down considerably Monday night after the general election and meeting of the A. E. A. resulted in a vote to arbitrate differences with the new Producing Managers Association. Trouble arose as predicted in last week's *Variety*, over the promise of a "closed shop" by the A. E. A. and the demand by the actors' association that eight performances in any one week would consist of a week and that all holiday performances and other extra performances be paid for on the scale of one-eighth of a week.

The managers at a meeting Saturday to consider the situation agreed to stand firm on the contested points and a letter was dispatched to the A. E. A. setting for the managers' stand. This brought forth all sorts of rumors, the dailies taking up the matter and speculating on the closing of theatres and the possible increase in theatre tickets because of the demands of the A. E. A.

The inside of the situation however shows that the managers had carefully gone over the questions in dispute. They refused point-blank on the matter of eight performances because the agreement with the A. E. A. was to have been for three years. In that interval showmen expect that Sunday amusements will become general and managers demand the same rights to give Sunday shows and count the week with nine performances as is the custom in the west and latterly in Washington, D. C. The nine performances also allows the manager to offer the usual holiday performances without additional pay.

The A. E. A. admitted that in certain sections nine performances were the recognized precedent but the association officials maintain the right of establishing a new order, pointing out that customs have changed at various times throughout the world and that the professional had the same right. The A. E. A. program does not abolish the nine-performance rule in total, but its proposition is that legitimate theatres and attractions be placed in two classes, first classes houses to run eight performances per week and popular priced attractions to have nine performances (as in the west).

The managers in examining the proposal saw an attempt to abolish Sunday performances in cities like Chicago and Washington (unless for extra pay of one-eighth) and also to forestall the coming of Sunday performances in New York.

The closed shop proposal also met with sharp refusal from the managers. The A. E. A. contended that many professionals were getting the benefit of their protection through the standard A. E. A. U. M. P. A. form without being members of the association. So many complaints from members rolled in pointing out this situation actually lead the A. E. A. making the proposal for a number of members threatened to resign, seeing no use in contributing to the association when fellow players on the same casts received equal protection without holding membership cards.

The managers at Saturday's meeting threshed the matter out. Several prominent producers heatedly refused

to permit their activities to be curtailed by any proposal to limit casts to A. E. A. membership. It was shown that a producer under such an arrangement would have little chance to develop material nor would a foreign player be easily secured without undue red tape.

The Producing Managers' Association claimed to be fully prepared for any steps leading to the attempt to effect a closed shop or the order for a walk-out. The latter step was deemed hardly possible at this time when the season is ending. But the producers made a hasty poll of their attractions and they stated that if a walk-out was ordered, but one attraction on Broadway would be seriously affected.

The A. E. A. meeting in voting for arbitration passed the following resolution:

"RESOLVED, that arbitration shall be suggested on all points of the contract in dispute. Members from each organization to be on said Board of Arbitration, and an Umpire or Umpires of National Repute, satisfactory to both parties, to be chosen, whose decision shall be binding on both parties, provided this be done within 30 days. Pending this arbitration, members will continue to sign the U. M. P. A.—A. E. A. contracts as at present in force."

In a statement given out by the A. E. A. Francis Wilson stated that the managers had misunderstood the communication from the A. E. A. as an ultimatum or a demand for the disputed changes in the agreement, which was not the case. He also said that the threat of a closed shop was "absolutely a mistake," because the "Council" had no such power at that time.

However at the meeting the Council was given powers which include the power to order such a so-called closed shop and to adjust matters with the managers as it sees fit.

The A. E. A. meeting elected the ticket as selected except that Echlin Gayer was made a member of the Council to replace Charles D. Coburn. The latter was formerly prominent in A. E. A. affairs but since joining the ranks of producing managers it was thought inadvisable for him to continue as a member of the council. He, however, retains membership in the A. E. A.

LUESCHER AT GLOBE.

Mark A. Luescher is temporarily managing the Globe Theatre, the post having been left open when Harry Kling went to the Coast to manage Universal City.

Mr. Luescher is also on duty at the Hippodrome, finishing up details attendant to the season just ended. Fred Latham reported as manager of the Globe, remains as Charles Dillingham's general stage director. No permanent manager has yet been chosen.

O'Brien's Minstrels Opening Aug. 1.

Neil O'Brien Minstrels will open its eighth tour at Poughkeepsie, N. Y., Aug. 11. People engaged for next season include Bert Svor, Davis "Sugarfoot" Gaffney, J. Lester Haberkorn, Lea Laird, Miller and Strong, Charles Wright, George Milner, Ed. O'House, H. F. Quinn, Barton Isbell.

At one time the show was reported off for the future.

MOROSCO AND HUGHES DISSOLVE.

Leslie Morosco and Jack Hughes are no longer associated whatsoever in the agency business. The parting came about last week after Hughes had been back in this country for a little more than a fortnight. The name of Hughes was scratched from the window of the office, which was in the joint name of both.

Mr. Hughes has been free lancing since and not making his headquarters in any particular place. He and Morosco had been associated for something over a year in the agency. Early this year Hughes went to Europe with A. H. Woods.

No reason is advanced for the discontinuance of the association. Mr. Morosco will conduct the business personally.

MRS. ORR AFTER DIVORCE.

Lillian May Orr has sued her husband, William P. Orr, for an absolute divorce. The case is to come up for trial next week. Orr having been served by publication. He was at one time partner with Jack Welch in the production of "The Kidd Burglar." Mrs. Orr is at present acting as hostess at the Paradise Room at Reisenweber's.

In her complaint, Mrs. Orr alleges her husband committed adultery with Gertrude Harrison, with whom he lived as man and wife for one year at an apartment at 103 East 84th street. Miss Harrison played one of the roles in the "Kiss Burglar."

Nathan Burkan is representing Mrs. Orr.

27-YEAR OLD BIT.

"A Lonely Romeo," the New Fields Summer Revue, scheduled for an opening at Atlantic City this week, will play the seaside resort for four weeks and jump to Washington for a week to put on the finishing touches.

When the show opens in New York New Fields proposes to add a surprise finale to the show in the way of a "bit" which Weber and Fields introduced 27 years ago and which hasn't been done since.

Crane Wilbur's Child Dies.

Crane Wilbur, leading man for the Wilkes Players, lost his seven months' old son through death last week. The child was named William Russell Wilbur, after the actor. Mr. Wilbur did not appear in the cast Wednesday night, but resumed his place on the stage in "Right or Wrong" the following evening, and filled his engagement for the rest of the week.

"The Ruined Lady" for Mrs. Brady.

Jessie Bonstelle has tried out in her Mid-West stock company the new piece by Frances Nordstrom which has been accepted by William A. Brady for Grace George next season.

It is called "The Ruined Lady," but the stock company used the title "Ann's Adventure."

Just prior to sailing for the other side Mr. and Mrs. Brady had Miss Bonstelle put the piece on for one night in Poughkeepsie.

Savage Casting "Love Boat."

"The Love Boat," H. W. Savage's first musical production for next season, will open in Boston, August 2. The piece is by Earl Biggers, taken from the latter's novel, "The Love Gambler." Mr. Biggers adapted it and also supplied the lyrics, the music coming from Louis Hirsch. The show is now being cast.

J. J. Has 10-Room Apartment.

J. J. Shubert is fitting up a ten room apartment atop of the Central Theatre. The apartment is to be for his personal use.

The Shuberts control the building as well as the theatre.

AUTHORS PRODUCING CORP.

An authors' producing organization with a capital of \$1,000,000 to battle the producers. That seems to be the plan being laid out by Samuel Shipman and several associates of his. The authors, according to "Shippy" have been getting the worst of it, and they did not feel that they are going to let the producers continue to slip them the short end. It seems Mr. Shipman feels badly because of a manager going abroad and handing over a trunk full of plays and collecting the advance on it, and the authors will have to wait until the plays are actually produced before they begin to get theirs.

The plan, as the authors are outlining it, includes the stage directors, and in some cases the stars. This is somewhat similar to the scheme which Edgar MacGregor planned to place into operation sometime in the future.

Shipman says that there isn't any doubt in his mind that the new order will become effective in the not too distant future, and that he stands ready right now, to get aboard and put up his position of what is necessary to float it.

AUTHOR ASSESSED \$500.

The suit which Milo Belden, a vaudeville author instituted against Winchell Smith, John L. Golden and Frank Bacon, alleging the play "Lightnin'" was taken from his idea as expressed in a play entitled "Below Zero," cost the author \$500 more than he figured on. Judge Manton in the U. S. District Court, awarded Nathan Burkan, who defended the action on behalf of the producers and Bacon, \$500 as counsel fees, after handing down a decision that the Belden play in no way resembled "Lightnin'."

The attorney showed that the state line idea was used in at least three other plays, one written by Harry B. Smith, one by Charlton Andrews and was also used in the vaudeville sketch which Bacon wrote under the title of "The House Divided."

AMSTERDAM DARK TWO WEEKS.

Beginning tomorrow night, the New Amsterdam will be dark for two weeks until the "Follies" come in. Originally it was to have been dark for one week only, but as the production of the big show has been somewhat delayed, there will be a fortnight between the closing of "The Velvet Lady" and the advent of the regular summer attraction.

Apeda Takes Whole Building.

The Apeda Co. has taken over the entire five-story building at 212-14 West 48th street. The premises will be remodeled and the entire plant devoted to turning out theatrical photographs. Last year Apeda turned out more than 7,000,000 pictures for stage people.

PARAGRAPH ABOUT PAGE.

Chicago, May 27. Will Page will return as general manager for the new Consolidated Elcott and Gest, following the closing of his production, "Peggy, Behave," with Willette Kershaw, Saturday night. The show averaged about \$5,000 weekly, gross.

George Arliss to Address Students.

George Arliss will address the Columbia University students on Commencement Day, June 4.

The only other actor so honored was Sir Johnston Forbes-Robertson about four years ago.

MARCIN PRODUCING.

Max Marcin, the author, has arranged to become his own producer, according to report.

His productions will be booked by the Shuberts.

MANY SUMMER MUSICAL SHOWS BID FOR BROADWAY BUSINESS

**Ten New Attractions for Big Street's Visitors—Three Already
Here—Columbia's Summer Burlesque Gets \$10,000—
First Warm Wave Hits Box Offices—Number of
Current Pieces Scheduled to Pass On.**

Managers are starting to wonder how the summer musical offerings are going to fare. True to prediction the warm weather season will start out with something like a dozen and a half musical shows counting the two roof outfits. This number includes a possible six musical attractions having a chance to hold over into and possibly through the hot months. It is true that the ending season on Broadway has established new records of all kinds, principally in the number of shows establishing runs and in gross takings. But that the street can carry three times the number of musical plays ever offered before during the summer is, according to expert opinion, hardly probable.

The line-up of the summer flock, including those already now current, leads off with the "Follies" at the Amsterdam, and the "Passing Show" at the Winter Garden, the paired standard summer offerings. Others to contest for the summer visitor money are George White's "Scandals of 1919" due at the Liberty next week; Lew Fields' "Lonely Romeo," at the Shubert; "Oh Uncle," which opened last week to good promise in Philadelphia and due on Broadway soon; "The Greenwich Follies," which will start at the Greenwich Village Theatre and may move uptown later, and "Bing Bang Boom," being groomed for the Bays, a roof theatre.

The advance summer bunch already in the going are "The Lady in Red," in the Lyric on a rental; "She's a Good Fellow," at the Globe, and "La La Lucille," which bowed into the Miller Monday.

To be added is "Peek-a-Boo," at the Columbia. This attraction is classed as burlesque but it is musical comedy. Its strength was shown by its first week's gross of nearly \$10,000 and at \$1 top. The Columbia management could easily boost the scale but intends holding to regular prices.

The musical successes which will start the summer with the new bunch and which are named in the order of their chances of sticking are, "The Royal Vagabond," at the C & H; "Listen Lester," at the Knickerbocker; "The Better Ole," at the Cort; "Tumble In" at the Selwyn, and "Somebody's Sweetheart," now at the Central. The latter piece is due to move to the Casino replacing "Some Time," and allowing "Good Morning Judge," also a summer holdover possibility to move to the Central from the Shubert, permitting the Fields show to enter the latter house. Summer possibilities among the non-musical attractions are led by "East Is West," at the Astor (the dramatic sensation "The Jest" will close at the Plymouth for the hot weeks some time in June); "Daddies," which should round out a year at the Lyceum; "Lightnin'" at the Gaiety, and "Friendly Enemies," which may complete a 52-week season, cut rates being counted on to turn the trick. "Up In Mabel's Room" also has a chance of sticking at the Eltinge, while "Dark Rosaleen," at the Belasco, "39 East," at the Broadway, and "The Woman In Room 13" should last out the majority of the 40 attractions still current.

Business early this week nose-dived true to form with the final arrival of warm temperature. This made all the claims of running through the summer

weaken and the comment of one regular producer about sums up the situation—"Broadway managers yell louder and quit quicker than any class of business men."

Early Tuesday decisions regarding closings were not made, but it was expected that a flock of exits would be in order this Saturday or by next week (June 7). Some figures Monday night including those of attractions just about hanging on, indicate the temper of the box offices. "The Jest" (Plymouth) lead with \$2,427, with "East Is West" going over \$2,000 at the Astor. "Tea for Three" (Elliott) got under \$400; "Hamlet," at the 39th Street, drew \$412; "A Little Journey" (Vanderbilt), just beat \$350; "Toot Sweet" (Bays), attracted less than \$450, and "I Love You" (Booth), slipped to \$207.

The latter piece is due to move to the 48th Street Monday, the house being vacant through the withdrawal of "Come On Charley." This leaves the Booth open for "A. H. Woods' "Look and Listen," which may come in, instead of being saved for next season.

"Broken Blossoms," a picture at the Cohan is beating many legitimate attractions with the gross last week the scale was boosted to \$3.

In the cut rates are: "Three Faces East" (Longacre); "Pretty Soft" (Morosco); "Tea For Three" (Elliott); "Forever After" (Playhouse); "Woman In Room 13" (Republie); "Some Time" (Casino); "A Little Journey" (Vanderbilt); "Toot Sweet" (Bays); "Friendly Enemies" (Hudson); "Love Laughs" (Bijou); "Somebody's Sweetheart" (Central); "Toby's Boy" (Gaiety); "Please Get Married" (Fulton). The balcony list is: "Good Morning Judge" (Shubert); "Lady In Red" (Lyric); "Hamlet" (39th Street); "She's a Regular Fellow" (Globe); "Take It From Me" (44th Street); "Velvet Lady" (New Amsterdam); "Tumble In" (Selwyn); "Three Wise Fools" (Criterion).

During the last week there has been a general revamping of arrangements existing between the agencies and the theatres. In the most cases where the boys are still running there is an understanding that "the returns can be all that isn't sold."

There was only one buy added this week and that is for "La La Lucille." The brokers are taking 250 a night for four weeks.

Those that either dropped Saturday or finish this week include "Love Laughs" (Bijou); "Toby's Boy" (Gaiety); "Please Get Married" (Fulton); "Take It From Me" (44th Street); "Velvet Lady" (New Amsterdam).

Otherwise the list remains the same as last week.

PLACE, CHICAGO.

Chicago, May 27. VARIETY's exclusive story in last week's issue concerning the association with A. L. Erlanger of J. Odgen Armour, Levy Mayer and Julius Rosenwald and the estimable millions, was picked up and hilariously elaborated on by the Chicago dailies.

The local papers hailed the news as an advance note of Chicago's destined place in the theatrical sun in the way of a first-rate producing center.

ERLANGER'S DEAL EVEN BIGGER.

The report in VARIETY last week, regarding the future line-up in the Klaw & Erlanger affairs, was substantially verified by one of the executives of the firm almost immediately after the article appeared in print. "Right? Sure, it's right, as far as it goes, but it doesn't go far enough. The deal is really about ten times bigger than VARIETY's story says."

The coming in of outside money into one of the big syndicates is not looked upon with a great deal of favor by some of the smaller theatre managers throughout the country. They feel that as they didn't hop into the packing or the mail order business, those that are in that field should keep out of theatricals.

On the other hand, expressions from the producers are decidedly in favor of the continuance of the two sides of the fence. They feel that in the event A. L. Erlanger was to step out in favor of Marc Klaw, then a consolidation with the Shuberts' would come about where they would control the whole field. It was principally because that eventually loomed in the distance that the producers formed their protective association.

POLICE WATCH "PRETTY SOFT."

Practically through all of last week a sort of pay as you enter police army occurred in the city of "Pretty Soft" at the Morosco. The coppers, minus uniforms, ranged in number from two to fourteen, but they were given no "paper," all buying at the box office or in ticket agencies, that being necessary because several were "flagged" on suspicion when they sought to obtain tickets (at \$2.50 each).

There was no interference, but credit for that goes to Ben Atwell, press agent for the show, who spent one of the busiest weeks in his life keeping tabs on the police and trying to find the source of trouble making. It is supposed that reviews in the dailies drew police attention, but it was through the support of a bunch of newspapermen assigned to cover the house while the cops were on the job that Atwell succeeded in staving off any action.

Four inspectors are said to have lapped "Pretty Soft." Three of them asked for warrants on three different magistrates, all of whom refused to comply.

THREE NEW HOUSES FOR C. & G.

Comstock & Gest are to build three theatres outside of New York. They are to be located in Chicago, Philadelphia, and Boston. The Chicago house proposes not to be one of the three which were planned for a single site, with Cohan & Harris and the Selwyns supposed to have the other two theatres. The triple theatre scheme appears not to have been considered seriously by any of the New York managers. The plan was not submitted to the Cohan & Harris office, although that firm is considering another Chicago house.

"BEDROOMS" FOR NEXT SEASON.

A. H. Woods has two bedroom farces for next season, "Not Tonight Josephine," by Avery Hopwood and William Collinson, being the first to go on, with Otto Harbach's "Ready to Occupy" held in reserve, in case "Josephine" fails to register.

John Cumberland will be in the latter piece, but he will be the only member of the cast of "Up In Mabel's Room" shifted. Cumberland appears to be doomed to bedroom farces. His first "offence" was in "Twin Beds." There followed "Parlor, Bedroom and Bath," and the current "Up In Mabel's Room," with "Not Tonight Josephine" to follow.

PENNSYLVANIA SCALPERS SANE.

Harrisburg, May 27. So far as the organization, which is in control of the Pennsylvania Legislature, is concerned, the ticket scalpers of Pennsylvania can go ahead reaping their harvest unmolested. Half a dozen bills, carrying heavy penalties for scalpers and theatre management which encourage ticket scalping, have been introduced during the past five months, but interest has centered on the bill of Senator Dais, which includes most of the provisions of all the other measures on anti-ticket scalping, but this bill is now said to be dead. Technically, it is still alive, although it has been buffeted about enough to have killed several ordinary bills. It has been in and out of committee half a dozen times and now reposes in the Senate Judiciary special committee, where it started. The chances are all in favor of its remaining there.

CONSTANCE BINNEY, FILM STAR.

Constance Binney, now in "39 East," at the Broadhurst, has signed a three years' contract with Famous Players-Lasky to appear as a star in pictures. Miss Binney's rise to fame has been swift, as it has all taken place within a year and a half. Before that time she was in a Paris convent, having been sent abroad by her wealthy father, a New York lawyer, to overcome stage-struckness. On her return Miss Binney danced at a benefit and attracted the attention of Winthrop Ames. He gave her a contract and a salary, but no parts, so she took a dancing role in "Oh, Lady, Lady." After 13 months Miss Binney went to the "Follies," but quarreled with Flo Ziegfeld over whether she should lead the showgirl number. Leaving him, she met Rachel Crothers, got a chance to read "39 East" and then went because Miss Crothers wouldn't give her the lead. The part requires a girl who can weep, and Miss Binney wept so genuinely Miss Crothers and the Shuberts finally gave her the part.

BARNEY BERNARD, LONE STAR.

Barney Bernard is to star alone next season. He has been co-starring with Alexander Carr. Bernard's show for next season is being written by Montague Glass, who has been co-author of all of the "Potash and Perlmutter" shows, he having originated the characters in short stories.

Bernard was due to appear in the new play this season, it having been set for him to leave the cast of "Friendly Enemies" after the Chicago run. Mr. Glass was assigned abroad on the Peace Conference, leading to the playing being held over until next season.

"OH UNCLE" FOR BROADWAY.

Philadelphia, May 27. "Oh Uncle," a musical play produced by the Shuberts, which opened here last Thursday, is being groomed for a summer run on Broadway. The play was out last month under the title of "The Wrong Number," and it was not intended to offer the piece in New York until next season.

Since its original debut, the book of "Uncle" was rewritten by Eddie Clark, who also restaged it. Several new acts are being made by the metropolitan showing.

"Lonely Romeo" Opening.

Atlantic City, May 27. "A Lonely Romeo," the Shuberts' new musical play, with Lew Fields starred, will have its premiere at the Globe on Thursday night. It was due to open Tuesday but failure to complete the production caused a postponement. The piece is opening about three weeks ahead of the date originally planned.

LEGITIMATE

SHOWS IN NEW YORK AND COMMENT

"Century Midnight White" (30th week).
 "Daddey," Lyceum (39th week). With the comedy leaders. Will enter the summer season with the other hold-overs.
 "Dark Roseleen," Belasco (4th week). Still pulling, but largely through the box office.
 "Dear Brutus," Empire (23d week). Due to end day exceptions. Barrie soon. Original closing notice recalled. May last several weeks more.
 "East Is West," Astor (23d week). Located perfectly for summer business. Still playing to big takings.
 "Forever After," Playhouse (39th week). Claimed beating \$5,000, and will stay while pace is maintained. Reported to close in two weeks.
 "Friendly Enemies," Hudson (45th week). With Louis Mann in and Sam Bernard out, takings last week were \$3,500, only slightly under previous week. Will try to stay until end of August, and then open at Manhattan.
 "Good Morning, Judge," Shubert (17th week). "Not enough." Will shift to the Central, with "Somebody's Sweetheart," going down to the Casino.
 "Hamlet," 39th St. (2d week). Doing well; drawing a small, but classy audience.
 "I Love You," Booth (5th week). Is doing little. Moves to 48th Street next week.
 "Lady in Bed," Lyric (3d week). Demand in appreciation. Show may profit on its twelve weeks run.
 "Love Laughs," Bijou (3d week). Premiers started little. Looks like another flop for this house.
 "Listen Lester," Knickerbocker (23d week). Looks like a sure musical holdover right through the hot weather.
 "Lightnin' Gaitly" (1st week). Claimed good enough to last until fall.
 "Little Journey," Vanderbilt (1st week). A comedy success which should tag along until July.
 "The Jew," Plymouth (5th week). No abatement in demand. June 31 set for temporary stopping. Date depends on temperature.
 "John Ferguson," Garrick (3d week). Engagement extended again as predicted, with June 7 the announced stopping date.
 "Midnight Frolic," Amsterdam Road (36th week). Still running two shows; one at nine o'clock. Good play.
 "Monte Carlo," Jr. Winter Garden (16th week). Business still very strong, and Shubert's in no hurry to put on the next, "Fading Show."
 "La La Lullie," Miller (1st week). Opened Monday.
 "Pretty Soft," Morosco (1d week). Police scrutiny caused script changes, weakening the show's chance. Business only fair.
 "Please Get Married," Fulton (16th week). Cut-rate favorite.
 "Puck-a-Boo," Columbia (2d week). Claimed as summer burlesque, but regarded the equal of real musical comedies. Got close to \$10,000 last week.
 "Royal Vagabond," Cohan & Harris (15th week). May duplicate "Going Up" all summer run of last year.
 "She's a Good Fellow," Globe (4th week). Is picking up nicely, and now looked on as having chance to stick for the summer season. Is regarded as a class show.
 "Somebody's Sweetheart," Central (33d week). May move down to the Casino, succeeding the long-staying "Some Time."
 "Sometimes," Casino (35th week). Due to stop next week. A consistent draw ever since it moved here from the Shubert early in the run.
 "Take It from Me," 44th St. (9th week). Dropped out, but playing to profit.
 "East," Broadway (9th week). Another comedy run which has a slight chance to stick into the hot weather.
 "Tumble In," Selwyn (10th week). One of the class musical shows added to the exceptional number of musical comedies to bid for summer money. Has chance of staying.
 "The Bow," Central (15th week), holding on, which is exceptional considering location of house. Demand in the audience.
 "T for B," Elliott (35th week). Low gross, but still making a profit. Ready to bow out.
 "Foot Sweet," Bayes (4th week). Drawing some attention, and looking good until roof review, "Bing, Bang, Boom," is ready.
 "The Better Ole," Cort (33d week), should stand up well with the summer holdovers.
 "Three Faces East," Longacre (36th week). End of run still not in sight. Pulling in out of town visitors.
 "Three Wise Men," Criterion (9th week). Holding on. In cut rate.

"Tip in Mabel's Room," Eltinge (15th week). Can stick until hot weather comes; got \$5,100 last week.
 "Velvet Lady," Amsterdam (17th week). Stops Saturday, not waiting for "Follies" due in two weeks. House dark until then.
 "Who Did It," Belmont (1st week). Illness in cast given as reason for not opening last week. Set to open this Thursday.
 "Women in Room 13," Republic (15th week). Holds on to average since switch, \$4,400 last week.

SHOWS IN CHICAGO.

Opening Dates.
 June 1—"Fish" at Powers.
 June 8—"Honeymoon Town" at LaBelle.
 June 8—"Angel Face" at Colonial.
 Current Attractions.
 AUDITORIUM—Duck.
 BLACKSTONE—Patricia Collinge in "Tillie," scheduled for a summer run; passing the \$300 mark (14th week).
 COLONIAL—Fritz Schell in "Gloriana," \$8,000, goes out June 7 (8th week).
 CORT—"I Love You" doing fairly well, with about \$7,000 for the week (2d week).
 GARRICK—Charles Cherry and Francine Larrimore in "Scandal," also booked through for the summer; topped \$12,000 (1st week).
 GRAND—"A Prince Thine Was," with Grant Mitchell, going strong; made over \$15,000 (3d week).
 HAYMARKET—Stock Burlesque.
 ILLINOIS—The house went into a season of pictures. All Griffith films will be shown. The first, "Broken Blossoms," opened Friday.
 IMPERIAL—"Bringing Up Father."
 LADY—Last week of U. S. film, "The End of the Road," which flopped. "Which One Shall I Marry" comes in for a two weeks' run at which time the picture season at the LaSalle ends with the premiere of the Woolf-Bros. "Honeymoon Town."
 NATIONAL—"Freckles."
 OLYMPIC—Wilette Kershaw in "Peggy, Bachelors," did in spite of Ring Lardner's work on the had second act after a run of five weeks, extended even after the show fell below \$5,000. "Heart of the Jungle," the Paul J. Bailey film, opens June 1.
 POWERS—"Sunshine" opened (1st week) and Honeysuckle—played about \$7,000 on last week (1st week).
 PLATYHOSE—"You'll Like It," the Bucher-Berg-Franzese-Burke-Brown Chicago-made revue, flopped hard, playing to less than \$3,000 on the week. Angela Moore, giving out, and it looks like a speedy exit (2d week).
 SPARK & GARTER—"Eight-Seven."
 STUDENT—Last week of Guy Bates Post in "The Masquerader," one of the sensational successes of the season, gutted a crowd to the last day (16th week). No show booked to follow.
 VICTOR—"The Virgin Widow."
 WILSON AVE.—North Shore Players in "My Lady's Garter."
 WOODS—Bertha Kalich in "The Riddle: Woman," about \$10,000, not extraordinary, but much better than was anticipated when the show opened. A six weeks' run had been prophesied as the limit, but Kalich is now expected to go better (5th week).

STOCKS OPENING.

Hamilton, O., May 27.
 The Lyric goes over to stock this week for the summer season. The company is known as the Northampton Players. In the cast are Ernests Leguette, Arthur Albertson, Frank Dawdon, William Everts, Esther Howard, Ralph Rader, George Phelps, J. Irving.
 June 1—"Gloriana" at the Colonial.
 May 31—"Moonshine and Honeysuckle" at the Powers.
 The Poli Theatre, Wilkes-Barre, Pa., and the Grand, Worcester, Mass., opens with the Poli Stock Players Monday, June 2. The former house played vaudeville over the winter months, splitting with Scranton, while the latter played burlesque attractions.

Los Angeles, May 27.
 Lewis S. Stone is due here in a few days from New York with a musical politan act to open Tom Wilkes Majestic stock house next month.

SHOWS IN PHILLY.

Philadelphia, May 27.
 The legitimate shows are planning to stay open as far through the summer as possible, although two or three of them will have feature pictures at a higher scale of prices than any of the regular picture houses, as their policy.
 With "Oh, Uncle" at the Shubert for a summer run, "Fiddlers Three," which has caught on strong will remain at the Forest as long as there is any demand for seats. "Tiger Rose" now in its fourth week looks like a success for several weeks yet at the Broad, where business has been almost capacity for each of the weeks played. It may last for another month.
 "Lombardi, Ltd." is in its sixth week at the Lyric and business has been very good, the showing playing around \$9,000 the last two weeks and up to \$12,000 previously. It is planned to keep the piece here ten weeks.
 "Parlor, Bedroom and Bath" remains over for another week at the Chestnut Street Opera House, and will be followed by Mack Sennett's "Yankee Doodle in Berlin" with the Sennett bathing girls as an added feature.
 "Seventeen" winds up its stay at the Adelphi after three weeks of good business and will be followed by Little Lillie's "The Little Brother," which will be tried as a summer attraction.
 D. W. Griffith's picture, "Broken Blossoms," opened to fair business at the Garrick this week. The picture will be held here for four weeks if business is good and a special musical program has been arranged.
 The Walnut, which closed Saturday night after two weeks of bad business with "The Boomerang," will remain dark until next Monday when the 28th Division military show, "Who Are You," will come in for a week's stay.

DEATHS.

Charles H. Clark.
 Chas. H. Clark, died May 20, at the age of 92. Mr. Clark played "Seth Perkins" in "The Old Homestead" with Denman Thompson for five years and was prominent theatrically. He leaves a son, Harry M. Clark, and a daughter, Mrs. Edith Clark Beck. Interment was at Woodlawn.

"OH UNCLE."

Philadelphia, May 27.
 The Shuberts launched "Oh Uncle," which is planned to be an all-summer musical show at the New Shubert Theatre Thursday night, the piece being postponed twice on account of not being ready. When it did start, it was received warmly and played to good business the remainder of the week, with a capacity audience Saturday night.
 "Oh Uncle" is called a musical farce in two acts and was written by Edward Smith and Edward Clark, music by Jacques Penberg and Charles Jules. The cast is made up almost exclusively of vaudeville people, including Frank Fay, Harry Kelly, Lou Cooper, Sam Ash, Ignola Martine, Sam Curtis, Hazel Kirk, Jessie Wynn, Nancy Fair, Elizabeth Moffat, Vera Groet and others.
 There is hardly anything new in the book, it being a rehash of old comedy and burlesque bits, revamped and spiced up with a piece has been given an attractive production and dressed attractively in the usual Shubert manner.
 Harry Kelly appears in his familiar role of a drunken man, and the "equation" is in "His Honor, the Mayor," and carried off most of the honors for comedy. Frank Fay did not succeed in making a hit of the opening night. Miss Kirk won a lot of favor and Jessie Wynn was also well received, though the latter has little of importance to do. "Oh Uncle" was produced here for the purpose of testing the market, as it is expected to be a summer business in theatres and so far it looks as if it might succeed in fulfilling expectations.

ENGAGEMENTS.

Hazel Byrne, formerly Wooley and Byrne, single (C. R. Madden).
 Bobby Edwards and Clara Tice, "Greenwich Village Follies."
 Consuelo's Gert's "Welcome Home" is scheduled to open in two weeks. Principals include Wm. E. Mason, Ralph Morgan, Beatrice Noyes and Jimmy Gleason.

NEWS OF THE DAILIES.

Rudolph Ganz left for France and Switzerland, May 27, to be gone until August.
 Mabel Jaffe is scheduled to arrive here May 29 or 30. Miss Jaffe has been appearing in "Hullo America" in a London revue.

Morris Gest has placed the Manhattan O. H. at the LaSalle and the Lambs for their all-star gambel, June 8.

The first feature concert of the Mall, Central Park, of the Peoples' Concerts for 1918, was held May 25.

"The Girl Behind the Gun" has been produced in London, under the title of "Kissing Time."

Oliver Morosco will produce a play entitled "A Regular Girl," to be written by R. Jay Kaufman.

Mrs. Jimmy Thompson, a farce-comedy by Norman S. Rose and Edith Ellis, is the title of a production which Joseph Klaw will make next season.

The American rights of Eugene Brieux's four-act drama, "The Red Robe," have been secured by Henry Dunlop, who will produce the play early in the autumn.

Barico Caruso and his wife left for Italy May 25; they will return before Aug. 1 in order that the show may fill a singing engagement early in that month in Mexico City.

Harry Fox has been engaged by Comstock and Gest for the leading role in their production of the musical version of "Brewster's Millions," adapted by Guy Bolton.

George Middleton's comedy, "The Cave Girl," which Cohan & Harris recently produced on tour, has been taken over by Comstock & Gest. It will be brought to New York next season.

Three Blind Mice, by Julian P. Thompson, of Chicago, will be produced by Oliver D. Bailey next season. Mr. Bailey is trustee of the play where the play will have its New York premiere.

An auction sale of seats for the approaching Lumb & Gambel will be held at the Hudson, June 5, in the afternoon. A single performance will be given in this city June 8 at the Manhattan Opera House.

Richard Walton Tully sailed last week for London where he plans to produce a number of plays. The first three will probably be "The Bird of Paradise," "The Masqueraders," "The Rise of the Rascal."

"The American rights to 'Abraham Lincoln,' a play by John Drinkwater now running in London, have been purchased by William Harris, Jr. He will sail for England in the near future to see the English production and make final arrangements for the presentation here in the fall.

Oliver Morosco has engaged Anna Nichols, from whom he has accepted three plays, to write the book for a musical play to be called "My Lady Friend." This will be starring vaudeville for Charlotte Greenwood's husband, "Linger Longer Letty" as previously announced.

Sue McNagany, Beatrice Noyes, Helen Barrie, Edna May Oliver, Margery Foy, Ralph Morgan, Charles Abba, Harry Harwood, Charles Lane, Funnell Park, William M. Mahan, James Gleason, Percy Hilton, Robert McWade, Robert Vaughan are included in the cast of "Welcome Home," the new Guy Bolton play to be produced by Comstock & Gest which is now in rehearsal.

Winchell Smith and John L. Golden, producers of "Lightnin'" and Frank Bacon, co-author and featured player, were declared innocent of plagiarism, May 22, by Judge Manton in the United States District Court. Charges had been brought against the three by Milo Belden, who declared that "Lightnin'" had been taken from his play, "Betsy Zerk" to "The State Line."

Oscar Hammerstein's appeal to the Appellate Division from the order by Justice Mullan, of the Supreme Court, denying his application to the Appellate Division to annul from selling \$3,000 shares of the capital stock of the Hammerstein Amusement Company, was denied May 22. The Appellate Division ordered the stock to be paid to pay to the company a week, with the understanding upon her death the payments were to be shared by his daughters. Miss D. Stone, attorney for the trust company, said Mr. Hammerstein tried to repudiate the agreement.

JUDGMENTS.

Judgments filed in the County Clerk's office. The first name is that of the Judgment debtor, the second the judgment creditor, and the amount of judgment.

FOURCOURT PICTURES, Inc.; Kiots & Stralmer, Inc.; \$1,050.14.

U. S. Exhibitors' Booking Corporation; W. O. Telegraph Co.; \$230.90.

Oliver A. Perry; Otto Helmsman Phonograph Supply Co.; \$2,000.00.

JUDGMENTS VACATED.

Wilton Lockhart; E. Wolmann; \$487.91; April 2, 1918.

AMONG THE WOMEN

By PATSY SMITH

Jean Webster's adorable story, "Daddy Long Legs," is just about the best thing Mary Pickford has ever been seen in. The combination of the delightful wholesomeness of the tale reflects itself in the star—it is as if it were written to order—the character of Judy Abbott, without having been changed, fits Miss Pickford like a glove. Only in the early scenes in the John Grier home does the scenario depart from the original plot and then—for the betterment of the presentation.

The tininess of the orphan is brought out by the director, in showing the short skirted Judy in big interiors, great hallways, dormitories and on a lawn with a great building as background. An orchard in full bloom, a crooked little stream so clear it reflects all surrounding scenery, moonlight scenes, college campus, views and loads of wonderful kiddies (all of them, the pretty and ugly), show a master stroke in directorship and photography. Lifts the picture above any Pickford production in years.

A galaxy of pretty girls in dainty frocks with Fay Lempert as Angelina Wyckoff and Audrey Chapman as Sally McBride line up last week with the charming Mary. Lillian Langdon was a perfectly gowned matron of class and Carrie Clarke Ward as Mrs. Semple was remarkable as a country housewife type. There's something about her that makes you want to call her Aunt Jane—that's if you ever had an Aunt Jane or wanted one.

Any straying devotees of Sweetheart Mary will be brought back to the fold in witnessing this production. She is the cutest little naughty trick in the early days of the home, pathetically appealing in her prettiness as she grows up to the seriousness of her lowly life, adorable in summer lingerie frock, huggable in a cap and nightgown of val lace and ribbons and beautiful in a grown up velvet dress. A broad band of ostrich trimmed extreme, long skirt at hem and a becoming velvet was edged with it. A blue fox scarf and her sweetest smile brought about a perfect climax.

"The Unpainted Woman" sounded like another film absurdity. How could it be possible to weave an interesting story around such an extinct type of female? Still, wonders will never cease, for Mary MacLaren positively made the character of a Swede servant girl by the name of Gudrun engaging. Even her falling in love with a tramp, after being widowed from a drunken husband, was strangely interesting despite the commonplaceness of it all. Miss MacLaren's fair hair and physique loaned itself well to the youthful Swedish girl who fades and grows old quickly. The donning of men's attire (during harvesting time) was a modern touch hardly true to type, but she looked so attractive and earnest it was sufficient excuse. Lydia Yeaman's Titus reversed the general order of things. Instead of the Irish servant girl type which she has been portraying so generally of late, she was the "mistress" to Miss MacLaren's "servant." Fritz Ridgeway in an inconspicuous small part wore a pretty Persian taffeta, the short sleeves, neck and full skirt trimmed with fluting of plain silk.

"Charge It to Me" should, of course, be seen by husbands only. No woman will like it, who hasn't her own allowance or checking account, and unfortunately there are too few who have. The folly of keeping a young wife without even cash fare in her purse has often been told in drammer and photoplays. To make money that she may

surprise her husband with a birthday present, she turns her private car into a "taxi," and of course all her "fares" fall in love with her. She tells them she is driving a car that she may make a man—her father—a birthday present, and asks their advice, should she buy a dressing gown or dressing jacket? They note her name and address on the license and soon after her home is deluged with flowers, dressing gowns, and males. Husband returns and even the cook and her affianced "roundsman" are brought into the net of incriminating circumstances. Margarita Fisher makes a youthful appeal but outside of that there isn't much to her. She's too posy, affected and plump for serious work. Her frocks are showy with spangles and a trifle too ingenué. She looked best in a homespun motor outfit, with tam of same material. A white net evening gown nicely embroidered in beads, had narrow panel back. A bow on one shoulder with long flowing ends might have looked appropriate on a high school graduate.

Evelyn Nesbit is certainly showing up remarkably well in her late releases. I caught her last week in "The Fallen Idol" looking years younger and prettier than ever before, in pictures. As Princess Laone, a Hawaiian entertainer, she affected long, clinging robes that seemed to belong. A pet of society and led to believe their friendship was sincere, she found it a different story when one of their set announced his engagement to her, so she ran away back to her native islands. The Feast of Poi, or Feast of Welcome, and scenes in the Hula House, were indulged in, but Miss Nesbit disappointed all by not donning, at least for a flash, the native costume, as promised in one of the title sheets. Princess "Juliet" slips of rich brocades and metallic clothes embroidered or hung with beads were specially becoming with the shoulder length light curls. A smart little box eon suit of light material had a dark satin vest and tan turban. Lillian Lawrence made a handsome gray-hair society matron and wore black velvet evening garb unadorned, save for a tiny vestee front and back of dainty lace. There was a native girl, not programmed, whose slight attire disclosed a good figure and who was a corking swimmer—if the swimming was not done by a double.

With the Salvation collections held over another week, "Topics of the Day" inserted in the program as an after-intermission attraction, the Bessie Clayton and "Not Yet Marie" productions, the show at the Palace Monday was a long one despite being one vaudeville act short.

The artistry of Bessie Clayton and her entire company seem to be taken for granted, for they get nowhere near the ovation they deserve. Miss Clayton's wardrobe should be described from the skin out—as her under things are quite as exquisite as her outer garments. Eliza Cansine wore the same costumes she showed at the Palace earlier in the season.

Mrs. Le Grohs' unusual work was performed in a black satin medium length costume stitched with rows of gold soutache. The outfits of "Not Yet Marie" are quite as fresh as when the act opened. Miss Parker, of Buzzell and Parker, looked well in a deep turquoise velvet, split from shoulder to hem, showing sleeves and tucked skirt of georgette. A black net and jet abbreviated affair was splashed with brilliant—how low the knot of the adorning jet bodice, and the edges of skirts were bound in silver. Mary Donohue led a number in a flesh-colored frock,

the top part of plain georgette, and the skirt covered with tiny frills of ecru lace edging. Pink and blue ribbons encircled the waist. A background of girls in the same type of costume of golden-rod and ecru, made a good picture. Other apparel of the chorus were: painted peignoirs trimmed with lace and silver gauze insertings over chiffon and net underthings; petticoats and pyjamas of ribbon ruffles, black lace and blue satin brocade; bathing models of jersey cloth, and a bridal underwear display of silver lace, georgette and marabout. All had light, transparent draperies, but posed against a screen in shadow, before their entrance, there was not much left to the imagination in the way of lines. White satin costumes painted or done in batik, showing big black poinsettias and foliage and worn with jet bodices were a good show.

Loretta McDermott (with Frisco) received a reception. She opened in what must have been a "brand new" silver dress. There were full bloomers held in with a plain cuff showing just below the full cord finished skirt, and a cap of same material tied jauntily at one side. Besides the black satin suit used for her "imitation" she wore an doing in the act. The skirt split in front showing fitted pants and had deep side pockets faced with scarlet.

The bodice was built up to the becoming little four-cornered high collar in front, a la mode, and she wore a satin turban.

Neither soubret nor ingenué of the feminine gender graced the bill at the Riverside this week, unless by a wide stretch of the imagination Dama Sykes might be entered into the ingenué class. Husky (Daring Sisters), healthy (Emma Carus) and fat (Buster Santos and Mlle. Adelina), females, held the fort. The Daring Sisters, two blondes for one, and a Frances White understudy, in white tights and body dresses, performed on a triple trapeze. Dama Sykes looked spic and span in a white serge Norfolk suit. A wide rolled brim white hat was turned well off the face, showing just a suggestion of black trimming. Buster Santos, the woman without a waist line, and Jacques Hayes, without a curve, appear first in gray silk embroidered net over pink satin, and gold sequin spangled net over gold respectively. They change to Buster boy and girlie makeups.

Diamonds must be coming back in vogue, or is it because the personal tax has been lifted from them, that they are now appearing as personal adornment again. That blond wonder, Emma Carus, in the most charming of pink baronet satin toilettes, was ablaze with them. A handsome pear-shaped lavallere and diamond chain, to say nothing of brooches and rings, fought for supremacy in the display. Glad you have discarded the top hat, Emma, for your Irish number; it was unnecessarily unbecoming. Personally I think you could make a mounting of one, look funny if you tried. Please make J. Walter Leopold cut out his song and play the piano instead. Perhaps you couldn't hear him in your dressing room, but we could out front. Mlle. Adelina in plum satin Turkish trousers, bodice and high headgear, worked with Capt. Gruber's animals as if she knew them well enough to call them by their pet names. "Putting It Over" pulled up the last half just in time to put the show over.

GOVERNMENT RESTS CASE.

(Continued from page 5)

parently supported by the respondents' counsel.

The report of Referee Lewis Shuldenfrei in the Goldie Pemberton investigation of the Rats matter was introduced in evidence after the objection of Attorney Walsh. (This was published verbatim in last week's VARIETY.) Gene Hughes came next on the stand

and was questioned in reference to some letters which seemed of importance to the hearing, and in answer to a question by Mr. Walsh claimed he had a written contract with the Keith Vaudeville Exchange to act as an agent. This was refuted by Maurice Goodman, and the following day a statement was entered on the record by Goodman, through permission by Walsh, that no such contract existed.

Lee Beggs was a Commission witness, admitting he had received \$57 from the N. V. A. to make a jump, although not a member, and claimed he was later blacklisted for his participation in the Rats' strike. Beggs seemed to make a good impression for the Keith interests and the N. V. A. rather than for the complainants.

M. S. Sheedy landed a string of laughs through his attitude on the stand. He reviewed his vaudeville experiences, declared he had been blacklisted as a manager and detailed some of his experiences as a booking agent for the Fay Theatre, Providence. He refused to answer some questions directed to him by Attorney Goodman, claiming it wasn't his funeral and he wasn't on trial. When cross-examined with the remark that he was glad that period of his life was over.

Chesterfield told of the promotion of the National Vaudeville Artists by Hugh Herbert, Eddie Leonard and himself and made a statement about the elections, conduct of business, financial returns and the activities surrounding the benefits. He admitted no general meetings had been held for the past two years because of conditions.

The lease of the club house to the organization with the lessor named as the 229 West 46th St. Corporation was introduced, showing that the corporation was to furnish, rebuild and decorate the premises as a first class club house, advancing the money for the expense, to be repaid from a fund established by the receipts of the benefits. Chesterfield said the rebuilding of the club house had cost in the neighborhood of \$600,000, while the benefits had returned about \$100,000 to date, this fund being kept separate from the regular account of the organization.

At the conclusion of the hearing the regular motions and stipulations were entered on the record and the Examiner and Commission counsel prepared to depart for Washington to prepare briefs for the Commission.

Throughout the proceedings which lasted for several weeks, a harmonious relationship between opposing counsel had made things pleasant for both sides and with the indefinite adjournment both sides congratulated one another on their handling of the case.

Mr. Walsh, chief counsel for the Commission, resigned from the Commission during the hearing, but was retained to complete the case.

The hearing has consumed exactly 14 days to the date of the adjournment, but frequent adjournments has stretched the time from February 3 to May 24. Commencing with Feb. 3, the hearing continued until Feb. 7, when an adjournment was called until March 1, when a three day session was held. Mary Is, the depositions of Mlle. Terrest and Miss Nelson, of Keough and Nelson were taken. On May 15, 16, 17, 22, 23, 24, the Government representatives continued to interrogate witnesses.

The witnesses called by the Commission include Pat Casey, Morris Slotkin, Henry W. Gugler, Henry Chesterfield, Chas. T. Weber, Jr., J. E. Curtis, John J. Quigley, Edward Clark, Edwin Keough (who did not complete his testimony) Harry Bulger, Walter E. Plimpton, Gerardo Plimpton, James William Fitz Patrick, Gene Hughes, Lee Beggs, M. R. Sheedy and Edward Clarke.

Chicago

ROOM 522, STATE-LAKE BUILDING

Chicago
By Day

By JACK LAIT

Got a wire in Chicago, which brought me to New York. Here is the verbatim text of the dose that tasted so bitter:

"Interviewed twenty actors, not one of them willing to come to Chicago."

The despatch came from New York, and was signed by a producer of plays who had gone East ostensibly to arrange a cast for a Chicago production of a play that I wrote.

The producer should either be forced to eat his telegram or name the twenty. Personally I think he put it a trifle late. If not, he revealed a strange situation, one that calls for resolutions of some sort by some important body, such as the Actors' Equity, the N. Y. A., the Lambs, the Friars, or the Dave Clark Association.

If it is true that actors do not want to come to Chicago, it proves a great many things that I have suspected about actors for years, but never had verified before. For one thing, it demonstrates that vaudeville is the only business which has to do with the theatre, except burlesque, that is not held by the throat between the thumb and finger of the upstage leg.

The only thing that one can get in New York that one cannot get in Chicago is extra work in moving pictures. And it cannot be that every half-baked leading man or every leading woman just thrown into intermediate gear can be doing movies between breakfast and the bath. The only thing that Chicago has to terrify actors with that New York is free of, is my review, and Swings' comments.

The money in Chicago is just as green as it is anywhere, and the inhabitants no greener than they are elsewhere. Chicago makes celebrities for New York as much as New York makes one for Chicago—there are as many Chicagoans in New York, at least, every day, as there are New Yorkers in Chicago. As for attracting managerial attention, I don't know a manager or producer who doesn't come there, and within the last few weeks, almost every impresario of any consequence has tarried there.

This column wouldn't be long enough to list just the names of unknowns who have been discovered and developed and made rich and famous, through being seen in Chicago by New York managers. An attitude on the part of a professional performer like that alleged against a score of them is ludicrous, repugnant to the welfare of the theatre, un-American, and childish. Egotism is at the bottom of it, because most actors, instead of seeking to impress the public which pays its money to support the stage, want to impress other actors. Most legitimate players prefer a standing in their theatrical club to a standing in a city of 2,600,000.

Strangely enough, the very foremost stars never took this attitude. Seasons compatible with New York success, and then road showings, as long as profitable, have marked the professional careers of David Warfield, Maude Adams, John Drew, Ethel Barrymore, Mrs. Fiske, Harry Lauder, and the many others who, while they are pleased to be in New York, the unquestioned show center of the world, nevertheless, have never been so absurd as to take the arbitrary position reflected in my manager's telegram—"not willing to come to Chicago!" Al Johnson likes New York. But he is willing to come to Chicago. Are these twenty, then, better judges of values, and more privileged to pick finicky restrictions than Laurette Taylor and Ruth Chatterton and Fred Stone, and other regular Chicago visitors? If they are, I'm crazier than Tommy Gray thinks I am, and that couldn't be.

MAJESTIC.

Chicago, May 27.

Stella Mayhew was far too near closing (next to last) to get a square shake on merit, but worked hard and got one going after slow start. Miss Mayhew always worked better with Billie Taylor than she does alone.

Nolan and Nolan delivered clean, opening with a lively juggling and leading routine, with Sam Adams and J. P. Griffin number two. This team has a monstrous start, but gets into action when one of the men puts on a comedy woman costume.

Walter Penner and Co. have a likable sketch which makes up in cleverness in the finishing finish what it lacks in plausibility throughout the entire sketch. It never could have happened, but it listens good; the girl who plays the tough woman does it entirely too loudly, which buries the first part of the playlet considerably. Tough women are not necessarily loud, excepting possibly in their apparel.

Claudius and Scarlet cleaned up with their banjo recital of old numbers. There were plenty of similes with even the finishing finish picture machine which threw the song slides on and the music, but the act got over regardless.

Toledo was easily the comedy hit of the bill. He got an ovation and deserved it. He's a showman, contortionist, comedian, dancer, as well as clown, and is a riot for the women and children.

Eddie Borden's act has, well entitled "Anything You Want to Tell Me," came to a smashing finish when he sang a allegory number that has not been heard in these parts lately, about a colored preacher who, after being responsible for his actions at the church, but desires a free hand in his private affairs. The Flemings followed Miss Mayhew and closed.

STATE-LAKE.

Chicago, May 27.

Ray Samuels stratched through, going faster than when at the Majestic last week. Laurin's troupe, also playing a repeat, demonstrated again that good things come in small packages, and Laurin is remaining in the defined type of the almost extinct Gotham

tough kid and would make a terrific hit in play like "The Dumbest" where Ernie Trux had to act what Joe is.

Felix and Fuchs opened with a routine bar swinging. Diabolo and other tricks, and held up the tradition of the house for best opening acts.

"Cabaret de Luxe" a big flash, plenty of noise and "pop," the dancing violinist and big act singing numbers somewhat at a Las Vegas are highlights in this fast-moving act.

Also has a bull-jazz band and special setting.

Albertina Rasch and Ballet Equiliste are admirably placed on this bill, which has a minimum of high-brow stuff, and swept the house with sheer beauty of numbers.

Lewis and White, girls, use Harmon and O'Connor technique, and while the routine is ragged in spots, gets over; the big girl in pet has a dry delivery that is innocent; should have better and more gags and should deliver lines a bit louder; sing girl has fine voice and gets big move on solo cello number. Karl Emmy's Fats closed and not great hand at finish.

SUNSHINE.

Chicago, May 27.

The only thing wrong with this colorful opera which came down from Milwaukee to open at the Princess, Sunday, is the title. It should be "The Bull-Headed." It's about it's a matadoral offering by Messrs. Shaw and Johnston, and the only thing it lacks to be a matador is the Canine, but Belle Clayton has them on contract. Hal Skelley and Louise Grover would also come in handy. William G. Duncan is credited with the book and lyrics. The production is by Fred Stone, who is responsible for the music. Both gentlemen are responsible for the "Fiddlers Three," recently at the Olympic. The results are about as a rather ailing book and tinkling, mellifluous score. Get these names:

David Quixano, Jane Richardson, Edgar Norton, Harry Short, Juliette Laing, Leo and Leo, Gertrude Alexander and Len and Paul Markoff. Ever hear 'em before? Well, they did, we except one or two of them. Where did Shaw and Johnston get 'em? Whose idea was, but one still better, better judges of values, and more privileged to pick finicky restrictions than Laurette Taylor and Ruth Chatterton and Fred Stone, and other regular Chicago visitors? If they are, I'm crazier than Tommy Gray thinks I am, and that couldn't be.

Action of piece is Marcella, Spain, either before, after or during the act. Helene is Santa (sounds like old man with whiskers, but that's only to fool you). Gets plectured for

smuggling Bull Durham, and Bombolo (Quixano) takes the fall for his sweet woman and goes to Hoochow, although he has a date. No chaser the bull. He leaves singing defiance to the Spanish "charango" bull, but the contralto too good to be wasted on revues copiers.

Aside from Quixano's really fine voice little Joe Richardson is "Sunshine's" brightest rays; she sparkles through the piece with humor and energy, and getting down to earth displays form otherwise. Edgar Norton in silly-awes technique goes long end of comedy and Harry Short the short end of it. No body heard of Short around here before. Juliette Laing and the Murdoch boys dance well, while the Misses Boualis and Alexander are adorable to look upon and pleasant to listen to.

There is an augmented, beautifully trained orchestra; each man obeys the slightest tinge of quiver of eloquent, and temperamental baton of Al Newman, who must be good, for he used to play piano for Grace La Rue.

"All in All," as Ring Lardner would say, "Sunshine" is by no means a shine. It will not save the show at Palace anything to worry about, but will take business away from "The Lake" with a cost that cannot be ultra-expensive should it find Chicago still profitable.

YOU'LL LIKE IT.

Chicago, May 27.

The broth is stirred by the "Chicago-Made" productions to hit the sharp snags of misfortune.

Yours like the production of the two most important things a production needs—an intelligent, clever book and an expert stage manager. It had plenty of both and artistic scenery, for scenery has become largely a thing of the past.

It had plenty of talent and beauty in its costumes, for one of the factors of the ill-fated venture happens to be a costume opera.

It had plenty of talent and beauty in its spiritual wings against a vacuum of libretto and score. "You'll Like It" was a sample of how not to produce a revue. It is one of the most glaring examples on record of business mismanagement. It cost a good \$10,000 before the opening.

IF YOU DON'T
ADVERTISE IN VARIETY
DON'T ADVERTISE

In this case the angel was an oil speculator named Harold Bucher. When J. D. Berg's show-string ran out, one had Flanagan interrupted Bucher in the middle of his morning, who had turned over his lease on the Playhouse for an interest in the place, had departed for New York with "The Overseas" Kerna.

When the hectic structure became too acute in its complications for Berg, he underwent a physical breakdown and betook himself to a hotel, where he stayed until Bucher came across with the bankroll. At this point his recovery was rapid, and he appeared at the rehearsals once more.

The piece opened Thursday night, May 22. On the night previous the company underwent what was called a dress rehearsal. Gil Browne, who had come on from New York on an S. O. S. call, worked like a trojan to whip the mess into shape, but it was more than human enterprise could accomplish.

There was no scenery Wednesday night, with the opening act for Thursday night, after numerous postponements. Many of the props were missing. Cues were not fixed. Orchestration was being pen-and-inked. Entrances were mixed, the chorus was ragged, the principals floundered and hysteria ruled. The tired company worked till seven o'clock in the morning, slept a few ragged hours, and came back for more work.

The opening was a calamity. The curtain didn't rise until 8:50, and it didn't depend on a single actor. The first act, "The House Walked out before the place had progressed half way. The other half witnessed a walk, not a premiere.

There is nobody to blame for the book, the book is really a masterpiece. Al Brown wrote the music and lyrics. They did as well as they could under the circumstances, but they were writing to a rail.

Morton and Moore undertook the main comedy action of the revue. Because of the lack of directorial management, they were permitted to do too much work in the piece. They were on the stage at the time as a result all their bits were underdone, although they worked like trojans. The team is an able one. Morton is really a comedian and a good man for travesty. But the elements of the piece which the material was gotten put the kibosh on their efforts.

Lydia Barry, always a good vaudeville singer, suffered with the rest in the offering of her specialty. It was badly placed. The morale and the audience were not helped by the uncraftsmanship manner in which the show had been progressing. Miss Barry tried hard, worked well, but went under with the ship.

Bobby Folsom contributed pep and harmony to the doings. Folsom is a clever girl, and

the nearest thing to a hand that came in the show was received by her when she sang "Whisper-Whisper." Paul Rahn was a good-looking, well-mannered, pleasant-looking juvenile. If the show did nothing else for him, it demonstrated to other producers that Rahn can fit into the juvenile role of any \$24 production and get away with it nicely.

Irene Williams, demure and serene, with a quiet but impressive and endearing personality, a low-pleated but beautiful voice, struggled along. Her appearance and personality, attractive as they are, were not enough to conquer the lack of anything worth while to do. Al Finkel, able and tried comedian, announced the doings in the make-up of a cop, but his lines were infatigable and flat. It was another case of a "good man gone wrong."

The chorus was young and pretty and full of pep, but there was no synchronization of steps, and the dear things fell all over themselves. A Chinese couple were used. They had no business in the production, slowing up the action and demonstrating that good vaudeville does not always make good revues.

One of the real bits of the outfit, a 10-year-old kid named Florence Goss, was taken out for no apparent reason. The youngster's dancing shows promise of a great future, but she was not permitted to go on at the opening.

Vivette Walker played a fair voice and pleasing manner of delivery.

The travesties on "The Riddle: Woman," "Gaudal," "Tillie," "Margarita," might be screams with plenty of rehearsal and more attention to settings and less Morton and Moore.

The show in its present shape hasn't a chance. Worst case of the kind in a long time, and in addition at least another week's rehearsing it might stand a chance.

It is hard to make what it is in its present form, and no matter what its financial destinies may be, it is not of the grade that should represent Chicago as a Chicago revue. Some day that revue will be produced. It will be indelible and will become a Chicago institution.

Bucher, the good angel, demonstrated the opening night that he was a gentleman and a showman. There were no "squalls" from him—only a prophecy.

I have bought \$100,000 worth of experience. It has cost me that much to learn what not to do. My next try will be different. I intend to become a factor in the show business of Chicago. Watch me.

Good luck to him. *Swing.*

LINCOLN, CHICAGO.

Chicago, May 27.

With two out of five acts shown recently of the big time for Broadway as new acts the Northwest hinterlanders got a good deal more than they were entitled to in the money, and at that failed to show any undue appreciation. As a matter of fact, it is doubtful whether a house like the Lincoln situated in a neighborhood of middle-class people who work during the day and permit themselves no more recreation during the conventional night hours, should run matinees even on Saturday.

The house on this occasion was frigid, not maliciously so, but more because there wasn't a quorum. A hundred or two hundred people did it hard to give an ovation.

Charles and his band accompanied his stage figures with venom and dispatch, and they were but a spatter of hand-clapping, where in the loop there would have been a band.

Betty Eldred & Co. (man and woman) offered one of those "apple blossom time" things with the demure girl and the barefoot farmer boy. The girl sang and the boy whistled. Their youth was a factor in getting the act over.

Walter D. Fletcher & Co. have an "exit-entrance" sketch entitled "Baby Bugs," in which a couple of married couples cover a great deal of territory and spill a great many lines over a mixup of babies. The sketch is planned to the level of small-time audiences, and is highly welcomed as a result.

Arthur West & Co. (New Acts) followed, and Palfrey, Hall and Brown closed. *Swing.*

MILLERSHIP IN WOOLFOLK SHOW.

Chicago, May 27.

Boyle Woolfolk has apparently been unsuccessful in signing up Edith Day for the lead woman in "Honeycomb Town," which opens at the La Salle about June 8. It was announced that Florrie Millership will have that place.

In addition to Bernard Granville, Roy Atwell, Frank, and Jack Price Jones, the cast will include Helen Lynn, "Toots" Lanthier, Helen Bolton and Emily Gilbert.

Gil Browne Likes Chicago.

Chicago, May 27.

Gil Browne, called in at the last moment to fix up "You'll Like It," announces that he will remain in Chicago and offer his services as a producer and manager. He is in the Chicago office, and said he would offer a new Chicago production as his first fling.

CHICAGO OPERA PLANS.

Chicago, May 27. The prospectus for the coming season of Chicago Grand Opera lists a number of new singers and operas never before heard in Chicago. The new talent includes Dorothy Jordan, Evelyn Herbert, Nina Morgana, Florence French, Dorothy Folis and Germaine Manny, sopranos; Mina Hague and Louise Harrison Slade, contraltos, and Tito Schipa and Edward Johnson, tenors. Operas new in Chicago that are in the inventory are Prokofiev's "The Love for the Three Oranges," De Koven's "Rip Van Winkle," Montemazzi's "La Nave" ("The Ship"), Messager's "Madame Chrysantheum" and Puccini's three short pieces, "Il Tabarro" ("The Clock"), "Sister Angelica" and "Gianni Schicchi." The operas by Prokofiev and De Koven will be world premiers.

ALOHA O-WHO!

Chicago, May 27. Angry Volna, Hawaiian dancer, was named in a divorce bill filed this week in the circuit court by Mabelle F. Corney against Peter C. Corney, also in vaudeville. When Corney's wife lived at the Pontiac hotel in New York, the bill states, he overspoke himself when he mentioned that he had previously occupied the room with a "wonderful hula dancer." Mrs. Corney pays Miss Volna a tribute by saying "she is not the fake, but the real Hawaiian stuff."

Benjamin H. Ehrlich represents the wife.

State-Lake Ventilating System.

Chicago, May 27. Ernst Glanzburg, ventilation engineer, left for New York last week after installing the most modern system in the world in the State-Lake Theatre. This was based on an entirely new method discovered after two years' experimenting in the Palace, New Orleans.

The foul air is now sucked out of an exhaust system based on vacuum suction, fresh air being let in from above in corresponding proportion. As a result the New Orleans house will, for the first time, remain open all summer.

HERBERT WILL DIRECT.

Chicago, May 27. It is announced Victor Herbert will conduct the orchestra on the opening night of George W. Lederer's production of "Angel Face" at the Colonial, June 8.

Herbert wrote the music for the piece.

ADA WANTS FIVE THOUSAND.

Chicago, May 27. Harriet J. Whitman, of New York, known on the burlesque stage as Ada Henry, filed suit for \$5,000 in the circuit court this week against Jacob M. Rehm, of Chicago. The money is said to be due on notes given by Rehm as a "settlement" when, after following Miss Whitman from "city to city," he finally married another.

TICKET SPECULATING A CRIME.

Paris, May 27. It is now a criminal offense to sell at a profit tickets for the subventioned theatres, State or Municipal. In the past, ticket brokers secured the best seats and retailed them on the curb outside. By a bill which now goes into effect this is illegal, but does not operate for private enterprises, the law only protecting "public entertainments subsidised from public funds to enable the people to enjoy intellectual entertainment at a reasonable price."

BLACKSTONE BOOKING PROGRAM.

Chicago, May 27. The success of "Tillie" at this house has resulted in an arrangement between the Blackstone management and George C. Tyler (producer of "Tillie") to keep his attractions in the Blackstone throughout all of next season.

Among the bookings to appear are George Arliss, who will open the forthcoming season in a series of new plays, of which one, "written for Arliss by Louis Joseph Vance, is tentatively entitled "Beau Revel." He will also appear in "Voltaire" and "Disraeli."

It is announced that Emily Stevens and Lynn Fontaine will appear at the house, Stevens in a new comedy by Harriet Ford and Harvey O'Higgins, entitled "On the Hiring Line," and Fontaine in a play by Richard Washburn Child and Porter Emerson Browne, entitled "Made of Money."

IF YOU DON'T ADVERTISE IN VARIETY DON'T ADVERTISE

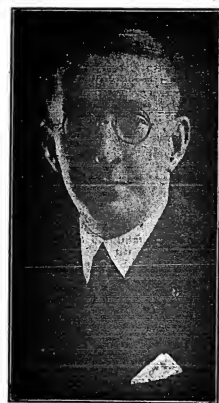
Laurette Taylor, who swore when she last appeared at the Blackstone that she would never play the house again, is to be seen here next season, it is announced, under direction of Tyler.

FRANCINE LARRIMORE ENGAGED.

Chicago, May 27. It is widely reported hereabouts that Francine Larrimore, co-star in "Scandal," is to marry young Townsend Netcher, prominent young loophound and owner of the Boston Store, one of Chicago's great department stores.

A blazing engagement ring on Miss Larrimore's finger started the gossip, and to intimate friends Miss Larrimore admitted the talk was based on some sort of fact.

Netcher left this week for California and Miss Larrimore has been pestering Walter Hast to send "Scandal" to the Pacific Coast for a run before taking the show to New York.



ERNIE YOUNG
(Of Chicago)

IN PARIS.

(Continued from page 4)

extra for dress, which signified she was to play the part of a "tady," but the court evidently considered a servant in these days can pay more than \$20 for a robe, and the allowance for dress cut no ice. Mlle. Dehon has lost her case and must pay also costs of the suit.

Trebort and Brignon will probably run the Theatre Antoine during the summer. "The Taming of the Shrew" comes off end of May.

Mme. Blanche Dufréne, a well-known actress, who held the lead in "La Dame aux Camélias" running at the Theatre Sarah Bernhardt, committed suicide by hanging herself from a curtain rod in her dressing room on May 12, just prior to the commencement of the piece. The audience had to be dismissed and the house has been closed, some days. Mme. Dufréne often acted as understudy of Sarah Bernhardt. The cause of her suicide is depression and

Chicago By Night By SWING

The importance of naming a show is not confined only to its "selling" possibilities. One must always remember that the alert critics, should the piece be a flop, are waiting to grab the title as a cute lead for their obituaries.

In the case of the Bucher-Berg revue, which opened at the Playhouse last Monday, for instance. The title was "You'll Like It." Had the title been "Gaiety Girls," or something nice and vague like that, the critics could have recorded its limitations per se. But with a title so brash as "You'll Like It," it gave them an opportunity of eking a vitriolic whimsy or two out of their notices. And these Chicago critics are not slow to take advantage.

In the revue, Al Fields was a copper who acted as announcer, coming out between each scene and telling the audience what was coming next. One of the critics was heard to mumble his lead as he was leaving: "A policeman was present on the stage during the entire performance, but he never did his duty."

Bookings in psychological sequence are getting to be the regular thing in Chicago. This week at the Wilson Avenue Theatre, "Broken Threads." Next week, "A Stitch in Time."

Notice to Jimmie Henschel: If you report me to the American Federation of Musicians I shall be compelled to report you to the Chicago Guild of Critics.

The world is sick to its heart of conflict and fighting. Which probably explains why Ernie Young sold \$28,000 worth of tickets to the Willard-Dempsey fight this week.

One Night last week every seat at the Blackstone, where Patricia Collings is playing in "Tillie," was sold out. Whereas "Tillie" has been making history at the house, and playing to near-capacity every performance, this was the first time that every seat in the house was gone. The management hunted around for an "S. R. O." sign around somewhere in the cellar," said Arthur Esberg. "Maybe it's in the storeroom," suggested Walter McCloud. Mrs. Daly snickered bitterly. "We never had no S. R. O. sign here before," she said. "All we ever needed was an S. O. S. sign." So the management turned in a rush order to the local Urban, and now the house has a brand new S. R. O. sign, done in dignified purple, and everybody is very proud.

An Olympian Diary.

Sunday, May 25.—Located Johnnie Conrad at last, connected with the St. Louis office of the Broadway Music Corporation. I should have known nobody but music men could have had enough nerve to sell an Olympian to an unsuspecting reporter. Got this short note from Johnnie: "See in VARIETY that some of your cylinders are missing me, and that one of the wheels spoke of me. Cheer up, old iconoclast. You'll find the Olie—always used to call the Olympian Olie—very much like Jim Morton's gags—improving with age. The Olympian is a great car. I've just bought a Buick. Your check paid half the bill. I shall always have a tender spot in my heart for you."

Mrs. Woodrow Wilson paid a visit to the British Theatre Girls' Home, 14 Rue Duperre, Paris, and was much interested in the work being done by the Church in looking after English dancers there. The Home accommodates 50 and is full, about an additional 150 girls coming in daily for their meals. They are all employed at the various music halls in this city.

NEW ACTS THIS WEEK

Arthur West and Co. (2).
Songs.
14 Min.; One.
Lincoln, Chicago.

Arthur West is the Stromberg of the Strombergs and Lerner act recently at the Palace in a song and piano two-man act, both men having entertained the soldiers overseas, and both with uniforms. The team split, and Lerner's place in the act was taken by the "Co." in the new act, who is a pretty, small-voiced little girl who accompanies West (see Stromberg) on the piano. The routine is pretty much the same as it was in the other turn. West, still in his uniform (now no reason for it), opens with "Ain't Had No Loving for a Long, Long Time," as in the old act, then sings "Oui, Oui, Marie," following the old procedure. He exits while the girl sings "Friends" in a tiny but pleasant voice, comes back and sings "High Brown Babies Ball," goes into some talk and then sings "My Gaud Aint That Enough." West's voice is resonant, his technique jazzy, his delivery flip and fast, and over the heads of the small time audience. On the other hand his present material is hardly adequate for a big time act.

Swing.

Phil Baker.
Musical Monologist.
18 Min.; One.
American Roof.

Phil Baker is still playing the piano accordion, but he has framed up something new with the assistance of a "nut," who works from a stage box. The assistant sings two songs, one a Chinese number sung in "Yiddish" and recites "The Shooting of Dan Magrew," to incidental music played by Baker. Baker changes the accompaniment to "Strutters Ball" and the comic appears, cutely overcome by the melody, finishes the interment of Dan to syncopation. Baker has an assured delivery, but should guard against carelessness. He took the roof crowd for granted and they didn't resent it, but another audience might be antagonized into "the show me" attitude. The comic who helps out adds nearly fifty per cent. to the comedy value of the act, and the pair were the laughing hit of the bill.

Cervo.
Accordianist.
14 Min.; One.
Fifth Ave.

Cervo handicaps himself by the slowest entrance music imaginable. That is easily remedied. He is a lot better than some piano accordionists, playing with skill, though he has not the personality of the leaders. He opens with melody of Italian operatic airs, displaying dexterity in the manipulation of the piano-like keyboard. The balance of the routine consists of popular numbers, some of which he rags. Withal he furnishes pleasant music. He drew an earned encore after ten minutes, nicely playing two numbers in vogue, "Beautiful Ohio" and "Hindustan." Easy for pop and maybe for better houses.

Ibs.

Sherwood.
Cornetist.
10 Min.; One.
Harlem O. H.

Sherwood works in a light street suit, opening with a cornet solo, interrupted by the orchestra. He goes into a song, "Meow," but his delivery is faulty. He proceeds to render selections on two instruments, explaining they are two ordinary cornets, he playing two different parts with variations. He also does some triple-tonguing. Sherwood is a good musician, undoubtedly, but Sherwood as a vaudeville act is hardly strong enough to stand up, even in company of the type played at the Harlem O. H., and that runs far short of what used to be called vaudeville.

Wynn.

"Was Darwin Right?"
Trained Monk Act.
10 Min.; One (1); Full (14).
23rd Street.

This looks like another of those dwarf "monk" acts. The principal reason for it is the manner in which the "trainer" handles the "chimps." It is due to his manner of selling the turn that it does not get over to greater advantage. As it now stands it is a small time offering and that is all. The opening is in one, showing the exterior of a cafe with the trainer expelling one of the "chimps," who is soused and finally calling the other one togged as a copper to "give him the bum's rush." Then the act goes to full stage and shows a living room with a little monk chained to the foot of it. In the bed is one of the "chimps" and the souse finally arrives home and there are a flock of props used for comedy which doesn't get a laugh. The "wife-chimp" finally goes after the "old man" for his souse with a boxing match to close. For an encore a shimmy bit is done. Here is a real chance to work out a justifying turn, but what is needed is a little study of the real chimps as to action and the exercising of showman-salesmanship on the part of the trainer, otherwise it will get over the small time about once around.

Fred.

H. G. Woodward & Co. (2).
"The Crisis" (Playlet).
15 Min.; Full Stage.
Fifth Ave.

The scene is that of a lawyer's office, said barrister being an ex-judge. Enter man and wife. They want a separation, but right off the reel no one could miss guessing the finish. The couple have been married for twelve years. A year ago they had lost a ten-year-old son. A letter to the wife from a friend of the husband has roused his ire, he jumping at conclusions without waiting for a simple explanation. They tell the judge he is to draw up the papers and their property is to be equally divided. That part is easy with regard to the money the pair have saved and the sale of their home. But there comes up the problem of how to divide the grave. That is a sombre point, but Mr. Woodward turns most of it to comedy. The matter of the grave is dealt with entirely too much and it is bound to reflect sad memories to at least a portion of any audience. The judge in painting a word picture of the life of the couple's lost child brings them to a realization of their present folly and the finish finds them in each other's arms. The playlet is actionless and talky in spite of Mr. Woodward's efforts and its appeal can be for three a day only.

Ibs.

The Brameos.
Comedy Musical.
12 Min.; Full Stage.
Harlem O. H.

Two men doing a novelty musical act that calls for attention because of its originality in construction. They work in whiteface with a rather extreme wardrobe and gather musical notes from their gloves, canes, a card table, bottles and bells, the fun being particularly well arranged, one doing an old dame and the other in male attire making love a la pantomime with musical accompaniment coming from the various portions of their dress. It's a good opening act because of its novel proportions, carries a bit of good comedy and is well delivered.

Wynn.

Clay Crouch (1).
Songs and Talk.
14 Min.; One.
Empress, Chicago.

Until about a month ago Clay Crouch assisted George LeMaire in his act, the team making their last appearance together at the State-Lake. In his single Crouch works in blackface in comedy Tommy Atkins uniform, opening with the song that Ann Pennington made famous at Lou Houseman's testimonial—"I'm a Jazz Baby." Crouch then goes into his talk, directing it to the audience through the orchestra leader, using some reliable old-timers, dragging in plenty of the tried and true hoatum, intermingling his nigger stuff with an occasional Yiddish phrase, which is a trait that appears somehow to be part of every blackface act today. After about eight minutes of talk he closes with "Alcoholic Blues," rendered with spirit and gusto. Crouch went big, more on personality than material, his general delivery being on the style of Jolson, only, of course, not quite.

Swing.

Francis Dougherty.
Songs.
14 Min.; One (Special Curtain).
58th Street.

When caught about a month ago, Miss Dougherty (if memory serves right) was a very, very mediocre two spot, small time single. Miss Dougherty's present turn will do as a welcome addition in a featured spot on the smaller big time. Although still retaining the Erinesque special curtain in "one," before which clad in green she offered an Irish number, her routine has been completely rearranged. The only fault lies in the long waits between numbers while she is making her costume changes. It would be wise for her to add someone else to her company, a piano accompanist for instance, who could while away the time with the inevitable piano solo. The wait between her "music" and Scotch numbers was particularly tedious, the orchestra repeating the number twice, including four chorus repetitions. Miss Dougherty concludes with an "allied victory ball" number, which is an excuse for some stepping dressed in almost full length tights. She makes a good appearance, and scored.

Calvin and Thornton.
Songs and Dances.
12 Min.; One (Special).
23rd Street.

All to the small time is the verdict regarding this pair. It is a man and woman team, either of whom can either sing or dance and the man pulls the now supposed to be defunct "uke" for a couple of numbers. The laugh punch of the act is the "blue print" of the bungalow and the tearing out of the spare rooms from the plan when it is mentioned as a possible berth for mother-in-law. Small time. Fred.

Sam Yee Troupe (5).
Oriental Novelty.
15 Min.; Four (Special Chinese Hangings).
58th Street.

This act looks like a circus affair with their hair suspension stunts, as they swing in pendulum fashion, the turn concluding with one of the men sliding down a wire from the gallery to the stage, a loop in his hair catching on the wire. The rest of the routine embraces some corking contortionist stunts by a young "kid," not more than fourteen who seems to have the confidence and confidence of a thorough showman. Firebrand juggles and globe whirling complete the turn. Makes a good closing novelty on the present time, with chances for the big time.

Wilfred Clarke and Co. (3).
"His Reel Trouble."
15 Min.; Full Stage (Interior).
Fifth Ave.

Wilfred Clarke and a company of three players, two women and a man, are presenting a farcical playlet that, while it is highly improbable, is nevertheless amusing enough to play the small big times and the out-of-town houses. The performance at the Fifth Ave. last Thursday night indicated a lack of sufficient preparation. The laughs were not located as yet from all appearances and the action was decidedly uneven. It is the story of a jealous husband who has been out West. A former pal also away returns and phones the house. The pal then receives from the wife the first intimation that a wedding has taken place. Later the husband arrives. The fourth members of the company is the bride-to-be. The pal. The wife is a movie bug, but hubby won't take her to see the pictures. The reason is that he has been playing heroics in a comedy with a swell blonde. The movie happens to be the gal the pal is engaged to. Hubby is afraid wifely will catch the picture showing his escapade. It was double feature day at the Air-Thomas from their house; the bill was "The Naughty Husband" (the picture in which hubby did his cutting up) and also "The Garden of Eden." In the latter wifely also had her fling at the movies and as she played Eden everyone saw her for "ten cents in a fig leaf." The finish, after everyone is forgiven for having appeared before the camera, is a fadeout in a clutch with a movie recitation. It is not a reel feature that every exhibitor will want to play.

Fred.

Slayman, Curzon and Adelson.
Piano and Songs.
12 Min.; One.
Harlem O. H.

Three men and a piano. They sing, singly, doubly and all together. The tenor, built on the "Fatty" Arbuckle plan, going in for comedy numbers while the bass cuckoos the inevitable "Deep Blue Sea" specie of solo. The harmony is reasonably good and the three register well individually, but their repertoire needs renovating. The turn is poorly staged, the entrance being rather dull, likewise the exit. They need some stage direction and some songs. The vocal value is there and this carried them through in the initial spot at the Harlem House. With some improvement this trio may connect, but not as yet.

Wynn.

Harkins & McClay.
Song and Dance.
13 Min.; One.
58th Street.

Two boys in dress suits open with a "sunshine-Kentucky-home" song, which while two years old is not well known and affords good opportunity for harmony. The double dance that follows should go out, as it is not in keeping with Harkins' adipose build, though it may be a great weight reducer. The rest of their routine was telling. McClay's voice does not sound to be sufficiently cultured for his number, once breaking up completely, at other times striking many harsh notes. They deserve a better spot on the smaller big time.

Marcus and Gold.
Singing and Crossfire.
14 Min.; One.
Jefferson.

Two men, straight and Yiddish "nut" comedian. Usual singing and cross talk. "Nut" sits in the audience part of the act. He also has a funny fall when struck by the straight man. Good three-a-dayers.

Jolo.

If you don't
advertise in Variety
don't advertise

Bender and Meehan.
Dancing, Comedy and Acrobatics.
16 Min.; One.
Fifth Ave.

Dave Bender was formerly of Regal and Bender and when the turn split upon Bender entering the service, Regal re-teamed and went west with the same routine. Bender now released has doubled with the agile Meehan, and this pair is also using the routine which aims for versatility. Both members of the original team are claiming ownership. The turn starts off with a humpty-dumpty song bit, going into dancing comedy and acrobatics. Some of the stepping is clever, a loose specialty by Meehan being especially good. Bender gets into the stepping too and handles the comedy end of the turn. The finish has Bender in the air on ropes catching his partner first with a feet to hands stunt and finally a feet to feet leap. There may be some changes, but the act is practically the same as Regal and Bender and the billing "Drop Us a Line" is used. The present pair should make the better bookings. *Idee.*

Nancy Boyer and Co. (4).
Comedy Sketch.
21 Min.; Parlor.

A Quaker maid has been to Philadelphia selling subscriptions for Father's Mission House. She returns with a worldly lover and a yen to shimmy and blow the old world. Her partner is a dancer and the old gent's scheme of existence killed her, etc. The lover is the juvenile and has a nervous jerky delivery that seemed to amuse the gallery. The day of the far fetched inconsistent comedy sketch has passed if a soft audience like the roof mob won't laugh. The laughs are built around the contrast between Priscilla's acquired worldliness and the old fashioned Quakerish ideas of her father and grandmother. Edgar Allan Wolf is credited with authorship, but the credit belongs to the salesman.

Mary Haynes and Co. (1).
Songs and Piano.
15 Min.; One.
Fifth Ave.

Mary Haynes is offering a character singing turn with a girl at the piano. Her two opening numbers look like special material, but they did not get her very far. Her first waltz was delivered when she presented a rather indifferent imitation of Jimmy Hussey. After this the accompanist sings a Dixie song. The closing number was Miss Haynes offering another impersonation, this time of Esther Walker of the Winter Garden in "Sahara." On early she will get by. *Prod.*

Geni Trio.
Acrobatic.
6 Min.; Full.
Audubon.

The Geni Trio is a female combination that might do for a small time opening act. Two of the girls are young in appearance. They employ a specially constructed apparatus covered with purple velvet while the costumes are pink silk and abbreviated. The act in general takes up very little time and is far from entertaining, considering the ability of other competitors.

Rives and Roberts.
Dancing and Singing.
8 Min.; Full Stage.
Jefferson.

Apparently a classy mixed couple, doing different kinds of stepping. Open with a tennis dance, man does a song to permit change of costume; "girl" does the Frisco Twist; the pair do a hopping waltz with kicks and pirouettes; a fast one-step to Mazurka tempo, after which the "female" removes her wig, disclosing a man, having completely fooled the audience. Very neat act. Would do well on any bill. *Jolo.*

Oliver and Oip.
"Perpetual Sunshine" (Comedy Playlet).
16 Min.; Full Stage.
3rd Street.

Clarence Oliver and Georgia Oip were out before with "Discontent." The present playlet was written by Mattie Keane and Leo L. Weil. The action takes place in an exterior, the scene supposed to be the rear of a cottage from which the youthful couple have been dispossessed. There possessions are heaped about. On one side is her stuff, and it isn't bad looking, and opposite is hubby's, including a scarred metal bed of regulation size. Wife has a bed with her belongings, but it is a neat simple affair. When he draws attention to the disparity in the beds, she replies that they ought to be twin beds, because she bought them in the same second hand store. The disposing is all a frame by the husband, whose idea is to bring his spouse to a sense of responsibility. She believes that he has pawned her wedding ring to buy booze and that they haven't a cent. Hubby finally explains it all and she promises to be good. A thunder storm comes up, but when the pair try to get under cover they find the door locked, and with night coming on they decide to go to bed. The turn here looked as though an outside the box farce was the answer. But just as the rain starts pouring down, she gets into her and he into his bed. Real water is used for the mother effect, giving the playlet a good finish, but it needs strengthening in the earlier minutes. It should be able to register these days when dispossessing is a lively topic. *Idee.*

Robert and De Mont.
Dances.
9 Min.; One.
Fifth Ave.

The routine is that of acrobatic dancing with the woman of the duo specializing in somersaults. The man opens with a song, the woman joining for a next duet dance. During a change the man offers an eccentric comedy number. Follows the girl's specialty with its twisting somersaults. The turn opens in "two" and finishes in "one," the whole stunt done by the man who whirls upon one knee using a pad. This same stunt was used in an acrobatic act known as the Robert De Mont Trio. It is possible that the present turn was formerly of the trio. The billing and the well muscled arms of the woman lend that impression. Good for pop. *Idee.*

Leonard and Sherwood.
Hebrew Comedians.
14 Min.; One.
American Roof.

Leonard and Sherwood are a two man team with a good idea that is discounted by some useless dialogue. As father and son they look very much in character, but the talk in which they depend on ancient material such as "he graduated from college" and "stiff-ticket" overcomes the favorable appearance made at their entrance. For a finish they are using a song long since released and a "Gazotki" dance. With the present material they are early small times.

Frank Shields.
Lariat Tumble.
8 Min.; Full Stage; One.
Jefferson.

Mr. Shields played an extended engagement at the Palais Royal, New York. Dressed as a cowpuncher and chattering continually, he does a buck dance while twirling the ropes, knots and unknots, twirls while balancing on a 3 ft. globe and finishes by balancing on a 7-foot single ladder while circling a 75-foot rope, tumbling from the ladder to a front somersault. Good act of its kind, but not sufficient novelty for the big time. *Jolo.*

Sailor Burns.
Talk and Songs.
12 Min.; One.
Harlem O. H.

Burns wears a "Gob" suit with a first class machinist's rating badge and a single gold chevron, denoting six months' service on an armed vessel during war times. He opens with a comedy number and proceeds through a string of stories that have long since earned "hash marks." He introduces a dialect "bit" in the rendition of a popular song and also gives an impression of an Englishman's description of a base-ball game. Between trips he apparently brushed up on the material originated by one of the Haydens, Borden and Hayden act. For a finale he sings a "Movie" song, closing with a piece of business depicting an auditor at a picture show. Burns should reflect something he can claim prior to his. His stories are timeworn, two of them being entirely out of place, to wit: the story of the Priest and the dying Hebrew and the cow and the dairy. One is sacrilegious without question and the other fit only for a bar room. He is not an entertainer by some distance, though he may be a first class machinist. *Wynn.*

"Girl in the Basket."
Songs.
12 Min.; Three.
Audubon.

"Girl in the Basket" is the title of an act, employing a single girl, of faring a new way of delivery songs. Before a purple cyclorama she is seated atop a large basket in the middle of a circle of roses. Following her first number, the stage is darkened, and the circle of roses illuminate. By the aid of a half a dozen stage hands, and a long bar, she is gradually lifted, and projected into the orchestra. Continuing her repertoire in this manner and at the same time distributing roses, she has a dainty little offering that can't miss scoring.

Harry Green.
Blackface Monologist.
11 Min.; One.
Jefferson.

Harry Green, formerly of the team of Fenton and Green, is essaying blackface for the first time, other than as a member of the "Yip Yip Yaphankers." He has a monolog broken by a song and an amusing trick of reading jokes apparently from a book and when one of them fails to register crosses it out with a huge pencil. When worked out a little more it will make an acceptable single turn. *Jolo.*

Rome and Quinn.
Songs and Dances.
13 Min.; One.
Audubon.

Rome and Quinn are a new combination and should prove a good attraction on any big-small time bill. Rome was formerly identified in vaudeville as Rome and Cox, and Quinn, has been recently discharged from the army, having been wounded in the Argonne sector. The two boys offer songs and dances, with Rome doing some very clever comical stepping. There is comedy aplenty in the turn, which asset is very beneficial. *Prod.*

James "Fat" Thompson and Co. (1).
"Camouflage."
13 Min.; One (Special).
Fifth Ave.

Here is a real Keystone of a blackface comedy act. Thompson and his partner are a couple of house painters and the talk is all cross fire between them while they are on a painting job. The finish is a wire ordering "Fat" home as triplets have been born. The talk is full of laughs and the act will get over anywhere. *Prod.*

PALACE.

An Australian whippersnapper, and from the crack of the whip the show starts down in light and nimble numbers apropos to warm weather and the frivolous spirit of May. There isn't an act of serious mien except the opener and closer, which always take themselves seriously. If the Palace is the center of vaudeville, the concentrated scene of all that can be extracted from the matter of a show of the seven seas, then this bill was representative of Palace vaudeville in its swiftest mood, a resolute hill show, high voltage. Not a tear was shed, not a minor note was struck. "Zips" was the watchword.

Jack Morrissey and company began it, followed by the Le Groves, refined contortions and panto comedians of the British school. So far so good. Then "Not Yet Marie," a two-dollar musical tab which called a spade a spade in its comedy, and fingered underwear in its physiology. It was double exposure in chorus, costuming, with the girls wearing every color, mostly flesh color, and the bald heads being red. Frank Stemmer wrote and staged it in his very best Kolb and Dill style, and it was a Lombari! There was no limit. One of his gags was a whopper that will never get wet of Buffalo. It has to do, of course, with a bed, being of the modern dramatic school. The act is gingery, prodigally produced, and it earned five curtains in spite of an abrupt finish which was the weakest comment in the routine.

Moran and Mack, the blackface comedy demons, got the huge screams of the evening. They too, hit a pace and laid it to. At the Palace, acts work. It wouldn't hurt a few of the New Yorkers to tear a trifle and see some of the same babies doing it in the elude. Reverting to Moran and Mack, however, they got the laughs from the abdominal recesses and would have quit to a huge kick anywhere except where they did, on a weak piece of old business which retired them to one recall when they might have had six.

Bessie Clayton and her dancing battery tore off a cracking boner to close the first falling. Bessie was all smiles, the Kansas audience knew she was right. Bessie is a big girl, must be over twenty, but she is so, how she can dance. Her ankles can take more punishment than Willard will get in Toledo. And the outstanding feature of the Romans howl with pleasure. Bessie could corrupt a saint when she does these tumbly stunts, and in long skirts, too, proving that it isn't what you see so much as what you look for that makes the boys weep. The blowoff here took half a dozen company calls, and Bessie had to do a few stunts to get that.

Prisco followed the Salvation Army campaign and the instructive movie, "The Merry Dignit." The editor of the Literary Digest probably never dreamt that his picked material would be followed by a blackface, but was, and with great success. New York loves Prisco, and it does make a good thing out of Chicago, a feeling which every one in Chicago reciprocates, of course. Prisco has some gagsters. His sense of humor is by name, calling him "Her Plant," which gives him his sense of humor. He is dancing with this lad, Loretta Melmerott now sings a song, as do the last-banders, and for the last and Prisco comes on in a colorful overcoat and pearl colored hat for a polio getaway. They made him miss a step.

No denying it this time, the kid has merit and he should give a thought to Broadway, for Broadway likes his stuff. Like Lewis rang up his accustomed applause. Lewis is a keen and cunning fester, and says "many a deep string for his living." So here, too, Lohkawa Brothers made it a well balanced show and closed to sixty per cent of the entolokers. *Jolo.*

RIVERSIDE.

The season's first swelter mated the Monday matinee audience in attendance and appreciation. It was a small house and undemonstrative. A 40-minute Salvation Army drive showed up proceedings further. That heavy spirit in front which has made vaudeville what it is, the people's foremost amusement fare, was totally lacking, and the show was an extreme example of what professional can stand without the support of seated amateurs. Only the fittest survived and nobody stepped up any cream.

The Three Darling Sisters came on and went away to the ushers and about a hundred people, Lohkawa had probably taken a much. Both are acts of still and should stand up for their spots. There being not enough audience to judge them by, the cause was judged.

By the time Billy Halligan and the peach-and-cream Dana Sykes entered for a full stage sketch, most of the few who were coming had gone. This pair suffered because of this, also because Dana was too far up-stage during most of the routine. When a girl looks like Dana Sykes she should be brought as close to the eye as possible. The pair was made for close-up. For long seated straight work was disadvantaged by the remote position which she took and held many minutes when she should have contrived to sit down toward the curtain line. The tall, provoking and breezy, but failed to give its full value because Halligan's back was so frequently to his fair partner. Instead of working being concentrated and intimate at close physical range down, center, and the wheel them while they are on a painting job. The finish is a wire ordering "Fat" home as triplets have been born. The talk is full of laughs and the act will get over anywhere. *Prod.*

Following the long Salvation Army plan, Santos and Hayes had to battle. Since their

ORPHEUM, SAN FRANCISCO.

San Francisco, May 27.
Dancing and synchronized jazz dominated the nicely playing show which drew volumes of appreciation throughout the week. The music was distributed, but it fell to Patricia and Myers to go through for the riotous part to dancing. The last clever dancing in the turn, highlighted by Patricia's irresistible "nut" antics turned the trick with the music work. The dancing screams of laughter. The pair are real favorites.

Blossom Sooley headlined, also attracting unusual attention not only through her own creations, but also because of her dancing, of which she is doing more than before. With her clever male assistants she scored a substantial hit. Bonnie Fields making the individual scores of the support. Fields had considerable talk, but it delivered plenty of real laughs.

Leslie Cavanaugh, holding over, repeated her last week's hit, closing the show. Miss Cavanaugh added a touch of shimmy which was a high light together with her supporting stopper, Mel Craig. The latter showed that the last artist selling himself. Price is becoming recognized here, even though that individual hasn't been seen since. Craig's imitation of Bing was not bad.

Whitledge and Beckwith, employing two planes, scored in the second section of the bill. Whitledge scored individually with his raggy playing and the synchronized lyrical numbers he handled.

Molly McIntyre & Co. in a romantic playlet by Lester London, a former Coast Player pleased despite the affected style. Within the sketch is to be seen a number of other players.

Earl and Co., with "The Vocal Verdict," also held over and were received moderately in the opening spot. Earl and Helmer closed with a clever routine of balancing and strength tests.

Jack Joseph.

PANTAGES.

San Francisco, May 27.
Plenty of novelty but it lacked comedy. It seemed the only real laughs were delivered by that narrow fellow Charles F. Brown whose wholesome patter and novelty instrumental playing sent him off to a solid score. The variety dancers headlined with a versatile dancing routine that gathered speed as it proceeded to a strong finish which was an extended exhibition of Russian dancing. The male principal doing the revolving spin stood out from the others. The show opened nicely with a shooting act "The Bullet Proof." Lady the principal went through a trick shot that is supposed to pass through the woman and break the object in back. Bob Chalkley, a stage appearance and pleasing personality, made an impression. Though her voice is of small range her song routine is well edited and her little mannerisms caught on. Houb and Lavelle started slowly, the opening of the show. They talk about a motorcycle used in the act. The man of the duo, however, proved a redeemer through his excellent work which drew huge applause. The Four Daubies made an effective closing acrobatic offering.

Jack Joseph.

HIPPOTROME.

San Francisco, May 27.
Despite the absence of any particular feature act it was a splendid show getting off to a fast start with the quickly going Juggling D'Amo who drew down fine returns. Chaco and La Four furnished the class of the bill, incidentally the show's hit, with a bright talking act. The dialogue and style of delivery was quite above the standard here. Homborg and Lee, down next to closing, drew many hearty laughs, the team being at home with their nut antics. Striker and Herman also had them laughing with a routine that held old and new gas. The team went ahead too with comedy songs excellently handled. The Quaker City Four scored with harmony singing though their routine was notched through too much old talk. The man playing a Swede really retained a German dialect. Jolly Wild and Co. with a skit, was a laughing success throughout. Waldstein and Dally with a comedy roller skating turn closed, the man's comedy falls featuring the routine.

Jack Joseph.

SAN FRANCISCO NOTES.

Morris Mayfield, of the Orpheum Circuit, made a trip North last week.

Ed Little, manager for Sherman-Clay Co., left for an extended trip of the East last week.

The Jewell Theatre, closed for several months, reopened with pictures last week. Sam Wesley is manager.

"The Scrap of Paper" will be presented for the first time in this city by the Alhambra Players following the current attraction, "Never Say Die."

Ruth Law, actress, returned here from the Orient last week. The Blake and Amber agency is endeavoring to arrange some fair dates at \$500 per day, the amount Miss Law is asking for.

W. Barrington Miller, for six years managing director of the Union Theatres of Australia, arrived here from Australia the early part of this month.

The Ackerman and Harris Hipp acts, now being booked by Harry Miller on the W. V. M. A. tour in Chicago, will, according to a

report, be switched to Tommy Burhill's book. Johnny Nash is at present giving the routing of these acts his personal attention.

Considerable display advertising in the dailies was used by the Casino Theatre in announcing the Will King Co. summer engagement. The space exceeded that of any theatre (except picture houses) in many years.

Ruth Ormsby was engaged for the Alhambra Players at the Orpheum, Oakland, through Blake and Amber Agency.

Mary Lewis, who came out this way in the chorus of "Rocking Eve," has been engaged as soloist for the Fairmont Hotel show. Miss Lewis has just completed a two week engagement at Tall's.

The Blake and Amber show that opens at Joyland Park in Sacramento next week will have Albert Borda as the principal comedian. Others in the cast are Gordon and Elgin, Brook and Fox, Reed Sisters and May Branch. Delgado, musical director, and a chorus of six girls.

Art Balsano replaced Larry Richardson as juvenile with "Reckless Eve."

Leeds Baxter, business manager for Douglas Fairbanks, motored here from Hollywood last week.

Bob Drady has completed arrangements for a new show to be presented at the Savoy Theatre next month. The show will be produced by Walter Montague.

The Rialto Theatre stage is being enlarged to permit the presentation of prodigious to precede the picture program.

Plans for the little theatre that will be built for the Arthur Maitland Players have been completed. The new theatre will have a small seating capacity, and will be called "The Theatre Unusual."

Lieut. Fred Gans, nephew of Lew Brown, vice-president of the Orpheum Circuit, and Charles Brown of the Casino Theatre, returned here last week after twenty weeks in the service overseas.

Constance Oliver joined the Fulton Players in Oakland last week.

"Aida" was presented at the Greek Theatre in Berkeley May 28.

The recent decision of the Superior Court here, holding that a hotel is liable for property of guests stolen from fruit, when Edna Campbell brought suit against the Appleton Hotel last week. Miss Campbell asks for \$1,500 damages for the loss of two fur coats from a room in the hotel.

Pauline Robinson, who is from Australia, and in pictures with the Rolin Film Co. for the past few months, is returning to vaudeville in a single.

The Mountain Theatre, on the slopes of Mt. Tamalpais, and the only amphitheatre of its kind in the world, was the scene of the seventh annual production of the Mountain Play Association, last Sunday. The site was presented by former Congressman William Kent to four hundred members of the association, to be held forever for the purpose of the yearly festival. This year's offering was "Tally Ho," a three-act play by Joacuin Miller. Old clothes are recommended for patrons, for there is a mile walk after the trail.

Fred Dabken, a director of the "First National" and president of the T. & D. circuit of picture theatres, returned here last week from a month's trip in the East.

Several hundred in costume took part in a pageant and play, "The Liberation of Jerusalem," that was presented at the Civic Auditorium Saturday night for the benefit of returned British soldiers in California.

As no seats are reserved for the Will King engagement at the Casino, Frank Hill, who was treasurer during the big time productions period, is now at liberty, and will probably accept an offer made him to handle a road company for a feature picture.

Arthur Howard and Jack Collins, in picture for the past 17 years, are returning to vaudeville in a duo, singing and talking turn.

Dudley Burrows succeeded Walter Anthony as dramatic critic for the San Francisco Chronicle.

The Rialto Theatre in Reno is now using vaudeville a full week from the A. & H. office. The house splitting three times weekly, the tour B acts getting the last three days.

The P. Lew Fields musical comedy company recently organized for a summer engagement at the Plaza Airframe in Fresno, consists of F. Lew Fields, Hazel Lake, Pansy Du La Court, Larry Richardson, Roy Kinlosky, Selma Page, James Gordon, Billy Weber, A. M. Fayton and Margaret Manners. Lew Traveler, musical director.

Funcheon and Marco declined the offer to open with the Will King Co. at the Casino. The dancers opened at Tall's Cafe this week.

Bert Levey will spend several weeks in Alaska this summer, leaving some time in July.

Hannah Leach and Jack Holland, a dancing team, have been engaged for Tall's at the Beach.

FRISCO ATTRACTIONS.

Alcazar—"Never Say Die," with Walter P. Richardson & Belle Bennett (stock). Holding up fairly well.

Casino—"Will King Company (stock) and A. H. and W. V. A. Vaudeville.

Columbia—"The Better 'Ole," with De Wolf Hopper (fifth week). Last week no improvement.

Curran—"Mxytime," with John T. Murray. (2d week). Not getting business expected though highly praised.

Majestic—Del S. Lawrence Stock Co. Princess—Bert Levey Vaudeville.

IF YOU DON'T ADVERTISE IN VARIETY DON'T ADVERTISE

Savoy—"Are You Legally Married" (picture).
Wigwam—A. H. and W. V. A. Vaudeville.

ENTERTAINERS TO RUSSIA.

San Francisco, May 27.
A troupe of 40 Columbia Park Boys' Band sailed last week to entertain soldiers in Vladivostok and other points along the Russian front. They are going under the direction of the War Activities Committee of the Knights of Columbus. The first stop will be Honolulu, the next jump will be Vladivostok and Siberian points, and then to Australia. The party is under the direction of Major Sidney Peixotto, who was in charge of the boys during their vaudeville tour some time ago.

HENRY MILLER IN REPERTOIRE.

San Francisco, May 27.
Henry Miller is scheduled for a few weeks' engagement at the Columbia this coming summer. Among the plays presented will be "A Marriage of Convenience," with himself as co-star with Ruth Chatterton. "The Merry Month of May" will also be given, as will "Moliere," with Miller and Blanche Bates in the star roles.

ATTACHED TRUNK FOR FARE.

San Francisco, May 27.
Lillian Boardman, claiming that her transportation back east, according to her understanding, was to be furnished by Jack Wilson, had one of the black-face comedian's trunks attached just before he started his auto tour East with Miss Kitty Gordon last week. The attached trunk was detached from the actress's custody by some unknown procedure and disappeared. Lillian Boardman is still here.

COAST MANAGERS CHANGING.

San Francisco, May 27.
When the Oakland Hippodrome is completed some time in September, W. W. Ely, Hip manager at Portland, will be in charge of the Oakland houses. Other managers affected by the change and moved, will be Piercing, from Tacoma to Portland; Lew Newcomb from the Casino here to Tacoma; A. L. Bernstein, present assistant manager at Clunes Auditorium, slated for Casino manager here.

ASHER EAST-BOUND.

San Francisco, May 27.
E. M. Asher, personal representative for Mack Sennett and formerly of Turner and Dahlgren Circuit here, left for New York City last week. Asher while in New York will take active part in putting the Mack Sennett film "Yankee Doodle in Berlin," on at the Hippodrome, where it is slated for a run.

FRESNO HIP CLOSING.

San Francisco, May 27.
The Hippodrome in Fresno will close for the summer June 7.

PARSONS CO. STRANDS.

San Francisco, May 27.
The Parsons Musical Comedy Co., stranded somewhere in Northern California. Several complaints have been registered with the Labor Commissioner by some of the members for salaries due.

"BETTER 'OLE' STAYING.

San Francisco, May 27.
"The Better 'Ole" has been retained for the fifth week at the Columbia Theatre. This is an unusual stay for an attraction here. While the addition of De Wolf Hopper added impetus to the show, business is disappointing.

RAMBEAU SHOW COMING.

San Francisco, May 27.
Marjorie Rambeau in "Eyes of Youth," is scheduled for a five-weeks' engagement at the Curran, opening June 29.

Pam Co. Closing.

San Francisco, May 27.
The Leopold Pam Musical Comedy Company at Camp Kearny the past season will close May 31.



ELSIE FERGUSON

BILLS NEXT WEEK (JUNE 2)

In Vandeville Theatres

(All houses open for the week with Monday matinee, when not otherwise indicated.)
The bills below are grouped in divisions, according to the booking offices they are supplied from.

The manner in which these bills are printed does not denote the relative importance of acts in their program positions.
Before these indications act is now doing new turn, or reappearing after absence from vaudeville, or appearing in city where listed for the first time.

B. F. KEITH

Palace Theatre Building, New York City

NEW YORK
Keith's Palace
Gertrude Hoffman
Emma Carus
Harriet Remple
Dorothy & Sales
Volke & Dunn
O'Donnell & Blair
Ted Doner
Collins & Hart
Jack Alfred Co.
Keith's Alhambra
Olga Poodora
Le Grohe
Horlock & Sarampa
Cahill & Romani
Rainbow Cocktail
Howard & Sadler
Gibson & Conelli
Wellington Cross
Marie Lee
Keith's Colonial
3 Darling Sis
Fred Corrine
Josephine & Henon
Harry Brown
Hobart Bosworth
Emerson & Baldwin
Lou Holtz
Keith's Riverside
Gladys Gordon
Irene Franklin
Harry Watson Co.
Al Herman
Mignon
Nine Payne Co.
(Others to fill)
Keith's Herald
Orville Stamm
Karlum
Jaredah
Santos & Hayes
Lambert & Hall
Joe Towle
Mr. & Mrs. J. Ray
Booney & Bent
Geo. N. Brown Co.
Keith's W. O. B.
2d half (23-31)
Yoshi
DeNoyer & Daniel
Wilton Sis
Chas. Kenna
Ethel Ryan Co.
1st half (24)
F. & M. Britton
Mr. & Mrs. Norcross
Meryl Girls
Bob Hall
4 Beland
2d half (5-8)
Evans Miller & N
Cervo
Berlo Girls
(One to fill)
Proctor's 125th St.
1st half (23-31)
Camille's Dogs
Denia Chabot
McDevitt Kelly & L
Ward & Wilson
Moss & Pyre
Robt. Dohn Co.
1st half (24)
DeWitt Young & Sis
Work & Kelt
Ben Bernie
Jonia Hawallane
(Others to fill)
2d half (5-8)
Beman & Anderson
Frances Daugherty
Frank Gardner & Co.
Mary Haynes & Co.
Sylvester & Vance
4 Bolos
Proctor's 58th St.
Bill Pruitt
Innis & Ryan
"White Feather"
Keating & Walton
3d half
Frank Mackley
Florence Henry Co.
Peterson Kennedy
1st half (24)
1st half (23-31)
King & Brown
Sherman & Uley
Fulton & Brown
Betty Brown
Nat. Nazario Co.
1st half (3-4)
Beman & Anderson
Frances Daugherty
Trumont Hamilton Co.
Sylvester & Vance
Berlo Girls
2d half (5-8)
Mr. & Mrs. Norcross
W. S. Graham
(Others to fill)
Proctor's 24th St.
2d half (23-31)
Clyde Nelson Co.
1st half
Minerva Courtney
Frank Mullane
Chas. B. Lawlor
Burns & Frabito

ABE KABIBLE says: FRED HILLEBRAND

has lots and lots of talent.

AUGUSTA
Wells
Rono
Bijou Russell
LARRY CORNER
Moscovia Ballet
2d half
Norton & Noble
Dunbar
Holmes & Hollister
The Philmar
BIRMINGHAM
Alfred Farrell Co.
Lee & Crumston
Eva Taylor Co.
Moran & Mack
Chilton Gilman
Amen & Winthrop
STONE
Tivoli Girls
Phil Davies
"Oh George"
DAYTON
B. F. Keith's
Wells
Morality Girls
Meryl Girls
Keating & Watton
LeMaster
Ryan & Healy
Berlo Girls
(Atlanta split)
1st half
Synce
Briere & King
Arthur J. Finn Co.
B. H. Mann
Masterminders
4 Ds
Lucy Louck
Archer & Belford
1st half
The Hazens
Nora Norline
Curban & Benett
"Holiday in Dixie"

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BUFFALO
The Adrette
Frank Mullane
Diane Bonna
Bert Baker
Marie Dressler
(Two to fill)
CAMDEN, N. J.
3 Bullawa Girls
Penn & Cunningham
Anderson & Burt
Pietro
"League of Nations"
3 Macks
Bernard & Duffy
Edie & Ramond
Pietro
"Every Sailor"
CHARLESTON, S. C.
Victory
Chas. Edwards
2d half
Worth Walting
Claudia Coleman
CHATTANOOGA
Hiale
(Knoxville split)
1st half
Nolan & Nolan
Clinton & Rooney
"Bridal Belle"
Claire & Atwood
CHESTER, PA.
3 Macks
Edie & Ramond
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JACKSONVILLE
Arcade
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Gold Reese & E
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Billy Miller Co.
Alice Nelson Co.
JERSEY CITY
B. F. Keith's
2d half (23-31)
Work & Kelt
Fashion De Vogue
Adler & Dunbar
Harry Delf
Was Darwin Right
1st half (3-4)
Yoshi
Una Clayton Co.
Mary Haynes Co.
Wilbur Sweetman
(Others to fill)
2d half (5-7)
F. & M. Britton
Chas. Loder Co.
Bob Hall
Apollo 3
JOHNSGOWN
Maestrie
(Pittsburgh split)
1st half
Evelyn & Margaret
Annie MacLean
Gray & Parker
Lady Alice's Pets
(One to fill)
KNOXVILLE
Miles
(Chattanooga split)
1st half
Jack Macley
Amanda Hendrix
Ed. Bonfield
Primrose 4
The Savages
LA GRANGE, GA.
Reader
Mcintosh & Maids
(Others to fill)
2d half
Ollen C. Barry
Loney Nace
Colonial
Ransom Travers Co.
LANCASTER, PA.
Chas. A. Loder Co.
Loney Haskell
Bernice Gilroy
2d half
The Geraldine
Mary Howard Co.
Monarch Comedy 4
Half-Past 8
LOUISVILLE
B. F. Keith's
(Nashville split)
1st half
Pierler & Schofield
Dawson Sis & S
Connolly Webb
Bobbe & Nelson
"Girl in Air"
LOWELL
B. F. Keith's
Lola
Conney Sisters
Master Gabriel Co.
Frank Cronin
Smith & Austin
Robbie & Partner
Pederson Bros.
MOBILE
Lyrie
(New Orleans split)
1st half
Martyn & Florence
Chas. Gibbs
Keefer & Alberts
Perry
(One to fill)
MONTGOMERY
Grand
Rosa & Ellis
Loney Nace
Claire Vincent Co.
Roland Travers Co.
(One to fill)
"Pretty Baby"
(Others to fill)
Dun & Brad
Billy Rogers
Roy & Arthur
Norton & Nicholson
Paul Decker Co.
Geo. McFarlane
"Circus"
St. Denis
The Altos
McNames
3 Jeannettes
Dune & Dupres
(One to fill)
MT. VERNON
Dun & Brad
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Lyrie
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1st half
Lerner Girls
Low Hawkins
H. Fredericks Co.
Madison & W
M. ROARKIE
Maestrie
Maestrie
Dell & Gills
Mildred Valmore
Whitford & Ireland
Chas. Olcott
Tetsura Jap
2d half
Dubois
James Francis
Alfred Latell Co.
Harry Van Poesen
Boyar Tr.
SAVANNAH
Biles
(Jacksonville split)
1st half
Novel Bros
L. J. Archer
Edward Brooks Co.
PATERSON, N. J.
Maestrie
Sutter & Dell
Rine & LeClair
Alman & Dale
3 Nittos
Walman & Berry
Duffy & Sweeney
HARTON, VA.
PETERSBURG, VA.
Century
(Newport News split)
Holene Davies
Leonard & Anderson
O'Brien & Kaufman
PHILADELPHIA
B. F. Keith's
Vine & Day
Meyers & Noon
Kranz & LaSalle
Ruth Budd
Harry Cooper
7 Brackets
Alan Brooks Co.
Dickinson & Deagon
Jas J. Morton
Grand
Stapole & Spier
Lester & L
(Two to fill)
Eddie Phillips
Watts & Hawley
(Two to fill)
Keystone
Harrons & McClay
Halliday & Neville
"Real Guy"
Wm. Penn
"Puppy Loveland"
Laf & Kennedy
Fashion De Vogue
(One to fill)
2d half
Rector Weber & L
Armstrong & James
E. & B. Gordon
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"Janet of France"
Laf & Kennedy
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FEDERAL INVESTIGATION

Continuation from last week of the verbatim testimony in the proceedings of the Federal Trade Commission in the matter of the vaudeville investigation.

The hearing was resumed, pursuant to notice, before Examiner Charles E. Moore, Esq. Appearance as heretofore noted.

Walter J. Plimmer was called as a witness on behalf of the complainant and, having been duly sworn, testified as follows:

The report below is of the proceedings
THURSDAY, MAY 15
WALTER J. PLIMMER

DIRECT EXAMINATION.

By Mr. Walsh:
Q. What is your name, age and residence?
A. Walter J. Plimmer, age 50, residence 83 Seventy-third street, Brooklyn; business, theatrical booking agency.
Q. How long, Mr. Plimmer, have you been in the theatrical booking agency business?
A. About thirty years.
Q. Where have you had experience in that line of work?
A. New York and Chicago.
Q. Where did you start in the business?
A. In Chicago, as an agent.
Q. How long did you continue in that business in Chicago, and just tell us the character of the work that you did as such theatrical agent?
A. About four years in Chicago, and the balance of the time here in New York.
Q. What years were you in Chicago?
A. No; it was seven years in Chicago. I came to New York in 1897.
Q. You acted as a theatrical agent or representative for acts in Chicago?
A. Not as a representative, no.
Q. Just tell us the character of the work that you did?
A. Booking acts for vaudeville theatres. I was never a representative, as a representative for artists.
Q. You came to New York in 1897?
A. Yes.
Q. At the time you were booking acts in Chicago, what was the condition in reference to competition there, at that time?
A. There was not half as much as there is at the present time. In fact, there were very few agents at that time.
Q. There were very few agents at that time?
A. Yes. I do not think there was any what you would call representatives in those days.
Q. How did you do business there?
A. Through correspondence, at that time, mostly, with the managers; that is about the only way we did it.
Q. What would be the character of such correspondence?
A. We would write to these managers and see if they could use such and such an act, and then wait on their reply to see if they would take them or whether they would not.
Q. Then, as a matter of fact, you really acted as a representative of the acts, and booked these acts direct with the theatres?
A. Yes.
Q. And that is the way the business was generally carried on?
A. In those days, yes. It was very seldom a manager came to your office in those days the same as they do now, today.
Q. In 1897 you came to New York?
A. Yes.
Q. What character of business did you engage in when you came to New York?
A. The same.
Q. Was the business conducted in the same way?
A. Yes; pretty near it; there had been very little change up to that time.
Q. How long did it continue so?
A. I think some four or five years after that.
Q. What change came about in the industry?
A. The managers got together and formed an association, where they could book their acts for several weeks at a time, so as to do away with all that delay by corresponding. In fact, you couldn't do it today.
Q. What association was that that was formed?
A. I forget what it was called.
Q. Was that the Vaudeville Managers' Association?
A. The Vaudeville Managers' Association, I think it was called.
Q. That developed into a system by which this association was formed and the managers procured the services of artists here in New York?
A. That is the idea.
Q. During all of this time you were an independent booking agent?
A. I was an independent booking agent, yes.
Q. Were you doing business alone all this time?
A. Yes; I was doing business alone.
Q. What competition did you encounter?
A. There were several agents, but they never interfered with me.
Q. What I want to get is a kind of a history of your booking industry. How was the business conducted?
A. In those days I think it was Herman & Lehman had an office, and they were booking artists' houses.
Q. At what time are you referring to?
A. From 1897 up to about four or five years after that.
Q. Just how was the business conducted? How was it run?
A. I know how my business was run, but I could not say about anybody else's.
Q. But the general industry; I want to get the state of the industry that time?
A. We would write letters to try to secure the booking of houses, and if we got them, we would simply book their shows for them; the acts would come up in the office and we would book them.
Q. With competition did you have? You say Herman & Lehman?
A. Yes; they were running in those days, and Tony Smith and Jim Armstrong, and Burke & Seaman; I cannot think of any of the others.
Q. You think that is practically all?
A. About that time, I think so.
Q. Where did the Keith interests do their booking at that time?
A. They were booking their own houses at that time. The association was not formed.
Q. Neither had the U. S. O. been formed?
A. No, sir.
Q. What changes developed in the business?
A. The United Booking Office—at least the Vaudeville Managers' Protective Association—formed their organization, and I think it was in the St. James Building.
Q. Here in New York?

A. Here in New York, yes; and the managers combined to do their own booking from one office, so that they could get together and give a performer a certain number of weeks and arrange a railroad jumps easy.
Q. That was about what?
A. I think that was about 1900. I do not know for sure.
Q. About 1900?
A. About that.
Q. Had you previous to that time been booking some of these houses that formed this association?
A. Yes.
Q. What effect did that have on your business?
A. Well, we lost the booking of some houses, but we got others in their place; that is about all. We are doing that today. We are losing houses and getting new ones all the time.
Q. That is, you look for others that do not belong—
A. We keep on looking for new houses all the time.
Q. What character of houses do you book?
A. What they call small time vaudeville houses, family theatres.
Q. Are these small time houses those that are members of the Vaudeville Managers' Protective Association, or not?
A. Some of them are and some of them are not.
Q. To what extent are they and to what extent are they not?
A. About fifty-fifty, I guess; about half of them belong to it and the other do not, that I am booking.
Q. About how many houses do you book?
A. About twenty or thirty.
Q. You book about twenty theatres?
A. Yes; about that.
Q. Are you interested in the theatrical business yourself?
A. Only as a booking agent.
Q. You are not in any way connected with those theatres that you book?
A. No, sir.
Q. You say you book, now, about twenty theatres?
A. About that.
Q. I understand from you that you furnish the talent, and the entire talent, for these twenty theatres?
A. Yes.
Q. These theatres that you book at the present time, that are non-members of the Vaudeville Managers' Protective Association, what kind of shows are they—concert acts, or several-act shows?
A. From four up to six.
Q. About what price weekly bill do they run?
A. All the way from about \$300 up to \$1,000.
Q. Do you book a theatre at Rutland, Vermont?
A. Yes.
Q. How many acts?
A. Only one big act each week.
Q. Are there others that you book that run less than four acts?
A. Yes.
Q. About the statement that you made a moment ago, that—
A. Nearly all of them run about four acts. There are one or two exceptions, I suppose.
Q. That is, that run less?
A. Yes; they play one big act a week, an act with some six to ten people, like Buffalo.
Q. About how many acts do you represent at the present time?
A. I do not represent any acts.
Q. I understand that you have an independent booking office, and representatives of the acts come to you?
A. Yes; the acts, or some of their representatives.
Q. Do you claim, as a booking, to represent these theatres?
A. Yes.
Q. Do they rely upon you to furnish the talent for them?
A. Yes.
Q. So that you are really representing these theatres?
A. Yes.
Q. Is this a direct of theatres that you represent?
A. I do not know as you would call it a direct.
Q. What would you call it?
A. They are all independent houses.
Q. What do you mean by an independent house?
A. They book their own shows, and pay no attention to anybody else.
Q. At some of these theatres that you book, do they book also with the United Booking Office?
A. No, sir.
Q. None of them?
A. No, sir.
Q. How do you determine whether or not a theatre which you represent is a member of the Vaudeville Managers' Protective Association?
A. I know it myself, because the majority of them have asked me to get an application card for them.
Q. As an application card for membership?
A. Yes.
Q. I understand most all theatres are very desirous of joining the Vaudeville Managers' Protective Association and getting into membership?
A. No, they are not. Some of them are and some of them are not. Some of them do care whether they belong to it or whether they do not.
Q. Those that desire to belong, what is the motive which prompts them to want to belong?
A. They think they can get a little protection in the way of cancellations. Sometimes an act will throw you down on a minute's notice, if he gets \$5 or \$10 more, and does not want to go on and play the date. They have an idea that the Vaudeville Managers' Protective Association will persuade them to play it.
Q. Will persuade the act to play it?
A. Yes; to fulfill their contract; and in most cases they have done it.
Q. Who represented Cora Youngblood Corson in 1917?
A. I have no idea.
Q. Were you attempting to book her in 1917?
A. Yes.
Q. You say you have any recollection who did it?
A. Yes; I have a letter from the manager of the act, Mr. Spahn. He was out somewhere in Oklahoma, and he told me that he was coming West and wanted to know if I could break his jump.
Q. What was that?
A. In other words, try to book him two or three weeks between there and New York City. I wrote and told him that I would try to. Then he wrote two or three or four theatres to see if they would play the act, and I booked them in Rochester and Buffalo and Jamestown.
Mr. Walsh: I will ask to have this paper marked for identification.
(The paper above referred to was marked Commission's Exhibit Number 58, for identification.)
By Mr. Walsh:
Q. For the purpose of refreshing your recollection, I show you Commission's Exhibit Number 58, for identification, which purports to be a copy of a letter from you to Mr. Spahn, in which you give the dates and places of the booking of the Cora Youngblood Corson party, and ask you if that is a statement of the dates and places of booking of this organization's musicians?
A. It is.
Q. Is this Commission's Exhibit Number 58, for identifica-

tion, a copy of a letter which you sent to Mr. Spahn?
A. Yes, I believe it is.
Q. Did Miss Corson and her troupe play at those places and dates?
A. I do not think they played at any of them. Wait a minute. I am not sure about either Rochester or Buffalo. I believe they played Buffalo. I am not quite positive.
Q. You think they played at Buffalo?
A. I am not positive of it.
Q. It is possible that they played at the Olympic Theatre in Buffalo?
A. I believe they played one of those dates. I think it was Buffalo. I am not sure.
Q. You say they did not play on the week of October 8 or the week of October 22?
A. Warsaw, on October 8.
Q. October 8, at Rochester, New York.
A. No; they did not play.
Q. October 22, at Jamestown?
A. No; they did not play.
Q. Can you say why they did not play at Rochester, New York?
A. Yes.
Q. You may, please.
A. Mr. Fenryvesy sent me a telegram saying he was sorry he could not play the act of the Cora Youngblood Corson sextette next week; that was the week previous to that date. They did not give me any explanation, but on receipt of that telegram I sent a telegram to Mr. Spahn in Oklahoma to tell him that Rochester was off. The telegram came back saying that the party had already left for Rochester, and I then sent a wire to Mr. Fenryvesy and told him that the act was on their way to Rochester. Then Mr. Fenryvesy came to New York. I told him I said that you and I had better go over to see Mr. Casey; and see if we cannot fix the matter up.
Mr. Fenryvesy came in while they held a conversation about this act.
Q. What did he come to see you for?
A. I suppose it was about this act. I really forgot the conversation, at all.
Q. I want you to give the substance of it?
A. I probably asked him what was the trouble. I could not tell you what he said. Anyway, I said to him, "I had better go over to see Mr. Casey," and I took him over to see Mr. Casey.
Q. Why did you go over to see Mr. Casey?
A. To see if we could straighten the matter out. I thought he was a member of the Managers' Protective Association.
Q. To see if we could be straightened out about it?
A. To see if we could not arrange for him to play the act, that they had already jumped in there from Oklahoma, and so we went over to see Mr. Casey, and I introduced him to Mr. Casey; and I was sitting there while they held a conversation about this act.
Q. Heard Mr. Casey say to him: "What is the matter? Have you a contract with the act," and Mr. Fenryvesy says: "Yes. So he says: 'Well, there is only one thing to do. You don't have to play it, but if you don't play it, you have to pay \$100 or so the other.'"
Q. What did he say to him?
A. "Well, I will leave you to straighten the matter out. I have got to go to the office. I have some business to attend to. And I left Mr. Fenryvesy up there with Mr. Casey. I do not know how they straightened it out—I guess they did not straighten it out, because I know the act did not play.
Q. Neither did it play at Jamestown?
A. No. I know I did not play at Jamestown. I think they jumped on to Buffalo the following week, but whether they played or am not sure.
Q. Was there some discussion as to why she did not play there? Was there not some talk, or was there some talk about her being on the blacklist?
A. Blacklist? No. Not in my presence. I don't know whether it was said after I left, but not in my presence.
Q. Did you get your pay for the booking?
A. No, sir.
Q. You never got your pay?
A. No, sir.
Q. You were concerned as to why you were not getting your money, were you not?
A. In these three dates, yes; but when the contract was called off, I knew that was out of it. I could not ask them to pay me a commission for dates that they did not play.
Q. You were booking these theatres?
A. I was booking the rest of them myself. Mr. Spahn cancelled those himself.
Q. The rest of the dates, because he could not get those two?
A. Those three. Those three I was not booking; that is, Rochester, Buffalo and Jamestown. The rest of the time I was booking myself.
Mr. Walsh: I ask to have these three papers marked for identification.
(The papers above referred to were marked Commission's Exhibit Numbers 59, 60 and 61, for identification.)
By Mr. Walsh:
Q. Have you some letters that you got from Mr. Fenryvesy?
A. Yes; here they are. (Handing papers to counsel.)
Q. I show you Commission's Exhibit Number 59, for identification, and ask you if that is a copy of the telegram which you sent to Mr. Spahn?
A. I do not remember.
Q. You do not remember whether you sent a telegram, or not?
A. I did. I sent him a telegram, but I cannot recall whether that was the one.
Q. You sent a telegram, in substance, that you were compelled to cancel the acts?
A. That is what I did.
Q. Why did you send such a telegram?
A. When I got the word from Mr. Fenryvesy, I wanted to stop the act from jumping on to Rochester, and a wire the day it was off. Whether that is a copy of it or not, I do not know; but I know that I did do it.
Q. But you did wire him, in substance, the same thing?
A. Yes.
Q. This was sent to him at Rochester, New York, was it not? You sent him a telegram at Rochester, New York?
A. I do not know for sure. I do not know for sure that I wired him.
Q. But you mean to sit here, now, and tell me, and have the Commission understand, that you, who did not know why you wired those people that you were compelled to cancel all time booked for their acts, did not know why you wired them?
A. Why I wired them?
Q. Yes.
A. Yes; I wired them because Mr. Fenryvesy wired me that he could not play the act, and I wired them that it was off.
Q. He did not play. Mr. Fenryvesy wire you that he could not play the act?
A. Yes.
Q. But he came down to see you, and you took him to see Mr. Casey?
A. I took him to see Mr. Casey.
Q. Casey had nothing to do with your business?
A. I left them there together.
Q. What did you take him to Mr. Casey's office for? Why

don't you make a frank statement about the matter, Mr. Plimmer?

Mr. Goodman: One minute. We object to counsel's statement about any lack of frankness on the part of the witness. The witness has stated, before, just what he did. He has answered this question very completely.

Mr. Walsh: There is no reason why counsel on the other side should object to any such statement, because this witness is our witness.

Mr. Goodman: That is true, but I object to his being characterized in that manner.

Mr. Walsh: This witness is not under the protecting wing of counsel, so far as I am concerned, because he is under the wing of counsel.

Mr. Goodman: He is entitled to protection on the part of any counsel present.

Mr. Walsh: He is getting protection.

Q. Now, Mr. Plimmer, I am trying to have you give the Commission the benefit of your recollection?

A. Yes, sir.

Q. As to why you took this man Fenway over to see Casey?

A. I know that he was a member of the Vanderville Managers' Protective Association, and Mr. Casey was general manager of that association. I did not know of any other man that could straighten the matter out but Mr. Casey.

Q. What was there to straighten out?

A. To try to get him to play the act. That is the only thing I was interested in.

Q. Didn't he tell you why he did not want to play the act?

A. Didn't he tell me?

Q. Yes.

A. Who?

Q. Mr. Fenway.

A. He told me that he could not. He said: "I cannot straighten the act."

Q. Why?

A. I asked him why. I asked him, "What is the trouble?" and he says, "I cannot use it. That is all."

Q. Then you had better come with me over to see Mr. Casey, and see if I cannot straighten the matter out?

A. Wasn't it a good act?

Q. A very good act, in my estimation.

Q. Did Mr. Fenway think that it was a good act?

A. Yes; I think he wrote me a letter that he knew the act, and was willing to play it.

Q. I show your Commission's Exhibit Number 60, for identification, which purports to be a copy of a letter from you to Mr. Spahn at Rochester, New York, on October 4, and I ask you if you wrote a letter like that to Mr. Spahn.

Mr. Goodman: We object.

By Mr. Walsh:

Q. I ask you if you wrote a letter like this to Mr. Spahn?

A. I believe I did.

Mr. Goodman: I object to the question, upon the ground that the letter, or the contents of the letter, or the witness wrote the letter or not, is immaterial, irrelevant and incompetent, and not binding on any of the respondents—any communication between this witness, who was not a member of the Vanderville Managers' Protective Association, or affiliated in any way with any other person connected with the respondents; it is not binding upon any of these respondents.

Examiner Moore: Have you anything to say, Mr. Walsh?

Mr. Goodman: object to his asking for the contents of a letter of this kind.

Examiner Moore: You offered it for identification, Mr. Walsh. Is that it?

Mr. Walsh: I did not offer it at all. I asked if he sent a letter in substance like the letter which I showed to him.

Examiner Moore: I think that is proper as far as it went.

Mr. Goodman: Perhaps I am technically incorrect.

By Mr. Walsh:

Q. In this Commission's Exhibit 60, for identification, there is this statement:

Mr. Goodman: Just a moment. I make the objection that I made a moment ago, that any part of the contents of that letter, or the letter itself, is incompetent, irrelevant and immaterial, not binding on these respondents.

Mr. Walsh: I am not asking to bind them at all. He says he sent a letter in substance like this.

Mr. Goodman: I object to counsel's statement as to the contents of the letter.

Examiner Moore: I am not stating the contents of the letter. I am asking you if you wrote a letter like that, do you?

Mr. Walsh: I want to find out what the difficulty was at that time. This man sent a letter to Mr. Spahn, and there are certain statements in this letter, and I want to get, from him, the reasons that prompted him to make the statements that are in this letter.

Examiner Moore: What is your objection, Mr. Goodman?

Mr. Goodman: My objection is that the letter is from this witness, not a member of the Vanderville Managers' Protective Association, and not connected with them, so far as the evidence shows, to a third person, Leslie Spahn. I say anything that is in that letter is not binding on respondents.

Examiner Moore: I think that is correct. I do not see how it could be binding.

Mr. Walsh: I do not want to bind them.

Examiner Moore: What did you want? I do not get the drift of it.

Mr. Goodman: Nor can it be used against the respondents. It is the same thing.

By Mr. Walsh:

Q. Did you write Mr. Spahn about this time?

A. I did tell him, in that letter, that you did not know the managers of these theatres, when you booked them, belonged to the Vanderville Managers' Protective Association.

Mr. Goodman: I object, on the grounds already stated.

Examiner Moore: I think he may answer that. The objection is overruled.

By Mr. Walsh:

Q. You did, did you not?

A. I did.

Q. You also knew that they would not accept the act because they were members of the Vanderville Managers' Protective Association?

A. I knew that these three managers were together—Buffalo, Rochester and Jamestown. I knew when one date was off that all three were off.

Q. When did you find out that Cora Youngblood Corson's troupe could not play in the Vanderville Managers' Protective Association theatre?

A. I did not know that at all, only when I got this wire from Mr. Fenway telling me to call it off. That is the first I knew about it.

Q. Then you found out that Mr. Fenway, belonging to the Vanderville Managers' Protective Association—

A. I asked him when he came in to New York.

Q. Did you not ascertain that that was the reason why they did not play the act?

A. I did not say that. I asked, "Are you a member of the Managers' Protective Association?" and he said, "Yes."

Q. What did you assume from that?

A. I thought, then, that Mr. Casey could straighten the matter out.

Q. Did it occur to you that because they belonged to the Vanderville Managers' Protective Association they would not play Cora Youngblood Corson's troupe?

Mr. Goodman: I object to the form of that question.

By Mr. Walsh:

Q. Well, did you write him at that time that it was absolutely impossible for you to play his troupe in any of his theatres?

Mr. Goodman: The same objection; that it is not binding against the respondents—anything written by the witness to Mr. Spahn cannot be against the respondents.

The Witness: Not those three.

Examiner Moore: I think it is very proper.

Mr. Walsh: I do not think there is any doubt about it. I am not trying to use any paper, am asking if he wrote Mr. Spahn certain things at a certain time, if he says yes, I want to ask him why he did it.

Examiner Moore: Very well. Ask it.

Mr. Walsh: That is what I am asking him.

Examiner Moore: The objection is overruled.

Now, what was the question?

(The question was repeated by the reporter as above recorded.)

The Witness: I did.

By Mr. Walsh:

Q. Why did you write him that it was absolutely impossible for you to play his troupe in any of these Vanderville Managers' Protective Association theatres?

Mr. Goodman: It is understood that this is all taking the same objection, so that I do not repeat it.

The Witness: Mr. Fenway told me that those three weeks were off. I had played him in my other houses. I am playing him yet, regardless of the Vanderville Managers' Protective Association.

By Mr. Walsh:

Q. I show you Commission's Exhibit 61, for identification, and ask you if that is a letter which you sent to Mr. Spahn, the manager of the Cora Youngblood Corson troupe?

A. I believe it is.

Q. In this letter I did this statement:—

Mr. Goodman: I object to the same objection to counsel reading from this letter, or offering any part of the letter in evidence, as not binding upon the respondents.

Examiner Moore: The objection is overruled.

Mr. McCall: I understand that is not in evidence?

Mr. Walsh: It is not.

Mr. McCall: But you call it Commission's Exhibit Number 61.

By Mr. Walsh:

Mr. McCall: I don't get into the question, indirectly, evidence which is the contents of a written paper that is not offered in evidence?

Mr. Walsh: I am not, Judge, but the reason I ask this is that this witness, at that time, made certain statements to Mr. Spahn, and I want to ascertain, for the record, the reasons that prompted him to make such statements.

Examiner Moore: Can you not do that without offering the letter for identification?

Mr. Walsh: I am not offering the letter at all. I do not care whether it goes into the record at all. I do not want it in the record.

Examiner Moore: Then why submit it to the witness?

Mr. Walsh: I am not offering evidence here, those statements were used in some police court proceeding in the city of New York, the basis of my information.

Mr. Walsh: I think, Mr. Examiner, we only ought to accept the statement of Mr. Goodman that Mr. DeVaux did not deliver these minutes or records to him; and if it is a question in issue as to whether or not they were ever used in any proceeding, we ought to have proof of it, and Mr. Goodman's statement that it is his information that they were used before in some record in some court ought to be stricken out.

Examiner Moore: Very well. The objection is sustained, as far as it goes. You object to the admission of this last statement?

Mr. Walsh: Yes; that they had been used in some previous suit.

Examiner Moore: By consent, then, that is withdrawn?

Mr. Goodman: Yes.

Mr. Walsh: I will ask Mr. Goodman a question, now. I think, then, that William J. Cook delivered these minutes to you?

Mr. Goodman: Oh yes, I said that before.

the shape of a question, rather than say: "Didn't you say, in the letter, so and so?"

Mr. Walsh: I think it is in that way, but I think it is more objectionable, from the standpoint of the other side, if I should do so. If I misleads the Examiner, I will put it in this way:

By Mr. Walsh:

Q. Did you, on or about the 8th day of October, 1917, in a letter, or otherwise, make a statement to Leslie Spahn, the manager of Cora Youngblood Corson's troupe, substantially as follows: "I am booking a lot of houses that are all members of the V. M. P. A., and I simply have got to do what I have done, and if they even knew that I was writing this letter, I might lose every house that I am booking, and they would simply ruin me; but I know that you will keep this letter in the very strictest confidence."

Mr. Goodman: We object on the ground that anything, whether in writing, or otherwise, that passed between the witness and Mr. Spahn, is not binding upon the respondents.

Examiner Moore: The objection is overruled.

Mr. Goodman: I move to strike out the question.

Examiner Moore: The motion is overruled.

The Witness: Yes.

By Mr. Walsh:

Q. Why did you make such a statement?

A. Because Mr. Spahn had written me a letter stating that he did not blame me in the matter, and that he knew we could not play any houses that were members of the V. M. P. A.

Q. Have you got that letter?

A. No, I have looked up every letter I can find, and I brought them with me.

Q. You know that that was a fact, did you not?

A. That is what he told me.

Q. You know it yourself, did you not, and that is why you went to Mr. Casey?

A. Yes, I went to look Mr. Fenway over to Mr. Casey.

Q. How were you in danger of losing every house that you were booking?

Q. Well, I thought if those houses were not permitted to play the act, the others would not, if I sent it in, and they would have trouble every place they went into.

Q. You mean by that that if you booked the Cora Youngblood Corson troupe, at all, you would lose your patronage at other Vanderville Managers' Protective Association houses?

A. They would not take the act. That is what I assumed.

Q. Or, or any act, you mean?

A. Yes, you mean you were not fearful that you might lose your patronage of other Vanderville Managers' Protective Association houses?

Q. But would that affect your booking of any other acts in those houses? Was that what you were afraid of?

A. Yes, they may change the booking over to somebody else.

Mr. Walsh: That is all.

Mr. Goodman: No cross-examination.

(Witness excused.)

Mr. Goodman: I understand from the Examiner that Mr. DeVaux desired me to make a statement on the record as to how certain minutes of the White Rate, introduced in evidence, came into my possession.

Q. Where do you mean?

A. I mean, with the delivery of those minutes to me. I think I might also add that I have also learned that prior to the delivery of those minutes of evidence here, those statements were used in some police court proceeding in the city of New York, the basis of my information.

Mr. Walsh: I think, Mr. Examiner, we only ought to accept the statement of Mr. Goodman that Mr. DeVaux did not deliver these minutes or records to him; and if it is a question in issue as to whether or not they were ever used in any proceeding, we ought to have proof of it, and Mr. Goodman's statement that it is his information that they were used before in some record in some court ought to be stricken out.

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Mr. Goodman: Yes.

Mr. Walsh: I will ask Mr. Goodman a question, now. I think, then, that William J. Cook delivered these minutes to you?

Mr. Goodman: Oh yes, I said that before.

GENEROUSO PISANO

was called as a witness on behalf of the complainant and having been duly sworn, testified as follows:

DIRECT EXAMINATION.

By Mr. Walsh:

Q. What is your full name?

A. Generoso Pisano.

Q. How old are you?

A. 38.

Q. Where do you reside?

A. At present I live at 855 West 51st; the Irvington Hall Apartments.

Q. In the city of New York?

A. At the present time; but I live any place I am in the theatrical business, and I have no home. I make my home any place.

Q. How long have you been in the theatrical business?

A. I started in the theatrical business in 1908; that is, in the circus business, the show business. I kept at this business for about seven years, and then I started in vaudeville about twelve years ago.

Q. Previous to you started in vaudeville?

A. Yes.

Q. Previous to that time, what was your business?

A. The circus business; outdoor shows, and sometimes I was a candy butcher, and sometimes I was a ticket seller.

Q. Where did you go to work for somebody else?

A. I went to work for somebody else.

Q. In what capacity?

A. Different capacities. Sometimes I would get an act in a show, and sometimes as a freak; sometimes I was a candy butcher, and sometimes I was a ticket seller.

Q. What did you start in at?

A. The sharpshooting business, and as not known as a sharpshooting act—as a rifle expert.

Q. You were a sharpshooter?

A. Yes.

Q. How long did you continue at that?

A. I did not continue at it very long.

Q. What other feature of the vaudeville business did you do?

A. At one time I was in the agency business in Chicago; that is a couple of years ago; just about two years ago this month, that got out of it.

Q. Two years ago this month?

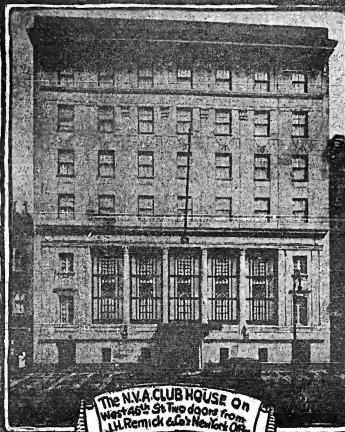
A. Yes, I think of it. I have a little memory here, I think, of when I started it and when I quit. I became a general agent in the Little Bell Agency, and as such, I was on the 15th of December, 1916, at Chicago, Western Vaudeville Managers' Association.

Q. Did you have a franchise with the Western Vaudeville Managers' Association in Chicago?

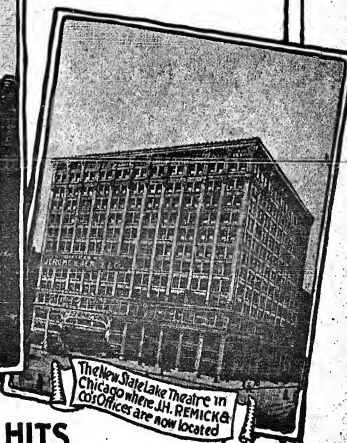
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**YOU'RE STILL AN OLD SWEETHEART
OF MINE**

BY WHITING & EGAN

TILL WE MEET AGAIN

BY WHITING & EGAN

MADLON

BY ROBERT, BOUSQUET & BRYAN

I'LL SAY SHE DOES

BY JOHNSON, KAHN & DE SYLVA

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THAT MASON-DIXON LINE**

BY BRYAN & SCHWARTZ

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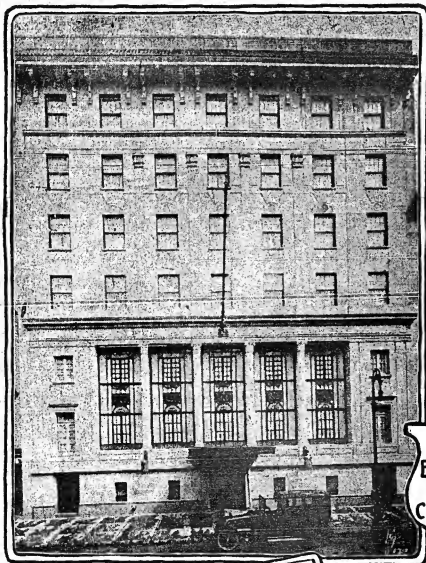
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BOSTON, 228 Tremont St.
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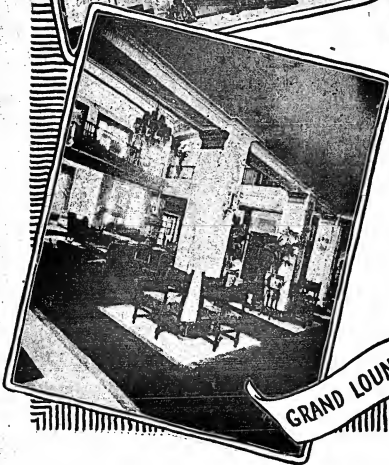
SPACIOUS
BALL ROOM
and
THEATRE



ITALIAN MANTLE IN
GRAND LOUNGE and the
FAMOUS PICTURE OF
GEO. M. COHAN

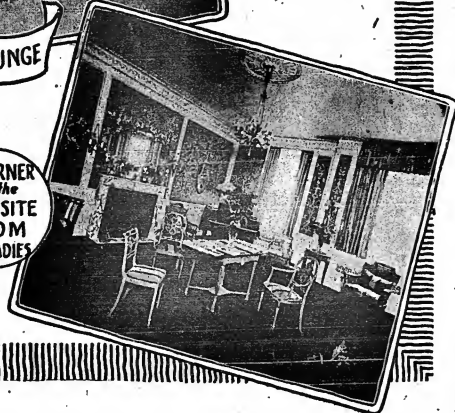


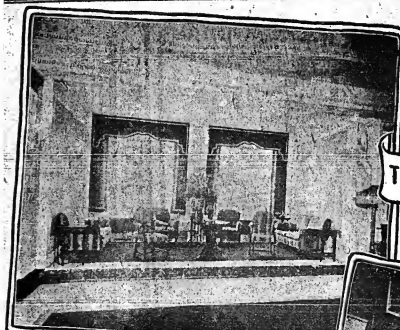
GRAND LOUNGE



GRAND LOUNGE

A CORNER
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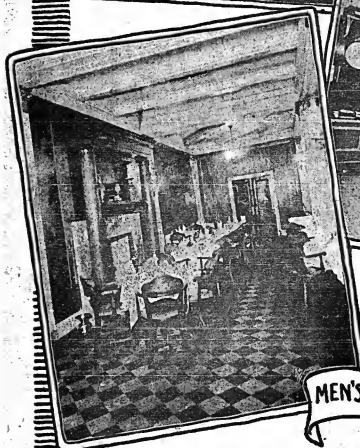




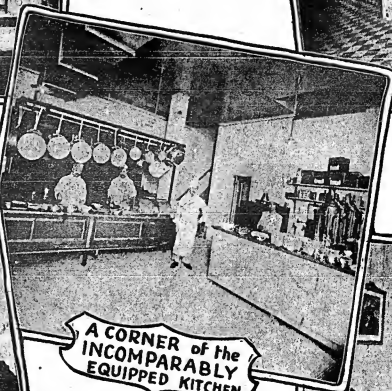
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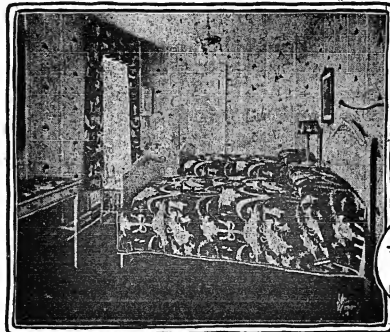
MEN'S GRILL ROOM



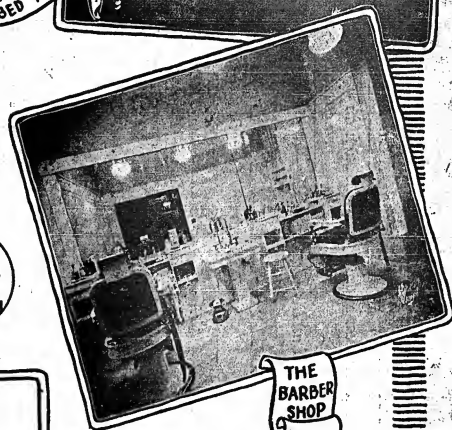
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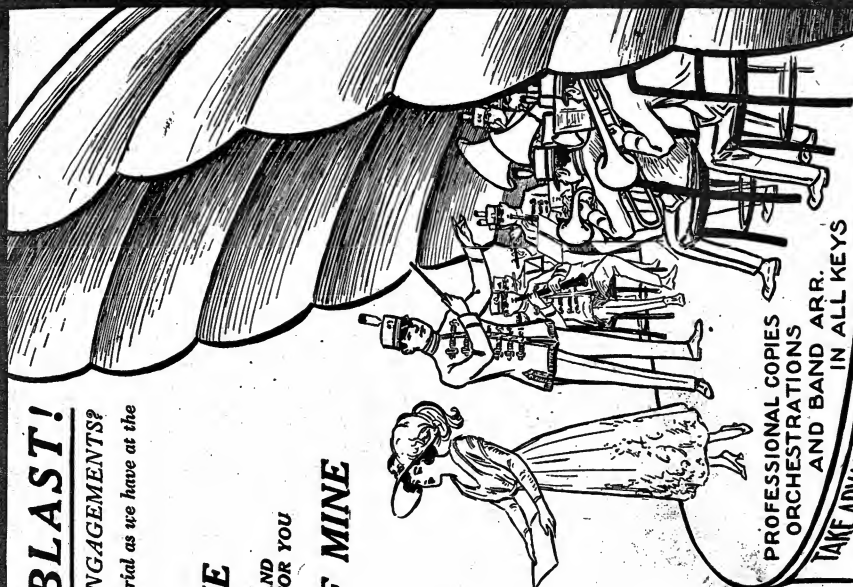
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ME**

Sipping Cider Thru A Straw

(Thipping Thider Thru A Thdraw)

By CAREY MORGAN,
Composer of "I'm Glad I Can Make You Cry,"
"Oh, Helen," "Wait & See," etc.,
AND LEE DAVID.

• INTRODUCTION.

Allegro moderato.

Vamp. *Voices.* *P*

mp. Sweet-est girl I ev-er saw, Was
When first I saw her with a straw, Said

sell-ing ci-der in a groe-ry store, At half-past six when the
I to "abe," "What are you doing that for?" Said she to me, "Why

sun would set, I used to go to see my pet, She'd
don't you know, That sip-ping ci-der's all the go?" She

take the key and lock the door, We'd get some ci-der and a big long straw.
was so sweet, as sweet can be, But sip-ping ci-der was the end of me.

CHORUS.

Thip-ping thi-der thru a thdraw, We sat there for
hours or more, I thipped firht and she thipped latht, But

she thipped moht be-cause she thipped the fatht, We thipped till our thdraw did thlip, And
she thipped moht be-cause she thipped the fatht, Cheek to cheek like Paw and Maw,

I thipped thi-der from her hip, That's how I won my
We thipped till our liph got sore, Now I've got ten

moth-er-in-law, Thip-ping thi-der thru a big long thdraw. big long thdraw.
kide or more,

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Ballad Hits**

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effect until all may feel that we have in

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industry upon the new order of things,
in ever before;

ognition of the other's rights by both

ion of the profession and business of

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work of the past will increase in scope and
be achieved at the day of

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RAY

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LEON

"Si Jamais Je Retournerai"

ALICE

"La Meme Chose"

TOM M

Meaning: "If I Ever Go"

LILY LENA and

HELLO VAN, AND EVERYBODY

WILL SEE YOU ALL THIS AUTUMN

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When
I started
To write this
AD, I did not
Know what to put in
It, so I decided to say
Heaps of nice things about
The N. V. A. and, incidentally,
To say a few things about myself,
Because it seemed such a splendid
Opportunity to tell you a little about my
Vaudeville offering, which, I think, a very
Good one (Strange!), but so do lots of others—
All, in fact, who have seen my act. I do a SINGLE,
That is, I sing, chatter, try to make folks merry, and
Generally succeed. I wear some very expensive and different
Costumes, and they look very nice, specially when I am inside
Them! I have personality—at least so say those who should
Know better—I mean, what they are talking about. And—I
Expect to be a Great Big Success—a real STAR. That is all I
Have to say. I would tell you lots more nice things about the
N. V. A. but advertising space is very expensive, and besides I
Want to give others a chance to advertise in this wonderful issue,
And you wouldn't have time to read their ADS if I continued
To chatter away, so I say, smilingly.

FINIS.

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A MOST SUCCESSFUL TOUR

PANTAGES CIRCUIT

Direction, IRVING COOPER

BOOKED SOLID

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BERNARD
AND
CHARLOTTE
MEYERS

Vermín report of

"THE COMMISSION"

Q—"Where and when did you play a big time engagement?"

A—Jersey City.

Q—"Why is that called big time?"

A—"Well, you arrive at the theatre at two o'clock and remain there until eleven. That is big time, two until eleven."

Q—"What salary did you receive?"

A—"My regular salary or the salary I tell my actor friends?"

Q—"Both, please."

A—"My U. S. G. salary is B. V. D. and my W. V. M. A. salary is P. D. Q., but my salary to actors is \$500."

Q—"Were you ever penciled in?"

A—"Yes, down south."

Q—"Where?"

A—"In Pennsylvania."

Q—"Who books that territory down south?"

A—"I can't recall the name of the gentleman, he is from New Rochelle, it may be Epson."

Q—"I hand you exhibit A. K. What is it?"

A—"A contract."

Q—"Have you ever read a contract?"

A—"No, I honor, love and obey the managers. (Strains of the usual march that accompanies these words.)"

LUNCH AT

HARRY BEEKMAN'S

EASTERN REPRESENTATIVE

ROSE & CURTIS

WESTERN REPRESENTATIVE

PALACE BEEHLER

and

MAJESTIC JACOBS

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MADGE ADAMS

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MAY THE MAGNIFICENT
NEW CLUBHOUSE BE
THE MEANS OF JOINING
THE PROFESSION IN
BROTHERHOOD and LOVE

HAPPILY
TOURING
THE
KEITH
HOUSES

BAKER

VICTOR LA SALLE
and LORETTA



"My Father in Italy"

MELNOTTE
DUO

In "A Night Out"
Comedy Wire Offering
Direction:
MORRIS & FEIL

SENSATIONAL HEAD BALANCING AERIALISTS

RECKLESS DUO

The classiest act in Vaudeville, every Season
something new

—West— REPRESENTATIVE —East—
EARL AND YATES LEWIS AND GORDON
CHICAGO NEW YORK

SUPERIOR "TELEGRAM"
April 11, 1919

Sensational Athletes
Score Heavy at Palace

Unless out of the ordinary, athletic acts, as a rule, do not draw enormously in the houses that go to a first-class vaudeville bill. The Reckless Duo, appearing at the Palace, are an exception to the rule.

The Reckless Duo feature two remarkable athletes who offer something new to superior towns in sensational head balancing on swinging trapezes. The act consists of a series of stunts that are not only thrilling but also of their novelty, difficulty and hazardousness entitle them to a leading place among aerial acrobats.

The Reckless Duo are credited with exhibiting more original feats than any other like act today before the public, and as their name implies they perform their feats in a most reckless manner consistent with safety. On a flying trapeze this incomparable duo of equilibristae offer the major portion of their act. One of the features before a perfect head balance on the bar of the trapeze by one of the duo while the other, a feat not yet before successfully attempted.

All their efforts are daring and splendid exhibitions of muscular development and equilibristics that make superb entertainment. Their exhibition is most artistic.

Other acts on the bill include Stan and Mae Laurel in an uproariously funny comedy playlet entitled "No Mother to Guide Him"; Cleopatra and Ethel in a comedy skit called "Mr. Figma from Egypt"; Fred LaBelle and company, electrical wizards; and Mack and Volmar, violin and piano.

DAVENPORT "DEMOCRAT"
April 18, 1919

Columbia Patrons
Given Good Bill
Last Half of Week

Something new in acrobatic performance. It sounds incredible, but it's true nevertheless. In this day and age when we thought that the entire gamut of sensational trapeze stunts had been run, here come the "Reckless Duo" to the Columbia to upset the notion. The two artists, and they are artists in their line, are billed as "head balancing aerialists," and they open the last half of the week's bill at the Columbia in a more than satisfactory manner. They are different, and their act, though it doesn't last long, is full of surprises and keeps the audience on the alert.

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Manager
2505 South Harding Avenue
CHICAGO, ILL.

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BELL
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Bits of Harmony and Songs
W. V. M. A.
Dr. EAGLE & GOLDSMITH

Vivian Hurlock
Singing and Dancing
Permanent Address N. V. A.

HARMONY SINGING
ADAMS TRIO
NOVELTY Instrumentalist
Direction, BILLY JACKSON

out until later. (Continued from page 26.)

Q. You say that you got a release from the Simon Agency?

A. Yes.

Q. What do you mean by that?

A. There is an agreement between the agencies, or there was at that time, whereby if an agent had an act signed up they made him sign certain slips that they are the representative of the act.

Q. The act given them that?

A. The act signed that; consequently, the booking agency practically owns the act until he wants to give it up, until he finds out that he cannot and any more work for them, and gives it up.

Q. Is that the common practice?

A. That is the common practice in Chicago. I do not know what they do here in New York. It was, at that time, the common practice out in Chicago.

Q. Then you are the agent for an act and you cannot go and get the act of other agents to sign up with you or to accept your agency; is that true?

A. If the act comes in to my office and wants me to represent them I try to make them sign that slip, which binds the act with me in a way that he cannot get away from me.

Q. Is that for a specific length of time?

A. No; for any length of time; I get him to sign it forever, if I can get him to do it; that is the practice of the agent at Chicago.

Q. I find that the act sells many times it on the books. After a certain length of time if I find that nobody wants the act and he wants a release, I give it to him. That was the case with this act. The Simon Agency had it, and after he discovered that he could not book it this fellow wanted to run through him. Do you know about that?

A. Yes; but they got the release, and I got them six or seven weeks' work; and after I got them work—

Q. Where did you get the work for them?

A. From the Western Vaudeville Managers' Association; and before they started on their time, then the act was cancelled.

Q. What were the circumstances under which the act was cancelled?

A. The circumstances, as well as I can understand, were that this act had played Des Moines and the Simon Agency would discover that I had booked the act, and they went over and liked to Mr. Carmody that they had had the act first and could not sell it because of the fact that they had played Des Moines, which is in opposition to one of the conditions of the act.

Q. Did Mr. Carmody talk to you about it?

A. Afterwards I judge from Mr. Walsh's remark, "Did Mr. Carmody talk to you, that what is running through my mind is now running through his." Do you know about Simon making the kids, and all of this thing—is this of your own knowledge?

The Witness: Yes, particularly so. I nearly buried his nose for doing it.

Mr. Goodman: All right.

The Witness: In Mr. Humphrey's office, he made a kick that the act had played Des Moines, and that is the reason why they could not sell it, and why, then, should I go to work and get a route for the act? If they could not sell it, why should I do it? That I should not book the act and let it go. Consequently, after Mr. Carmody found out about it from the Simon Brothers they cancelled the act.

Q. They cancelled the six weeks that you had booked?

A. Yes; they cancelled the whole business.

Q. Do you remember what six weeks it was that you had this act?

A. No.

Q. Or where?

A. No. When I got out of the agency business I destroyed everything. I had nothing to have anything more to do with it. I had enough.

Mr. Goodman: All this period you are talking about is—

The Witness: During the year 1916.

By Mr. Walsh:

Q. You gave some testimony a few moments ago, Mr. Pianos, with reference to your being required to ascertain whether or not the acts you represented belonged to the White Rats. Were there any instructions given or directions given in reference to the acts you were representing joining the N. V. A.?

A. Yes.

Q. Who gave those, or what was done in that regard?

A. They furnished us with slips—"Join the N. V. A."

Q. Who furnished them?

A. The Western Vaudeville Office.

Q. Just what were those slips?

A. They were slips.

Q. Blank applications?

A. Blank applications, yes.

Q. You may think that some of these questions ought not to be asked, Mr. Pianos, but somebody else has to read them, and I want to make it just as clear as possible.

A. Yes.

Q. What were you to do with these slips—these blank applications?

A. When an actor would come into the office and want me to represent him, I would ask him, after the instructions were given, not to book any more White Rat acts; I would ask him if he was a White Rat, and if he acknowledged it, I gave him a slip to sign—N. V. A., and to take \$5.00 and send to Mr. Chesterfield, and if he was accepted as a member of the N. V. A. then I would handle the act.

Q. Mr. Chesterfield is the secretary of the N. V. A.?

A. Yes.

Q. You say Mr. Humphrey represented the United Booking Office?

A. Yes.

Q. And Mr. Carmody represented the Western Vaudeville Managers' Association?

A. No; Mr. Mort Slinger was in the same capacity then, and I guess he is now, as Mr. Humphrey is in the Western United Booking Office. Mr. Carmody in the booking manager—the one that visits the acts.

Q. The same as Mr. Hodgson is here?

A. Yes.

Q. How many of these agents were there that had the privilege on the floor in Chicago?

A. In Chicago there were probably about fifteen, I guess. I can count them.

Q. That is all right. Did you take orders and directions from these men who had charge of these offices in reference to the method of doing business?

A. That is all the more, what I have already stated; that is all the orders I know.

Q. Do you recall when the White Rats' strike was in Chicago?

A. I think it was the same time, yes, 1916.

Q. Do you recall a strike in Mr. Walsh's office in Chicago?

A. I do not know when it was. I was out there when the strike was on. I was in Chicago at the time. I was only five months in the business, so that must have been in the year 1916. Whenever the strike was pulled off, I was in Chicago.

Q. Were you in partnership with Earl then?

A. Yes; I don't know when it was 1916; yes, it must have been 1917, because I find, from a memorandum that I have here, that I got into the agency business on the 18th

of December, so the strike must have been in 1917.

Mr. Goodman: Then all your testimony about what occurred in Chicago and in the booking offices with relation to your experiences there occurred between December, 1916, and some time in 1917?

The Witness: Yes.

Q. Did you and Mr. Earl keep track of meetings of White Rats that time?

A. I don't know what he did. I know that sometimes during the strike one of the boys, one of the boys working for the Western Vaudeville in the office, as office boys, would come up and tell us where to go certain nights, to see if there was any disturbance. As far as the meetings of the White Rats are concerned, I only remember one meeting. I was present there.

Q. Where were you?

A. I was with the rest of the agents. We were all there.

Q. What were you for?

A. Listening to Mr. Mountford.

Q. You went to the meeting?

A. Yes.

Q. This was an open meeting?

A. Yes; everybody could go in.

Q. Do you recall any plotting or keeping track of closed meetings of the White Rats?

A. I do not recall anything like that. Perhaps my partner did. I don't recall. He was in on those meetings more than I was. In fact, I was never to any of the meetings that were held on the floor of the United Booking Office, but I know there were quite a few meetings held there.

Q. Was there or was there not any system of reporting to the members of these White Rats meetings, to Mr. Carmody or Mr. Humphrey?

A. I don't know anything about that. I never reported anything myself. They never told me to report anything.

Q. What were your relations with Mr. Humphrey? Was he friendly with you?

A. Yes.

Q. He was friendly with you?

A. Yes.

Q. Would he send you acts?

A. Yes; Mr. Humphrey used to help us along and send us acts, yes.

Q. How would he do that?

A. If any actor went up to see him and asked him, perhaps, "Who is a good agent," or something like that, he would send them to me.

Q. That is, he would not book them direct, but he would send them to you to book through you?

A. Yes; he could not be bothered with bookings. He is too big a man for that, to bother with anybody's act. He would send them over to me, and perhaps most of the time send them to me. I don't know.

Q. Did he book through agents?

Mr. Goodman: I object to that. There is in evidence a statement which has been sworn to as to the number of acts they booked through agents.

Mr. Walsh: I want to know what the practice was out there.

Mr. Goodman: This witness is not competent, I think, to testify as to all the acts.

Mr. Walsh: He was in the business and knew the conditions out there.

Examiner Moore: If he knows.

Mr. Goodman: He was only in the business five months, and I do not think he is competent to testify as to that.

Examiner Moore: Where I do not think it will do any harm to take it for what it is worth.

Mr. Goodman: Is the objection overruled?

Mr. Moore: If he knows it he can state it, yes.

Mr. Walsh: Mr. Goodman, do you know whether or not actors would go up to the booking offices and book direct, themselves?

A. No, I do not.

Q. Do you know of any actors booking direct, themselves, at the booking offices—book themselves?

A. No; not there. I hear there are some around in the East here. I know I have never been able to book direct myself.

Q. How recently have you been in vaudeville, yourself?

A. Just last week.

Q. Where?

A. Up in Canada—London, Ontario. That was booked direct.

Mr. Goodman: There is a case where I booked direct. A fellow cannot remember everything.

Q. You went to Mr. Humphrey?

A. Yes; and I got the act.

Q. Mr. Humphrey, this friend of yours? He is a friend of yours.

A. Well, he was. I don't know whether he is now. I think he is, at least.

Q. You never knew of an act out there that booked direct while you were there?

A. No; I do not know of any.

Q. Were there instances where your firm would get more than the five per cent. commission from the actor?

A. My firm?

A. I did not. Maybe Mr. Earl did. In fact, I know that he did.

Q. What was that system? How was that worked?

A. Just the same as in New York. He would just tell the actor that five per cent. was not enough, and charge them ten per cent. or more—whatever he could get; which, personally, I did not like, because I have been an actor myself, and I know that, with the salaries that they pay out there for certain acts it is next to impossible to be paying that much commission and exist.

Q. The Orpheum Circuit has an office out there, too?

A. Yes.

Q. One what floor is that?

A. That was on the tenth floor—or the ninth floor; I am not sure which.

Q. And the United Booking Office on the twelfth floor?

A. The United Booking Office on the twelfth, and the Western Vaudeville Managers' Association is on the eleventh floor.

Q. Was there one boss, or the same fellows that ran the three offices, do you know?

A. No, no. There is no such thing as one boss. I just stated that Mr. Slinger was the boss of the Western Vaudeville Managers' Association—if you want to call him the boss. Mr. Humphrey was in the same capacity in the United Booking Office, and somebody else was in the Orpheum Circuit.

Q. You do not know who was in the Orpheum office?

A. I cannot think now, there have been so many changes.

Mr. Goodman: Call Griffith.

The Witness: Yes; Call Griffith.

Q. Did you do any booking with the Orpheum Circuit there at that time?

A. No.

Q. You were all small time?

A. If that is what you want to call it. When they are playing out West they are small time, and when they are playing in the East there is a chance of booking the big time. There is no big time out West, with the exception of the Little Orpheum office, which was nothing more than a

fill-in. If an act drops out, out West, and he can fill it in from Chicago, for example.

Q. The principal booking office is right here in New York?

A. Yes; and they have an office in Seattle, and one in Chicago, just to fill in. If they need an act on the Coast, and they can't fill it in from the San Francisco office, they try it. If it is near Chicago they send it out of Chicago, if they can get a suitable act.

Q. Is this sharpshooting act of yours do you set alone?

A. No; I have people with me. At the present time I only have one partner, one assistant; sometimes I have two.

Q. Did you ever play the Empress Theatre at Des Moines?

A. Yes.

Q. Did you ever have a contract to play at the Empress Theatre at Des Moines?

A. I had no signed contract, but I was booked there.

Q. By whom?

A. By the agency that booked the Empress, known as the Admitted Booking Office.

Q. Where is that?

A. Was. I don't think it exists any more. If used to be in the same building, in Chicago. I think it was the Motor building, on West Monroe street.

Q. When was that that you booked to play at the Empress Theatre in Des Moines?

A. Oh, that was some time back.

Q. Before you went into the agency business?

A. Yes; before I went into the agency business.

Q. About how long before?

A. Probably six months or so.

Q. You say you did not play it?

A. No.

Q. Was it a week's booking, or how long?

A. I do not know now, whether it was a three days' booking or a week. Whatever it was, I was booked to play the house. I don't know whether it was a three days' booking or not.

Q. Why didn't you play it?

A. Why didn't I play it?

A. I do not exactly remember the conditions now; but, as far as I can remember, that if I played I would be in the Western Vaudeville, and as the Western Vaudeville had more work and there was prospect of getting work from the Western Vaudeville I did not play Des Moines.

Q. Did the Western Vaudeville have a house in Des Moines?

The Witness: They must have had. I think Sam Kahl had a house there.

By Mr. Walsh:

Q. Do you know a man named George, who represented the Western Vaudeville?

A. Yes; Fritz George.

Q. Who was he?

A. The field man for the Western Vaudeville Association.

Q. The field man is the person who goes out and signs up theatres to be booked by that agency?

Q. Did you ever talk to him about playing in this Empress Theatre?

A. I was playing at Kansas City, at some theatre there, for the Western Vaudeville office, and I met him there.

Mr. Goodman: Before the witness relates any conversation I object to any conversation with Mr. George.

The Witness: I was playing with the Western Vaudeville Managers, and I met this gentleman, Fritz George. At this particular time I was getting letters and telegrams from Mr. Humphrey that the following week I must go to the Empress Theatre, Des Moines; and, of course, Mr. Fritz sent those letters and telegrams and advised me not to go, that is all.

Q. Did he tell you why he did not want you to go—why you should not go?

A. Yes; sure, he told me why.

Q. What was the reason?

A. Just as I said a little while ago, if I played Des Moines I would be in the Western Vaudeville, and as the Western Vaudeville had more work than the A. B. C. I would be a fool to play Des Moines for the A. B. C.

Q. Did George help you to dictate any telegrams sent to the matter?

A. Yes.

Q. You were in partnership with Mr. Earl in this agency business about five months?

A. Just about five months—not about five months, but five months; or a little over.

Q. How did you come to quit?

A. I was tired to quit.

Q. By Mr. Slinger. He wrote me a cute little letter, and said, "Services no longer required on the 11th floor"; and that finished the whole thing.

Q. Mr. Slinger was the representative of the Western Vaudeville?

A. He was the representative of the Western Vaudeville; he was the man whom I had never seen; I never got his sanction on my being an agent, that is, on the franchise. I had seen Mr. Humphrey, and he said it was all right. He said, "Whatever I say will be all right."

Q. Did Mr. Earl stay in the business when you went out?

A. I could not tell.

Q. You sold your interest out to him?

A. Yes; I had partnership papers drawn with Mr. Earl, and he bought me out.

Mr. Goodman: What did he pay you?

The Witness: The same amount of money, \$200—a little bit at a time. He gave me \$100 down, and \$10 a week, and he didn't even pay that, and I had to get Mr. Humphrey to pay it.

By Mr. Walsh:

Q. Did Mr. Humphrey pay you?

A. Mr. Humphrey paid me the balance of it, and I suppose he collected from him. I don't know.

Q. Did you go out of the agency business then?

A. I went out of the agency business. I sold out about the 15th of May 1917.

Q. What business did you go into then?

A. I went back to the act.

Q. You say you never talked to Mr. Slinger as to why you were told that your franchise had ceased?

A. Yes; Mr. Slinger. After I got the letter I went over to see Mr. Slinger, and I asked him the reason why.

Q. What was that talk?

A. He said: "We have too many agents on the floor here. I am going to read a list of names, and the first one I don't remember of any more outside of me has to go." That was all.

Q. Did Mr. Slinger give you any other reason?

A. That is all.

Q. Did you talk to Mr. Carmody or Mr. Humphrey about the matter?

A. Mr. Humphrey was out somewhere in Michigan; it was summer—May—and he was out somewhere in Michigan, and when he did come back I saw him and told him about what Mr. Slinger had said; and he said, "That is all right. That will be fixed. I can put you back to work."

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you are the only actor in the United States that has booked direct?

A. I am the only one that has done that, as far as I know. I don't know what the other fellows do. Furthermore, I don't care.

Q. And you have answered my question. That is enough. All right.

Q. Are there such things as route books in the booking office, or route sheets?

A. Route books? I don't know anything about that. Q. Did you ever see a book in the Western Yanderville Managers' Association's office or in the Western office of the United Booking Office containing a list of the theatres?

A. Well, such individuals— Q. Just answer my question yes or no.

A. Yes. Q. That is all I want. Do not give me any speeches. Did you ever see a list of acts on those books that were booked to play the theatres mentioned in the books?

A. I saw a lot of acts penciled in, yes. Q. What are those books usually referred to?

A. Referred to houses the booking manager represents. Q. What do they call the books?

A. Route books. Q. From whom do you get your contract, as an agent?

A. I get it from the man that books the act, or sometimes the girl stenographer gives it to me, and sometimes they send it to my office. Sometimes I get it myself.

Q. When they send it to your office, who sends it to your office—the booking office?

A. Yes; the booking office. Q. When you go to get the contract where do you go to get it?

A. I go down to the booking office. Q. Is this the contract; do you, or does the booking office?

A. The booking office makes out the contract. Q. Do you know who procures the contract to be printed, or pays for the printing of it; do you, or does the booking office?

A. I don't know. I don't pay anything. I don't know who pays for it.

Q. How big an office did you have in this building? A. In the building in Chicago?

Q. Yes; in the Madison Theatre Building. A. I had a little two-room office.

Q. What rent did you pay? A. I don't remember.

Q. You do not remember the amount of rent you paid? A. No, sir.

Q. What other expenses did you have outside of your rent while you were an agent?

A. Printing material, telephones, telegrams, stamps. Q. How big an office staff did you have?

A. One girl and one boy and myself, and Mr. Earl. Sometimes he was around. Ninety-nine times out of a hundred he was around.

Q. When you went into the business you said Mr. Earl had just a few acts that did not amount to much?

A. Yes. Q. How many acts did you have?

A. I cannot say offhand. Q. Did you have ten acts?

A. I didn't have any when I went in. Q. You didn't have any?

A. No. Q. You just decided to become an agent?

A. Yes. Q. And you had never been an agent before in your life?

A. No. Q. You went into the business and for a time did some business as an agent?

A. Yes. Q. And having been an actor and also an agent, is it not a fact that, as agent, you simply did, in connection with booking, what the actor himself would do if he could do it himself, or would do it himself?

A. Yes. Q. You go in and tell the manager or booking office what a great act you are, how it would fit in the bill in just that spot, and you compare it with other acts; you boost it as much as you can?

A. Yes. Q. In connection with your own act as an actor, if you were going to book your own act you would do the same thing, would you not?

A. Yes. Q. You would tell him how good you were?

A. Yes. Q. And that you were cheap at any price?

A. Sure. Q. And you would give him all the arguments that a man would usually give when he wants to make a deal?

A. Yes. Q. So that an agent does nothing more than what the actor does for himself?

A. Absolutely. Mr. Walsh: But he is more skilled at it; he is a business man?

Mr. Goodman: He is more skilled at doing that work? The Witness: Some of them are and some of them are not. Some of them don't know acts when they see them.

By Mr. Goodman: Q. But with regard to the men that are employed in the booking office, as general thing these men are men of some experience and skill in booking, are they not?

A. No; I will not say that. Q. Not as a general rule?

A. No; as to the majority, I did not know agents in this country today—well, they were probably superior peddlers and things like that. I know only a few agents that were even actors before they became agents.

Q. You want us to understand that you, as an actor, had greater experience and, therefore, were better qualified to act as an agent?

A. Yes. Q. Than other people?

A. Well, as an agent I am; but as a salesman—well, of course, I am an Italian. You got the idea?

Q. You think Italian are not good salesmen?

A. No. Q. Better sharpshooters?

A. Yes. Q. Now, to get back to this booking office; the booking office lays out the routes, does it not?

A. Yes.

Q. When you go up there to sell an act, the man who is laying out that route has to decide whether that act fits in that bill, does he not?

A. Yes.

Q. Has he got to balance the bill, has he not?

A. From his own point of view, yes.

Q. I mean from his own point of view.

A. According to what he thinks it is to be, for a certain theatre, yes.

Q. He is responsible, or he is criticized, if that show does not balance? You are not the one that is criticized?

A. That is right.

Q. If the booking manager in the booking office said he did

not want such and such an act presented by you, you could not book him, could you, for that particular house for an engagement?

A. No. Q. Well, then, the fellow that gets the job is not you, but the man in the booking office, is he not?

A. The man that gets the job? Q. The man that actually gives the work gets the work?

A. That is the booking manager. Q. You simply do the talking, the same as the actor would?

A. Mr. Delmar, for instance, told Mr. Webber that he would give you three weeks.

A. I don't know what he told Mr. Webber. All I know is that Mr. Webber's boy told me, over the phone—

Q. You understood that Mr. Delmar gave you this work, did you not?

A. Through the Webber agency. Q. Mr. Delmar is employed by the United Booking Office, is he not?

A. Yes. Q. He is the booking manager in that office?

A. I don't know whether he is employed by the United Booking Office or where he is employed by.

Q. If he is? A. There are some up there that are employed by the managers, and—

Q. Now, if you don't know, we will get along slowly if you just tell me that you don't know. Whatever Mr. Delmar is, he is the man that got you the engagement in the South, through Mr. Webber, your personal representative, is that right?

A. And Mr. Delmar is employed by the United Booking Office as one of the book managers, and is not the manager of a theatre; then he is rendering you some service, is he not?

Q. Mr. Webber? A. No; Mr. Delmar. If Mr. Delmar is the man that got you the job, didn't he?

A. The Webber office got me the job. Q. That is your theory, is it? Mr. Delmar has nothing to do with getting you this engagement in the South?

A. Mr. Delmar gives the work; but the one that gets it is the agent.

Q. Yes. That is the distinction? A. Yes.

Q. When you left the agency business in 1917, where was your first engagement as an actor?

A. At Indianapolis. Q. Through what office were you booked?

A. I booked it through the United Booking Office of Chicago.

Q. From then on, please tell us your route. A. After I played Indianapolis for the Western office I came back and spent the winter at the Webber Agency, at Keith's, Jersey City, and the Fifth Avenue, for a cut salary. I had to go through the same routine.

Q. I just want the facts, and if you will just answer the questions we will get through in ten minutes.

A. I just want the facts, and if you will just answer the questions we will get through in ten minutes.

Q. Now, you came to New York. What salary did you get?

A. For showing the set I think I got \$150. Q. A week?

A. Yes. Q. And you were not in Indianapolis.

A. I am talking about Jersey City. Q. Yes.

A. And Proctor's Fifth Avenue? A. Yes.

Q. After that showing what happened, did you get more time?

A. After that showing I got the rest of the Proctor house at a little bit more.

Q. How much more? A. A little more.

Q. At that time was booked through the United Booking Office?

A. Yes. Q. At that time did you have an agent?

A. Certainly. Q. Who was he?

A. Mr. Webber. Q. Up to that time you had how many weeks, all told, through the United Booking Office?

A. I played the Proctor house until the squabble came at the Prospect Theatre in Brooklyn, about three weeks after— Q. Did you have a contract for the Prospect, in Brooklyn—a written contract?

A. No, sir. Q. You simply went there at Mr. Webber's direction?

A. Yes. Q. What salary were you to get in the Prospect?

A. \$175. It was a cut, with the understanding that I was to headline the bill and share the value of the act to those who had not seen it already. Some had some chance at the Proctor house and some had not—booking managers.

Q. After that Prospect engagement, which you say you did not all because you were not headlined—

A. And because they gave us one room for the three of us—there is a lady in the act and another man.

Q. They did not expect you to dress in the same room with the lady?

A. That is the consequence—

Q. You did not have to dress in the same room with the lady, did you—at the same time, I mean?

A. How do you mean, at the same time? You don't mean that we went on and on an act by waiting for the lady to dress, and then say: "Come on out. I have to go in and dress. How can I go on with anything people?"

Q. Do you mean to tell me that if you go on at four o'clock and could not do that between one o'clock and four, or between two o'clock and four, or between three o'clock and four?

A. No. If I called for two rooms, and there are three people in the act, I am not calling for too many rooms, am I?

Q. I am not contending that you are. You are entitled to two rooms. But there was evidently a misunderstanding. You did not want to go on with anything people?

A. The most of the misunderstanding, as I said, was the billing.

Q. Don't you think a dressing room matter could have been straightened out through the manager?

A. Yes; but they didn't want to straighten it out. When I called the Webber office he said: "You had better play and say nothing. You will get in wrong." And I told him to go to Halifax.

Q. What happened after that? Where did you go?

A. I didn't go any place.

Q. Have you not been booked since then?

A. Do you want me to tell you something now?

Q. Just answer my questions. I want to know where you worked in theatre after that incident.

A. After that incident?

Q. Yes.

A. I didn't work for some time—until I wrote to Mr. Humphrey in Chicago—and he wired to Mr. Casey to straighten the matter out, and then I went to work.

Q. Where did you go to work?

A. All over.

Q. Where?

A. All over.

Q. You remembered Canada, last week?

A. Yes.

Q. Take out your route book and tell us where you worked this year—from January 1st.

A. From January 1st.

Q. Yes.

Q. After the squabble down there over the Delmar time I opened the 90th of December, 1918, and after that squabble I never got any more work from the United Office, and the case is pending as far as I know.

Q. What case?

A. That case. I took it up with Mr. Casey, and he said it was all right. I got a letter from Mr. Albee, saying that the booking manager claimed I was undesirable; and they didn't give me any work, and they have not given me any work since then, because they said I am undesirable.

Q. Undesirable?

A. Yes.

Q. Why, because you would not play—

A. Because I did not play this Roncoke time and finish the rest of the time down there, three weeks and a half.

Q. Just stick to the point, please. Give us the weeks you played since January 1st.

A. I didn't play any more for the United Office. I went to work for Marcus Low for several weeks.

Q. When did you play for Marcus Low?

A. This Roncoke thing here cost me money. I played for Marcus Low the week of February 8th.

Q. What did you get?

A. This is a cut week. I got \$235, without an agent, which would mean practically \$250 with an agent; and then I got the same thing the following week.

Q. You say, "Which would mean \$250 with an agent?"

A. Yes; by booking direct, without the five per cent. commission, I mean.

Q. If you had booked through an agent, would you have added on and made the salary \$250?

A. I do not know whether the agent at that office would have got another salary.

Q. Wait a minute, now. I say, if you had—I don't say that you did—I say, if you had done so would you have raised your salary to cover the agent's commission?

A. I ask for \$50, whether it is through an agent, or direct. Q. Don't you expect more when you work through an agent—when you book through an agent? Do you not add commission with the other expenses?

A. My salary is the standard salary of \$300. I made it that standard, whether through an agent or direct. I tried to get \$300 anyway. If I can get it direct, I naturally cut a little.

Q. That is what I wanted to get at. If you do it through an agent you usually insist on the five per cent. being added to the salary?

A. Yes. Q. Now, what is the next week?

A. The next week for the same salary, for Low; the following week, \$250, direct; the following week, \$250, direct; the following week, \$250, direct—which is the equivalent of about \$275 through an agent. That is all I got from Low. Those \$300 weeks were in New York City, with no railroad fares to pay.

Q. So that in fixing your salary you also take into consideration the expense of the railroad fares, and your salary is less if you do not have to pay railroad fares?

A. Sure. I consider the fare. If it is a long jump I want a little more. Down South it was too long a jump, and I asked for \$35 more.

Q. After that where did you work?

A. Then I worked two weeks outside, for Marcus Low, called the Boston time; two weeks at \$500, direct—two-day weeks—at Fall River, Boston, Springfield and Providence.

Q. Where did you work in Providence?

A. At the Emory Theatre; a couple of weeks Boston time. Why mention the Emory Theatre, may I ask?

A. Just answer my questions. What is the next week you played?

A. The next week following the Emory?

Q. Yes.

A. I laid off for a week, April 7th, and I laid off for a week April 14th, and then I went to work at Montreal, at \$300.

Q. For whom?

A. The United Office.

Q. You booked through the United Booking Office?

A. Yes; through Mr. Hughes.

Q. Through Gene Hughes?

A. At \$300?

A. Yes.

Q. After that where did you go?

A. Then to Hamilton, at \$275, through the same office, Gene Hughes.

Q. And after that?

A. After that I went to London, Ontario, for three days, through the Western U. B. O. office, direct, no agent.

Q. And after that?

A. I am laying off this week.

Q. Oh! That was last week, was it?

A. Yes. So far as I know I am booked next week at the Royal, and then I have three weeks open.

Q. At Keith's Royal Theatre in New York?

A. Yes. Then I have Keith's Philadelphia, June 18th, and the Bushwick, in Brooklyn, another Keith house, June 3d. That is all the bookings I have got—one week this month and two weeks next month.

Q. This all happened notwithstanding the fact that you changed your agent from Harry Webber to Gene Hughes?

A. What?

A. This booking that you got?

A. Yes.

Q. And it happened notwithstanding that you did not play in the Prospect Theatre, although you were booked there, did it not?

A. I was booked there.

Mr. Goodman: Mr. Examiner, I think it will take me some little time to finish my cross-examination. Perhaps we had better take the recess now.

Examiner Moore: We will take a recess at this point until 2:15.

(Whereupon, at 1:30 o'clock p. m., a recess was taken until 2:15 o'clock p. m.)

AFTERNOON SESSION

GENEROSE PISANO resumed.

CROSS EXAMINATION (Continued).

By Mr. Goodman:

Q. Were you a headline act on all the hills you played since you quit the agency business?

A. No; but I headlined the majority of the five or six-act bills.

Q. You said, in answer to Mr. Walsh's question, that the so-called small-time act, if it was a small-time act in the West, would come East and be a big-time act here, or something to that effect?

A. Yes.

Q. Will you explain that a little further, please?
A. When we work out West, out of the Western Vanderville Managers' Association, or out of the Western United Booking Office, naturally they are classed as small-time acts, because it is nearly all three-day, three and four-day, and there is no such thing as a two-day out there, I presume that the two-day houses and solid weeks is what they call the big-time work. As for the office, they are not out there that play two-day, full week, practically all the acts that play out of the Western Vanderville Managers' Association and the Western U. B. O. office are classed as small-time acts while they are out there. That is what I mean by that.

Q. In other words, you mean that they play a small-time house out there, when it comes East and plays a so-called big-time house, or a house playing two shows a day, is classed, for the time being, as a big-time act.
A. Yes; those that get the big-time house.

Q. Have you now known of any instances of acts that played in the East the so-called big time, and then went West and appeared in so-called small-time theatres?
A. Surely.

Q. Did I understand you to say, or was I correct in understanding that you said that Mr. Carmody had some kind of a list in his drawer that you believed was a list of White Rats?
A. Yes.

Q. So that, as a matter of fact, he did not really have to ask you who was and who was not a White Rat, did he, to find out?
A. No; I guess he knew before I did.

Q. By the way, you were a White Rat, were you not?
A. Yes; before I became an agent there.

Q. Has it ever occurred, in your business as an agent, that an actor would say he wanted a certain salary, for example, \$200, and that you would say, "If you want \$200, I will split the extra hundred with you, or give you a part of the extra hundred?"
A. I think so. I think there have been propositions made to me, during my career as an agent, like that. I could call the names and I could not remember them.

Q. Do you know whether that sort of thing is commonly done among agents and actors?
A. I do not know positively. I suppose they would.

Q. Through what office were you booked for the Colonial, Philadelphia and the Western Theatre, Chester, Pennsylvania?
A. The Colonial went through the United Booking Office.

I booked the house with Wolf, and the contractors, of course, had to go through the United Office; consequently, I had to pay—there were Wolf's office, and I had to pay Webber five per cent, whereas the other house in Chester was direct, I think.

Q. And Baltimore and Hagerstown. Through what office was that booked?
A. That was booked with Wolf; I did not play it, for the reason given—I went down South.

Q. But you had no agent in that case acting for you?
A. No.

Q. So that this is another instance where you got bookings without any agent?
A. Yes.

Q. When you said before that there was only one instance, and that was a week ago, where you booked without an agent, you were mistaken, then?
A. Yes.

Q. You testified that they played all the Loew time without an agent?
A. Yes.

Q. And you booked direct?
A. Yes.

Q. Do you remember the meeting you attended while an agent at which you say you heard Mr. Mountford speak?
A. Yes.

Q. Do you remember what occurred at that meeting?
A. No.

Q. You consider your act the best act of its kind, I presume, from your statements here a few moments ago?
A. Yes; without a question.

Q. You are getting more money, as you testified, for your act than any other act of its kind?
A. Yes; I am getting certain of that.

Mr. Goodman: That is all.
REDIRECT EXAMINATION.

By Mr. Walsh:
Q. You say you belonged to the White Rats before you became an agent in Chicago?
A. I think I did.

Q. Did your agency have anything to do with your ceasing to be a member of the White Rats?
A. Naturally when I became an agent, the act was forgotten. I was an agent, then, and I didn't think that I should go back to the act any more; so, consequently, I ceased paying dues to the White Rats.

Q. Was there any reason why an agent cannot be a member of the White Rats?
A. I don't know, I suppose they could be a member of any club or society.

Mr. Goodman: I think the constitution, in evidence, provides that an agent shall not be.
By Mr. Walsh:

Q. You played the Colonial at Philadelphia, you say?
A. Yes.

Q. How were you booked there?
A. I was booked that time with Wolf, who is the booking manager of this house in Philadelphia, and several other houses.

As I understand it, the Philadelphia house contracts are made out through the United Booking Office; that is, this fellow has an arrangement up in the B. O. office where he can get the acts for this house; consequently the 5 per cent. to the agency goes through the United Office. As long as Webber was my agent at the time, the contracts went through his office, I have to pay him the 5 per cent.

Q. So that Webber got the 5 per cent. of your salary, when you played the Colonial at Philadelphia?
A. Yes.

Q. When you had this trouble, the first trouble you had was over here in Brooklyn.
A. The first trouble I ever had after I quit the agency business, with the United Booking Office, was at the Prospect in Brooklyn.

Q. Did you go to see the United Booking Office, or the representatives of the United Booking Office in reference to it?
A. Yes.

Q. Who did you go to see?
A. First of all, after that trouble, I asked my agent to release me, and he would not even do that; he would not give me a 5 per cent. I explained before, he was practicing the case on my quitting at the Prospect, due to the misunderstanding of my agent. He refused to give me the release, and then, of course, I took it up with Mr. Murdock.

Q. You went up to see Mr. Murdock?
A. Yes.

Q. When was that, about?
A. Sometime later, after the trouble.

Q. Can you place the month?
A. No; I cannot. I do not remember.

Q. When was it that you played at the Prospect?
A. At the Prospect? I have not got my date book for that. You see, that is last year's book, and I could not give you that.

Q. Well, about when was it?
A. It was probably two weeks after I came away from Chicago. I quit the agency in Chicago, as I have previously stated, sometime in May.

Q. Of what year?
A. 1917. Then I played a week between Chicago and New York.

Q. Was it June or July of 1917 that you had this trouble at the Prospect Theatre in Brooklyn?
A. Perhaps, yes.

Q. Before you went to see Mr. Murdock?
A. Before I went to see Mr. Murdock about it. He took the matter up, and he said he would let me know, in a few weeks, what he could do about it. Then I understood he went out on a vacation, somewhere, and I never saw him again until he came back. In the meantime, I took the matter up with Mr. Humphrey, in Chicago, and through the efforts of Mr. Humphrey, I understood he wired to Mr. Casey here, and told him that I was all right, and I went up to see Mr. Casey, and he said: "It is all right." I did not see him personally, but he sent somebody to me to say that it was all right.

Q. And then you got work?
A. Yes, I got some work.

Q. How long were you out of work?
A. That I do not remember. I know this much, that last season I worked pretty steadily for 80 weeks, until the epidemic came on, and then, of course, that finished it right there, and I lost about eight, nine or ten weeks in season.

Q. How did you get up to see Mr. Murdock? Were there any bars there?
A. I sent my name in. The boys will take your card up 'till and give it to me. I took the matter up with Mr. Casey, and that is the way that I saw Mr. Murdock. I told the boy that I wanted to see Mr. Murdock on business, and I gave him my card.

Q. You say you got some sort of a communication from Mr. Albee?
A. I didn't say anything about Mr. Albee, did I?

Q. Who sent you word that you were undesirable?
A. After I got into contact with Mr. Humphrey in Chicago, and explained the trouble to him, he wrote me and said that he would be right with me. Casey and that everything would be all right for me to see Mr. Casey. That I went to see Mr. Casey, and he sent a gentleman after me to tell me that everything was all right.

Q. Who told you that you were undesirable?
A. Oh, yes, that was referring to the present, now, Mr. Albee—that is referring to the latter matter.

Q. When was that? That referring to the latter matter?
A. Yes. This is later—the trouble I had lately down south.

As I said before, after I finished with Webber, and got the release from Webber, I turned the act over to Mr. Hughes. Before he got me any time, I wrote Mr. Albee a letter on the subject, to find out what he had at any more work since the trouble down south.

Q. How long had you been out of work?
A. I filled in some time, you see, after that trouble down south.

Q. That was when?
A. I filled in some time with the Marcus Loew office. I didn't get any more from the United Booking Office, until the week of April 21.

Q. Of this year?
A. Yes.

Q. When had you worked on United Booking Office time previously?
A. The first three days of the year; that is the 30th of last year, and a couple of days at the first of the year.

Q. Was it desirable that you should work on the United Booking Office time?
A. Why?

A. Because they have got the better class of theatres, and the work is not so hard. You get the good time. Of course, they have some bad time, just the same as other booking agencies have; but the first time is classed the best, because they have full weeks, and two-day, and some of the time it is only six days out of the week, and you are paid full salary.

Q. What is the situation on the Marcus Loew time?
A. The situation on the Marcus Loew time is that, while it is all right, it is a split week, and three-day; sometimes four shows, on Saturday, or something, or if they have a holiday, they make you do an extra show.

Q. When was it that you got this communication from Mr. Albee that you were not dependable?
A. Let me ask you, first: You can get more time, of course, in the United Booking time, more continuous employment on the United Booking time than you can on the Marcus Loew or any other time? Is that true?

A. I don't know whether you can get it more continuous than you can on the Loew time; the only difference I find is that they have more time to offer you, and their time is better, on account of the two-day, and solid weeks. That is the only difference. As far as money is concerned, I got practically just as much from the Loew as I did from the United Booking Office. The last two weeks I played around Boston they paid me \$300, which is the salary of the act, the top salary of the act.

Mr. Goodman: You got \$325, in some cases, through the United Booking Office?
The Witness: I got \$325 down South, yes.

Now, this is the last letter that I got in reference to the Southern trouble, from Mr. Albee (indicating paper), then answered this one, and this is the letter where he says—

Mr. Goodman: Go ahead and read it, and I will show you it. (Witness hands paper to counsel for the Commission.)

By Mr. Walsh:
Q. Was your matter or your grievance submitted to the Grievance Committee of the Vanderville Managers' Protective Association and the N. V. A.?

A. Yes; upon my return from the South, after I saw the Webber agency, I was instructed that Mr. Delmar wanted to see me. I went down, and I asked him what he wanted, and he said: "I don't want to see you. The V. M. A. wants to see you, and I don't want to see you. I will see the matter will be thrashed out satisfactorily." I said: "To whom?" He said, "Well to us." I said, "All right. Good-bye, and let him."

The matter was taken up with the N. V. A., and the V. M. A., and it was thrashed out now by both of them.

I wrote Mr. Casey several letters in regard to the matter—

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over the dressing room matter. Mr. Casey perhaps did not understand the trouble regarding the booking arrangements which I had made through the Webber office, that I was to get three consecutive weeks, and not to be laid off after I got down there.

Then I wrote Mr. Casey a letter, explaining everything, and here is another copy of it. I had three copies made; one I sent to Mr. Casey, and one to Mr. Albee, and this is the other one.

Now, shall I finish this?
A. Yes; go ahead.

A. Then I got a letter from Mr. Casey: "Please call at this office the first morning you conveniently can, at 10:30."

The next day I went to see him, and he sent out Mr. Mills, and Mr. Mills said: "That is all right. They are having trouble with the Southern time all the time anyway, so it is all right."

Consequently, the matter was thrashed out in my favor; but that did not seem to have done any good, according to the letter that I got from Mr. Albee; because, while the matter was thrashed out in my favor, after I wrote to Mr. Albee, and he turned my letter over to Mr. Hodgdon, to find out about this matter, as says, in his letter, that the booking managers found me unreliable, or undependable, whichever the word is. That is the reason why, perhaps, I did not get any more work.

What I want to know is, what spot is it that has a tribunal like the N. V. A. and V. M. P. A. to thrash these matters out, when they do not make the result of the case known to the booking managers?

Q. Was not the result of this matter made known to the booking managers?
A. It could not have been made known to the booking managers, according to the letter that I got from Mr. Albee, because if they had done that, and they discovered that the case was thrashed out in my favor, and I had all the rights in the world to quit, they would not have called me unreliable, would they?

Q. Did you get an answer?
A. To which I have not got an answer. I also sent him the two tickets which I bought to sail for Italy February 1st, and he told me that he could not send me, because he was as Mr. Delmar told Mr. Hodgdon, and said February 1st, at the same time.

Q. Also told him to take all the correspondence from Mr. Casey, which passed between the Webber office and myself, and that I was to be for three consecutive weeks, and that I was to be for three consecutive weeks, and that is the reason why I quit, because I was laid off after a week down there—one of the reasons why the baggage was not sent, because I was laid off, and there was the dressing room matter, and everything.

Mr. Walsh: That is all.
RE-CROSS EXAMINATION.

By Mr. Goodman:
Q. You say that the Vanderville Managers' Association found in your favor; is that right?
A. Yes.

Q. You also testified that you played last week, the week prior to that, booked through the United Booking Office?
A. Yes.

Q. And you were booked through the Eastern United Booking Office and three days from the Western United Booking Office?
A. Yes.

Q. And you are booked to play Keith's Royal Theatre next week?
A. Yes.

Q. And Philadelphia later?
A. And Philadelphia later, and the Bushwick later.

Q. At how much?
A. Philadelphia at the regular salary of \$800, and the Bushwick, \$250.

Q. Tell these gentlemen what more you want. What is it you want? You say you would like to know what good this arbitration act? What is it you want? What is your grievance, what else do you want?

A. I have not any particular grievance, only I know for a fact that the way they conduct all these cases, and actors who have troubles with managers, sometimes through the misrepresentations of the booking agent, like my case, is not fair.

Q. Now, just a minute. Please tell us what else it is that you want. We are talking about your case.
A. Just what I am telling you.

Q. What more is it you want the Vanderville Managers' Protective Association to do in your case?
A. I don't care whether they do it or not. I don't want.

Q. You do not want anything else?
A. If you want to ask me a question and let me answer it, I will give you a proper answer.

Q. All right. Go ahead.
A. You don't think for a minute—

Q. Just wait a minute, please.
A. All right, go ahead.

Q. You just answer my question and nothing else. I am going to put a question to you now. What else do you want the Vanderville Managers' Protective Association to do in your case—to satisfy your case?

A. They should take the matter up after the case has been thrashed out to be any good to the actors, as probably it was intended to be done—however put it up there; Mr. Albee, I think, started it—the result of the case should have been made known to the booking managers; and therefore, the booking managers will not have any more grievance against the actor, as they have in my case.

Q. How do you know that the result of this decision was not given to the booking managers?
A. According to the letter that I got from Mr. Albee it is very evident that all the case was not made known to them. Otherwise they would not call me unreliable, because I have been in the business for a long time, and they would not call me unreliable if they knew the result of that investigation was in my favor.

Mr. Walsh: May I interject a question?
Mr. Goodman: Surely.

By Mr. Walsh:
Q. Do you mean by this that when you had trouble with a manager, as you did down in Roskilde and over here at Brooklyn, that all the managers should be notified that this decision was in your favor, so that it would not thereafter be used against you, as your reputation?

A. That is the thing, absolutely.
Q. Is that what you are trying to get at?
A. Absolutely.

By Mr. Goodman:
Q. About when was this matter thrashed out by the Vanderville Managers' Protective Association?

A. Aardon me, I will find it for you. There is a letter from Mr. Casey dated February 1st.

"Please call at this office the first morning you can conveniently, at 10:30, and present this letter."

Which, I did the next day, February 1st, when I got the results that it was all right.

Q. When was that for Loew?
A. Prior to that.

Q. Prior to that time?

A. Yes.

Q. Were you playing for Loew when you got this letter, February 11, 1919?

A. I don't know. I will see (consulting memorandum book).

Q. Loew is a member of the Vaudeville Managers' Protective Association, is he not?

A. Yes.

Q. And you continued to play for him after that?

A. Yes.

Q. And then you played for the United, after that?

A. I never got any more work from the United until I changed the agent and practically took the matter up with Mr. Albee.

Q. How much lay-off did you have between the Loew engagement and the United Booking Office?

A. I quit down South, and then I lost the week of January 19th, and then I lost the week of January 27th, and then I started to work for Loew, and I don't think that the Loew Agency knew anything about my troubles down South.

Q. Whatever you think about it; you got time from them?

A. Yes.

Q. When you came from the South, didn't you come up to call for Italy?

A. Yes; I was to call February 1st.

Q. You could not very well play three weeks down South and call for Italy, could you, at that time?

A. I could not play any more than three weeks down South, commencing December 30, 1918, and then I came to New York to buy hands and get ready, because that would only give me four days to call. I could have played the three weeks and still not have four days to call.

Q. So you played two and a half weeks down there?

A. I did not play anything but three days.

Q. Owing to the fact that you canceled your time down South so that you could get up North and get your passage and make arrangements to go to Europe?

A. I did not cancel it for that, at all; nothing of the kind. I told you the reason why I quit. That is what it was because they broke the contract—the telephoned arrangement for three consecutive weeks.

Q. I thought you said you had no contract?

A. A telephone contract.

Q. With Webster?

A. With Webster's assistant.

Q. Did you have any telephone conversation with the manager of that theatre?

A. Of what theatre?

Q. Down South?

A. No; I had no telephone conversation either with the manager or with Mr. Delmar. The stuff was booked through the Webster office.

Q. So that if anybody is to blame in the matter, it is Webster?

A. Yes; I blamed him, and I changed the agency, I took the act away from him.

By Mr. Walsh:

Q. Why didn't Webster want to give you a release?

A. I don't know. That is the trouble with nearly all of the booking agents. He gave me the release lately, because, as I understand, he allows made a new ruling there, that all the acts that wanted a release should have it; and they gave it to me. Anyway, that is one of the reasons why I think he gave me the release after I had the trouble down South. Another point was that, owing to the fact that I quit after that, so that I got the release then.

Mr. Goodman: I offer in evidence the letter from Mr. Albee to Mr. Pisano, dated April 24, 1919, also Mr. Pisano's reply of April 29, 1919.

(The letters handed to were marked Respondent's Exhibits Nos. 99 and 100.)

By Mr. Goodman:

Q. Now, going back to the meeting that was held in Chicago in Mr. Humphrey's office, at which he talked about advertising in the various theatrical publications, did you follow out instructions and write acts to advertise?

A. Yes.

Q. Were there any who refused or failed to advertise?

A. Yes.

Q. Was anything done to those actors for not advertising?

A. Not that I know of. I didn't do anything with them. I was any of them that were afterwards booked notwithstanding they did not advertise?

A. I don't know that. I do not remember.

Mr. Goodman: That is all.

(Witness excused.)

I. A. T. S. A. CONVENTION.

(Continued from page 3.)

If the union demands are not acceded to, a plan of action similar to that proposed with respect to Moss will be directed likewise against Keith and Loew interests.

Resolutions calling for wage scale increases varying from 10 to 100 per cent. for road crews will be introduced on Wednesday. It is likely that a uniform scale of 65 dollars weekly for road stage carpenters, electricians, property men and picture operators will be agreed upon and put in the form of a demand. Every local in the organization is asking 10 to 75 per cent. increases.

A resolution to increase the per capita tax for each local from 40 to 50 cents met with strong opposition. A resolution will be introduced during the week calling for the abolishing of tipping. A penalty of \$25 for the first offence, \$50 for the second and expulsion for the third offence, is included in the tipping abolishing resolution.

The anti-tipping proposal seems very likely to be adopted. A proposal to change the name of the I. A. T. S. E. to the Theatrical Trades Federation, which will embrace the unionizing of theatre janitors, ushers, treasurers and

cashiers has been amended, it is reported, to include the unionization of all film exchange employees.

The picture operators held a caucus Monday night, which started at eleven and wound up riotously at 2 a. m. Tuesday, during which the proposition to unionize the film exchange employees came up for discussion. Many of the picture operators are opposed to the plan. The change of name and unionization of all theatre and film exchange employees plan will be submitted to the convention toward the end of the week.

Its adoption is problematical.

It is possible that there may be opposition to a portion of the administration ticket.

Ligon Johnson while in Ottawa held several conferences with members of the Canadian Parliament regarding the new Canadian copyright bill and stated that the measure had an excellent chance of passage before the present Parliament expires. The I. A. T. S. E. and the Canadian Labor Trade Council have both endorsed the new copyright bill and have agreed to exert every effort to assist in putting it over. Tuesday morning's session was given over principally to reading President Shay's annual report.

Charles Lessing and August Volz, representing United Scenic Artists of America, appeared before the delegates shortly after the opening and stated their side of the fight between the scenic studio operators and scenic

EDGAR DUDLEY

Was called as a witness on behalf of the complainant and, having been duly sworn, testified as follows:

DIRECT EXAMINATION.

By Mr. Walsh:

Q. What is your age, and where do you reside?

A. I am 37 years old. I live 116 Riverside Drive.

Q. What is your business?

A. Casting for productions.

Q. What is casting for productions?

A. Placing actors and actresses with shows.

Q. For what character of theatrical performances? Does that relate only to vaudeville?

A. It does not relate to vaudeville at all.

Q. How long have you been in this business?

A. About four months.

Q. What business had you been in previous to that time?

A. Vaudeville agent.

Q. Where?

A. In New York and Chicago.

Q. When did you start in this business?

A. As an agent?

Q. Yes.

A. About five or six years ago.

Q. In Chicago?

A. In Chicago.

Q. How long did you act as agent for vaudeville productions in Chicago?

A. I was there 4½ years as a vaudeville agent, and here about six or seven months.

Q. Did you have a so-called franchise?

A. I had permission to act as an agent and put up to me as a franchise, anything of that sort. I had permission to take my material on the floor, and book it.

Q. That is, on the western branch of the United Booking Office and the Western Vaudeville Managers' Association?

Q. How many other agents had such permission?

A. I shall have to figure that. I suppose there are about 25 or 26 in Chicago.

Q. 25 or 26?

A. I think something like that.

Q. Approximately? A. Yes.

Q. When did you quit that business in Chicago?

A. Last July.

Q. You had been at it for six years previous to that time?

A. Almost seven years.

Q. During the six years you had charge of the Chicago branch of the United Booking Office?

A. C. Humphrey.

Q. You were here this morning when one Mr. Pisano testified?

A. No; I just came a few moments ago.

Q. The office was in the Majestic Theatre Building in Chicago?

A. At that time it was.

Q. And the Orpheum Circuit has a branch in that building?

A. The same building.

Q. When you left Chicago, did you have any business with the United Booking Office?

A. In the same building, yes.

Q. And the same business?

A. No; I came here and went into the same business.

Q. You never had a franchise with the United Booking Office, did you?

A. I was in partnership with H. Burton.

Q. I will get to that. Were you in business alone in Chicago?

A. In Chicago I was in business with Corney Holmes for several years, and then I had my own office.

A. In the Majestic Theatre Building.

Q. Tell us, for the record, so that the Commission may know, just how you did business at that booking office in Chicago?

A. I represented a certain number of acts that I had permission to book, and did my best to keep them working. Holmes and myself handled about 150 acts, and alone I handled about 40 or 50.

Q. You handled some personally, outside of the partnership?

A. No; I mean after Holmes went with Pantages, I had my own franchise.

Q. Where did Pantages book?

A. Pantages books from Minneapolis on west.

Q. How would you do business with the booking office?

A. I would go on the floor with my list, and do my best to sell them to the bookers.

Q. The U. B. O. charged a commission of five per cent. against the actor?

A. Yes.

Q. What commission would you get?

A. From five to ten. There was no law in the State of Illinois regulating the price of the commission, the amount to be paid.

Q. And it depended on what kind of a bargain you might make with the actor, very largely?

A. Yes.

Q. Did you have acts of your own?

A. I had three or four that I owned, yes.

Q. In Chicago? When you were in Chicago?

A. When I was in Chicago, I own them.

Q. What was the character of these acts?

A. I had two of them that were skitshows, and one of them was a girl act.

Q. Was your wife interested in any of these acts?

A. She worked in one of them.

Q. She was connected with one of them?

A. Yes.

Q. One of the principals in one of the acts?

A. Yes.

Q. Was James Dunn in one of the acts?

A. Yes.

Q. What did he do?

A. He was some and dance man, principally.

Q. What character of an actor was he?

A. As to his ability, you mean?

Q. Yes.

A. In his line he was very good.

Q. He was very good?

A. Yes.

Q. How long was he in the act which you owned?

A. I do not remember. I think four or five months.

Q. Do you recall when he quit? Did he quit in September, 1918?

A. I do not remember the date.

Q. You recall that it was some time along that year, 1918?

A. It was in 1918, yes.

Q. Do you know why he quit?

A. Yes; he was not satisfactory to the office. They didn't like him.

Q. That is, the U. B. O.?

A. Not in the U. B. O. office, no, sir.

Q. The Western Vaudeville Managers' Association?

A. Yes. He was working for them at that time.

Q. Why was he not satisfactory to them?

A. One of the men there said he was an agitator, and he didn't want him.

Q. One of the men in the Western Vaudeville Managers' Association?

A. Yes; Sam Kahl.

Q. What position did he hold?

A. He booked the Film & Helman Circuit.

Q. He was a booking representative of theirs?

A. Yes. He was the booking representative of the Film & Helman Circuit.

Q. In the Western Vaudeville Managers' Booking Office in Chicago?

A. Yes.

Q. What did Kahl say to you with reference to it?

A. He said I would have to get rid of him if I wanted to get the work.

Q. In what respect was he an agitator, did he say?

A. It was at the time of the White Rats trouble, and he was prominent. Rat, you see.

Q. In what way was he prominent? What did he do?

A. They were playing in Kansas City, and he tried to persuade some of the other actors not to go on to Tulsa and Oklahoma City; that there was a strike on there.

Q. Did you have to let Dunn go, on that account?

A. I had to let him go or close the act, or put somebody else in his place.

Q. When you were booking at the Chicago office, were you required to ascertain whether or not actors were members of the White Rats?

A. I was never asked to find out, no.

The verbatim report of the investigation will be continued in next week's issue of VARIETY.

artists. Lessing went into long standing disagreement at length and asked the I. A. T. S. E. to place itself on record as refusing to handle non-union scenery. Lessing mentioned eight scenic studios as unfair to scenic artists. A proposal that the stage hands refuse to handle scenery of unfair firms was referred to incoming executive board for settlement. If the scenic artists do not get action from executive board within a reasonable time, they will take matter up with American Federation of Labor at the coming convention in Atlantic City.

Fred Dempsey, of Boston, is mentioned as a likely candidate for fourth vice-president. Shay heads administration ticket. Rest of ticket with exception of Ben Harrison, fourth vice-president, who has announced withdrawal, remains same as the present list of executive officers. P. J. Ryan, of Montreal, is mentioned as probable candidate for delegate to E. of L. Convention. Les Dolliver Friser and John Barry are the Boston candidates to succeed themselves. John Suarez, of St. Louis, will withdraw. Elections will be held Friday.

Shay's re-election seems assured, but dark horse candidates may spring up last minute and make fight for vice-presidencies.

The Brooklyn stage hands' local wants to form an amalgamation with New York Local Number One. New York vigorously opposes the idea and

a fight on this issue is expected when the matter comes before the delegates. Brooklyn claims amalgamation with New York would give its members privilege of working in New York without paying \$150 initiation fee.

President Shay's report recommends that the road picture operators and stage employees should put in five years local apprenticeship instead of two years as at present before receiving permission to work as road men.

No affiliation with English stagehands' organization is likely.

Edmonton, Canada, theatres open, though general strike is on.

A number of executive sessions were held by the delegates of the I. A. T. S. E., preliminary to the convention, but they consisted mostly of executive conferences and confined to routine business.

The Central Managers' Association wants the yellow road card abolished and they will have a representative on the floor who will place their arguments before the convention.

August Volz and Charles Lessing, who represent the Scenic Artists' Union, will go before the convention and ask the stage hands to refuse to handle scenery painted by Unit, Wicksage & Morange, Lee Lash, Robert Law, Platzer & Emmons, New York Stage, Phynix & Dodge and Castle, claiming that these eight studios are unfair shops and in many instances opposed to the union.

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accept a position in the art department of the Jacobs-Meyer Finishing Co.

G. W. Whitney has joined the Mutual forces in Denver as a readman. He formerly was manager of the Butte, Mont. Mutual office and the General Film Co. exchange in Denver. More recently he had been operating a theatre at Hot Springs, Ark.

Ernest Wilkes, playwright, is in Denver to conduct the production of one of his plays at the Denham Theatre soon. "Hearts Dearest" is the name of the production. Another one of his works, "Broken Threads," was put on at the Denham early in the season and was well received.

Eddie Fay will not appear in Fox's Fun Films, as proposed by managers of the National Film Co. of Denver. After a week of conference negotiations were called off.

B. D. Gates, picture cameraman of some note has been named manager of the Little Theatre, which is a feature of the Broadmoor Hotel at Colorado Springs. A three-night-a-week program will be the policy of the picture-house. Gates recently made moving pictures of the war tank climbing Pike's Peak as a part of the Liberty Loan campaign.

Blitz's Gardens, one of Denver's outdoor amusement parks, has entered a baseball team in the Colorado State League and games will be staged in the park every Sunday.

Harry Cassidy, Denver manager of the Exhibitors' Mutual Exchange, is in Salt Lake City this week giving a trade showing of some of the company's new features. Last week Cassidy went to Pueblo for the same purpose and booked up some good business.

INDIANAPOLIS.
 By WILL H. SMITH.
MURAT—"Overnight," next, "Fading of the Third Floor Back."
PARK—"Darkest Americans," next, dark.
ENGLISH'S, KEITHS.—Summer vaudeville.
RIALTO, LYRIC—Dark, rebuilding.
MAJESTIC—Burlesque.
GAYETY—Vaudeville.
CIRCLE—Pictures.

The Empire, for many years the home of burlesque in Indianapolis, may become a house of God. Henry H. Glosdrammer, president of the Wheeler City Rooms Mission, has opened negotiations for the purchase of the theatre from the Hulick Opera House Co. of Cincinnati, O., owners of the building. The mission conducted a revival meeting in the theatre recently, which was so successful, the movement for its permanent acquisition was launched. The Empire has been closed for more than three years.

Plans for the construction of a picture playhouse to cost \$75,000 at 40 West Ohio street, Indianapolis, were announced last week by David A. Coulter, local real estate and insurance man, who will manage the property. It will be named the "Ohio."

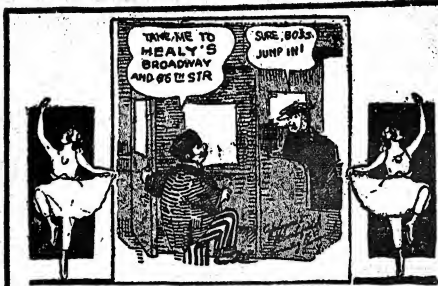
The opening of the rebuilt Rialto, vaudeville house, was postponed for a week because the interior decoration is not yet finished. The theatre was to have re-opened May 24.

Local theatres are rendering hearty assistance in the Salvation Army home service fund campaign.

NEW ORLEANS.
 By O. M. SAMUEL.
CRESCENT—But one act employed full strength in the last half at Loew's—the Oxford Trio. All of the others were down in "one," leaving a confusion of what might be termed "intimate vaudeville." For some budget of Lieutenant Jack Meritt was featured. He is a character, running through a budget of pastboard fare of the usual sort. He tried hard, but seems to lack personality. Also, he requires schooling in the method of riveting the attention of an audience, appeal-craft one might call it. Lang and Shaw tied the show up in a neat bundle at the very outset and carried it off with it. A couple of persons who have made a study of getting melodies across, making each note and word register. They are knowledgeable in point of rhythm, inflection, accentuation and melodic diffusion, who simply meant they are song salesmen of the first water. And their retinue has value, meaning perhaps it was not trammeled by some incompetent huckster of the sort who does his music firm, the artist and show business manager have to do plenty about putting in a number, directly antithetical to what is needed. Lang and Shaw, as at present constituted, could do plenty about about for big time, and should most difficultly, who must down to start to closing on the Loew hills. Goetz and Duffy were nicely received. Their present routing is not getting the best result possible. Switching around would help matters considerably. The first five minutes of their turn is much the

best. With both possessed of dancing ability, there could be stepping intermittently which would speed matters, and speed is one-fourth the battle in a singing and dancing act. The manner of assuming could be supplemented with courtliness and deference, those two lights of immuring oneself in an affectionate way. Van and Morris, personable though corpulent, dilate about their adroitness, one girl asking the leader if she is as wide as the other. That could only bring a stout rebuke and might go out along with the present untoward opening. They have merit, and one girl smiles as if she meant it, which is something in these days of the "prop social" and "wisely commercial" brand. Comedians are moved down to start to closing on the Loew hills. Goetz and Duffy were nicely received. Their present routing is not getting the best result possible. Switching around would help matters considerably. The first five minutes of their turn is much the

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By "ABIE THE AGENT,"
 Per Hersfield.

When Johnny Gorman took me up to Healy's Golden Glades Roof—we got in a little after the musical review commenced—in fact, when I saw the floor full of eating, I was afraid to go in. It looked more like the main saloon dining room on Morgan's private yacht, with eating going on to amuse his other rich friends! To walk suddenly into the Golden Glades of the roof, Minst, handles you that impressive. In most buildings what would be the parrot, with old wash before and broken bicycles, here on top of the Healy building is high-class dining! In the center of the floor is going on skating—and only eleven feet away from the building a boy out to get you a cool soft collar. In fact, there is temperature up there for every different climate!

And the wonderful weather man is Tom Healy himself. He makes an inventory of your feelings the minute you step out of the elevator—and you step out of the elevator scene quick when you hear and see his new show commencing! "Handsome" Ruby Cowan wrote it and Billy Sharp helped to make it practical—anyhow, they gave the Golden Glades the best review they ever had. If Healy is supplying the neighborhood with ice this Summer they are certainly getting some very designed cakes.

contuming is not helping the act any, save in the instance of the chlo dressing of the girl. A lot could be done with the basketball wheel idea yet.

PALACE.—Minus the customary dash, Benjie Plazas used the "Native Boy" stunt in order to give his last half show "punch" at trices. Maurice Briere, of Briere and King, is an Orikanian. The "Welcome Home" sign beamed all over the place, Briere catching the spirit and sending across the "glad to be back again" message in his happy measure. The Briere-King interlude is much as formerly, the "crazy ball" idea dividing with Grace King's splinter hit in the matter of approbation. The Philners opened. The billings were a Continental to do time. The only thing about them that was de luxe was their exit. They do nothing but the simplest, immature taggery and wire work that children could do with three days' practice. They were downrightly disapproved. Jack Mar-


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ley was liked with his aggressive manner and fairly bright material. Chase and Atwood began well and ended the same way, but the "between scenes" of their scorching battle was rather colorless and conventional, retarding them somewhat. The scorching idea should be employed throughout the film, and the act shortened. "The Girl in the Air," personified by Denise Kennedy, closed. Acts of this sort remain attractive, especially now that there is such a lack of novelty in vaudeville. Miss Kennedy did well with her opening song, but was handicapped by two sticky ballads used in conclusion. Possibly they are being retained because the end of the season is so near.

FRAND.—First half: Fannie Ward in "The Cry of the Week." Last half: Mabel Normand in "When Doctors Disagree."

LYRIC.—Clarence Bennett's Colored Carnival. LIBERTY.—First half: Charles Ray in "The Busher." Last half: Mary McLaren in "The Unplanned Woman."

James B. Stanton, the comedian, has returned to New Orleans. After eight months in France, Stanton was decorated for bravery. He should have been decorated long ago having spent five years playing in the wilds of Alabama, Arkansas, Mississippi and Georgia.

Mention was made during the week the Pantheon people acquire one Boston Club property in Canal street, upon which to erect a theatre in the event the Western Vaudeville people instituted their particular brand of vaudeville heretofore.

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The Palace has just put in a new typhoon fan, which is much superior to that of any theatre in New Orleans. Besides, the beautiful usharette at the theatre, sloped the other day, the Helen Farn says, they run away and then they run out.

The trial of Ben Monteleone, who is being sued by Irene Davis, a Chicago show girl, for breach of promise and other things, is up this week. Irene would procure copies of money as bail for her wounded affections. Monteleone has lots of it. She might get it. They do sometimes. Maybe the world has treated the affection of show girls too lightly. According to Mary Cox, "the honey dripper," their life is one of change.

Ben Piazza is to "redo" the dressing rooms at the Palace, and will name each for a New Orleans celebrity in the theatrical realm. There'll be rooms named for Mrs. Fiske, G. H. Sothern, Willis P. Sweatman, Robert Edison and several others almost as well known. Piazza wanted to name one of the rooms for the writer, but has been admonished not to dare.

The Cadillac cabaret, where Frisco learned most of the stuff he is doing in his time vaudeville, was raided the other night, and several of the entertainers hauled to the Night Court along with the habitués of the place. The local authorities are co-operating with the Government in order to help cleanse the segregated district, or rather that part of this city which borders on what was the old tenderloin area.

PORTLAND, ORE.

By JOSEPH GRANT KELLEY, JR.
ORPHEUM.—Vaudeville.
PANTHEON.—Vaudeville.
HIPPODROME.—Vaudeville and films.
STRAND.—Vaudeville and films.
HEILAND.—Dark.
AUDITORIUM.—Dark.
ALCAZAR.—25. Dark. Alcazar Musical Comedy, 1, in "Mile Modiste" with Oscar Fegman and Madeline Wilber, the leads.
BAKER.—25. Baker Players in "Baby Mine," with John G. Fee and Yerna Walton in the leads.
LYRIC.—Musical Comedy stock.
PROFESSOR STARR, LIBERTY, COLUMBIA, MAJESTIC.—Motion pictures.

The magnificent scenery of the Pacific Northwest, transferred to the screen by Robert C. Brown, James Hill and other photographers, is to be further exploited this season. H. H. Brown, former Seattle and Portland manager of Mutual, and Mr. Hill have formed the Adventure Picture Co. for the making of 15 big scenes of the Northwest this year.

The Service Film & Supply Co., of Portland, has inaugurated "recreational instruction" services, by means of which it hopes to carry educational work through the medium of pictures into schools, churches and lodges.

The management of the Sunset Theatre has notified all cashiers and doormen that all soldiers in uniform, wearing a "wound stripe" are to be hereafter at all times the guests of the theatre. The payment of the war tax on such admissions will be made by the theatre.

The cast of the new Alcazar Musical Comedy Co. follows: Madeline Wilber, Oscar Fegman, Miss Wallace, Eva Olivetti, Henry Coote, George Rutanman, Detmar Poppin, Fred Seaman and Lee Daily. Fred Bishop is stage director and John R. Britz musical director. There will be 24 in the chorus.

Ree and Helmar, billed on the Orpheum program to close, opened the show. There were no changes made in the balance of the bill.

PROVIDENCE.

By KARL K. KLARK.
SHUBERT MAJESTIC.—"I Love a Lassie," new musical farce which opened in New Haven two weeks ago. Going fairly well and becoming better each week as the kinks become smoothed out and the changes which are made in any new show during its first few weeks are brought in.
OPERA HOUSE.—Last season at just about the same time as the present, the Newport Naval Training Station Opera Co. played a week's engagement at the Shubert Majestic. During such pecked houses as this it has held for an additional three days. This year

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the organization, which is made up of service men, many of whom were on the stage prior to their enlistment, is at the Opera House, and this week is presented "Jack and the Beanstalk" before equally as big houses. In addition to a big company there is an orchestra of 25 pieces, the men being in uniform and a naval band of 50 pieces, both of which are features of the show. Both male and female parts are taken by the service men. The show is here in the interests of Naval recruiting and has played several of the big cities before landing here. There are numerous specialties which go big.

KEIFF.—Dark.
E. F. ALBEE.—The E. F. Albee Stock Co. this week is giving Providence its first presentation of "Stick-a-Roo" with Walter Sagan, Bertie Churchill, Edith Lyle and Anne Hamilton in the title roles.

FAY'S.—Hal Stevens and his company in "Great Scenes from Great Plays" heads the vaudeville bill. Others are "Les Lacs," "The Famous Douglas Doo," Wilbur and Girtle, Bert Lester and Lee Lo Van, Nat Navarro and feature film, "Woman."

COLONIAL.—Dark.
Rehearsals started Wednesday at the Opera House for the summer season of the Tremont and Opera Co. The subscription list opened the first of the week and many seats are being taken. Elmer Andre, the prima donna of the company, arrived last week and began plans for the opening.

Burton Churchill, of the E. F. Albee Stock Co., is being seen not only at the Opera House but at the Albee Theatre but at the Empire as well, where he appears in "The Caled Strait." film, for which he posed only a few weeks before the stock season began here.

Isadora Martin, of the E. F. Albee Stock Co., returned to the company this week after a seven-day vacation. She has part of one of the nurses in this week's offering, "Stick-a-Roo."

According to the annual report of the factory inspector for the state just made public every theatre in Providence is excellent as far as sanitary conditions go. The report shows a total of 317 persons employed in the city's theatre and motion picture houses. There are no boys or girls under the ages of 16 employed at any show house, the report shows. The report was made prior to the opening of the new E. F. Albee Theatre, and thus at the present time there are more than 317 persons employed in theatres here counting those at the new playhouses.

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William Moss, organist at the Modern, has
taken a position with the Bower Piano Co. of
the city.

ROCHESTER.

By L. B. SKIFFINGTON.

PAT'S—Johnny Hargrath, dancing Ken-
nedy, Four Musical Hodges, Dyer and Craw-
ford, Mabel Harper and Co. Screen feature,
"The Yellow Ticket."

FAMILY—Drake and Walker's Bom Bay
Girls, all week; Reuch and McCarty, Sando
and Strong, Nelson Duo, first half; Vespo
Duo and other acts, second half.

VICTORIA—May Allison in "Peggy Does
Her Darndest," Rainbow Revue, Faber and
Burnette, first half; Peggy Hyland in "Miss
Adventure" and two acts of vaudeville, second
half.

LYCEUM—The Mambetta Players in "A
Pair of Queens."

FICCADILLY—Nastimova in "The Red
Lantern," all week.

REGINA—Mary Pickford in "Daddy Long
Legs," all week.

Nastimova in "The Red Lantern" is being
heavily advertised at the Piccadilly. Part of
the thunder is being taken by the Hinto,
playing the same star in "Out of the Fog."

The Gaiety and the Temple closed 24. Both
houses enjoyed exceptionally prosperous ses-
sions. The Gaiety will remain dark until the

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opening of the burlesque season next fall. The
Temple was opened Tuesday night when Ed-
win A. Reikin presented Boris Thomsen and
company in the Yiddish language play,
"Upstairs and Downstairs." After two weeks
cleaning the Temple will reopen for eight
weeks of stock by Vaughan Glasser and Co.,
now playing the New Detroit.

Two all-Rochester acts are playing Pay's
this week. The dancing Kennedy and Johnny
Hargrath, doing a Houdini act. The Ken-
nedy are well known here and Manager
Serr is putting over some good home town
publicity. Hargrath was a member of the
Rochester Police Department for years. One
Houdini went over to police headquarters and
pulled off some stunts that were supposed to
be impossible. They did not look that way
for Hargrath, who stood on the side lines.
He revealed the stunts just to see how it was
done, and much to the amusement of those
present. He has played several seasons in
vaudeville.

The ordinance permitting Sunday baseball
was passed in this city without a single dis-
senting vote by the Common Council, despite
vigorous opposition by the church and reform
interests. Those who are in a position to
know say that the political machine has it
done out that it is best to give the public
Sunday amusements and that the council will
pass the Sunday moving picture ordinance in
the same manner.

Western New York theatre men are happy
to greet "Viagraph Bill" Allen on his return
from France, where he has been seen doing
a tank. There are few if any film men
better known upstate than Allen and the per-
centage of theatre men of all varieties who
do not claim Bill as a friend are small. Bill
has in unannounced and more reception par-
ties are in order wherever he goes or where-
ever he is located.

SALT LAKE CITY.

With the end of the present theatrical ses-
sion here so far as the Orpheum and Hip-
podrome are concerned and the other houses
with only a few weeks to run, prospects for
next season are being looked at. Especially
result that the biggest year in the history of
Salt Lake is assured. Adelman & Harris
interests will make their debut in Salt Lake
next season with popular priced vaudeville,
giving the city three variety houses. Stock
will be played again by the Wilkes Players
and Chalmers company. The Orpheum will
reopen in August while Pantages will blossom
forth in a new home in Main street. The
Salt Lake Theatre reports that especially
select list of road shows booked for the com-
ing year.

Work on the new Pantages Theatre was

ted up this week by a strike of building
trade workmen. The action followed the
discharge of two union men. Union officials
allege that the workers were discriminated
against because of their activity in labor
circles. J. E. Gilmer in charge of building
operations declares that they were fired for
being reinstated have been ignored and in
the meantime work on the theatre is at a
standstill.

Frederick Moore, local stock player, who
last week was sued for divorce by Mrs. Moore,
actress, had his in-laws in court this week.
Moore testified at a preliminary hearing on
the question of alimony. He denied that he
is enamored of another woman as charged
by his wife. He further testified that on the
occasion of her trip to California, described
in her complaint, that she cashed a check on
his account for \$125 and that later he sent
her \$20. She had alleged that he gave her
no money to make the trip or to live on
while she was away from home.

Moore told the court that he had been made
a nervous wreck by his wife's suit and had
lost 40 pounds in weight. He is not able in
his weakened physical condition, he says,
to carry on his stage work and fears that he
will lose his \$50 a week stock engagement
owing to his inactivity caused by mental
suffering. In spite of his objection to paying
alimony the court ordered to give Mrs. Moore
\$25 a week pending the final disposition of
the divorce suit.

Following the closing of the regular season
at the Hippodrome the stock company, headed
by Ralph Cloninger, gave two special per-
formances to patrons who were unable
get reservations during the final week.
Dora Thorne was the attraction. The
Cloninger players have left on a nine day
tour of Utah and will return for a week's
special engagement during conference week.

The Canyon Comedy Company, an organiza-
tion which intends to produce feature and
handle picture accessories and appliances,
filed articles of incorporation at the city clerk's
office. The company also is authorized to
conduct picture and vaudeville shows. It
is capitalized for \$25,000. The stockholders
are J. C. Robinson, M. W. Betnap, Ralph
Cloninger, Richard Baker, Gelo Rose and Paul
Malin.

SYRACUSE, N. Y.

By CHESTER B. BARN.

EMPIRE—Knickerbocker Players in "Cap-
tain Kidd, Jr.," all the week. The return of
Frank Wilcox to the cast was reflected by the
increase of business at the box office. In
movie form, this star from the stage, Ris-
Johnson Young but a few weeks ago drew ap-
petizing crowds to a local film theatre. Ap-

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perently, the film served but to wet the ap-
petite of those who saw it. The Knicker-
bocker presentation is very satisfactory. There's a
special matinee Friday.

WIRTING—Dark.

FASTABLE—First half, "Open Your Eyes,"
held over.

TEMPLE—Vanderville.

CRESCENT—Vanderville.

GRAND OPERA HOUSE—Yiddish dramatic
company on Wednesday.

Syracuse clergymen continued their assauit
upon the city officials for permitting Sunday
movies last Sunday. The Rev. Walter B. Lyon
declared that Syracuse needed more than
a waterfront. William H. Anderson, of
the Anti-Saloon League, was also among
those present on Sunday, adding to the gallery
of the city. Bill challenged Senator J. Henry
Walters, of this city, majority leader of the
Senate, to a debate within the next three
weeks.

Members of the Medical Department, U. S.
A., stationed at the General Hospital, Fort
Ontario, Oswego, have organized a new the-
atrical combine, to be known as the "On-
tario Minstrels." The initial performance was
given last week.

Sunday movie enthusiasts of Watertown are
raising a fund with which to give a hand-
some gift for the Common Council if that body
passes the Sunday movie ordinance over the

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Eight in favor and three against was the vote on the Sunday film ordinance in the Waterfront, N. Y., Common Council, but the end is not yet. The Rotary Club, of that city, has, by unanimous vote, asked Mayor I. R. Breen to veto the ordinance and to put the question before the people in a referendum. Added to that is the public statement of Chief of Police E. J. Singleton, urging a local board of censorship, and asserting that the shows

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under present conditions are the worst doorways to evil that he knows.

"When He Came Back" is the current offering of the Park Players at the Park, Utica.

The Irving James Players, at the Burtis Grand, Auburn, are giving "The Brat" this week.

That Binghamton will soon witness a real theatre war is certain. All three building projects are going through. Work on the Strand, to be erected by the Cohen, Kornblit & Gilman combine at a cost of \$250,000, started last week. Work on the Binghamton, to be put up by O. S. Hathaway at a cost of \$300,000, got under way this week. The third, the Majestic, will be started in the immediate future. The Strand is to be ready by Nov. 1. A. B. Badgley holds the contract for the construction of both the Strand and the Binghamton. The Majestic, to be controlled by D. J. Bondy, of New York, will cost \$225,000. It looks like a survival of the fittest.

The Paullist Chorists will appear at the Lyceum, Utica, June 10.

The Minerva Symphony Orchestra will be incorporated.

TORONTO, CAN.

ROYAL ALEXANDRA.—The Robins Players are in "Nothing But the Truth." Next, Estelle Winwood in "Bully With a Pair."

ALLEN.—Cecil B. De Mille's "For Better, for Worse." Special engagement: Pte. Jack Kinmer, Canadian hero.

GRAND OPERA HOUSE.—Mabel Normand in "Mickey."

STRAND.—Films.

QUARTY.—"His Hip" Hooley Girls.

REGENCY.—Mary Pickford in "Daddy Long Legs." Solist, Estelle Carver.

NADSON.—Films.

STAR.—"The Victory Girl."

ORCHARD.—Films.

LOEW'S THEATRE AND WINTER GARDEN.—"Mimic World of 1910" and Charles Ray in "Greatest Lightening."

SHERA'S AND SHERA'S HIPPODROME.—Vaudeville and films.

NEW PRINCE.—Dark. End of season.

The Canada Photoplay Features, Ltd., have

chosen a large tract of land in the vicinity of Sunnyside for the new studio. Harold J. Blum is the head of this new concern.

The Prince of Wales is to open the new Parliament Building at Ottawa in August. He may also officiate at the opening of the Canadian National Exhibition.

Many carloads of captured German guns and trophies arrived this week for the Canadian National Exhibition. Most of them were taken by the Canadians during the latter part of 1918.

VANCOUVER.

By H. P. NEWBERRY.
EMPEROR.—(Stock), 15. "Oh, Papa!"
Euphonia Elliott featured. 25. "Her Unborn Child."

AVENUE.—28-31, Tamaki Miuri Grand Opera Co.
IMPERIAL.—Dark.

ORPHEUM.—Marion Morgan's Dancers and vaudeville. Season closes June 7.

COLUMBIA.—First half: Wyoming Trio, Delmore and Moore, Yorks and Marks, Mildred and Constance, Mabel Kyrle, Art Mantel. Pictures.

With Mary Pickford in "Daddy Long Legs" at the Rex, the management raised prices to 50 cents with the tax extra. The prices were formerly 25 cents. The Dominion, which is under the same management, has Blanche Sweet in "The Unpardonable Sin," with the prices 50 cents and 75 cents for boxes.

It is reported Del. S. Lawrence may bring a company here for stock at the Imperial. When here before Mr. Lawrence occupied the Avenue and later the Empress, and had as his leading woman Maudie Leona, who was probably the most popular actress that ever played here. Miss Leona is now in pictures.

Two weeks ago R. J. the dramatic critic of the "Sun," printed Morgan-Powell's "Open letter to Variety" and said that he agreed with everything it said. The next Sunday R. J. published Robert Bowman's (Shes and Bowman) letter from Variety and said that Morgan-Powell must have been mistaken, and if that was the case he ought to apologise to those he had wronged.

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WHEN FATE DECIDES.

Verla London.....Madeline Traversa
Herbert London.....William Cowling
Donald Cavendish.....Clyde Fillmore
Alloia Cartero.....Claire Dultrey
Carriest.....Henry J. Herbert
Egan.....John Cosser
Mrs. Verliker.....Genevieve Hillan
Mathilde.....Gordella Callahan
Madeline Traversa, in "When Fate Decides," is a Fox offering. Given a trade showing this week, it revealed some minor details as the names of the author, scenario writer and director—minor details because there is behind all Fox productions a certain general scheme that is more important than any other consideration. This scheme is to put out melodramas that are heavy with sex appeal and blow air into the deadweight by swift action and unusual photography. In this particular instance the action was swift, alive with good moments and without undue loss of time, caught hold of you and carried you along. The photography—but the picturing deserves a paragraph all to its own.

The photography in this picture can be divided into two equal parts, of which one is mediocre, the other excellent. Though they aim to secure it, Fox photographers very often fail to get any richness into their better effects. This proved to be the case in "When Fate Decides" but the outdoor shots made up for what the interiors lacked. There were some charming scenes in a garden, and the pictures in the rain, the dimmed lights of the racing cars showing up through a haze of storm, all this, though undoubtedly done in the laboratory, was all work.

The story is all melodrama, and overacted. But this over-acting goes with a certain large portion of the film public.

Mrs. London is unhappy with Herbert, who drinks—like a fish. He not only drinks, but beats his wife. The young man who used to love her, return and finding out how she's faring, he's indignant. But does she listen to his honest suggestions? No. She is party personified. Nevertheless, she and Cavendish get mixed up, though innocent, in the murder of Herbert London. By her clever work the two are vindicated and an insert invites us to guess the end.

Everyone guessed right. The end was happy. It had, however, one detail wrong. Members of the film, when they go in to a dinner party, are led in by the host, who offers his arm to a woman guest. The hostess waits till all others have filed in, two by two, and then brings up the rear with her partner. The reviewer mentions this, not only because it is new, but also because it is true and fit to print. So was this picture—just. It deserves censorship by the necessary inch and leaves everybody who isn't too sophisticated satisfied. Evelyn Campbell, Denison Clift and Harry Millard were author, scenario writer and director respectively.

PLAYTHINGS OF PASSION.

This, Kitty Gordon's latest starring vehicle, is another "society" affair, fluctuating in scene of action from the highest to the lowest class of habitat and environment, from the drawing room to the slum. The reviewer has yet to see a realistic "slum scene" in the movies. If the action of the story is supposed to transpire in one led to bed here, in New York City, or some other metropolis, one would never recognize it as such. Since it seems to be a common failing with every film, this cannot be criticized on that score. At that, it's an interesting yarn with Miss Gordon's swell lay-out of fashionable scenery attracting even the attention of the sterner sex.

William Anthony McGuire is responsible for the story, Jack Cunningham for the continuity, direction by Wallace Worsley, Clyde DeVine turning the crank, all under the supervision of Robert Brunton. And everybody in the supporting cast did him, or her, self proud.

Helen Rowland (Kitty Gordon), "society butterfly," is costing hubby a bunch of kale for swell dinner dansants which, with the Hawaiian "hula" whippers and classic cavorters, set Henry (Madison Hamilton) back about \$2,000 per "racket." Although loving her, a feeling which he never reciprocated, having been forced to marry through an incriminating episode—nothing vicious, just a too ardent expression of his—memory before a number of guests—he is simply a handy thing around the house for the purpose of "hooking" the hula.

The Rev. John Sterling, a preacher who confines his practical guidance to the needy in the slum district, meets Helen, when he calls upon her husband for material assistance in the interests of his congregation. She becomes suddenly interested in the preacher's work, lends financial assistance, and finally, in the heat of the moment, tells her husband she loves the Rev. Sterling. Hubby's ire is aroused, and he demands that the Rev. do something that would forever disgrace himself in the eyes of Helen, his wife.

Frightened husband in a fit of remorse confesses the frame-up and thus opens his wife's eyes to a reciprocal love. Abel.

THE COMING OF THE LAW.

This is a Tom Mix, more than usually exciting, well directed by Arthur Rosson, but in parts, poorly photographed by Le Roy Granville, unless the projecting machine at the Fox trade showing can be more justly blamed for the trouble. The story and scenario, the joint work of Denison Clift and Rosson, gives

Tom all the chance he needs, plenty of opportunity to ride horses, shoot guns, punch unpleasant faces and be on hand for the climax and close-up with Brownie Vernon at the end. The story—but what's the use. Tommy is the story.

He begins by pumping off a fast moving train, then does some stunts for the boys, next flops the local boss and thus launches himself into the full stream of hectic Arizona life. Later in the picture hurls out through his hat and the knot of his necktie, he chases and is chased and made up (before that last climax, of course) by loading a wagon with hay, setting it afire and shooting it down hill right into the camp of his enemies. Some boy, this Mix!

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Write for descriptive circular C to Theatrical Division. You need a Lightning Changer right away if you want to keep in the front rank.

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MOVING PICTURES

BREAK THE NEWS TO MOTHER.

Pearl Shepard Gertrude Berkeley
 Mrs. Bray Raymond Blomere
 Edna Holmes Alice Gerard
 "Pop" Hunkel Forrest Robinson
 Warren Flint William Bailey
 Howard Godwin Louis Stern
 Chief of Police Donovan Joseph Smiley
 Doctor Sims Chester Hardest

Those exhibitors and reviewers who went last week to Select's trade showing of "Break the News to Mother" came away pleasantly surprised, agreeably exhilarated, for there is no question that the "mother stuff" gets them, as the saying is—gets all of us, to be completely honest. It may be only half way well done, it may be for the most part poorly carried along, but if the story is carried along even imperfectly and the part of the mother is in the hands of a competent actress—if the part rings true, in short—the play is sure to get them.

This ancient truism, this sure-fire stunt when all else has failed to bring home the bacon, was well set forth in the picture under consideration. Founded on the song of the same name by Charles K. Harris, with which, if the writer remembers the song correctly, it has little or no connection, "Break the News to Mother" is inadequately acted throughout, poorly directed, though fairly well photographed by André Barthelemy, whose name is the only one mentioned in connection with the production of the picture.

The idea may have been to throw Harrie's name into relief. Whether that is the way or not, certainly the reason for this picture breaking on the right side of success is thanks mostly to Gertrude Berkeley, who plays the mother. Miss Berkeley is the exception in the acting.

Pearl Shepard is miscast in young girl parts. Raymond Blomere is unusual to her part, and punny William Bailey is rather an awkward villain. Forrest Robinson and Alice Gerard did their bits competently enough, but seemed anything but enthusiastic.

Miss Berkeley alone stood out. She was the suffering mother. Select can thank her for the way the climax, the return of the lost son, gripped hearts.

In the story Mrs. Bray has only her boy, Dave, to look after her. He falls in love with the daughter of the Govin Iron Works, but the new superintendent, whose character is described in the insert, also loves her. He proceeds to get young David into trouble. In the end he gets him into such a mess that David had to flee and keep his whereabouts a secret.

Next he is in a hospital during the armistice period wearing the Distinguished Service Cross on his right arm. A medical officer is shown in full dress, a general, walking around with his overcoat, unbelted. Some bright film company official soon will hire one of the many soldiers out of a job to prevent just such laughable errors. David comes back here, the mess, meanwhile, having been cleared up in a dramatic climax that just precedes the mother's surprise and tear-compelling happiness over the boy's return.

FULL OF PEP.

Jimmy Baxter Hale Hamilton
 Felicia Boast Alice Lake
 The Dictator Fred Malatesta
 Gen. Lopham Charles Hill
 Beaupole Victor Fotel
 President Boast R. D. MacLean

Hale Hamilton is seen in one of his funniest characters in this five-reel Metro comedy, written by Robert F. Hill, with Harry L. Franklin directing.

It is an unusually good title and the picture breezes along at a great rate. The star takes the part of Jimmy Baxter, a salesman in his father's medicine works, and he is some hustling dispenser of druggists.

Mr. Hamilton is surrounded by a clever cast, and apparently chosen for type; they could hardly have been improved upon. The players look their parts; this is particularly true of Alice Lake, who is the leading woman and has the role of Felicia Boast. Miss Lake looks Spanish and has acquired many of the mannerisms of the well-bred young women of the Latin countries. Alice Knowland, as the diuana who gets a jag on "pop," is screamingly funny. Clever little add greatly to the interest in the picture.

The locale is in Central America, some humorous, dirty little republic called Santa Dinero, where there is a revolution a minute, and more generals than privates in the army. The scenes are mostly tropical, with some wonderful interiors, and are unusually attractive. They all look as if they might have been taken south of the Canal Zone. The atmosphere is typically Spanish.

The hero has accepted a large order for munitions from the president of Santa Dinero, but one of the stipulations is that they must come into the country without any one knowing. So, in order to screen his real purpose, Jimmy decides to pose as a patent medicine salesman. He disguises his munition cases with bottles which contain a concoction called "pop" and labels it "good for what ails you," and in this manner is enabled to pass the custom authorities of the port of Santa Dinero.

"Pop" makes a great hit in the republic, as it is only thinly disguised whiskey, and when the revolution is started by a crooked general, who is bent upon deposing the president, the army, which he had counted upon, refuses to follow him, and the rebellion is quelled and the rightful president established in the Presidency.

Of course, there is a love story, but "Full

of Pep" is laughable and should be a good program attraction. It runs 55 minutes.

LITTLE COMRADE.

Genevieve Vivian Martin
 Bobbie Hubbard Niles Welch
 Mother Hubbard Gertrude Claire
 Father Hubbard Richard Cummins
 Lieut. Hubbard L. W. Steers
 Despite the fact that it was released as far back as March 30, and devised, directed and produced when the conditions of war affected the thought of all of us, Paramount's offering in the leading role, bears a re-showing very well.

There is a girlishness about Vivian Martin, a continuous suggestion of the feminine that

is there whether she is wearing skirts or not. And most of the time in "Little Comrade" Vivian is not.

She begins the picture as a frivolous young debutante with nothing on her mind but a notion about the newest dancing steps. We first see her feet, for they alone are pictured in the first insert, tripping the light fantastic toe in and out and round about. But a great purpose comes into her mind when mother and sister reproach her for lack of interest in the nation's necessary war work. She sees an advertisement and starts off to become a farmwife.

Going to the Hubbard farm, she proves a find, "Little Comrade" with Vivian Martin (even when it comes to milking cows, tending looking lot, by the way), or collecting eggs.

her with the rest of the girls (a healthy Her mistakes are ludicrous. Indeed, there is good comedy all through this picture, and a well developed love interest, for Genevieve falls for Farmer Hubbard's younger son.

When he is sent away to officers' training school, her heart goes with him; when he sneaks back, "A. W. O. L.," which being translated, means absent without leave, a serious offence—she shows her true metal and helps to make of a spoiled boy a regular worthwhile guy. This final stuff lends just the necessary touch of seriousness to this pleasing picture. The photography could not be improved upon, Chester Withey's direction is excellent. His army scenes ring true. The scenario is by Juliet Wilbur Tompkins, and was based on a story by Juliet Wilbur Tompkins.

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James W. Gerard's
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PHIL-FOR-SHORT

[illegible]

MOVING PICTURES

COAST FILM NEWS.

Los Angeles, May 25.
George Hackathorn is taking a vacation at Catalina.

Pierre Arluque, who painted the Shadowgraph, has come to Los Angeles to live.

R. A. Walsh is now engaged in directing "Evangelina."

Mr. and Mrs. Carter De Haven have leased a summer home at Ocean Park.

Harry S. Duffield celebrated his 58th stage birthday last week.

Jan Starr is now with L-Ko. She was with Bennett for some time.

Peggy Hyland has starred a new production under the direction of Edmund Lawrence.

Tom Mix has discovered a new leading woman. She is Eva Novak, a sister of Jane Novak.

Monte Katterjohn has started work on three new plays which will be produced by Harry Garson.

Cullen Landie, one of the best juveniles in pictures, has signed a five-year contract with Goldwyn.

Major Ian Hay Belth came to Los Angeles last week and is to start work in the literary department of Famous-Players Lasky.

Margarita Fisher has returned to Santa Barbara after some time in Los Angeles, where she selected some new clothes.

Helen Chadwick, formerly with Pathe, has gone over to Goldwyn and will be with Tom Moore in his next.

Thomas H. Ince has announced that he will produce a series of plays featuring Douglas Mac Lean and Doris May. They will be released through Paramount.

Molly McDonnell has just finished a picture with Emory Weston out at Metro. It is called "The Family Tree" and it was written by Finis Fox.

Lew Cody left last week for New York. The girls out here will miss Lew. He "vamps" them so much that they won't know what to do without him.

An elaborate entertainment was put on at the Ship Cafe in Venice the other night for the benefit of the film people. It was the regular yearly get-together.

William D. Taylor is out at the Morocco studio putting on a screen version of "Chuckleberry Finn." He recently returned from service in France.

Pauline Frederick has picked Milton Sills for her new leading man. He will appear in her next picture, under the direction of Reginald Barker.

Al Nathan, publicity man for L-Ko, entered four bathing girls in the parade at Venice last Sunday and all of 'em won prizes.

William Parsons will be in New York several weeks and will make three or four comedies during that time. Louis Chaudet will probably direct.

Fred Stone is to come to Los Angeles soon and will make his own features. He has engaged A. J. Cullahan as manager and Frank Borzage as director.

Molly Malone, who has the honor of being mascot for the Vernon Tigers, is to be the leading woman in the next Arbuckle comedy.

The old Essanay studio at Culver City has been leased by Wayne Mack who will make five reel features starring Sunshine Mary Anderson.

Mitchell Lewis has gone with his company to the Columbia river where he will make scenes for his next play. Incidentally, he said that he hopes to get some excellent fishing.

INCORPORATIONS.

Reel of Knowledge, Inc., Manhattan, pictures and vaudeville, \$50,000; F. A. Keppler, J. & H. Cohen, 1579 Broadway, New York.

Tiger Film Corp., Manhattan, \$25,000; F. Dale, E. J. May, H. W. Ferron, 1483 Broadway, New York.

Screen Letter Box, Manhattan, pictures and vaudeville, \$10,000; T. A. Keppler, J. & H. Cohen, 1579 Broadway, New York.

tan, pictures, \$200,000; C. Brum, T. E. Donovan, V. Peters, 15 Broad street, New York.

DELAWARE CHARTERS.

United Pictures Production Corp., \$25,000,000; T. L. Croft, P. B. Drew, C. L. Rimlinger, Wilmington, Del.

The Victory Feature Film Co., \$1,000,000; same as above.

CAPITAL INCREASE.

Nickell Amusement Corp., Manhattan, \$1,000 to \$25,000.

DISSOLUTIONS.

Renowned Picture Corp., Manhattan.

POPULAR COUPLE MARRYING.

St. Louis, May 27.
Andrew R. Detiz, a bookie at the St. Louis exchange of Select Pictures Corporation, is to be married early in June to Lillian M. Schneider, who has been a stenographer in the exchange.

The affair will be attended by every local film salesman and exhibitor in this locality, as the couple are very popular in this burg.

Eugene O'Brien's first starring vehicle for Seiznick will be "The Perfect Lover."

OLSEN DUE HERE THIS WEEK.

G. A. Olsen, the Christiania representative of the Scandinavian Film Agency, is due to arrive in America aboard the Helig Olav from Copenhagen this week. He will make his headquarters at the Chester Beecroft offices. The latter is the American representative for the firm.

The next Kitty Gordon release, "Playthings of Passion," is set for June 8 by the United. The Loew houses in New York had a pre-release run on the picture.

MARIE FARNUM GETS DIVORCE.

Los Angeles, May 27.
Marie Farnum, film actress, who in private life is Mrs. Marie Hanson, was divorced from Harry Hanson.

J. A. Conant has been appointed Select branch manager at Cincinnati. He formerly had charge of the Cleveland office.

The Export and Import Film Co. has disposed of the rights to the Houdini serial to all of the open countries in the world. The closed countries, Germany, Austria-Hungary and Russia, may be heard from shortly.

PARAMOUNT-ARBuckle



Waiting

FATTY ARBUCKLE and his Paramount Comedies are a national habit. Folks wait with impatience for a chance to laugh at each new production. The next one, "A Desert Hero," comes in June.

In the meantime, now is a good time to re-book the other laugh compellers. They want to laugh at Fatty now.

Let 'em laugh!



"THE SOLITARY SIN"

Over twelve hundred thinking exhibitors and state rights buyers have addressed "Box 42."

We thank them again for assisting us in selecting a title from among the five suggested. By a tremendous majority they have chosen "THE SOLITARY SIN," one of the strongest and most appealing titles ever selected for any attraction.

It portrays vividly -- forcefully -- dramatically -- one of the greatest social problems that has ever confronted the human race. The picture is splendidly produced, with a sterling cast, including JACK MULHALL, HELENE CHADWICK, PAULINE CURLEY and others of equal note.



STATE RIGHTS

"THE SOLITARY SIN" is the box office attraction of the season -- a sure fire clean-up for state rights buyers and exhibitors -- an attraction for long runs and advanced prices.

It deals with a tremendously vital problem that affects everyone, yet it is so delicately produced that no one could possibly object to any scene in it.

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MOVING PICTURES

LINCOLN'S PROFIT-SHARING PLAN.

E. K. Lincoln will shortly affiliate his interests with Metro. Though announcements from that company may give the impression Lincoln has been engaged as one of its stars, his arrangement with Metro will be a peculiar one, and the result of his experience in trying to make and market his own pictures.

In pictures Lincoln will make in future, he intends to share the production expense with the company with which he is affiliated, and be on a 50-50 basis when it comes to profits. He will attend to the producing, Metro to the marketing.

In producing "Virtuous Men," which cost more than the \$30,000 Lincoln himself put up, he found his troubles were not over when he let in outside capital. After the picture was made, there came the question of selling it. So far as future pictures are concerned, Lincoln wants to bridge the selling difficulty in advance, though the figure and state rights to "Virtuous Men" have been disposed of at a good figure.

KENDALL EXTENDING.

That Messmore Kendall, who is building the Capitol theatre at Broadway and 51st street, proposes to extend his activities in the operation of picture houses, is evidenced by his leasing the house which Edward Margolies is erecting at Broadway and 160th street.

ETHEL CLAYTON BACK JUNE 10.

Ethel Clayton is to return to Los Angeles from Japan on June 10. She will start immediately on the second year of her contract with the Famous Players-Lasky.

On her recent Eastern trip, there were attempts by the World Film Co. to have her served with papers in a \$25,000 suit, but they failed to reach the actress. After their first try, she spent the balance of her time in the East "over on the Jersey side," and so outwitted the process servers.

ELSIE FERGUSON'S THREE ROLES.

Elsie Ferguson will be seen in three distinct roles in her next Famous Players-Lasky release (June 22), entitled "The Avalanche." The screen version was adapted from Gertrude Atherton's novel of the same name by Ouida Berger. It was directed by George Fitzmaurice.

FEATURE FILM FOR SHUBERTS.

The Shuberts will shortly inaugurate a tour of their legitimate circuit with the Helen Keller feature picture as the attraction. It is designed to have the picture play all summer, with possibly a run in New York.

Helen Keller is the deaf, dumb and blind girl who assimilated a wonderful education in spite of these handicaps.

NEW CHAPLIN FOR STRAND.

The Charlie Chaplin-First National release, "Sunnyside," is undelivered from the Strand, New York, week of June 22, and it is now claimed the negative is at the Rothacker laboratory, Chicago, where prints are being made. John D. Williams jumped to Chicago last week to have a peek at the picture.

Filming Jack Lait's Story.

Arthur H. Jacobs has purchased the film rights to "The Red Shawl," by Jack Lait, running as a serial in a syndicate of 39 newspapers. Jacobs proposes to make of it an eight-reel special production.

Constance Binney, F.P.L. Star.

Famous Players-Lasky has engaged Constance Binney to star in its pictures. Miss Binney is now appearing in "39 East."

M. P. E. A. CONVENES JUNE 25-26.

This year's annual convention of the Motion Picture Exhibitors of America will be held June 25 and 26 in St. Louis, at the Hotel Statler.

Arrangement has been made by the Executive Committee to confine itself strictly to business, minus any money making schemes for the organization. The convention is to be devoted entirely to the problems within and without the industry in so far as they affect the exhibitor.

The Executive Committee has so arranged the constitution and by-laws that each state is equal to every other state.

GOLDWYN'S FOUR NEW PLAYS.

Although Samuel Goldwyn is not yet ready to make any announcement of his policy for next season, it has been pretty definitely decided to fall in with the procession for open market bookings, making less productions and giving more time to turning out a better finished product.

Goldwyn has announced four new plays for screen production in the near future—"The Wrong Door," by Jesse Lynch Williams, for Madge Kennedy; "Upstairs," a picturization of Ferley Poore Sheehan's novel; "Heatwave," by Charles Klein; "Lord and Lady Algy," by R. C. Carton, in which Tom Moore is to be starred, with Naomi Childers in the leading female role.

This Director Has Temperament.

Temperament has gripped picture producing so hard that, it is said, a certain famous art director in Hollywood now has a Russian violinist accompany him about and play him soft, fast, martial, tragic or any other kind of music suitable to the theme he is harping on as he directs, in order that he may live the mood while he interprets it.

WANT BETTER BOOTHS.

Providence, R. I., May 27. The Moving Picture Machine Operators' Union here last week took steps to start a campaign for better ventilation in their booths by appointing a committee to work for the necessary legislation to bring that about. An appropriation has been made so that the union may hire a health expert to investigate conditions here preparatory to the presentation of a bill to the legislature. That the managers here do not look with a great deal of favor on the move is shown by the fact that during the week when the operators requested permission to photograph some of the booths they were not absolutely refused, but were put off. Other managers, however, permitted the booths to be photographed. Frank W. Brown is chairman of the legislative committee.

Rowland on Trip Abroad.

R. A. Rowland, president of Metro, is due to leave for Europe on the Aquitania, June 2, for a trip combining business with pleasure. He is to be accompanied by an Italian-titled gentleman who has secured from the Eastman Company the selling rights for the Eastman raw stock in his native country.

Foreign Rights Sold.

The Master Productions, Ltd., of London, has purchased the Spain and Portugal rights to "Stolen Orders." Some time ago they secured the English territory.

Blackton Buys "Phantoms."

J. Stuart Blackton has bought the picture rights to "Phantoms," which appeared in serial form in *Heart's Magazine*. It was written by Wallace Irwin.

FILM EXPOSITION IN PARIS.

Paris, May 27. It is proposed to hold in Paris, during the summer of 1920, an international exhibition of the cinematographic industries. It is being organized by the French Syndicate of Cine Directors, 199 Rue St. Martin, Paris.

RIVOLI'S FIRST REPEAT.

Nazimova in "The Red Lantern" is to be repeated at the Rivoli next week, marking a new departure in the policy of the house, which has heretofore adhered to single week runs and no return engagements.

24 SELECT EXCHANGES.

Lewis J. Selznick is increasing the number of his Select exchanges in the United States from 21 to 26, which will necessitate somewhat a reapportioning of the territory. The new offices will be: Godfrey Building (separate exchange for Jersey City), New Haven, Des Moines, Salt Lake City, Albany.

The idea is to give the exhibitors more personal attention.

COMEDIES ARE SCARCE.

The Kialo-Rivoli management is complaining regarding the lack of high class film comedies on the market.

Last week they screened 30 productions before selecting the Mack Sennett and the Sunshine comedies that are being shown at their houses this week.

YOUNG "DOUGY" VISITS FATHER.

Douglas Fairbanks, Jr., has arrived here for a visit to his father.

Ground Broken for Studio.

Los Angeles, May 27. Ground was broken at Culver City for the new Henry Lehrman studio.

A scintillating, brilliant comedy-drama, a special feature, directed by Albert Capellani himself—
Albert Capellani Productions, Inc., presents

JUNE CAPRICE and CREIGHTON HALE

in the Filmusical Comedy

"OH, BOY"

From the Elliot, Comstock and Gest Success
by P. G. Wodehouse, Guy Bolton and Jerome Kern

Adapted, Directed and Produced by ALBERT CAPELLANI

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As a stage show great; as a motion picture GREAT!

MOVING PICTURES

81

STORMY PUBLIC HEARING OF LOCAL FILM CENSORSHIP BILL

**Measure Provides for Confiscation and Fines for Showing
Unlicensed Film. Permits to Cost \$1. None of the
Big Manufacturers Outspoken at Hearing.**

Wednesday's public hearing on the proposed ordinance of Alderman Augustus M. Wise empowering the Greater New York License Commissioner to tax all exhibited films \$1 for a permit, and providing for the confiscation of all films shown without a permit as well as fines from \$50 to \$200 for each violation, evoked the storm of protest that everyone expected it would.

Because anyone opposing the ordinance openly made himself liable to discrimination in the event of the passage of the bill, none of the big picture industries represented at the hearing committed themselves publicly to the degree that they had done privately both before and after the hearing. That the ordinance will ever become an active law no one present at the Wednesday hearing believes. As one big film corporation expressed the situation through a legal sleuth it had commissioned to attend the matinee in its interests, the "bill will fail because of its inherent, rank outlay." Speaking further the head of this film firm, which said it voiced the judgment of all of its rivals, and all the small film producers, said:

"It's a plain political club, ugly with spikes. It would put in the power of one man or one political party the right to prohibit any sort of picture so matter how good, no matter of what character. If a plan for campaigning one man in office through the screen was attempted, this political club could be wielded and the effect of the campaigning annulled because of the screening of the campaign matter would be prohibited. If this person in power, the license commissioner, or the political party he represented, wished to oppose even the religion of any sect, it would have but to oppose pictures or literature for the screen espousing the principles or general direction of that particular sect. If prohibition were being campaigned, it could stop the propaganda, and so any other public crusade, cigarettes or the like. It would literally control the film industry and could ruin the biggest film corporations literally over night by the sheer mass of opposition it could bring through its one man or one-party power. And as all this is against the much abused 'Constitution of the United States' no community would permit it. It would make me man the moral as well as the art censor for Greater New York's seven millions, and that possibility is so droll it is automatically self-destructive."

HILA. CENSORS' APPEAL HEARD.

Harrisburg, May 27. The State Supreme Court is expected to render a decision soon on the appeal of the Pennsylvania State Board of Motion Picture Censors from the part of Common Pleas, No. 2, of the county of Philadelphia in the matter of Goldwyn Distributing Corporation. The Board of Censors disapproved a picture, "The Brand," by Rex Beach, leased in Philadelphia by the Goldwyn company. March 17, last. The corporation appealed and there was an examination, but the board held to original view. The appeal was then tried to the common pleas court and

a decision overruling the board was rendered April 2.

At the session of the Supreme Court held at the Capitol here, just prior to the rising of that court for the summer, May 22, the Goldwyn corporation was represented by George Wharton Pepper, of Philadelphia, and the censors by Attorney General William L. Schafer and Deputy Attorney General William L. Swoope. The contention of Mr. Pepper was that as the board itself had found nothing in the picture of a lewd, debasing, immoral or vulgar character, the board had overstepped its authority in ruling that the picture could not be shown in Pennsylvania.

The Commonwealth's contention was that the theme or story of the book is immoral and debasing and that as the picture closely follows the story, it is immoral and debasing. The picture as a whole is objectionable, although the titles, which might have been considered vulgar, were eliminated before the picture was submitted to the board, the State held in its argument.

LOOS-EMERSON WEDDING.

Anita Loos and John Emerson will be married early this summer. Though they have not yet decided on the exact date, they have already taken a house at Great Neck, Long Island.

Miss Loos is now living there with Frances Marion, who is chiefly known as the scenario writer for Mary Pickford. Miss Loos first came to attention in the picture world when it was learned that it was she who devised the titles and inserts for Douglas Fairbanks' early pictures.

John Emerson is one of the best known of the directors. He and Miss Loos have been collaborating on pictures for Paramount for several months.

U. PLAYERS' SAILING.

Los Angeles, May 27. Eddie Polo and company of Universal players left Saturday for New York, on their way to England, where they go to make scenes for a new serial to be filmed. They plan a world tour, visiting France, Egypt and India. J. P. MacGown is to direct.

FILM ACTOR SHOT.

Los Angeles, May 27. Ernest Spencer, film actor, was shot by his own rifle, in the hands of a boy. He was shot four times, but will live.

MARGUERITA FISCHER DIVORCED

Los Angeles, May 27. Marguerita Fischer was granted a divorce from Harry L. Pollard.

William Russell Looking About.

William Russell, late star with the American Film Corporation, is negotiating for a new distribution, with the idea of producing big plays.

Mae Murray's Expected Event.

Mae Murray has temporarily retired from the screen, awaiting the visit of the stork to her home in the country. Her husband, Robert Z. Leonard, will continue his activities as a director in the interim.

U. LEASES PARK THEATRE.

Universal has leased the Park from Lawrence J. Anhalt, commencing Sept. 1 for the duration of Anhalt's present three years, with an option of 21 years additional.

Anhalt is paying \$30,000 a year at present and Universal is to pay him twice that amount, using it to exploit their own features, employing the same policy they utilized at the Broadway for a couple of years until Moss secured that house.

The Samuel Rothapel lease of the Park for the showing of his "Unit Program" is for a limited period this summer.

TENANTS OF BROADWAY.

The run at the Broadway for five weeks of "The Unpardonable Sin" closes this week. The first three weeks of the run on Broadway were profitable, but the latter two showed a slump in interest in the picture. The Robertson-Cole & Exhibitors Mutual have made a deal for two weeks at the house for the first of their H. B. Warner features entitled "The Man Who Turned White." After that Sol Lesser takes the house for four weeks with "Yankee Doodle in Berlin" with the Keystone diving girls.

FRED STONE TO RESUME FILMING.

Los Angeles, May 27. The Constance Talmadge picture to make pictures for Famous Players-Lasky.

MOLLIE MALONE DIVORCED.

Los Angeles, May 27. Mollie Malone, leading woman for Route 1, Arden, and matron for the Vernon ball club, was divorced by Forest Cornet, son of a pastor, on the grounds of desertion.

CONSTANCE TALMADGE'S FIRST.

The first Constance Talmadge picture to be released through the First National will be "A Temperamental Wife," written by John Emerson and Anita Loos. The director is David Kirkland. Wyndham Standing will be the leading man.

VIOLET MERSEREAU TO STAR.

Violet Mersereau has signed a contract to star in a feature picture to be produced by the H. & H. Picture Co. It will be directed by Herbert Hancock.

Lavner Publicity Manager.

Harry S. Lavner, for years a theatrical advance man and for the past year and a half with the Goldwyn publicity department, has been appointed exploitation and publicity manager of the W. W. Hodkinson Corporation.

Laird Johnstone Divorced.

Los Angeles, May 27. Laird Johnstone was granted a divorce from Mrs. Alma Johnstone, professionally known as Fannie Simpson of the team of Simpson and Dean.

Scenario Sued for Divorce.

Los Angeles, May 27. Lanier Bartlett, scenario writer, is being sued for divorce by Fanny Bartlett, desertion being charged.

L. A. Interests Busy.

Los Angeles, May 27. The Los Angeles Chamber of Commerce launches a mammoth campaign to enlarge the film industry. Film men are back of the plan.

Exhibitor Sued for Slander.

Los Angeles, May 27. J. S. Lustig, well known film exhibitor, is defendant in a \$25,000 slander suit filed by Mrs. Rose Stein, a wealthy widow.

STRAND INTERESTS TO BUILD.

Evidently not deterred by the announcement that "friendly interests" allied with Famous Players-Lasky had purchased the Rialto and Rivoli, it is reported, upon what is regarded as good authority, that the syndicate controlling the Strand is to build another large picture house in Times Square.

The members of the Strand Corporation met in executive session last week and an announcement of the new venture may be looked for in the near future.

PRESS STAFF INCREASED.

The Famous Players-Lasky press staff was increased by three new men from the field of trade paper journalism this week.

They are Peter Milne of the "M. P. News," and Jack Fuld and Arthur Brilliant of the "Trade Review." Milne and Brilliant will be assigned to the division under the direction of Pete Smith while Fuld will join the staff of "The Progress Advance," a F. P.-L. house organ.

The publicity staff of the entire organization held a convention Monday and Tuesday at which the plan of attack for the coming season was laid out.

All of the out-of-town men left Tuesday afternoon.

"SEA WOLF" REVIVAL.

There is a revival to be made of the film production of the Jack London story, "The Sea Wolf." It was originally filmed with Hobart Bosworth as the star.

The new production is to be made by the Famous Players-Lasky under the direction of George Melford.

The reason for the revival is the success that has been attained by the revival of "The Squaw Man."

NO INFO. ON \$33,000,000 CO.

In the list of incorporations during the last week there is numbered a United Pictures Production Co. with a capital of \$33,000,000, the incorporators of which are T. L. Croteau, P. B. Drew and C. L. Krimling.

At the United Picture Theatres Company there was nothing to be said on the matter of the new corporation at present.

"HUCK FINN" SPECIAL.

William D. Taylor, just returned from France, is to start West immediately and begin work on a special production of "Huckleberry Finn" for the Famous Players-Lasky.

Taylor directed the "Tom Sawyer" production before going into the service. There will be a special all star cast for the Twain story.

GOLDWYN GETS CULLEN LANDIS.

Cullen Landis, juvenile man, has signed a five-year contract with Goldwyn, and is to play opposite Mabel Normand in her forthcoming production. He has just finished a role in the Rex Beach play "Star of the North" and will be in the coming Will Rogers-Goldwyn production.

Soldier-Author for DeMille.

Major Ian Hay Beith, author of the "First 100,000," has returned to this country from abroad and has been engaged by Cecil B. DeMille as scenario writer for the DeMille-Paramount productions.

Whitaker With United Artists.

V. P. Whitaker has been appointed Sales Manager of the distributing depot which the United Artists' Corp. will open in Washington. He has been located in Washington as exchange man for various concerns for the past six years.

VARIETY

PROVIDENCE POLICE OFFICIALS PLACE BAN ON FOUR FILMS

"Spreading Evil," "Fit to Win," "End of the Road" and
"Solitary Sin" Declared Attempts to Commercialize
Vice. Promoters Sought Aid of Women.
Connecticut State Law.

Providence, R. I., May 27.
Following a report by Amusement Inspector Sergt. Richard L. Gamble, the Police Commission last week barred four films from showing in this city. The films which the manufacturers and producers declared educational the commission declares is simply an attempt to "commercialize vice." Previous attempt had been made in one instance to get a showing of one of the barred films. The four films barred are "Fit to Win," "End of the Road," "Solitary Sin" and "Spreading Evil."

The action of the board follows repeated attempts by the promoters, in varied forms, in the past two months, to have one or all of the films shown here. First, police officials say, it was proposed by the owners to produce one of the films in a local theatre as any ordinary film would be shown. The next attempt, according to the police, was made by offering an organization of women a share in the proceeds of the projection to have shown under its auspices. A committee from this organization called on the police commission and found that it, as an unsophisticated body, was being exploited to promote something objectionable. Thus the action of the commission.

Utilizing pictures in campaigns for the suppression of social diseases by federal and state authorities has encouraged a number of producers to release films on this subject.

In Connecticut the situation has been met by the enactment of a state law which provides that "no person shall exhibit, or advertise to be exhibited, in any theatre, hall or other place of public amusement or entertainment, any stereoscopic views or motion pictures in any way relating to the subject of venereal diseases without first securing a written permit from the state commissioner of health; and no person shall permit the exhibition of any such stereoscopic views or motion pictures in any such building owned or controlled by him until such permit has been secured."

A penalty of \$500 fine, or imprisonment for six months, or both, is provided for each violation of the law.

The new law became effective last week, when it was signed by Governor Marcus H. Holcomb.

SCENARIO WRITER LOST.

Mary Pickford has lost the services of Frances Marion, her scenario writer and long her closest woman friend. Miss Marion, who is in the East, and does not intend to return to the Coast, is busy writing a play for the legitimate stage in collaboration with Margaret Mayo. Their play will be produced in the Fall by Selwyn & Co.

As for Miss Marion's future picture activities, it is known that she has just finished a scenario for Marion Davies based on "The Restless Sex," the novel by Robert W. Chambers, which ran in the Cosmopolitan. It is probable that she will shortly sign a contract with Hearst, trying herself up to his interests exclusively.

ABRAMS' CONTRACT.

It is stated by some one who claims to know that Hiram Abrams' contract with the United Artists ("The Big Four") is for him to receive 15 per cent. of the gross takings of the Pickford, Chaplin, Fairbanks, Griffith pictures, out of which he is to pay all selling expenses and advertising.

FOX'S NEW QUARTERS.

The Fox Film Corporation will shortly move its executive and other offices from West 46th street to the new building going up on 10th avenues between 35th and 56th streets. These quarters are the property of, and are being built by the Fox people and they will gather under this roof not only their business and distribution offices, but their Eastern studio force as well. The roof and upper floors will be equipped as a studio and the laboratory work will be done in the same building.

LOIS WEBER HERE.

Lois Weber (Mrs. Phillips Smalley) is in New York at the Hotel Claridge. She has given friends to understand that she will make new arrangements for the marketing of pictures in which she is interested. Her connection with Universal, it is their understanding, is definitely at an end.

FRENCH STATISTICS.

Paris, May 15.
For the week ended May 10 there were presented 4,830 metres of French films (compared with 4,010 the previous week), and 20,397 metres of foreign films (compared with 21,515).

"Intolerance" is running well at the Salle Marivaux, though prices are thought high for movies. The cheapest seat is 3 frs., with 7 frs. for fauteuils, as first charged when the house opened early in May. The orchestra was a bit rocky at first. The films have been cut a little by the local authorities, there being blanks imposed in the present period, referring to strikes, while the third (Huguenot episode) is entirely suppressed.

FRAWLEY DUE SOON.

San Francisco, May 27.
T. Daniel Frawley is due here from the East about June 1 to complete the organization of his two companies for a tour of the Far East. C. J. Riley, Frawley's representative, is here. Will Lloyd and Albert Morrison are the only members so far engaged for the dramatic company. The musical show has not been casted as yet.

Honolulu, the customary first stop, will likely be passed up this year owing to the inability to secure transportation facilities.

BAKER MAY QUIT METRO.

It is rumored that George D. Baker, Metro director, is about to sever his connection with that concern. He has had a flattering offer to make a series of George D. Baker Productions. Baker has been in New York for the past fortnight and admits he is at work on a scenario for Douglas Fairbanks, an adaptation of a novel not yet published.

United's Three Men Stars.

Arrangements have been made for the United's three male stars, Lew Cody, William Russell and Owen Moore, to work at the Astra studios at Glendale, Cal.

Cody arrived in New York this week and will remain here for about 10 days or two weeks.

Louis Gasnier and Sydney L. Cohen are making the productions for the United.

D'Usseau Back with Leonard.
Leon D'Usseau, assistant to Robert Leonard on the Coast, is back in New York, working with Leonard on the latest Marion Davies picture, "April Folly." D'Usseau has invented many effecting lighting novelties.

Gareth Hughes Signs Up.

Gareth Hughes, an actor who came to America with the Welsh Players, has been engaged by Joseph M. Schenck for Norma Talmadge's newest picture "By Right of Conquest."

WILLIAM ELLIOTT IN PICTURES.

William Elliott sailed for Europe last week, and although his exact destination was not stated, it is known he will be starred in a picture to be made abroad by an American director. Mr. Elliott may join Herbert Brenon, who has been overseas for some months.

Mr. Elliott's picture work indicates that he is retiring from the production field. He retains interests in certain productions put on in conjunction with F. Ray Comstock and Morris Gest.

ASKS FILM COMPANY RECEIVER.

Nathan Burkan is asking for an injunction and a receiver on behalf of Zena Keefe in a Judgment Creditor's Bill, which he has filed against the Arden Photoplays, Inc., Edwin L. Hollywood, Walter F. Nieburh, Charles P. Watson, W. W. Hodkinson, Corp., Wm. W. Hodkinson, Empire City Film Laboratories and Richard Fiedler. The request is made to satisfy a judgment of \$4,153, which Miss Keefe holds against the Arden Photoplays, Inc.

Miss Keefe sued to recover salary due and money loaned the company on the making of the production entitled "The Challenge." The Arden Company had no assets, but it was discovered that there was a contract in existence between them and the W. W. Hodkinson Corp. for the distribution of the picture on a 65-35 basis. This contract was entered into Nov. 16, last year. Up to April of this year the producers had supposedly received \$193,645, but the Arden company had assigned their share of the contract to the Empire Laboratories to cover the cost of the print.

SEELEY WITH TRIANGLE?

There is a possibility Walter Hoff Seeley may be included in the executive staff of the affairs of the Triangle Company.

Broadway heard that he had resigned from the Robertson-Cole Co. and aligned himself with Triangle during the last week.

Stock in Clunes.

San Francisco, May 27.
The Ed Redmond Musical Comedy Co. will open a summer season of stock at Clunes Theatre in Sacramento June 6. Bobbie Deane, Joe Koe Kemper, Eddie Young and Orville Harris are the featured players.

Harvey Leaving Briggs.

John Joseph Harvey, who has been directing the two-reel Briggs comedies of the "When a Feller Needs a Friend" series, severed his connection with the company this week.

Clifford Robertson Bankrupt.

Los Angeles, May 27.
Clifford Robertson, film producer, has filed a bankruptcy petition—liabilities, \$16,397.16; assets \$266.

**JACK
ORBEN**
and
**NELLIE
DIXIE**

Booked for Ben Welch's Summer Show
Direction, I. WEBER
"The Jack of Hearts and the
Queen of Spades"

**FOUR
LAURELS**

An oddity in terpsichore
BOOKED SOLID
Direction:
HORWITZ-KRAUS, Inc.

**CLYDE
NELSON**
AND CO.

Now at 23rd Street
NEXT WEEK (June 2)
PROCTOR'S, YONKERS
PROCTOR'S, MT. VERNON

FRED DUPREZ



SAYS
The Old Town
sure looks
good! Sailing
June 7th on
S. S. Lapland
to fulfil furth-
er contracts.

STAN STANLEY
BROADWAY COMIC

I set the comic pace so naturally. I am the most
imitated comedian in the world. If all those imita-
tors of my material would give me credit I would
never make a penny. I sometimes can make no
complaint, as I am blessed with talent and origi-
nality and as quickly as they hop on my legs I
completely ruin them.

My wife thinks I am good; my babies adore me;
Irving Berlin loves me; Alvin Karp loves me; and
Mama Shubert loves me, so

STAN STANLEY
THE BROADWAY FLOWER
Holds His Head Up to the Sunshine and
Makes the World Laugh

**INVEST
in
NEWPORT
AND
STIRK**

Careless Chatter Chappies
Yielding 100% Laughs

**THE
HORDES DUO**

(MARIA and IVAN)
PRESENTING



**A EUROPEAN
NOVELTY**

SINGING, MUSIC
and DANCING

With Original Costumes and Scenery

DIRECTION
LEW GOLDBERG

THE SURVIVAL OF THE FITTEST
KALALUHI'S HAWAIIANS

STILL GOING STRONG
BOOKED SOLID BY GEO. SOFRANSKI

Frank BARRETT CARMAN

FINISHED PLAYING FOR OUR SAMMIES MAY 16
WANT ALL MY FRIENDS TO CALL TO SEE ME
Returned May 15, on U.S.S. Haverford
Returning to Vaudeville Soon

CHICK OVERFIELD

That Sensational Chap on the Wire. An American With Advanced Ideas.
Address VARIETY, New York

Here are four-in-the-wool golf bugs on the hill
with us:
Jack Wyatt and Tom Campbell, Johnny Koster,
chief caddie; Miss M. Hazzard and mother, Mr. and
Mrs. Henry J. H. Thomas, Jack Thibault and Jessie
Van of Pappy Lane, Jack and Kitty Delfino, et al—
up and coming.

And I wish you could hear the alibi after the
game coming back on the tees. Wow! I never
heard such a bunch in all my life. And to think
we still have four more weeks together.

We wish it were fifty-two.
Will give some of the scores in next week's ad.
Would have put them in this week but it takes too
long to count them up. As it is, take, now I'm in
the thousands.

**JIM and MARIAN
HARKINS**

Next Week (May 25)—Houston, Tex.
Direction, NORMAN JEFFERIES

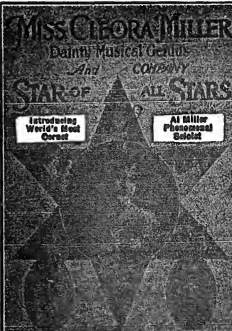
During the
SALVATION ARMY
Drive

The Manager of an
EAST SIDE THEATRE
Forbids the "Ladies"
DISTRIBUTING DOUGHNUTS
Claiming it Held
His "Morning Audience" over
For the "Night Show"

SABINE LA PEARL
Most Time Direction, MARK LEVY

Dear Agent:—
Enclosed please find your
Third. As a rule when one is
"FLOPPIN"
one is Brief—not being an
Exception—
I hasten to Close.

LORD and FULLER
Loew Circuit Direction, MARK LEVY



"A MITE OF MIRTH"
LITTLE JERRY
AND HIS
PIZZAZZA BAND
A DISTINCT COMEDY JAZZ NOVELTY

MAX MAXEN

The Little Man with the Big Voice.
Yes, I've just arrived from England.
At liberty to join a good act. Are you
looking for the goods? I am here.
Address: VARIETY, New York

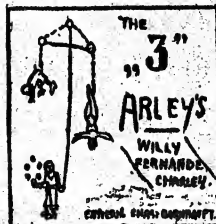
The MYSTERIOUS
ANITA

Only lady introducing an Escape Act of
its kind in full view. OPEN ENGAGE-
MENT FOR 1912. Featuring the Torture,
Muscular, Restrain Strap in full view.



**Bone
Shower**

Frank Stafford's
dogs, "Rox" and
"Don," will give a
"bone shower" on
July 1st in com-
pliment to "Os-
wald" and "Fluf-
fy."
This will be a
"bone-dry show-
er!"



**THELMA
CARLTON**

Booked Solid—July 1, 1912



Pauline Saxon
SI
PERKINS'
KID

FRED LEWIS
(Himself)
I THOUGHT I'D PASS AWAY
The Above Line is Mine

FRANK STANLEY
Assisted by
BEE WILSON
In a Vaudeville Surprise
Plates Pot Time

THE FAYNES
Fuller Circuit, Australia

ROSE and NELLIE
BEAUMONT SISTERS
Invite offers for next season for Vaude-
ville or Productions, single or double.
Address:
GEORGES MILLS, New Hampshire

BUDDY
The 15-Year-Old Buck, Wing and Clog Dancer
A HIT ALWAYS
CHAS. E. PAGLINEA
120 PARK AVE., PLAINFIELD, N. J.

Now that you have done your duty to Uncle Sam, the Salvation Army and other worthy drives, turn your thoughts to the big **THIRD ANNUAL BENEFIT PERFORMANCE OF THE NATIONAL VAUDEVILLE ARTISTS, Inc.**, to be held at the **NEW YORK HIPPODROME, SUNDAY EVENING, JUNE FIRST, NINETEEN HUNDRED AND NINETEEN.**

Positively the greatest collection of stars ever assembled on one bill, a wonderful program for the world's largest theatrical organization, housed in its own sumptuously equipped club house where every consideration is given for your comfort.

A PROVISION HAS BEEN MADE FOR THE LADIES; ALL ROOMS ON THE SIXTH FLOOR OF OUR NEW BUILDING HAVE BEEN SET ASIDE FOR THEM. MAKE YOUR RESERVATIONS FOR ROOMS WELL IN ADVANCE WHEN YOU DESIRE ACCOMMODATION.

Henry Chesterfield,
Secretary.

**NATIONAL VAUDEVILLE
ARTISTS CLUB**

229 West 46th Street New York City

JUN 7 1919

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VARIETY

VOL. LV, No. 2

NEW YORK CITY, FRIDAY, JUNE 6, 1919

PRICE 15 CENTS

Pictures

ARTCRAFT



Drama

Variety

CATHERINE CALVERT
STAR IN "THE CAREER OF KATHERINE BUSH,"
A PARAMOUNT-ARTCRAFT SPECIAL

JEROME H. REMICK & COMPANY

**YOU'RE STILL
AN OLD
SWEETHEART
OF MINE**

Lyric by **RAYMOND B. EGAN**
Music by **RICHARD A. WHITING**
*is the Ballad of the year.
This is a timely ballad that will
appeal to every artist using numbers
of this kind. It is of the Better Class
and suited to every act and every
audience.*

**I'M FOREVER
BLOWING
BUBBLES**

by **JAAN KENBROVIN**
and **JOHN WILLIAM KELLETTE**
*is typical of the Remick publications.
Catchy melody and words that cling
to the memory. It will stay with your
audience and linger long after
your performance.*

**SOME
SUNNY
DAY**

Lyric by **ARTHUR J. JACKSON**
Music by **WALTER DONALDSON**
*is one of the best fast novelty
songs offered in years.
Artists can appreciate this song
and far between*

NINE **WONDERFUL SONG HITS**

OUT OF THE EAST
BY ROSEY & HAVAZ

SOME SUNNY DAY
BY DONALDSON & JACKSON

**A LITTLE BIRCH CANOE
AND YOU**
BY ROBERTS & CALLAHAN

I'M FOREVER BLOWING BUBBLES
BY KELLETTE & KENBROVIN

**YOU'RE STILL AN OLD SWEETHEART
OF MINE**
BY WHITING & EGAN

TILL WE MEET AGAIN
BY WHITING & EGAN

MADELON
BY ROBERT, BOUSQUET & BRYAN

I'LL SAY SHE DOES
BY JOLSON, KAHN & DE SYLVA

**I'M GOIN' TO BREAK
THAT MASON-DIXON LINE**
BY BRYAN & SCHWARTZ

**I'M GOIN' TO
BREAK THAT
MASON-DIXON
LINE**
(UNTIL I GET TO THAT
GAL OF MINE)

by **ALFRED BRYAN**
and **JEAN SCHWARTZ**
*writers of "THERE'S A LUMP OF SUGAR
DOWN IN DIXIE" and "I'M ALL BOUND
ROUND BY THE MASON-DIXON LINE"*

**I'LL
SAY SHE
DOES**

by **AL JOLSON**
GUS KAHN
and **BUD-DE SYLVA**

*AL JOLSON'S great comedy
hit just released to the
profession.*

**OUT
OF THE
EAST**

by **JOE ROSEY**
and **JEAN HAVAZ**

*Its the song different with an
oriental melody that will appeal
to you and your audiences.*

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GERMAN ACTORS IN GERMANY ARE IN TERRIBLE PLIGHT

**Nick Kaufman Writes, Saying Nearly All Are Starving.
Nothing to Eat and Nothing to Buy It With. Few
Theatres Open. Busiest Pursuit in
Berlin Since Armistice—
Dodging Bullets.**

Nick Kaufman, an American citizen born 55 years ago at Rochester, N. Y., is in Berlin, flat broke and starving. German actors over there are in the same plight, says Mr. Kaufman in a letter just received dated Berlin, Jan. 14, 1919. It's the second letter received from Kaufman over here within two years.

Food is scarce and there is no money to buy what may be had. The busiest time he has had, said Mr. Kaufman, since the armistice was signed Nov. 11, last, has been dodging bullets.

Few theatres in Berlin were open at the time the Kaufman letter was written. Few of these were doing any business.

The letter stated sugar and flour in Berlin were then \$1.50 a pound. Apples were quoted at 65 cents a pound, but there were none to be had. Kaufman said that when he reached Germany about five years ago his weight was 190 pounds. Now it is 144. The people around him looked like starved horses.

Nearly all the German standard acts have been broken up, added Kaufman, with the members of the turns composing other acts of smaller calibre to secure such little work at small salary as might be available. It is difficult to travel through, a government pass being required.

Kaufman said he could not write too much, as his letter would be censored, but the missive included an appeal for America to send food over there. He stated he hoped to leave Germany by the first boat after peace had been signed, if there was any boat left to sail on. At the time of writing Kaufman was employed in a small store selling stamps and securing a pittance out of it.

Germany, Kaufman said, will be blue for centuries. None of the Germans ever suspected the war would be a lengthy one, neither did any have a suspicion Germany might lose.

Nick Kaufman created the several Kaufman bicycle acts that have played

in all variety theatres. Using the Continent, and particularly Berlin as a base, Kaufman organized many acts, playing them in Europe and then shipping them all over, inclusive of America. They were mostly ensemble cycle acts. During these years Kaufman accumulated considerable money, and being in Germany invested, or left it there, when returning home to Rochester for a visit. He became influential in German variety circles and was one of the leaders of the International Artisten Loge, the extensive German federation of variety artists. When returning to Germany from a periodical visit here, before the war broke out, Kaufman thought with others that the daily rumors in Berlin of an impending world's war were but the echoes of such rumors always heard over there. When the war started Kaufman, continuing under the German impression absorbed by him during his long stay, thought it would be short at most, remaining to see his entire fortune lost and he reduced to clerking, with a very sick son in the south of Germany dependent upon him.

Kaufman in his letter requested VARIETY to extend his regards to all of his friends in America, particularly mentioning William Passpart and Alexander (Doc) Steiner. Paul Richards joined in this request. Mr. Richards has been in Berlin for several years. He formerly was a cartoonist over here on the New York Clipper.

NEW YORK'S WORST SUNDAY.

Sunday last was the slimmest one, theatrically, managers who operate regular shows on that day said they ever remembered in New York.

The fine weather and a crowd of 25,000 at the Polo Grounds watching the ball game were the causes.

The week started red hot and kept the pace up, at least to Wednesday, bringing much despair to the theatres.

KLAW GETTING \$3,000,000.

\$3,000,000 is the amount reported that Marc Klaw will receive for his interests in the Klaw & Erlanger syndicate. That amount is claimed to have been settled upon, with the money to be paid Klaw very shortly.

The Chicago men, previously mentioned in VARIETY, financially behind A. L. Erlanger in his future theatrical operations, are supplying the funds for Erlanger to buy out Klaw, the story says. These men are Julius Rosenwald and J. Ogden Armour.

The same interests have been rumored as presenting an offer to A. H. Woods for all of his theatrical ventures. The offer is said to have been \$2,000,000. Woods, according to the report, countered with \$3,000,000, with the matter resting there.

SAFETY FIRST.

With July 1st fast approaching the theatrical clubs in New York are lining up their membership by circularizing on the liquor question. All of the clubs are placing in a stock of liquors for their members. In some instances they are willing to accept as low as \$50 for the booze supplies.

One of the clubs will not take less than \$100, but as much more as any member cares to spend. No business is done except on a cash basis. The liquors obtainable are rye, scotch, gin and the two vermouths.

The plan of operation is to purchase in bulk for the amount that is subscribed, and then there will be allotted to each member his share according to the amount paid by him, and the booze will be held in private lockers at the owner's disposal.

SEES BROADWAY AFTER 52 YEARS.

William J. "Billy" Hart, former minstrel man and circus king of the Far East, has arrived on Broadway for his first glance at the Main Stem since 1867. Hart arrived late last week and started to look up a number of his old friends, but found none was in the land of living as far as he could ascertain.

His father was with the old Christy Minstrels and the Livermores left New York in 1845 for the Far East and in 1867 the son joined the show at Bombay, India. Since that time he has been traveling the Far East principally with side trips to Australia, South Africa, Tasmania and New Zealand.

Last September his entire show was lost in a typhoon and he has returned to this country to frame another one for the East. He is 74 years of age and says that the big street is the biggest surprise that he has had in all his years.

DO NOT WANT EQUITY MEMBERS.

The question that the theatrical producing managers are asking the agents who are submitting prospective actors for casts is: "Are they members of the Equity?" In such instances where artists are known members of the Equity they are being sidetracked for those that are not members of the Association.

One of the biggest agents in town stated that he had six applicants who were Equity members turned down after he had submitted them and they were practically accepted for roles for which they were particularly suited.

In the casts of the productions now running on Broadway where there are Equity members the managers are also taking steps to protect themselves and lining up non-Equity members to cover the roles of the members of the Actors' Association.

It was reported late last week that William Gillette had resigned from the Equity Association, because of the stand that they had taken with the managers.

STATE-LAKE IN MILWAUKEE.

Milwaukee, June 4.

The Palace, in this city, commencing August 25, will have four of its seven acts booked by George Gottlieb in the Orpheum Circuit headquarters in New York. The remainder of the weekly bill will be placed in Chicago.

There is a chance the Palace will be renamed the State-Lake. It is going to be operated after the style that put over the State-Lake so quickly in Chicago. The conditions and general vaudeville layout of the two cities are very similar.

The Palace has been booked by Sam Kahl, who also handles the Finn & Heiman vaudeville string. It has played a show around \$1,200 weekly, without a picture. The bill ran much like the Finn & Heiman shows. While the Palace started with a burst of business that threatened the prosperity of the local Majestic, business did not hold up at the Palace, and the drop, together with the State-Lake's policy and success, suggested that the same kind of an arrangement for the pop house here would help it.

NO "SHIMMYING" IN CAMPS.

An order has gone out to Liberty theatre managers to request all professionals appearing in camp attractions to eliminate the "shimmy."

It is understood too that all morale officers in the cantonments have received instructions from Washington to keep tabs on all shoulder-shake in camp performances, and from 10, to report such violations.

CABLES

SUMMER WEATHER IN LONDON; ONLY BEST SHOWS DRAWING

Heat Brings a Return to Normal, Though Good Productions Still Get Big Money. Many Changes at the Theatres. "The Cinderella Man" and Other New Productions Due.

London, June 4. Summer weather has brought a return to normal conditions wherein only good programs draw houses. The Globe closes June 6, Marie Lohr discontinuing her run in "Victory" to present "L'Aiglon" on the 10th. The Kingsway, where Lillah McCarthy in Arnold Bennett's play "Judith" has been anything but successful, discontinues June 7, presenting "St. George and the Dragons" June 11. "In the Night Watch" ends Saturday at the Oxford, where Herbert Jay titled Frank Littler will present H. Maltby's comedy "A Temporary Gentleman," June 9. At the Court "Twelfth Night" will end this week to make room for the production June 10 of Lennox Robinson's Irish play, "The Lost Leader," with Norman McKinnel in the lead. As the Queen, June 12, Owen Nares and Sir Alfred Butt will produce "The Cinderella Man."

"LAMPE D'ALADIN" A HIT.

Paris, June 4. A fantastical production by Rip was produced on May 21 at the Marigny for a summer run. It is entitled "Lampe d'Aladin," is a sort of revue, and got a flattering reception at the opening from an audience composed mainly of the author's friends. It continues to go nicely. In the cast are M. Brasseur, Signoret Clermont, Mmes. Parys, Yvonne Reynolds, Pretty Myrtil, and Dourga. Quinault, the dancer, arranged the dances. Will Redstone the music, and Bakst did the "art nouveau" sets.

ROSA CO. SINGING "ANTOINE."

London, June 4. At the King's, Hammersmith, the Carl Rosa Opera Co. is producing "Antoine," a grand opera by Reginald Somerville. The scenes are laid in a Breton village and the score is sung by a strong company.

THEATRICAL GARDEN PARTY.

London, June 4. The theatrical garden party at the Botanical Gardens May 30 was a brilliant function. "All the theatrical stars and celebrities in London assisted. The place was packed and a handsome sum was raised for theatrical charities.

OXFORD PAYS 10 PER CENT.

London, June 4. The Oxford has declared a ten per cent. dividend. "In the Night Watch" has been having a successful run there.

RAILWAY ASS'N. OBSTINATE.

London, June 4. The conference of the variety artists with the Railway Association and the railroad authorities on the restoration of pre-war rates brought no results.

NEW OPERETTA WITHDRAWN.

Paris, June 4. Following "La Folle Escapade," the late management of the Theatre des Varietes presented on May 24 e Parisien, a new operetta in 3 acts by Leglise, with music by

Goublier, Jr. The piece met with a poor reception. The principal roles were taken by Mlle. Simone Judic, Mlle. Therese Cernay, and by Messieurs Moriss, George Cahuzac, Delaquerriere, Jr., and Allermé.

LONDON RECEIPTS.

London, June 4. Several shows are still pulling heavy returns. Last week "Chu Chin Chow" at His Majesty's drew \$16,000. "Monsieur Beaucaire" at Prince's, counting in the extra matinee Friday, got \$14,000. "Going Up" at the Gaiety landed \$10,000, and "The Boy" at the Adelphi, "Romeo and Juliet" at the Lyric, and "Buzz Buzz" at the Vaudeville, \$8,000 each.

CHANGES IN PARIS SHOWS.

Paris, June 4. Maurice Chevalier is to join Sir Alfred Butt's Palace Review. There is danger that Ray Kay, the best comedian at present in "Hello, Paris," will withdraw. Elsie Janis is due in September. Jacques Charles will probably resign as producer after the present show terminates.

POPULARITY CARRYING SHOW.

London, June 4. "Kissing Time," or "The Girl Behind the Gun," opened very successfully at the new Winter Garden. The show lacks punch, but it will get by because of the popularity of its three leading comedians, George Grossmith, Leslie Henson and George Barrett.

DIPPY DIERS MAKES HIT.

London, June 4. Dippy Diers, who opened at the Palladium May 19, has registered a hit, his option having been exercised and his contracts reading for an indefinite stay. He is playing the "Controlling Tour," the former Walter De Freceze tour.

OLGA NETHERSOLE RETURNS.

London, June 4. Olga Nethersole intends to return to the stage this coming fall. She has been engaged in war work for several years.

FELICE LYN RECOVERED.

London, June 4. Felice Lyn, the opera singer, has recovered from her long and severe illness. She will reappear at Brighton June 7.

"Judith" Is Closing.

London, June 4. "Judith," the new play by Arnold Bennett, in which Lillah McCarthy has been appearing at the Kingsway, closes June 7. Its place will be taken by a new comedy of which Eden Philpotts is the author.

Gaby's Revue Withdrawn.

Paris, June 4. The revue at the Theatre Femina, with Harry Pilcer and Gaby Deslys in the cast, was withdrawn May 29.

PALACE HAS K. OF C. NIGHT.

Paris, June 4. The Knights of Columbus were offered three hundred seats at the Palace last Saturday evening in honor of the men participating in the relay foot-race between Paris and Chateau Thierry. A crowded house was the result and the best receipts recorded this season at the Palace. President and Mrs. Wilson declined the box reserved for them, and very democratically took seats with the crowd in the first balcony.

"Hello, Paris" was given without change, terminating with the "Star Spangled Banner," enthusiastically applauded. Sir Alfred Butt is here, and saw the second edition of his revue, presented yesterday with few changes. Maurice Chevalier and Girier, a good local comedian, are now in the cast.

BEEHOTHEN FESTIVAL IN LONDON.

London, June 4. On Monday, May 19th, Robert Newmann began his Beethoven Festival under the direction of Sir Henry J. Woods at Queen's Hall. All the composer's symphonies were played, with the exception of the first, second and ninth; also the "Lenora" overture, No. 3, and the Victor Concerto. The program will not be entirely devoted to Beethoven, but contains masterpieces by Bach, Mozart, Mendelssohn, Schubert and Weber.

WINTER GARDEN'S VETERANS.

London, June 4. All men engaged at the Winter Garden Theatre are not only ex-soldiers, but volunteers of 1914 and discharged from the army on account of wounds. Many have been decorated, but the most prominent in this respect is Pvt. Geo. Wilson, V. C., late of the Highland Light Infantry, who is an attendant in front of the house.

TENTH HIP REVUE.

London, June 4. The tenth Hippodrome revue, "Tip Top," has been successfully presented. It features Tubby Edlin and Lily Long. Leon Errol produced it.

Wee Georgie Woods' New Act.

London, June 4. At the Victoria Wee Georgie Woods presented a new act called "Black Hand George," an excellent playlet. Woods was well supported by Dolly Harmer and Tom Blacklock. Other features of the bill were Ruth Vincent and Nellie Wallace.

Y Running House During June.

Paris, June 4. The Y. M. C. A. lease of the Theatre Champs Elysee was to have terminated May 31, but the house will be kept open through this month for the entertainment of the A. E. F. The Knights of Columbus Minstrels open there today.

Cochran and Lorraine Dissolve.

London, June 4. Charles B. Cochran and Robert Lorraine have dissolved the partnership which controlled the production of "Cyrano de Bergerac" at the Drury Lane. The show has been taken over by Lorraine and will continue another month.

Twyford's Dickens' Play.

London, June 4. At Aeolian Hall, June 6, J. Henry Twyford, now demobilized, will give a dramatic reading of his Dickens play based on "Our Mutual Friend."

"Reine Joyeuse" Is Operetta.

Paris, June 4. The operetta, "Reine Joyeuse," opened today at the Apollo for a short season.

IF YOU DON'T ADVERTISE IN VARIETY—DON'T ADVERTISE

PRESENTS COLORED BAND.

London, June 4. Andre Charlot has arranged to present at a West End concert hall shortly by Will Marion Cook's Syncopated Orchestra, which consists of thirty-six colored people—twenty-four instrumentalists and twelve singers. They play and sing melodies by colored composers of Southern Folk Songs.

Charlot also proposes to present a series of one-act play programs as soon as he can find a suitable theatre. In the meantime three playlets will tour the variety theatres, viz: "Enery Comes to the Wedding," by Le Roy Clemens; "In the Dark," by Mark Espen; and "The Unexpected," by Aaron Hoffman.

He will also present Austin Strong's "Three Wise Fools" and in August a new revue, featuring the Two Bobs.

"NAPOLEONETTE" PLEASANT

Paris, June 4. "Napoleonette," by Jean Marsale and A. de Lorde, a comedy adapted from Sarah Bernhardt on May 30, and met with a pleasant reception. It continues to go well. Jane Danjan played the lead amusingly.

LEON ERROL REMAINS ABROAD.

London, June 4. Leon Errol, who is at the Hippodrome, will be unable to appear at the Palace in New York, as announced. Sailing conditions prohibit his fulfilling this engagement. Errol, who is producing De Courville's touring shows, is now arranging "Tip Top," which opens shortly at Southsea. His success in "Joy Bells" at the Hippodrome continues.

RAYMOND HITCHCOCK RETURNING

London, June 4. Raymond Hitchcock closed his engagement at the Palace abruptly May 31, and sails for home June 12. A poor book is the reason for his lack of success. Frances White and William Rock are continuing, the second edition of "Hello, America" having been strengthened.

KARSAVINA REAPPEARS.

London, June 4. Karsavina reappeared Monday in "Les Sylphides" and "Carnaval." She met with a great reception, doing excellent business as well.

Turning Apollo into Ballroom.

Paris, June 4. The Apollo closes Sunday possibly to reopen later as a ballroom. This theatre is constructed with revolving floors so the transformation will be easy. Rotterdam, former manager of the Apollo for Volterra, and previously a London agent, is now managing the Palace, with Hargraves remaining as secretary of the company.

Teddy Gerard Doing "Shimmy Shake."

London, June 4. At the Pavilion, Teddy Gerard has replaced Alice Delysia in "The Shimmy Shake" and other scenes in "As You Were." Miss Delysia has gone on her vacation.

Walter De Frece to Build a "Hall."

Paris, June 4. Walter DeFrece and Neighbour are forming a company to build a music hall in the Montparnasse quarter of Paris. An option on a site near the railway station has been secured for it.

"Fancy Fair" Produced.

London, June 4. Arthur Courtneidge presented the new musical comedy, "Fancy Fair," at Brighton. Mildred Telford and Charles Chaurier are among the cast.

CONEY ISLAND'S WORRYING WHAT'S TO BE AFTER JULY 1st

**Meanwhile They Are Hitting Up Ice Cream Sodas to 20 Cents,
War Tax Extra, and Selling Bad Booze at Big Prices.
Few Novelties in Concessions For This
Season. Something Looked For in
Wildly Proclaimed Wild West.**

It costs from two to ten bucks for a Coney Island flirtation this season, besides the "signed in red ink" and "put it inter me mitt" totals you've got to cough up entertaining the girl in the Surf avenue high spot food and thirst shops and the Bowery "Come-on inns."

3 West 8th street police station gal cops track the Island's highways and low-ways afternoons and nights now laying for free and easy hugging and sentimental shimmying, and the sidewalk or roadway amateur embracery performers get lugged to the lock-up where they're allowed to pay the additional premium besides the war tax on the miscellaneous sodas and everything.

The best getaway the Island has had since the good old days when John Y. McKane and Kenny Sutherland used to boss everything at the resort, including the weather, marked the three days starting with the Island's official opening on Decoration Day.

With an admission from the B. R. T., which never admits anything but nickel-dropping passengers, that their lines carried more than six million passengers for the three days, every concessionaire whose tents were up got a hop-off that'll do a lot toward planing him off the nut he'll have to lift on July 4 or vamps.

Structurally, there's little now at the Island save the paint. "Smashing the Hindenburg Line," a new panorama show in the old Sea Beach Palace, an "Underground in Chinatown" dime drag on the Avenue near the Gumpert's freak show, another immediately at the west of Luna's entrance called "Over the Falls," and "The Last Shot," a war spectacle in Luna, about complete the list of "novelties." There's a shimmy dance grab in Luna, but it doesn't shimmy enough to suit the crowd.

Three jazz bands are holding down the acoustics of the Island this season, with Luna, the Shelburne and Henderson's in rivalry. A new Luna ride called "The Tanks," consisting of baby size tanks holding 16 passengers this season bump patrons over about an acre of undulating wooden flooring.

The three-day bonanza was a life saver to the Bowery booze-and-picture purveyors, who, like the Surf avenue high and low distillers, don't know what kind of a bust they're to get after July 1. Anticipating an alcohol drouth or camouflage a secret tip that the Island will be allowed to ride without the water wagon until the fall, Henderson's is already out with an evening dress soda fountain annex adjoining its front entrance, and Feltman's stops you with another en reglement temperance drink dispensary at the good spot of his main aisle. The prices these two gro for ice cream sodas and beer led to a howl from Decoration Day's holiday populace that gave Mayor Hylan a new chance to show he is always looking out for the interests of the people, for the executive scolded the Island's profiteers severely in a communication he sent to the newspapers that didn't say how or when he was going to stop the gouging, or name any of the grab-it-now dispensers.

Henderson's soda emporium, on a sign you can read from the walk, warns you that an ice cream soda will

cost you 20 and the 2½ war tax, and a price list at Feltman's soda baths scale the scale at 13 with a 2 cent war tax, making a gross of 15. Beer at the napery tables in Henderson's is 15, but if you take yours off the undressed imitation walnut tables at Feltman's you only get 'set back a dime for the suds. The hot dogs have jumped into a post-war aristocracy in many spots, where if you offer them a nickel they'll tell you to go eat it.

A little girl in a plain gingham frock looking like the little poor girl in Mary Pickford's "Stella Maris" picture, sat rocking herself disconsolately on the sand in an inclosure behind the Bowery at the parallel of Feltman's walk Monday afternoon. The lot is being cleared for a wild west show, but action is halted for some reason while flaming posters, obviously painted by section hands somewhere west of the Missouri River, inform readers that "Soon Colonel MacGurkin—Montana Mack—will occupy the spot with his Cowboy Cavalry." Investigation revealed the fact that the grieving youngster is a protegee of a couple who are among the "Cavalry," and her tears were for the three golden days lost for the show. An audible vote of curious visitors who read the MacGurkin Bulletins conceded that if "Mac"—whoever he is—but lives up to the daring and ferocity of the riders in his beyond-the-Missouri posters, all Coney will flock to his tent.

BEEFSTEAK STARTS OFF LIGHTS.

A beefsteak under the direction of George McKay and Tommy Dugan will mark the formal opening of the Lights club house at Freepoint L. I., tomorrow (June 7). An informal opening occurred last Saturday. Tickets for the opening night are \$3 each, with no reduction for doubles.



ANNA SEYMOUR
OF HARRY AND ANNA SEYMOUR
In "Breedy Bits of Mirth and Melody"

This week (June 2), Brighton Beach, completing a tour of 42 weeks of Keith Circuit, "Somebody's Sweethearts" Eddie Arthur Hammerstein show at the Central, may move to the Casino next week, to make room for "Oh, Uncle," a Shubert production coming in from the road.

With the move Nonette will leave the cast. She is the violinist who opened with it. Joe Keno, who jumped into the former Billy Kent role at short notice, moves to the Casino with the piece.

MACK APPROVES N. V. A. CLUB.

The following expression of approval of the new clubhouse of the National Vaudeville Artists was written by Andrew Mack to E. F. Albee: Bayside, Long Island, N. Y.
My dear Albee:
Yesterday I visited for the first time the N. V. A. Club House and brought as my guest David H. Knott, the Sheriff, from our beautiful city, New York, and to say that he was delighted is but "drawing it mild." He could not understand how actors could have such a sumptuous and so well an equipped home, where they could patronize and meet each other in a social way. I explained to him that through the efforts of yourself and associates, such a condition had been brought about, and that it was your "pet hobby." He agreed with me that it was splendid to have such a feeling existing for "one fellow man for another" and that you deserved a great deal of credit for the effort.

And he, as a citizen and officer of this beautiful city, felt the community at large was indebted to you and your associates in giving to the city for adornment such a beautiful and sumptuous place of recreation, to be pointed to with pride, as one of the city's most interesting edifices.

As in his own words (I quote): "By George, the actors deserve all they can get, as they are among the first to answer to the call of Charity, always giving their whole life's work for the amusement of their fellow creatures. And it seems to me who-ever was instrumental in erecting this wonderful clubhouse for them is indeed a benefactor and deserves to be called the actor's friend."

I could not resist the temptation to write this letter, hoping you won't think me presumptuous, but sometimes I think it is satisfying to know "what the other fellow thinks" of one's effort in the right direction.

I myself, as a member, want to express to you and your associates my appreciation of what I consider an honor to the theatrical profession, and I thank you.

With very best wishes for your continued good health and longevity, I remain

Respectfully yours,

Andrew Mack.
May 24, 1919.

IN DOUBT ABOUT DEFENSE.

As far as could be ascertained this week, no decision had been reached by the counsel for the vaudeville managers in the Federal Trade Commission investigation whether the managers would present a defense.

One of the attorneys stated they were dissecting the testimony and expected it would take quite some time before they could reach a conclusion.

CLAIRE ROCHESTER MARRIES.

Chicago, June 4.
It was reported here Claire Rochester was married last week in Memphis, to Dr. Lester G. Miller, of Memphis. Miss Rochester met Dr. Miller in a London hospital.

Miss Rochester, who had been entertaining soldiers, fell ill, and was brought back to health by the physician.

Nonette Leaving "Sweethearts."

"Somebody's Sweethearts" Eddie Arthur Hammerstein show at the Central, may move to the Casino next week, to make room for "Oh, Uncle," a Shubert production coming in from the road.

With the move Nonette will leave the cast. She is the violinist who opened with it. Joe Keno, who jumped into the former Billy Kent role at short notice, moves to the Casino with the piece.

Annette, singing violinist, will replace Nonette in the show.

BERLIN CO. LOCATES.

The Irving Berlin Co., of which Berlin and Max Winslow are the owners, has taken the office suite and furnishings formerly occupied by the National Vaudeville Artists at Broadway and 48th street. The N. V. A. held a lease upon the office suite, taking up the entire floor, for about five or six years when the organization moved into its new clubhouse in West 46th street. The former quarters remained without a tenant until late last week when Messrs. Berlin and Winslow reached an agreement to take over the unexpired term.

The new music publishing concern is organizing and expects to announce a formal opening by July 1.

V. M. P. A. DINNER.

A dinner will be held May 10 at the Hotel Plaza, New York, by the members of the Vaudeville Managers' Protective Association.

It will be the second feast of the year for the V. M. P. A. The regular annual dinner was held at the same hotel some weeks ago.

When asked if there were any special object in feeding the boys at this time, Pat Casey replied: "Well, kid, it's going to be July 1 pretty soon, isn't it? And we had better let them liquor up together for the last time."

Mr. Casey does not drink.

GALLERY SHORTENS ACT.

San Francisco, June 4.
The act of Blossom Seelye at the Orpheum was shortened by her Monday matinee, after the gallery had annoyed Miss Seelye, first through continuing applauding for the preceding turn, and later repeating that for a member of her act who did a specialty in it.

Miss Seelye called upon the boys aloft not to interfere and later repudiated them for holding up her own number. When they refused to listen Miss Seelye abruptly left the stage, ending the turn.

K-O GOLF ASSOCIATION.

The K-O Golf Association has been formed with around 40 members to date. All are of the Keith or Orpheum staffs, the initials of which make up the title. Several thought they referred to the "knock out" Golf Assn.

The association will hold a tournament twice yearly. The first will be late this month on the Sivaney Club course at Mt. Vernon.

Only members of the association are eligible. Virtually the same set of men had a tournament last fall.

LAURIE AND BRONSON SPLIT.

Chicago, June 4.
Aileen Bronson (Laurie and Bronson) left here for New York after telling several friends that she had severed professional connections with Joe Laurie, her husband. Laurie remained here. He conceded that he may do a double with a man next season.

The Lauries occupied separate apartments during their recent local engagements.

BELLE BAKER HAS DIVORCE.

In the Supreme Court, Brooklyn, Tuesday, an interlocutory decree of divorce was granted Belle Baker.

Miss Baker started the action against her husband, Lew Leslie, alleging the statutory grounds for divorce in New York State. No defense was made. The final decree is usually issued in three months.

"TWO SAM'S" MAKE ACT.

Lewis and Dody, featured comics burlesque, are entering vaudeville next week, using the billing of the "Two Sams." They were paired in "Million Dollar Dolls."

Rose & Curtis are handling the

VAUDEVILLE

STAGE HANDS ALL SET FOR FINISH BATTLE WITH B. S. MOSS

I. A. T. S. E. Will Also Strike at Keith Houses Unless Cleveland Hip Non-Union Situation Is Cleared Up Speedily. Union Makes Extensive Financial Preparations for Possible Emergencies. Uniform Scale of \$55 for Department Heads. Shay Re-elected President.

The I. A. T. S. E., as forecast in Vancouver last week shortly before the close of the final session of the Ottawa convention last Thursday, unanimously adopted a resolution instructing the General Executive Board of the organization to call upon B. S. Moss to unionize his theatres immediately, or face the alternative of a finish fight with the stage hands and musicians' unions and their affiliated labor organizations.

According to the plan of action outlined by the I. A. T. S. E. unless Moss comes to terms at once union stage hands will refuse to set the stage for any vaudeville act in any theatre in the U. S. or Canada if the act in question has played for Moss previously, after a specified date.

In support of the contemplated battle with Moss, the I. A. T. S. E. also adopted a resolution giving the General Executive Board power to organize every element of labor connected with a theatre, which means that a move will be made immediately to unionize the ushers, doormen, cashiers, janitors, engineers and film exchange employees and enroll all of them under the standard of the International Alliance.

Before the delegates were permitted to vote on the Moss situation President Charles C. Shay entered into a thorough review of the matter and warned them that, although he was hopeful of a solution, a long and bitterly contested struggle might ensue, possibly entailing assessments of as much as \$20 or more for each member of the I. A. T. S. E. Continuing Shay told the delegates not to vote for the move on Moss with its attendant possibilities unless they felt that they were ready to back the plan up to the limit financially as well as morally.

The vote, taken without a dissenting voice, was followed by a cheering demonstration that lasted for a couple of minutes. Delegates to the number of eight or ten, representing every section of the country, arose in turn to pledge their full support of the I. A.'s fight on Moss as soon as the assemblage had quieted down sufficiently for them to be heard.

Another indication that the I. A. T. S. E. had made financial preparations for an extended plan of battle is the fact that the per capita tax was raised by unanimous vote from 40 to 60 cents per month. Still another resolution raising the monthly minimum dues of all local unions affiliated with the I. A. T. S. E. from \$0.75 a month to \$1.50 was also introduced and unanimously adopted. The president of the I. A. also granted power to suspend the laws of any local union if an emergency should arise.

The same enthusiasm that followed the decision of the I. A. T. S. E. to go after Moss houses was displayed when the question of unionizing Keith's Cleveland Hippodrome came up for discussion, and a resolution quite as drastic in tone as that applied to the Moss houses was also passed unanimously over the Cleveland situation. If a suggested conference of the musical union and stage hands with the Keith people does not result in the complete unionization of the Cleveland Hip ac-

cording to the resolution, the I. A. T. S. E. will withdraw its members from every theatre owned, operated or booked by the Keith interests in the United States and Canada. The resolution characterizes the Keith organization, named evidently by mistake as the U. B. O., as an "unfair syndicate." The American Federation of Musicians acting in accord with the stage hands will also walk out of the Keith theatres unless the proposed conference settles the Cleveland controversy. To complicate matters, Theatrical Protective Union No. 1, I. A. T. S. E., which has jurisdiction in the New York field, will make a demand for an increase of about 10 per cent. over the present wage scale for the coming season. Increases of 10 to 25 per cent. will also be asked by local unions throughout the U. S. and Canada. The musicians will also demand substantial wage scale increases both in New York and out of town.

The I. A. T. S. E., through its executive Board, will make an effort to adjust their differences with the Loew office as regards the unionizing of Loew's New Rochelle (N. Y.) theatre before taking any steps by that direction. It is understood that the stage hands and musicians feel confident that the Loew trouble can be settled without resorting to extreme measures.

The new wage scale to be demanded by the I. A. T. S. E. for road crews traveling with other than try-out productions, as decided on by the Ottawa convention, is as follows: Carpenter, property man, electrician and picture operator, uniform scale of \$55 weekly; assistant carpenter, \$50; flyman, \$30; assistant property man, \$45; assistant electrician, \$45; all extra men, \$45. The scale to be demanded for road crews traveling with new productions under the six weeks' try-out period calls for \$60 weekly for carpenter, electrician, property man and picture operator, and a proportionate \$5 a week raise over the traveling show scale for flyman, assistant property man and assistant electrician and all extra men.

The \$25 penalty imposed up to a year ago by the I. A. T. S. E. for the failure of the head of a department with a road show to properly fill out and send in the yellow report card describing the number of men needed to take in, work and take out a show will become effective again Sept. 1. The penalty was removed in June, 1918, as a concession to the U. M. P. A. for granting a raise in the scale at that time. Starting Sept. 1 the report cards will be made out in triplicate instead of duplicate as heretofore.

The number of men required for each department must be filled out in ink hereafter. The original must be returned to the local representative of the I. A., the duplicate must be retained by the carpenter of traveling organization, and the triplicate forwarded by the carpenter to the second stand in advance.

Vaudeville acts carrying but one stage hand next season, whether it be carpenter, property man or electrician, must pay him \$55 a week.

Tack on or trunk scenery carried by a vaudeville act in excess of eight pieces next season will call for the

employment of a union carpenter. Heretofore no limit has been placed on the number of pieces of tack-on stuff carried by vaudeville acts, the stuff being put in place by the house crew. Furthermore, any I. A. T. S. E. man traveling with a vaudeville act must confine his services to the act covered by his contract next season or else face the charge of preventing an I. A. man from working in more than one department with the act in question, with a consequent heavy penalty. This means that if an act engages a carpenter the latter must do nothing but carpenter's work. No doubling of any kind, such as minor electrical work or handling of props, will be allowed hereafter. If but one small electrical effect is worked from the stage, the act must carry an electrician at the \$55 scale as well to work it, even though the effect only lasts half a minute. Tabloids hereafter that run longer than one hour will be rated as one act shows or productions and must carry a full stage crew in all departments, the same as a musical comedy or burlesque show. Tabloids running less than one hour will be classed as vaudeville acts.

The request of the Central Managers' Association that the I. A. T. S. E. abolish the yellow report card was denied. A resolution giving the General Executive Board of the I. A. authority to form affiliations and sign working agreements with any organization in the theatrical field without going through the formality of first submitting the proposition to the membership was adopted without opposition. It was intimated by a man high in the councils of the I. A. that the adoption of the new rule would result in a speedy affiliation with the Actors' Equity Association.

In accordance with a new rule adopted last week, burlesque shows may employ a local man to operate front lamps next season at the local scale instead of carrying an assistant electrician as formerly. This is a concession to burlesque, inasmuch as the local scale as a rule is much less than that of the road show scale throughout the country. The burlesque situation remains the same as far as the I. A. T. S. E. is concerned, with the exception of the increase of \$5 a man in the road scale. Burlesque companies, as heretofore, must employ traveling members of the I. A. T. S. E. in every department.

An effort to fix the minimum stage crews of burlesque and big time vaudeville theatres at seven men, came before the convention, but was recommended for non-adoption by the resolutions committee and defeated.

A recommendation that road salaries be paid to house crews when compelled to work as both house and new production crews, was referred to the incoming Executive Board for attention, with a request that the Board try to obtain the condition sought for. Reclassification of vaudeville acts, as to their stage crew requirements, was also adopted and will be worked out by the Board before next season starts.

A proposition to add a life insurance department to the I. A. T. S. E. and a resolution calling for the enactment of legislation making "grids" and fly gallery safer than at present, both met with defeat. Another proposal that was killed was one forbidding any member of the I. A., while working in a mechanical capacity with a vaudeville act to act as a manager of the same. The amount of scenery material and props that a vaudeville act will be permitted to carry will be determined by the Executive Board with full power to fix the number of stage hands accordingly.

A controversy between the I. A. and the Bangor (Maine) Theatres Co. of a year's standing, and which the I. A. claims resulted from a lockout order directed against one of their members, was referred to the president of the I. A. for action, with a recommendation that the matter be taken up at

once with the U. M. P. A.

The resolution abolishing the acceptance of tips by stage employees was unanimously adopted. President Chas. C. Shay, in congratulating members of the I. A. T. S. E. on their decision to wipe out the tipping evil in the U. S. and Canada, declared that he was glad to note that stage hands had at last been removed from the status of Pullman car porters. Hereafter any member of the I. A. T. S. E. who accepts a tip will be penalized to the extent of a fine of \$25 for the first offense, \$50 for the second, and will be subject to expulsion from the organization for the third.

The I. A. T. S. E. convention placed itself on record as opposed to prohibition and instructed its delegates to the American Federation of Labor Convention and the Dominion of Canada Trades and Labor Council Convention to voice their opposition in the event that the matter of prohibition came up at either or both assemblages. The clearers employed in all theatres in the U. S. and Canada hereafter must belong to the I. A. T. S. E. and receive the union scale of wages. Heretofore non-union clearers have been permitted in certain localities. The existing clearers' unions will stand as at present, but no new clearers' charters will be issued by the International Alliance. Clearers heretofore unaffiliated with the I. A. T. S. E. will have to join the local union of the I. A. T. S. E. otherwise union stage hands will refuse to work with them.

The convention voted against the amalgamation of the New York and Brooklyn stage hands' local following a red hot debate. President Shay finally relinquished the chair, and taking the floor stated that he was in favor of amalgamating New York and Brooklyn, but he believed that in view of certain matters of vital importance now pending it would be best to defer action until some future time. President Shay's reference to vital matters is understood to be the impending battle with the Moss interests.

No opposition candidates were nominated for any of the executive offices and Chas. C. Shay and the entire administration ticket were elected by acclamation. The only change from the present official roster is Fred Dempsey, of Boston, elected to succeed Ben Harrison, of Philadelphia, as fourth vice-president. P. J. Ryan was elected to succeed John Suarez as one of the four delegates to the American Federation of Labor Convention in Atlantic City next week. The other three delegates will be Chas. C. Shay, John Barry and Les Dolliver.

Conventions will be held hereafter the 4th Monday in May instead of the 2nd Monday in June. The city to be selected for the next convention will be left hereafter to the discretion of the General Executive Board.

A per capita assessment of ten cents a month will be levied on the members in future, and this fund will be utilized to pay the expenses of the various delegates. Formerly delegates' convention expenses were paid by each local union sending representatives. Special conventions will be held in accordance with a new rule in case the necessity arises. These special conventions may be called at any time the Executive Board deems them necessary.

The application of the film exchange employees of the U. S. and Canada to the American Federation of Labor for a federal charter, referred to the I. A., was ordered taken up by the Executive Board, which will proceed immediately to perfect the organization requested. As soon as the exchange employees are organized they will be taken into the I. A. A proposal of affiliation by the Argentine stage hands referred to Executive Board.

A move by the picture operators to be granted jurisdiction over everything in the way of electrical apparatus outside of the proscenium, which apparently had many supporters, was put in

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resolution form but withdrawn before the committee had time to act on it. The matter came up at one of the secret conferences held by the operators during the week and caused a lively debate. The privilege of operating spot lights in the booth, however, heretofore held by operators in every city except New York and Philadelphia, was extended to these two cities by a constitutional amendment. Heretofore members of I. A. T. S. E. locals have been permitted to accept positions in picture studios outside of the jurisdiction of their own union in every place in the country excepting Los Angeles. By resolution Los Angeles was stricken out from this rule and hereafter stage hands may work there, no matter what local they may belong to. The convention went on record in accordance with a suggestion by Shay as being opposed to film censorship in any form.

Other recommendations made by Shay in his presidential report and acted on favorably by the convention, were: The passage of sanitation and safety laws for theatres, the abolishing of licenses for picture operators, opposition of the I. A. T. S. E. to the Sunday opening movements, unless such laws contained a provision calling for one day's rest in seven with full seven days' pay, stamp system of paying per capita tax, uniform contracts for all locals and uniform date for presentation of new wage scales by all locals.

The new contract adopted by the stage hands differs in several respects from the one now in use, as may be seen by comparing the following clauses of each:

Old Contract: To recognize seven days as constituting a week, excepting when calculating the salary for a fraction of a week, when six days shall constitute a week.

New Contract: To recognize seven days as constituting a week, excepting when calculating the salary for a fraction of a week, which shall be paid for at the rate of one-sixth of the weekly contract scale for each day on which a member works or travels, and to recognize that for the purposes of this contract the week commences on Sunday and ends on Saturday, in every case.

Old Contract: To give two weeks' notice of closing date of the production, or, failing to do so, to give full salary in lieu thereof. To give two weeks' notice of cancellation.

New Contract: To give in writing on the reverse side of this form two weeks' notice of the cancellation of this contract or closing of the attraction, or full salary, in lieu thereof.

Old Contract: To pay transportation to the place that member was engaged in the event of this contract being terminated by direction of the party of the first part.

New Contract: To pay transportation from closing point to the place where member was engaged in the event of this contract being terminated by the party of the first part.

Old Contract: To recognize two weeks' continuous lay-off as constituting a termination of this contract by the party of the first part.

New Contract (Added Clause): Immediately upon receiving notice of closing or cancellation members shall present this form to be filled out. Observe notice on reverse side of contract.

The new picture operators' contract contains the same clause calling for a notice of closing in writing, but does not contain the two weeks' continuous lay-off clause. In other respects both contracts are practically similar.

Newark Added to Goldie's Books. Proctor's Newark, was added this week to the books of Lawrence J. Goldie in the Keith office. Including Rockaway (Morrison's) it makes the tenth house Goldie is booking.

DAN HENNESSY'S 19TH.

Daniel F. Hennessy, June 4, celebrated his 19th year of association with the B. F. Keith interests. Mr. Hennessy is now in charge of the pop time department in the Keith office. It books a large number of theatres with vaudeville.

Mr. Hennessy is the father of booking combinations in the variety field. He organized the old Managers' Association in 1900 and saw his work and system successfully carried on by many others, including the large Keith Exchange of the present day, an enlargement of Hennessy's first plan.

The "Association," as the first institution was more familiarly known, remained in the St. James Building, New York, for many years, with Mr. Hennessy the office manager of it. Later it became the United Booking Offices, and more latterly the B. F. Keith Vaudeville Exchange.

ASSN BOOKER DISPLACED.

Chicago, June 4. Tommy Burchill received yesterday the bookings for the Ackerman & Harris houses in the West, placed through the Western Vaudeville Managers' Association.

This sudden move displaced Harry Miller as the A. & H. booker. It was alleged according to report that Miller favored a certain agency here, with every act on four successive bills opening at one theatre having been booked by that agency with Miller.

The change gives Mr. Burchill bookings from Minneapolis to the Coast as he also handles the lists for the Alhardt Circuit, out of the Association.

PAT WOODS BOOKING TOO.

Pat Woods, the youth with the danger signal hair and who has been acting as Eddie Darling's chief assistant in the placing of the programs for the large Keith houses in Greater New York, has been granted a certificate of faith by Mr. Darling through the latter entrusting the bookings for the Bushwick, Brooklyn, and Royal, Bronx, to young Woods.

Pat was in the Keith office before entering the service and was considered quite efficient through placing the bills for a couple of New England theatres. He will continue to headquarter in Mr. Darling's office.

"RUBEVILLE'S" VETERAN CAST.

"Rubeville," C. B. Maddock's comedy musical turn, will start its fourth season in August with an interesting record. The act has a cast of ten players, eight of whom saw service in France with the American Expeditionary forces.

When the individual members enlisted each brought a substitute to Mr. Maddock before joining the colors. All have now returned except one, and "Rubeville" will be offered next season with the original cast.

The exception is Vincent Byrne, who was killed in action during the American advance in the Argonne.



This Week (June 2)—Ramona Park, Grand Rapids, Mich.

LOEW'S LIBERTY, CLEVELAND.

Cleveland, June 4. The Liberty has been taken over by Marcus Loew and will be added to the Loew pooled theatres in this city, now numbering seven, with two more expected in the fall.

While no policy has been announced for the Liberty under the Loew direction, it is anticipated that vaudeville will be intermingled with the entertainment.

The Liberty is at 105th and Superior streets. It seats about 1,800. W. B. McCallum has been managing the house for some time, with bookings via New York (John McCarren) through the Shea & Brandt agency of this city. It was announced late last week that the Liberty would close its vaudeville season next week.

HEAT DID IT.

The torrid temperature of the first part of this week led to decisions on the closing dates of some of the Keith theatres in greater New York. The first of the big time houses to stop will be the Alhambra, which closes June 14, with the Colonial continuing a bit longer, but a tentative stopping date June 21.

The Palace, Riverside, Royal and Bushwick will remain open, as usual, but the Orpheum, Brooklyn, will probably go dark. The date is indefinite.

PANTAGES GOING HOME.

Seattle, June 4. At the Pantages offices in this city the report emanating from San Francisco, that Edward G. Milne, northwestern manager for the circuit was going to Chicago, is denied. According to the rumor, Mr. Milne was to fill Coney Holmes' place in that city and the latter was to be attached to the booking offices here.

The Hoyt, Santa Barbara, Cal., and a new house in St. Louis have been completed and are ready to be added to the circuit. Plans are being made for new Pantages theatres in Kansas City (Mo.), Memphis and Toronto. Alex. Pantages, who has been absent from the city for 14 months, is due home this week.

JAKE LUBIN BACK.

Inflammatory rheumatism got Jake Lubin for a three weeks' goal, but he beat it back Monday to his desk in the Loew booking office.

Mr. Lubin broke out a wan look as he mentioned what the rheumatism had done to him. Jake said if it had only played split weeks with him it would not have been so bad, but the pain was just one continuous grind. Then Mr. Lubin congratulated himself upon having had his books filled in long enough ahead to allow the rheu to stick so long.

Weather fair, Jake will hobble down to the track this Saturday to leave his accumulated salary.

NEW PROTEAN ACT.

Bert Levy and John Pollock have written a new playlet called "The Poor Fish," which is a protean turn, said to have a new twist. Alexander Leftwich, lately resigned as a camp dramatic director and formerly stage director with Daniel Frehman, will be the sole player, he doing seven characters. The act was originally intended for the Friars Frolic.

Spanish Dancers on Big Time.

The Spanish Dancers, formerly at the Play, New York, in a production, are going on the big time, opening at the Maryland, Baltimore. They will be billed as "Sunny Spain" and carry about 10 people.

It is the same act booked for and which played the Pantages Circuit in the West, following the declination by the Orpheum Circuit of a route,

CLEANING UP "ON CHANGE."

The continued bullish tendency of the stock market in the last two months has provided the way for a goodly number of professionals with a taste for outside ventures to "clean up."

One lower Broadway broker is handling accounts for a considerable group and among those known to have reaped a harvest are George Arlis, Theda Bara, Aaron Hoffman, Henry Lewis, Henri DuVries, Julian Rose, Andy Rice, Max Gordon, Milt Collins, Loney Haskell and also several music publishers.

On the broker's advice his patrons have been buying industrials and railroad stocks, which have steadily risen. Few are reported to have tampered with the oil stocks.

PLAY AND OPERA FROM FILM.

George D. Baker, who will probably accept the offer made him to direct Douglas Fairbanks, is authority for the statement that work has already been started by a well-known composer and librettist on an opera score to be founded on the feature picture "Revelation" in which Nazimova appeared under Baker's direction.

This film also will serve as the basis for a stage play.

JOE WOODS' OFFERINGS.

Joe Woods' enterprises for next season, include a new edition of the "Mimic World," which will tour as a regular attraction on K & E popular price time and a vaudeville act of the same title. In addition he will have out a number of girl acts. He is also to manage two singles, they being Solly Cuttner, formerly of "Yip, Yip, Yaphank" and Florence Ring, a prima donna in one of the Woods acts.

Woods' offerings are under two incorporations, known as the Virginia Holding Co. and the Woodburn Amusement Co. The finances of his activities are handled exclusively through his attorney August Dreyer, an unusual, but effective procedure.

GITZ RICE WINS.

By a decision handed down by the Court of Appeals, last week, the G. Ricordi Music Co., publishers of Lieut. Gitz Rice's famous "Pal of Mine," will be able to collect mechanical royalties from the Columbia Gramophone Co., which refused to pay royalty to the publishers for any and all records sold in Canada, charging that the author, a Canadian, was not entitled to American copyright protection.

This decision establishes a precedence for other Canadian composers, whose output is published by American firms.

SUMMER'S TWO-A-DAY.

B. S. Moss' Hamilton and Regent will play two shows a day over the summer, with the exception of Saturday and Sunday, when the three-a-day policy will be adhered to. The summer policy started June 2.

DANCERS COLLIDE.

Two dancers in two different cars collided Sunday evening near Douglaston Manor, L. I. Joan Sawyer was driving her car, which crashed into another carrying Dazie, and driven by her husband, Cornelius Fellows. Dazie was quite badly bruised, but no serious effects are anticipated. Her car was ruined.

People's Chicago in Pictures.

Chicago, June 4. The People's, Pantages' Chicago house, goes into pictures this week for the summer season. It is announced the house will resume the vaudeville policy in the fall with a full Pan show. IF YOU DON'T ADVERTISE IN VAUDEVILLE, DON'T ADVERTISE

VAUDEVILLE

CAMP ENTERTAINMENT BUREAUS WILL DISCONTINUE JULY 1, NEXT

Commission on Training Camp Activities Passing Out of Existence. Depletion of Camps and Lack of Funds Principal Reasons. Military Entertainment Committee With Headquarters in New York Has Fine Record.

The Commission on Training Camp Activities which figured so largely in the training of men in the cantonments and credited with being one of the vital forces in turning out the great American Expeditionary Forces, will pass out of existence July 1. Automatically there will pass also the various branches of the Commission, including the Military Entertainment, the Social Welfare and Hygiene divisions, and that of Dramatic Directorship. Some of these divisions may go immediately under the army control through the various departments, but the Military Entertainment Committee definitely dissolves. This means the discontinuance of the New York office which was the booking center for the cantonments.

The reason for the radical change is the gradually increasing depletion of the camps and the lack of funds to carry on the New York office, which entailed lately guaranteeing camp attractions to a certain extent. Harry O. Stubbs has outlined a plan for the continuance of cantonment attractions which is to be followed, but there will be no central booking office. The managers of Liberty theatres will book their own attractions, calling for such shows from that section in which a cantonment may be located. A camp in the central southwest will seek its attractions from the Interstate Circuit, those in the northern Mississippi valley will look to Chicago and the eastern camps will be supplied out of New York. The individual manager will attend to such bookings. It was found that the discharge of troops is so rapid after their arrival here that there could be no exact date obtained. Four days' notice is about the longest any of the Liberty theatres have and shows must be secured within that time.

This means that vaudeville will be practically used entirely from now on in the camps. At the present time there are but two attractions traveling over the camp circuit. They are "Here Comes the Bride" and a vaudeville aggregation headed by Sylvester Schaeffer. Both are working under a guarantee arrangement which will bring them back to New York over the full booking.

A different arrangement for the cantonments near New York has been made, giving the big debarkation points a director of amusements. Camps Upton, Mills, Merritt and Dix will be supplied with attractions through J. R. Banta, who has charge of the Liberty theatre at Camp Merritt. Mr. J. He will be in New York daily.

The closing of the New York office means the official seal upon the brilliant record of the Military Entertainment Committee. J. Howard Reber was until lately the head of this committee, with Mr. Stubbs as director of bookings. Considerable pressure was brought to bear upon Mr. Stubbs from Washington, he being asked to accept a military commission and remain permanently as head of camp bookings, but he has asked for this resignation to become effective July 15. Mr. Stubbs, who has been on duty continuously since August 1, 1918, is repairing to Maine for a rest. He has several offers

for next season and will probably re-enter theatricals in a managerial capacity. Managers all boosted the committee's New York office because of exact information always on hand and when there was any chance of an attraction losing money, the manager was invariably informed and offered a cancellation if that was desired. Prior to his joining the Military Entertainment Committee, Mr. Stubbs was an actor-manager. He trained at Plattsburgh, but was declined a commission because of physical disability. He then served six months for the Red Cross before entering the committee's office. J. H. Hill, assistant booker, is returning to his home at Dallas, Tex., having been taken in as a partner in an oil concern with which he was connected before the war.

Plans for the continuance of camp bookings for the peace army are at this time undecided, but if the present program of a standing army of half a million men is carried out, a permanent bureau for camp attractions will be established under army direction.

IN AND OUT OF SERVICE.

James G. Sheer, discharged May 10. Jack Block, A. E. F., returned from France, May 30, and is now at the Base Hospital, Camp Merritt, N. J. Val Marconi was discharged from the Army June 3. He returned from France last month. Mr. Marconi went over with the 58th Artillery but was later assigned to entertaining. He will rejoin his brother in vaudeville and the act will be known as The Marconis.

Pvt. Mitchell H. Wood, known to vaudevillians as Juggling Bardell, arrived on the Rotterdam, May 31, after five months as an entertainer on the A. E. F. Circuit. Wood was with Co. K, 341st Inf., as a doughboy for ten months. He will be discharged immediately.

Alexander Woolcott, former dramatic critic for the New York "Times," has returned from overseas service. It is understood John Corbin, who replaced him temporarily, has retired and that Mr. Woolcott will return to his desk on the "Times" in the fall. In the interval he will write several books. Mr. Woolcott enlisted as a private in the medical corps, but was quickly placed on the staff of "The Stars and Stripes," the striking newspaper gotten out by and for the A. E. F.

J. J. Egan, one of the few war song writers to see active service, was discharged from the A. E. F. at Camp Dix this week. Egan went overseas a year ago with the 312th Infantry of the 76th Division, and saw action at Grand Pre and St. Mihiel in the Argonne. Besides being torpedoed on the way over, Egan's division was in continuous combat for three and a half weeks. His brother Gene was killed the day before the armistice was signed and had been cited for the rescue of his captain while under fire, and recommended for the Distinguished Service Medal. When inducted into service, Jack was on the staff of "The Broadway Music Co.," and had written several hits, among them "The Kind of a Baby For Me," and "We'll Do Our Share." Egan will return to the Von Tilzer establishment.

IN APPRECIATION.

At the Casino Theatre, on Sunday afternoon, May 25, at the 75th performance of Sunday vaudeville for soldiers and sailors, under the direction of Mabel R. Beardsley, of the New York War Camp Community Service, a medal was presented to the men and women of the stage in recognition of their generosity in contributing their services to the entertainments during the past year and a half. The medal was especially designed by the sculptor Fraser. It is set with jewels and cast in bronze taken from the Battleship Maine, destroyed in Santiago harbor in '98, was the gift of the soldiers, sailors and marines who have attended these performances during the past eighteen months. Frank Carter, of the Ziegfeld "Follies," received the medal in the name of all the other artists. The medal will be on exhibition at the Lamb's Club.

The Sunday afternoon shows, which have been running continuously since December, 1917, were discontinued for the summer months June 1. All the best talent have contributed their services, time and time again, to make the program among the best ever given in the city.

Those who have volunteered and appeared at the Sunday performances are:

Frisco Wellington Cross Edna Hibbard and Chorus from "Tum Tug-a-Boo" Annette Bade Peggy Worth Midland Brown Lubovska Summer Levy Al Raymond Leont. Hillman Courtney and Barrett Mr. Robinson Eleanor Kern Ruth Royce Nudge The Sharrocks Doris Keynon Mr. Pawley Robmann and Blair Julia Kealey Fred Heider Musette Jackson and Deagon Jessica Brown James River Alma Abraham Delyle Alda Jane Green John Stevens and Bourdeux Chlo Ale Four Amaranths Cunningham and Clemmie Sophie Tucker Phil Baker Dimp Diers Evan Fontaine The Right Quintette Dorothy Dickson Carl Hyson George Everett Rosemund Whitehead Jack Norworth Meyers and Arena Myra and Noon Juliet Conway and Fields Cavanaugh and Everett Ashley and Skipper Olanoff Kitty Flynn The St. Claire Elard Rasmussen Marie Nordstrom Buddy Gilmore Irene Castle Nonette The Le Grohs Noble and Brooks George O'Rourke Betty Marshall Charlie King and chorus from "Good Morning Judge" The Rhythm Band El Rey Sisters Stewart and Fisher La Strida Jack Duffy Frank Post and Joe Jackson Howard and Sadler Clemons and Rogers Devine and Williams The M. W. Wess Clifton Webb Clef Club Catherine Andrews Ted Andrews Emma O'Connor Kelly McDevitt and Lucy Russell Quartette Balaika Quartette Isabel Jason Margal Kelley Stanley Adams Constanta Bluney Raymond Coleman Gordon Dooley William Dooley Midland Brown Moby King Walter Weiss Mit Collins Kramer and Morton Marilyn and Barrett Ben Palmer Ben Pennington Savor and Brennan Edna Victor W. G. Fyde Harry Kelley Alvin King Bert Williams Henry and Heath Frank Carter Seven Bricks Alton and Bond Wheeler Wadsworth Marie Adams Kallina Peterson Bert Hanlon Tokio Trio Avon Comedy Four Helen Roy John Charlie Thomas Laura Arnold Helen Roy Laura Kerr Nat Narsary Irene Bordoni Klara and Termini Four Harmony Kings Four Janelles The Dandies David Quizano Edith Day Joe Santley Sol Cohen Jack Norworth Loney Hankell Lou Beery Sidney Phillips Barnes and Crawford Kaufman Brothers Runaway Four Gertrude Dallas Rose Dettinger Low Dockstader Edward Aveling The Maxines and Bobby Eddy Borden Stella Mayhew Lucille Cavanaugh and Edith McDonald Clifton Chorus and chorus from "Good Morning Judge" Catherine De Galanta The Sheldons Thomas A. Wise Quenette Mab The Sheldons Layman and King Hanson and Rogers Chorus from "Maid from the Mountains" Hanson and Rogers Bernard and Termini The Sheldons Saxophone Kings Billy E. Van Mr. Ferguson Lewis and Leopold Frisland and Ed. Conard James J. Corbett Laurette Taylor Kubelick Estratilla Leo Carillo Constanta Collier Julia Martorel Morton and Claire Rita Gould Swan and Mack Pat O'Brien Arnold Day Van and Schenck Celia Ormstead Carl Eugene Troupe Leo Edwards Acrobats, clowns, and all small acts from vaudeville-circus. Quartette, Stanley's Santos and Hayes Dore and Cavanaugh Charles Purcell Lon Holts Claudius and Scarlett Fred Stone and "Sunshine Girls" Mary Naudin Basil Lynn Arnaut Brothers The Brims Stewart Sisters Tom Brennan Harry Brown Lela Lopsie Edna Lopsie Billy Gould Arlo Hillis Thomas Handers Mignonne Ray Raymond and Chorus from "Paddy Borello Elito Ferguson McBride and Wallace Officer Vokes and Don Harry Kent Neapolitan Trio Orilla Torpade Ruthie Pearl Elma Floyd Edna Lopsie Gilbert Wells Trio from Stanley's Bronson and Baldwin Mabel Wilbur and Chorus from "Some-time" Julia Bole Arnold and Allman Lee Stoddard Mackey Arbuckle Will Underwood Lee Hale and Patterson Frank Thayer Sonia DeCelia Doyle and Dickson Rath Brothers Enrico Caruso Tom Lewis Jean Elliott Sallor Kelly Herbert and Dare Al Shayan Donald Brian Harlequin Trio Lou Lockett Emma Hale Elmore and Williams Ed Wynn The Cortes and Peggy Bertin Sidney Grant John McCormack Nat Narsary Irene Bordoni Klara and Termini Four Harmony Kings Four Janelles The Dandies David Quizano Edith Day Joe Santley Sol Cohen Jack Norworth Loney Hankell Lou Beery Sidney Phillips Barnes and Crawford Kaufman Brothers Runaway Four Gertrude Dallas Rose Dettinger Low Dockstader Edward Aveling The Maxines and Bobby Eddy Borden Stella Mayhew Lucille Cavanaugh and Edith McDonald Clifton Chorus and chorus from "Good Morning Judge" Catherine De Galanta The Sheldons Thomas A. Wise Quenette Mab The Sheldons Layman and King Hanson and Rogers Chorus from "Maid from the Mountains" Hanson and Rogers Bernard and Termini The Sheldons Saxophone Kings Billy E. Van Mr. Ferguson Lewis and Leopold Frisland and Ed. Conard James J. Corbett Laurette Taylor Kubelick Estratilla

Geoff Cunningham LeMaire Hayes and Chorus from "Oh My Dear" Marie Dressler Edith Dowling Hal Hixon Hal McClellan Farber Sisters Nelson Findall Helene Lambert Clifton Crawford Chorus from Westphal Tolo Yvette Russell Frances and Love Donald Sisters Junietto Day Roy Atwell Willy Solat Hansford Wilson Nora Bayne Irving Fisher Charlie DeHaven Fred Nies Emmie Hussey Harry Dell Sylvia Jason and Chorus from "Little Smiley" Burles and Burley Bell Story Leslie and Mitchell Williams and Wolfus Roebanara Princess White Deer Ralph Whitehead William Kent Neapolitan Trio Orilla Torpade Ruthie Pearl Elma Floyd Edna Lopsie Gilbert Wells Trio from Stanley's Bronson and Baldwin Mabel Wilbur and Chorus from "Some-time" Julia Bole Arnold and Allman Lee Stoddard Mackey Arbuckle Will Underwood Lee Hale and Patterson Frank Thayer Sonia DeCelia Doyle and Dickson Rath Brothers Enrico Caruso Tom Lewis Jean Elliott Sallor Kelly Herbert and Dare Al Shayan Donald Brian Harlequin Trio Lou Lockett Emma Hale Elmore and Williams Ed Wynn The Cortes and Peggy Bertin Sidney Grant John McCormack Nat Narsary Irene Bordoni Klara and Termini Four Harmony Kings Four Janelles The Dandies David Quizano Edith Day Joe Santley Sol Cohen Jack Norworth Loney Hankell Lou Beery Sidney Phillips Barnes and Crawford Kaufman Brothers Runaway Four Gertrude Dallas Rose Dettinger Low Dockstader Edward Aveling The Maxines and Bobby Eddy Borden Stella Mayhew Lucille Cavanaugh and Edith McDonald Clifton Chorus and chorus from "Good Morning Judge" Catherine De Galanta The Sheldons Thomas A. Wise Quenette Mab The Sheldons Layman and King Hanson and Rogers Chorus from "Maid from the Mountains" Hanson and Rogers Bernard and Termini The Sheldons Saxophone Kings Billy E. Van Mr. Ferguson Lewis and Leopold Frisland and Ed. Conard James J. Corbett Laurette Taylor Kubelick Estratilla Leo Carillo Constanta Collier Julia Martorel Morton and Claire Rita Gould Swan and Mack Pat O'Brien Arnold Day Van and Schenck Celia Ormstead Carl Eugene Troupe Leo Edwards Acrobats, clowns, and all small acts from vaudeville-circus. Quartette, Stanley's Santos and Hayes Dore and Cavanaugh Charles Purcell Lon Holts Claudius and Scarlett Fred Stone and "Sunshine Girls" Mary Naudin Basil Lynn Arnaut Brothers The Brims Stewart Sisters Tom Brennan Harry Brown Lela Lopsie Edna Lopsie Billy Gould Arlo Hillis Thomas Handers Mignonne Ray Raymond and Chorus from "Paddy Borello Elito Ferguson McBride and Wallace Officer Vokes and Don Harry Kent Neapolitan Trio Orilla Torpade Ruthie Pearl Elma Floyd Edna Lopsie Gilbert Wells Trio from Stanley's Bronson and Baldwin Mabel Wilbur and Chorus from "Some-time" Julia Bole Arnold and Allman Lee Stoddard Mackey Arbuckle Will Underwood Lee Hale and Patterson Frank Thayer Sonia DeCelia Doyle and Dickson Rath Brothers Enrico Caruso Tom Lewis Jean Elliott Sallor Kelly Herbert and Dare Al Shayan Donald Brian Harlequin Trio Lou Lockett Emma Hale Elmore and Williams Ed Wynn The Cortes and Peggy Bertin Sidney Grant John McCormack Nat Narsary Irene Bordoni Klara and Termini Four Harmony Kings Four Janelles The Dandies David Quizano Edith Day Joe Santley Sol Cohen Jack Norworth Loney Hankell Lou Beery Sidney Phillips Barnes and Crawford Kaufman Brothers Runaway Four Gertrude Dallas Rose Dettinger Low Dockstader Edward Aveling The Maxines and Bobby Eddy Borden Stella Mayhew Lucille Cavanaugh and Edith McDonald Clifton Chorus and chorus from "Good Morning Judge" Catherine De Galanta The Sheldons Thomas A. Wise Quenette Mab The Sheldons Layman and King Hanson and Rogers Chorus from "Maid from the Mountains" Hanson and Rogers Bernard and Termini The Sheldons Saxophone Kings Billy E. Van Mr. Ferguson Lewis and Leopold Frisland and Ed. Conard James J. Corbett Laurette Taylor Kubelick Estratilla

The first of these Sunday afternoon performances was given at the Harris theatre, Dec. 23, 1917. The audiences increased so rapidly that it was necessary to move to the 44th Street theatre in February. In November, 1918, the audiences grew so large it was found necessary to move to the Manhattan opera house to accommodate them. This list is intended to include all names of volunteers (professionals) who have contributed their services. If any names have been omitted it is quite unintentional and we would be glad to add them to the list if the name is sent to Miss M. R. Beardsley, 15 East 40th street.

VAUDEVILLE

AMONG THE WOMEN

By PATSY SMITH.

The third annual N. V. A. benefit at the Hippodrome Sunday night had 16 women on the bill, the majority doing a shimmy. The dignity of Julia Arbandeau touched with black—the whole set off with a black jet mantle lined with apple green; the repose of Belle Baker in long, draped orchid georgette; the concentrated quiet energy of Mme. Nita-Jo, in her racy little black satin faced with brick red; the vital beauty of Gertrude Hoffman in flame chiffon and strawberry hair in her "Danse of the Allies," and the graceful femininity of Ethelyn Clark, Marion Bent and Gladys Clark, stood out, rather than popular pep on the big stage.

Miss Clark displayed a handsome mink coat and two good top notes, in a song with Jos. Howard. Miss Bent in a cool green georgette was the essence of summertime and Miss Clark wore a dainty six-tier lace flounced costume and big picture hat.

Irene Franklin was in an unknown new shade of rose faille made in a chic little style that she must have brought over from Paris. Her abundant tresses were built up in a high coiffure, thick curls hanging down the ears like pendants.

Ruth Roys wore her orange and blue, Loretta McDermott her cheeky little black satin pants and skirtlet, and Blanche Ring was in white georgette with a drop skirt of deep fringe. Sophie Tucker wore black satin draped in black lace and Emma Carus wore her Copenhagen blue iridescent gown.

Elizabeth Brice in orchid taffeta brocade and big black hat, Cleo Malfied in pink georgette trimmed in self-tone velvet ribbon, and Elisio Cancino, in violet satin corset and green georgette and lace, were decorative considerations on the big program.

May Boley in a white bugle bead and pearl burlesque grand opera costume, was conspicuous for her good comedy in the bit with Will Morrissey.

The real hit of the evening, however, was made by Elsie Janis, where she was hiding beneath the brim of a transparent mushroom hat and a spot light turned on her. Three cheers followed with most of the audience on the orchestra floor, at least, on their feet. In response, Miss Janis said she was not made up, meaning for the demonstration or the stage. She deplored her narrow skirt, as she could not go right up there and "hoof it" for them. On the N. V. A. program were 17 single turns, eight men and nine women.

The Riverside dressing of flowered cretonne and it must have had a psychological effect on the small but comfortable looking attendance Monday night, else it really is the coldest vaudeville house in town. It was a regular show too, animals, athletes, character singer, dancer, mimic, singing and dancing team, monologist and a couple of low comedy acts.

Flo Lewis had a narrow escape from a inglorious flop—stalling and trying to ad lib before her song. There was much kidding applause and one man down front said something, when he shouted "Bravo." Nina Payne presented a series of new and original dance "Patterns." She should be commended for her effort in always attempting something out of the ordinary. In her first number a kinema trick of putting a figure together piecemeal on the screen was employed. When complete, Miss Payne stepped through the paper screen in brilliant futuristic array—half Egyptian and half Russian. A "Cleopatra" and a "Cameo" number followed. For the

latter she posed against an oval in light, airy attire, carrying out the picture admirably. "The Garden of Variety" showed a background of great overgrown vegetables, with Miss Payne evidently meant to represent a big onion, posed behind a bunch of cauliflower. The act represents the most original dance offering seen this season.

Mignon in a trio of flounces, topped with a pink silk plain bodice, did a good impersonation of that dainty artist, Man Halpern, singing her Wedding March song.

Irene Franklin did two character numbers, neither of which had her usual punch, and wore two extremes in the way of costume display. One was a simple black satin with a frilly lace under dress, sleeves and the long body part showing at sides, and a lace ruffle turning up on the black skirt at bottom. The other gown was white, veiled in a mesh of brilliants. It was long and clinging with irregular flounces showing on one side, and the other draped with a panel of orange satin. A broad silver girdle fastened in back with big bow and brilliant strap and silver rope held up the backless bodice.

A big, handsome Spanish comb adorned her high headdress and she carried a French blue ostrich fan.

Kate Elinore opened in her Indian costume suggestion as usual and closed in orchid georgette elaborately embroidered brilliants, still wearing the funny pancake hat. One of the telephone girls with Harry Watson

was in black silk, the other wore a black cloth loose model suit.

That Palace audience sure was open for entertainment Monday. They laughed and applauded throughout the hot afternoon.

Harriet Kempel in a talky sketch, impossible save for the setting, was kept busy changing back and forth from a young girl, masquerading in the picturesque hoop skirt, corkscrew curl period of long ago, to a sweet-faced old lady.

Corinne Sales opened in her green velvet, rose head embroidered frock and closed in white net girdled with a flesh pink satin sash, looking very "girlie" and cool with her hair in a simple braid.

The Spanish raiment of black satin, maize and topaz, and her Ann Pennington and Bessie McCoy costumes, remain the most spectacular display of that fine show woman, Gertrude Hoffman.

Ethel Blair, of O'Donnell and Blair, wore a good looking box eton suit of national blue crepe—the jacket, sleeves and sides of skirt stitched or embroidered in flesh silk. A blue hat was faced with pink georgette and a long string of corals was a conspicuous adornment.

Emma Carus wore her pink satin and white iridescent gowns reviewed at the Riverside recently.

From the first curtain with the ensemble in dainty pink and blue cretonne aprons and sunbonnets, and brown velvet pants and ecru silk smocks, putting over the "Maypole" number, to the very finale, showing the artistic Persian Garden set, the female contingent of the "Peek-a-Boo" show at the Columbia are all that can be desired. They

perform a generous amount of work and carry a superior wardrobe, and aside from all that, they are, individually, all good lookers. If the production does not stay at the Columbia all season or at some other Broadway house, it will not be the fault of the women.

The flash number "Vanities" was handled by Emmy Barbier in white silk, gold embroidered hoop skirt mode, festooned with lace flounces and two shades of chiffon—registering decided class. The illuminated bath-tub business and dressing scene were put over in a clever manner. Powder puff, pajamas, lingerie, mirror, plumes, lace, perfume, chataine bag, ribbons, gowns, flowers, hair, millinery and jewels were represented, with woman's greatest joy depicted in the form of an infant carried on a lace pillow by an immaculately clad maid.

Other dresses or rather dresslets of Miss Barbier, particularly good, were a gold cloth and lace wide opening, a dainty lace and ribbon raincoat affair and an orchid and peach combination worn at finale. Tiny puffs of the orchid silk stood out around hips over a lacy peach foundation and a high headgear, was entirely of violets.

Frankie James was attractive in several simple but stylish gowns. A light blue Battenberg had a wide sash of strips of orchid, salmon pink and blue satin. A plain French blue taffeta had twelve inches of narrow chiffon flutting at bottom. There was a big bustle puff at one side and pink roses nestled here and there in the bottom trimming, and on the rose velvet ribbon girdle, which tied with long ends at back. A white baronet satin, the apron and bottom trimmed with cherry and silver banding had a gamp and long wide cherry sleeves. She looked so slender in a white satin riding habit, black boots and top hat she was hardly recognizable in the circus scene.

Lillian McNeil wore several becoming outfits, but got most out of her Turkish dance, in the Persian Garden, clad in gold lace and jewels. May Myers did a yodeling specialty in silver bodice atop peach and blue georgette—there was one peach sleeve, and orchid embroidery and narrow ribbons gave a further color contrast. Another frock worn by Miss Myers was of lemon with orange bandings, outlined with tiny iridescents. A double fringe of orange ostrich encircled the skirt at hip line and a peaked lemon hat was topped with an ostrich plume and lined with the iridescents. Three maids in gray silk, lace aprons and caps, did a splendid dance on the order of the English Pony ballets of the past, a man danced on his toes, in the Harlem set and three women athletes who worked in the circus scene were nicely attired. One dressed as a boy in plum velvet, the other two discarded their clothes in mid air for pink tights, white satin, marabout trimmed trunk and green and pink bodices.

Perhaps the smartest looking set of chorus costumes were worn for the number, "Bon Jour Marie," led by Lalla Selbini. Black tights, long irregular shaped bodies of silver cloth over black netting skirtlets trimmed with a cut out silver border, and black lace and silver winged headresses were a striking background for Miss Selbini, in white tights and net ballerina skirts edged with silver cloth. There was a silver girdle bodice and hat. Cherry georgette and cherries trimmed latter, and bunches of cherries fastened here and there on edge of skirt. Miss Selbini also wore a charming white lace gown and hat and for her specialty wore a ruby silk union suit and the white tarlatan skirts, as she did in vaudeville. The Rubie Wedding and the Land of Jazz were specially well dressed numbers.

IF YOU DON'T ADVERTISE IN VARIETY—DON'T ADVERTISE



EMMA HAIG

Assisted by JACK WALDRON
In "The Miniature Dance Revue"

After playing consecutively since last October, Miss Haig has rearranged and improved her act and is now ably assisted by Jack Waldron, recently of the "Argonne Players."

This week (June 2), Henderson's, Coney Island.

Next week (June 9), Alhambra, New York; and week June 16, Colonial, New York.

All of the New York houses to follow.

Direction, PAT CASEY.

BURLESQUE

BOSTON'S MAYOR PRESIDES AT BURLESQUE CONFERENCE

Committee Appointed to Report on Feasibility of Standard Regulations For Shows. Many Invited But Few Attend. Theatrical Managers Agree With Regulations Submitted.

Boston, June 4. Mayor Peters opened a conference of directors of burlesque companies, and theatrical managers, with the licensing officials of various cities, in the Aldermanic chamber of City Hall, May 29, and after exhaustive discussion, a committee was appointed to report at a subsequent meeting of the feasibility of a standard code of regulations in the interest of morality, to be uniform in the leading cities.

The committee consisted of John M. Casey, the head of the Boston Municipal Licensing Bureau (chairman); James H. Lambert, Jr., Secretary, Department of Public Safety, Philadelphia, Pa.; Sergt. Richard H. Gamble, Censor of Theatrical Entertainments, Providence, R. I.; Chief of Police George H. Hill, Worcester, Mass.

By correspondence with the authorities of the leading cities of the East and with theatrical producers and managers, the committee expects to obtain a symposium of views from which a uniform code of regulations may be adopted.

Mayor Peters had sent letters of invitation to the mayors of Springfield, Worcester, Providence, New York, Newark, Baltimore, Philadelphia, Fall River, Pittsburgh, Bridgeport, Hartford, Waterbury, Buffalo, Rochester, N. Y., Albany, Atlantic City, Paterson, Utica, Jersey City and Hoboken. The majority sent replies indicating their sympathy with the movement, although the conference was scantily attended. Among those present, beside the committee named above, were: Walter W. Nicholson, commissioner of Public Safety, Utica, N. Y.; the Rev. Raymond Calkins, of Cambridge, Mass., and Frank Chouteau Brown, of Boston, the two latter representing the Citizen's Committee on Public Amusements, George E. Lohrhop, of the Howard Athenaeum; Charles H. Waldron, of the Casino, and Thomas Henry, of the Gaiety.

The Rev. Raymond Calkins made the most sanguine speech as the feasibility of establishing uniform standards. The theatre managers said that nothing would suit them better, but only feared the impracticability, in view of the diversity of opinions and difficulties in making detailed regulations.

They said they would welcome such unity for the present chaotic censorship results in much financial loss. If the regulations could be adopted by playwrights, producers and publicity managers the fountain head of much of the trouble would be reached.

Thomas Henry, of the Gaiety, illustrated the diversity of opinions by referring to the regulations concerning the wearing of union suits on the stage, stating that he was opposed to it except in the case of living statuary, agreeing perfectly with Censor Casey, and yet a show carrying a dance in union suits over a circuit embracing 37 cities met with not a single protest until it reached Boston.

He condemned the "Beef Trust" dance by a group of fat women, saying that he regarded it as obnoxious to refined sensibilities, and yet the show is still on the circuit, and a number of cities find nothing worse than the laughable in the display of the "beef figures."

Mr. Casey, taking the chair on the

early retirement of Mayor Peters, read a paper contributed by Commissioner of Licenses John F. Gilchrist, of New York City, in which the work of the New York Bureau was exhaustively set forth.

In Mr. Casey's opinion the situation in Boston complicated by that change in the law through the statute of 1915, which, in adding the Chief Justice of the Municipal Court to the Board of Censorship formerly consisting only of the mayor and police commissioner, eliminated the provision in the original statute authorizing the licensing authorities to cut out objectionable lines or features in any theatrical entertainment.

Mr. Casey says that Boston managers have never yet refused to eliminate any features when requested by him, but he doubts whether he has the power to require it, the only alternative being the revocation of the license, a ruinous alternative.

The committee on Public Amusements frequently present complaints against certain theatres which are really based on the errors committed by producers and playwrights who started such a show on the road, perhaps months before; and it is a herculean undertaking to purge such shows, he said, without throwing it entirely out of gear.

The Boston theatrical men expressed themselves as heartily agreeing with the simple regulations laid down by Mayor Peters, and believed them almost as far as it would be practicable to go in detailed requirements.

Those regulations are:

1. Performances of every kind must always be governed by the dictates of propriety and refinement. Obviously, among other things, such features as the following would thus be excluded from performances:
 - a. Dances that may be construed as vulgar in their conception or execution.
 - b. The wanton exposure of the female figure.
 - c. The portrayal of moral perversion.
 - d. The portrayal of the use of drugs.
2. All performances must be confined to the stage of the theatre. Exceptions to this rule permitted only on authority of the Mayor.

WITH SINGERS FOR LIFE.

Clarice Lawrence has been signed as a soubrette with Jack Singer's Behman show. At the end of the season, she will be signed for life with Jack Singer's son, Adolph, when she will desert the burlesque stage for the marriage state.

Burlesque Club Entertainment.
The Victory Jubilee Entertainment of the Burlesque Club, managed by Secretary Will Roehm, last Wednesday evening at the clubhouse, was a pronounced success. The Elm City Four pulled down the hit of the entertainment, with the Seven Musical Spillers, loaned by the "Peck-A-Boo" show, running a close second.

Among those that appeared on the bill were Harry White, Bud Walker, Charles Fisher, Sam Collins, Sid Gold, Tex Elliot, Marj Collins, Hal Springfield and Bill Harria.

BURLESQUE ENGAGEMENTS.

Strouse and Franklyn have engaged Irving Becker to manage their new show, "Round the Town." Roehm and Richards have booked Chester Nelson for the "London Belle" show and Edgar Bixley for Watson's Beef Trust.

Tillie Delaney, erstwhile chorus girl, has been signed for the ingenue role in James E. Cooper's "Blue Birds" show.

Nellie Nice, Carrie Fennel, with Harry Hastings' "Razzle Dazzle" Jack Singer's Behman show will open next season with the following cast: Harry Lander (Lander Bros.), Ned Dandy, Marie Sparrow, Anita Fynes, Frank Zanora, Clarice Lawrence, Harry A. Watson.

Warren Irons, of Chicago, is in New York engaging people for his new American Wheel Show, "The Hula Hula Girls," for next season. Mr. Irons is of Clamage & Irons.

Harry Hastings announces the following principals engaged for his "Big Show": Dan Coleman, principal comedian, Phil Peters, Hazzard and Spellman, Fred Dale, Edith Helena, Marjorie Manderville, Hazel Lorraine and Alma Bower. Additional people engaged for the "Razzle Dazzles" are Vic Dayton, Nellie Nice, Ethel DeVoe and Dave Malcolm.

BURLESQUE NOTES.

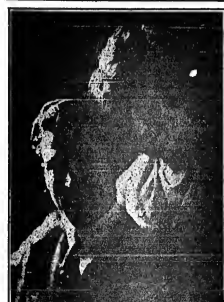
Charles Edwards is now connected with the Harry Hastings' office force in the Columbia Bldg. Edwards was formerly a burlesque advance man, but will now confine his burlesque activities in guiding the Hastings' shows from his office desk.

The Sunday vaudeville shows at Hurlig and Seamon's were called off for the season last Sunday night. They will resume again about the middle of August. Ben Welch's show starts a summer run of burlesque at Hurlig and Seamon's next Monday.

AMERICAN MEETING.

The Board of Directors of the American Burlesque Association will meet Friday and arrange the routes for next season's shows.

Rules for the production of their shows and the operation of the houses will also be outlined.



CHAMBERLAIN BROWN STARS

No. 10—HARRY K. MORTON

and ZELLA HUSSEY

Placed by CHAMBERLAIN BROWN as features of the Greenwich Village "Follies," produced by Philip Bartholomew and John Murray Anderson.

Both under an exclusive contract to Mr. Brown for future engagements which are already being arranged as far ahead as three years. Beside McCoy Davis also placed by Mr. Brown with Greenwich "Follies." Next week—No. 11—LOUISE FROLEY.

NEW RAIL TARIFFS.

On Tuesday the new rail tariffs for summer tourist travel and other rates were received and summer tickets to the Coast were available.

The summer rate as expected is \$38.50 from Chicago to the Coast and \$142.80 from the Atlantic seaboard (New York).

Chicago is already selling the summer trip ticket, based on a charge of 90 per cent. of the regular rate.

The matter of baggage car rates is still unsettled. To date the regulation of 50 tickets for a free car on the New York, New Haven and Hartford line has not been reduced to the basis of 25 tickets as promised in a letter to the U. M. F. A. by Garritt Fort last month.

It is anticipated this reduction will come, although new tariffs are not expected to be published until the first of July. One of the Railroad Administration officials denied there was any intention of changing the 50-ticket regulation solely carried out by the New Haven road and stated authority from Mr. Ford.

RAY HODGSON PROMOTED.

Major Ray Hodgson is the title and promotion received May 1 by order of the War Department. Major Hodgson was captain of his company in the old 71st, New York National Guard, that went abroad and saw active service at the front.

It also developed this week, though apparently kept secret by Major Hodgson, that he had been cited on March 27 last by General Pershing and also received the Belgian decoration for bravery.

NAZZARO APPEAL ARGUED.

Appealing from a verdict handed down by a lower court, in favor of his opponent, Nat Nazzaro, Jr., acting through his attorneys, O'Brien, Malevinsky & Driscoll, argued to the effect he was entitled to \$250 for a week's service rendered in Peter S. Clark's "Oh, Girl" show, which played the Columbia last fall. Clark, the defendant in the action, dispensed with Nazzaro's service after one day's trial and refused to pay the \$250 for the week, as per the agreement, on the ground that Sol. Unger, who had booked the act, had appended a written note to the contract form which stated "satisfaction guaranteed."

The plaintiff contends the booking manager's appended phrase is not reckoned as part of the agreement. The Court reserved decision for the usual fortnight.

ARRESTED IN ERROR.

Atlantic City, June 4. Edward Clark, the author, was arrested here last week in a case of mistaken identity and was promptly released by Federal Agent Bolling, after a personal interview.

A telegram received by the local Federal authorities directed them to arrest a person applying at the post office for mail under the name of Edward Clark. Mr. Clark later in the day applied for his mail at the general delivery window. He was held in custody during the day, until the arrival of Bolling, who is said to have made prompt apologies.

Roberts Ties Up With Schirmer.
Lee S. Roberts, the vice-president of the Q. R. S. Music Roll Co., has entered into an agreement with G. Schirmer whereby the latter will publish all of Roberts' musical compositions for a period of three years, dating from June 1.

For a consideration of \$500 advance royalty, plus the usual percentage on each copy, Roberts has agreed to write the score of at least one produced musical comedy and twelve popular songs each year.

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Regardless of the findings that may be made by the Federal Trade Commission in the vaudeville investigation, the investigation has done one thing—it has allowed everybody with a grudge against vaudeville and its managers to vent it. The grouches are on the record. They sound very much alike. Managers were oppressed if they were not with the crowd and actors couldn't play because they were or had been blacklisted or had played opposition. Those who might have testified but did not come forward at most but little for their complaints are likely amounted to the same thing, in toto.

The investigation has had its value even now. There is vaudeville and there is a Government. The Government is there for all of the show business. The Federal Trade Commission is a trade regulator. It is a part of the Government. It seeks to break up oppression in business, unfair methods and unfair competition. "Those matters in trade that come under these headings and are investigated by the Commission will be regulated by it."

The Commission seems almost certain to issue some findings in the vaudeville matter. The managers may interpose a defense on certain issues, but other issues just as certain have been established, not alone by the Commission's hearings, but in the daily business of vaudeville. The managers did not deny these things. Rather they sought through the cross-examination of the witnesses for the Government by their counsel to prove that they were common, a custom of the vaudeville trade, indulged in by all engaged in the business of vaudeville. This matter of custom involved another item—power—and in this case power in vaudeville meant "time." "Time" means engagements, so many weeks. The more weeks the more power, leaving the situation, irrespective of custom, just the same as the circuit or manager with the lesser time claimed it was. He or it found it hard to compete with a more powerful rival. It was business in a way, it is business, it always will be business, and if not business, then human nature. It is human nature not to build up an opposition to your business if that may be prevented, or not to add a competitor. These are the matters connected with the investigation that concerned the vaudeville managers, whether associated with the Vaudeville Managers' Protective Association, the principal respondent in the Government's action, or acting as an independent manager.

With the vaudeville artist the Commission found the case more complex. The artist had been used as a ball. He was thrown and tossed, more often thrown. And it was not always the managers who did it. Often the artists did it. They wanted "time" for that meant money to them. "Time" inducements have accomplished a great deal for vaudeville managers. In as much as it did accomplish a great deal, the managers could well afford to admit certain facts that could not be denied.

So it would appear on the testimony before the Commission that if findings are to be made in the vaudeville mat-

ter, they will aim to ease up the conditions for the artists, but whether findings or anything else will ever aid artists who will not aid themselves will remain a matter for the future—and managers; for the show business is the show business, peculiar to itself, something that the Government through the Federal Trade Commission or any other body will find it extremely hard to regulate, according to the strict lines of commercial pursuit, that the Commission understands much better than it does theatricals.

The only respondent other than vaudeville managers was VARIETY. We will make no defense to the Government's charge and we make none here. VARIETY is a paper, subsisting only through its advertising columns and its circulation. If that is a wrongful method of trade, we shall be pleased to have the Commission inform us hoping if it does it will advise us how to exist otherwise.

The oddity of the Government's inquisition into vaudeville is the fact presented of a defunct artists' organiza-

dishonest. Fogarty believes that. Which one does Mountford believe?

The artists are concerned in securing time, work or engagements, as often and as profitable as possible. That is natural and that is proper. If the Federal Trade Commission can find a solution for that, then we will say the investigation into vaudeville was well worth while.

The Alexander Kido will open in London the first week in August.

Pincella Brothers, in England since 1914, will return to America shortly.

Frank Bacon has bought a place at Bayside.

Skipper, Kenned, and Reeves have changed their name to the Three Reeves.

"Furs and Frills" with Richard Carle is now on its way Coastward, this being a repeat tour.

Charlie Morrison is assisting Carlton

ten by Sydney Stone and M— Eleanor Crane.

Reddington and Grant are due to open in England Sept. 1; Gaston Palmer Aug. 11, and Will Bland and Co. (Australian) July 7, all booked by Charles Bornhaupt.

The Weller Theatre at Zanesville, O., has been leased by Joseph and James Weist. It will reopen about Labor Day, playing legit road attractions.

Hugo Morris, Maurice Rose and Mr. and Mrs. Harry Spingold left for Chicago Tuesday via the automobile route. It is a Mercer car owned by Spingold and will undoubtedly be controlled by him during the journey.

Lt. Eugene Foxcroft, formerly with Guy Bates Post, will sail for Germany to join the Army of Occupation in July. He recently accompanied Lt. Coleman in an aeroplane flight from New York City to Herkimer, N. Y.

"After the Harvest," a one-act play by Joseph Bernard Rethy, published first in the Parisienne Magazine, will be produced shortly at the Little Theatre in San Francisco by Arthur Maitland.

Pvt. Vincent Coughlin, of Sioux City, Ia., has been awarded a gold pin in recognition of his selection as one of the best entertainers in the 90th Div. A. E. F. Mr. Coughlin was formerly of the team of Vincent and Maxime.

Riverton (near Portland, Me.) rustic park theatre will open June 7, with musical comedy under the direction of H. P. Arivit. Included in the company is A. Seymour Brown, Charles Vaughn, Nellie de Grasse, Isabelle Holland, Margie de Grasse, Tina S. Whelan.

Roland West denies he intends to put into a sketch for next season actors who appeared in "The Unknown Purple." According to Mr. West the cast of the road show is better than that which appeared in New York. The three changes being made add to the strength of the company.

Jack Dempsey, of the United forces, left this week on a vacation of four weeks, which will not be spent altogether in pleasure. The first two weeks will be spent in a local hospital, where he will undergo an operation for a hernia, and then recuperate at the sea shore.

Josephine Leach, telephone operator in the New York office of the Commission on Training Camp Activities, is to be married June 8, to Eddie Hart, manager of the Sanger & Jordan office. Miss Leach was given a silver set of forty pieces by the Commission's office force.

Ruth Thor, J. K. Bradshaw and Jack McCellan have formed a corporation to take over the vaudeville producing business of M. Thor in the Putnam Bldg. Thor will leave New York next week for an extended visit to California to look over some mining property he owns out there.

The annual Lambs Gambol to be held at the Manhattan Opera House Sunday will not tour as usual. The Gambol will play but one other date, in Philadelphia, June 9. The club in calling off the tour felt that the country had been "over-benefited" this season.

A. H. Woods has accepted for production a new farce by Dr. Charlton Andrews, a dramatic lecturer and professor at one of the local universities. It is called "Ladies' Night." Dr. Andrews adapted "The Torch" from the French of Henri Bernstein, besides being author of several short, original pieces.

VARIETY IN ENGLAND

VARIETY is on sale at the principal theatrical newstands or offices where American papers are handled in London.

As VARIETY is not circulated in the English provinces, it is suggested to American or English professionals that when leaving London if they wish VARIETY on tour that they place an order for it with any of the London dealers.

A representative of VARIETY (Joshua Lowe) is now on his way to England to re-establish VARIETY over there, as it was before the war. It is probable that while Mr. Lowe is abroad he will set a maximum retail selling price for VARIETY in Great Britain. Abuses have been reported in this respect. One London dealer is alleged to be charging 37 cents for each VARIETY sold. All London dealers are charged, wholesale, 14 cents per copy for VARIETY, postage prepaid in New York.

While many requests have been received to circulate VARIETY in the English provinces, the necessity for that move can not be seen. The arrangement via London should be as satisfactory. Professionals on the Continent desiring VARIETY weekly when away from Paris may make a similar arrangement with any of the blocks (newsdealers) on the main boulevards of Paris that are handling VARIETY, weekly, for sale.

Americans leaving for Europe and wanting to subscribe for it in New York may do so at the foreign subscription price (\$6 per annum), or pro rata. It will be forwarded to any address.

tion, the White Rats, procuring the Government to act as prosecutor for it, with all the money of the Government behind it, and its forces, while during the very investigation really actuated by the Rats, that organization is declared by a Supreme Court referee insolvent and its principal officers charged with having diverted its moneys. The retort to this of course would be that the managers caused the downfall of the Rats. The facts are not offered in an argumentative sense, but merely to bring out what a great government the U. S. is after all, when the millions and the influence of the vaudeville managers, as against a dead broke condition of an artists' organization, could not prevent an investigation into the managers' business affairs.

However, and there never will be comment complete concerning the Federal Trade Commission's hearings without this point, the further picture is there for whomsoever may wish to see it, of Harry Mountford, the animated mouth organ who never previously missed an opportunity to talk, in private or public, sidestepping the best chance of his life to spout for days, telling all he professes to know and he professes to know much, through not going on the witness stand before the Commission. Why? His firm friend and president of the White Rats, James W. FitzPatrick, did. Why did not Mountford? FitzPatrick swore he believed Mountford, to be honest, FitzPatrick believes that. Frank Fogarty swore he believed Mountford

Hoagland in handling the vaudeville this summer at Henderson's, Coney Island. Fred Henderson reached New York Monday from the Coast. He will remain in New York a couple of weeks.

Joe Gaites has signed Fred Hildebrand for a period of five years. Hildebrand is now appearing in Gaites' "Take It From Me" production.

The Rustic Theatre at Riverton Park, Me. (near Portland) will open June 23 with musical comedy stock under the direction of A. Seymour Brown.

Burley and Burley, the Englamen, left June 5, on the Carmania for England. They have played over here for the past five years.

Construction on the new Marcus Loew theatres in Memphis, Tenn., and London, Ontario, will start in a few weeks. The work has been started on the new Ottawa house.

Frank Tinney did not complete negotiations with Oswald Stoll for a London appearance. The hitch was over the salary Tinney demanded, \$2,500. Stoll's highest and final bid was \$2,200.

Joe Vien sold his farm at New Canaan, Conn., last week, for \$10,000. He owned the property for fifteen years, and usually spent his summer vacations there.

Arthur Klein announces an intention of producing a three-act farce next season, called "Bink's Baby," writ-

LEGITIMATE

BOV. M. P. A. INAUGURATING NEW CAMPAIGN AGAINST PIRATES

Department of Justice Agents to Aid Managers' Association in Country-Wide Drive to Stamp Out Piracy Evil. Ligon Johnson, U. M. P. A. Attorney, Leaves for West Next Week to Take Personal Charge of Campaign.

The United Managers' Protective Association is starting a new campaign against play piracy. Next week Ligon Johnson will go West on that mission. Most of the alleged piracy cases are in the states of Texas, Arizona, Idaho and California.

Mr. Johnson will have the aid of the Department of Justice which has promised support because of copyright infringement involved.

Several agents from the Department have been assigned to suppress piracy, but the call on the Department attendant this week's wide-spread bomb outrages may reduce the number of agents at work with Mr. Johnson at this time.

Four years ago when a piracy campaign was waged by the managers' association, many play brokers were found guilty and were sentenced. A number of theatre managers were also arrested.

P. M. A. STILL OPPOSES A. E. A.

There has been no change in the strained relations between the Actors' Equity Association and the new Producing Managers Association. A meeting of the producers slated for Tuesday was switched until Thursday. At that time the matter of arbitration of the contested points will be considered.

This the A. E. A. proposes could be gained through an arbitration committee composed of representatives of both factions and the addition of three lay members, the latter to be of national repute.

This suggestion was embodied in a letter addressed to L. Lawrence Weber, secretary of the producers by the A. E. A., the letter further containing a denial that there was an intent of a close shop order, and that such an order could not be given without full consent of the A. E. A. members.

Among the managers the sentiment against acceptance of changes proposed by the A. E. A. appears more firm than ever.

COHAN FILES ANSWER.

After securing an extension of time in which to file an answer to the two suits instituted by Robert Hilliard against him, George M. Cohan, acting through O'Brien, Malevinsky & Driscoll, filed a brief single page answer in which he entered a general denial to both actions.

It now appears that both actions, which on the face appear to be distinct and separate, are in a way related to each other. One is for \$50,000 alleged to be the extent to which he (Hilliard) was damaged by Cohan's failure to write a new play for him to be called "Honest John O'Brien."

The second action is for an accounting of the profits of the play, "A Prince There Was," originally produced by the plaintiff and William Elliott, which resulted in a fizzle until Cohan, who was the star, rewrote it. Even then, owing to the star's miscasting, it did not get across. Hilliard's complaint to Cohan that the "goods" were not there resulted in Cohan's making good all Hilliard's production expenses—ditto Elliott's—besides letting the former in on a one-third split on the profits.

The play cleaned up at the George M. Cohan's Theatre. When Cohan

stepped out to give Grant Mitchell a try at it, Hilliard, the story continues, piqued, it being merely a matter of professional pride that Mitchell should be scoring where he failed, brought an action for an accounting of the royalties.

The second \$50,000 suit is based on Cohan's remark, when the contracts by which Cohan became possessor of the "Prince" play, were signed, that he had in mind rewriting "Honest John O'Brien" and it might make a worthy vehicle for Hilliard, being that he stepped out of the "Prince" production. "Honest John O'Brien" served Chauncey Olcott as a vehicle about two years ago for a very brief period.

Hilliard, it appears, misconstruing Cohan's seemingly casual remark as a binding statement as part and parcel of the previous contracts, sought to hold Cohan to it.

K & E BID FOR "PEEK-A-BOO."

Since the opening of "Peek-A-Boo" Jean Bedini has received a flood of offers for his piece in addition to the London bid. One was for a season's route through the K & E office. Mr. Bedini to supply "Peek-A-Boo" or another production.

The Columbia Burlesque are anxious for the current Columbia attraction to be sent over the wheel next season, but it is likely that a copy may be used instead, with the original going into the regular legitimate houses or being sent abroad.

Mr. Bedini's ambition to become a \$2 producer appears to have been realized, even though his show is now playing at \$1 top. It cost \$25,000 to produce "Peek-A-Boo" and the sharing terms of 60-40 it will be virtually impossible to get the production cost back during the summer run.

ALAN DALE'S BLACK SORROW.

Chicago, June 4. When Alan Dale wrote "The Madonna of the Future" to show high-brows what it meant to write a two-dollar play, he had the misfortune to write a riv, the tickets were handed to Leblang, and he played to one-dollar lowbrows after all.

But the last drop in his cup of bitterness was dripped last week in Chicago, when his iconoclastic piece was played at a quarter by a troupe of colored stock actors in the Avenue, with the sub-line in the advertising: "A sensational expose of society's sex scandals."

"JEST" CLOSES JUNE 21.

The closing date for Arthur Hopkins' "The Jest" at the Plymouth, has been set for June 21. The house will remain idle for the summer, after which the run of the piece will be resumed early in the fall with both of the Barrymores in the production.

"Passing Show" Rehearsing.

The chorus rehearsals for "The Passing Show for 1919" were started at the Winter Garden on Monday. Allan Foster is staging the numbers for the Shuberts, alternating between that production and the new "Biff, Boom, Bang" show.

The principals are to be called during the latter part of next week.

WOODS READING 33.

Thirty-three plays on tour next season is what A. H. Woods proposes. That is, he is going to have at least 21 companies on the road playing his current successes and about 12 new shows. Of the hits there are to be five companies of "Under Orders," four each of "Friendly Enemies" and "Up in Mabel's Room," three of "Parlor, Bedroom and Bath," two of "Business Before Pleasure," and one each of "The Woman in Room 13," "The Big Chance," and "The Roads of Destiny."

All of these shows are routed and practically cast at this time.

"The Voice in the Dark," one of the new Woods attractions, opens at the Park Square, Boston, next Monday night. The piece was rewritten by Willard Mack, who has succeeded Ramsey Wallace in the leading role.

The details regarding the Doris Kenyon contract with Woods are that she is to be jointly featured with John Cumberland in the production of "Oh, George, Forgive Me!" by Wilson Collier and Avery Hopwood. This is "In Betty's Boots" renamed. In the cast there will also be Zelds Sears and Claiborne Foster.

For Marjorie Rambeau, Woods has selected "The Unknown Woman," an emotional drama by Marjorie Elaine and Stanley Lewis. It is to be placed into rehearsal on Sept. 11. Originally Miss Rambeau was to have been the star of the new Robert McLaughlin production, "A Pearl of Great Price," but the producer finally selected the "Woman" piece for her. The McLaughlin show is to be done with another star in the principal role. W. H. Gilmore is to direct the staging of the Rambeau production.

For tryouts early in August, Woods has secured six weeks at the Globe Theatre, Atlantic City, beginning Aug. 4, and he will make his headquarters at the resort during that time.

WIFE SUES AUTHOR-HUSBAND.

George E. Stoddard, co-author of "Listen Lester," now running at the Knickerbocker, and also part author of a new forthcoming John Cort musical production, is named as defendant in a \$50,000 damages suit instituted by his wife, Adele G. Stoddard.

Her complaint alleges she met and married the defendant in 1914. After a few months' courtship, begun early in the year, the marriage took place in Chicago, in July, although all this while he had a wife, she alleges, residing in upper New York state.

This alleged deception forms the basis of the action.

Mrs. Stoddard alleges the defendant earns an income of \$20,000 per annum accruing from his royalties and large business interests.

Merchant & Oelna represent the plaintiff. No answer has been filed.

NOVEL STOCK FINISH.

Fall River, Mass., June 4. A unique plan was tried out here last week when the Blaney Stock closed its season at the Academy. The first three days of the "farewell" week a play written by Jack Lorenz, the leading man of the company, was presented. The play is "The Soul of a Woman."

The last three days "Two Weeks' Honeymoon," written by Valerie Valaire, leading woman with the company, was the attraction. Both plays were well received. Muriel Rodgers joined the company the week prior to its closing.

"Among the Girls' Needs Fixing.

Boston, June 4. "Among the Girls," a musical play offered here by the Selwyns at the Park Square, will close this week.

The show will need a heap of fixing before shown on Broadway. It is a musical version of "Seven Chances."

"MACUSHLA" STRANDS.

Buffalo, June 4.

"Macushla," an attraction produced by the Boyle Amusement Co., but handled by Barry MacCormack, who appeared in it, closed here Saturday, stranding the company. Several members managed to return to New York with a burlesque show which had several tickets over and which left here Sunday, but about half a dozen of the "Macushla" cast are reported still here minus transportation.

The piece had been out about five weeks playing some New England and Canadian territory. Players' hotel bills were taken care of, but none received more than a portion of salaries due. There was some mention of the attraction supposed to receive support of the local Knights of Columbus at the various dates played, but that was unverified.

ZIEGFELD ISSUES FIGURES.

Flo Ziegfeld, Jr., authorized the following announcement for the week, relative to the production and weekly cost of his new "Follies":

When Florenz Ziegfeld, Jr., produced the initial "Follies" in 1907, the entire cost of the production was \$19,314.18. That season the current expense of the entertainment averaged \$7,000.00 weekly. The complete equipment for the thirteenth edition of the "Follies" will total \$100,000.00—an increase during that period of over \$80,000.00 in the cost of a single musical comedy production. The weekly expense of the new show will average \$20,000.00, or \$13,000.00 above the 1907 figure.

SAVED LEBLANG'S BANK ROLL.

There was an attempt made last Friday night to blow the safe of the Fidelity Service Co. in the basement of the Fitzgerald Building. This is Leblang's cut rate agency, and evidently figured that there would be a holiday bank roll in the place because of Memorial Day.

Before they were able to blow the safe one of the employees returned to the office and the crooks were frightened away and left their tools behind them. The bank roll was saved and now Leblang is in a good set of burglar tools.

COMBINATIONS AT STANDARD.

Despite there have been statements to the effect the Standard Theatre would be a picture house next season there is a statement from the John Cort office the house will continue to play combination attractions next season and be one of the spokes of the K. & E. subway circuit.

ELLIOTT HEADING FOR LONDON.

William Elliott has decided that the scene of his future activities in theatricals is to be principally abroad. He has about cut loose from all of his association with Comstock and Gest and wants to start producing in London.

BWAY TO SEE "M. BEAUCAIRE."

Promised for Broadway in the fall is "Monsieur Beaucaire," Gilbert Miller's production which is a reigning musical success in London with Maggie Teyte in the leading role. The score of the piece, which is regarded as its most brilliant feature, is by the wealthy French composer, Andre Messager, who has done nothing in a musical way since his "Veronique," which was produced on Broadway about ten years ago.

It is understood that Mr. Miller will not return to New York this morning, waiting until fall to bring over "Beaucaire" and several other productions.

FIRST REAL WARM WAVE SENDS FLOCK OF SHOWS TO RETIREMENT

June Starts with Thirty-eight Attractions on Broadway, but Ten Expected to Stop Saturday. Next Week Sure to See Season Break and Summer Lines Drawn. "Follies" Interest Increases in Spite of Opposition Shows. Ziegfeld Introducing New Scale at \$3.50 Each.

Broadway, regardless of double the number of musical shows to bid for summer patronage, again centers its interest on the annual advent of Ziegfeld's "Follies" due to start at Atlantic City next Tuesday and arrive at the Amsterdam June 16, adhering to the same schedule as in former seasons. The "Follies" management evidently regards the added competition this year lightly for the first ten rows have been scaled at \$3.50, a new top price for Broadway. Last season Flo Ziegfeld engaged in controversy with the ticket agencies which on its reverse side allowed the "Follies" scales to tilt to a \$3 top. This year there is no agency argument. Seats therefore handed through the specs will stand the public a minimum of \$4.40 each.

To date with about half of the new summer shows already in, the only real opposition may develop from the Lew Fields show, "Lonely Romeo," which opens at the Shubert June 10. "The Passing Show" does not figure at this time, it is not being scheduled for the Winter Garden until the middle of July. The current "Monte Cristo, Jr.," is strong enough to hold on until then, in fact, is rated one of the most successful of Garden attractions.

Coming in against the "Follies" the week of June 16 is "The Greenwich Follies," already offered in a spout house, and "Bing Bang Boom," the revue for the Bayes. The latter is being engaged a strong comedy cast.

"La La Lucille" and "She's a Good Fellow" have the best chances of the summer attractions already in with "Scandals of 1919" and "Lady in Red" taking rank in the order named.

June opened with more attractions on Broadway than ever before, but with the metropolis sweltering in August weather, which arrived with Memorial Day, the skids were greased for a wholesale exit. Up to Wednesday there appeared no actual data on how many shows will succumb. Seven shows are to withdraw on Saturday definitely, but the betting was that ten and even more would stop, with next week finding an equal number giving up the attempt to last out June.

The weather shot matinee performances to almost zero. Takings Friday afternoon last (Memorial Day) weren't worth while. Two attractions called off the performance, "La La Lucille" and "The Jest."

The slump of the night business starting with last week was plainly indicated in cut rates. Thirty-eight attractions (counting the two roof shows) are on the boards this week. Nearly 30 are listed in cut rates.

Managers in figuring on a season until the first of July never looked for the record heat wave and they counted for considerable support to continue from soldiers and their relatives. Apparently they have disregarded the new conditions regulating the discharge of returning troops who for the last three weeks have not been evidenced in the same numbers as heretofore. The reason is that men arriving from overseas are transported as quickly as possible from the debarkation points to cantonments nearest their homes. Few furloughs are granted and so men who have been

coming back and very willing to spend their accumulated pay on Broadway, are missing factors.

The list of exiting attractions up to Wednesday was "Good Morning Judge" which leaves the Shubert instead of going into the Central; "Dear Brutus" out of the Empire after an excellent run; "Three Faces East," which departs from the Longacre, after establishing a great run (42 weeks) in spite of forecasts that the end of the year would hurt it; "Hamlet" leave the 39th Street, its late season repeat being the wrong idea; "Sometime" stops at the Central; "Somebody's Sweetheart" moving down from the Central; "Pretty Soft," which ducked out of the Morosco Wednesday, being the first of the flock to go. The latter show left on one day's notice, that because of a salary matter, the piece having started several weeks ago on a Thursday. "Tea for Three" is also scheduled to blow Saturday.

The four outstanding leaders are "The Jest," "The Royal Vagabond," "Monte Cristo, Jr.," and "East Is West." The first named was in no way affected by the weather, the sale going on in advance, but last week another Plymouth record was established, the gross going to \$19,200. That was possible through the performance on Memorial Day night being scaled at Saturday evening prices. Most of the non-musical pieces dropped to around \$5,000 last week, with plenty going under that figure, while the musical pieces fell under \$10,000. The majority of offerings traveled at a loss and managers were ready to pull out if another losing week was on tap. Conditions up to Wednesday indicated that would attain and the break of the season can hardly be put off longer than next week (June 14).

On Tuesday there was a squawk from the brokers on the buy that they had for the George White "Scandals" show. The buys for that production were all arranged individually with each of the brokers and no block buying was done by any of the various companies that there are in the game. The alignment of seats was made via the Liberty box office, and that was the cause of part of the row.

The brokers bought 450 seats a night for the first four weeks' run of the piece, but they have a 25 per cent. return privilege. On Tuesday morning, after the show had opened, they were all in the dumps, believing that the piece would not last for the time allotted their buy, and hoping it would stop before more than one week had gone by so that they would be relieved.

In addition to the Liberty buy, there are nine others running this week. This is something unheard of for the month of June during previous years. Of this number, "The Lady in Red" at the Lyric, runs out on Saturday night and will not be renewed, and the closing of "Good Morning Judge" will take another from the list. Those that remain are "Royal Vagabond" (Cohan and Harris); "Lightnin'" (Gaiety); "She's a Good Fellow" (Globe); "La La Lucille" (Miller); "Listen Lester" (Knickerbocker); "The Jest" (Plymouth); "Tumble Inn" (Selwyn), and "Monte Cristo, Jr." (Winter Garden).

PROPOSED NATIONAL THEATRE.

Recent inquiries in Washington by a lawyer of international reputation and powerful political connections as to the possibility of obtaining a Federal charter for a national theatre, gave rise this week to the rumor that the New Theatre project was to be revived. This is not the case. The wealthy young woman who is interested in the idea that prompted the Washington inquiry has no connection whatever with the millionaires who financed the Old street project. She wishes to avoid their mistakes.

The theatre proposed by her, to open either on 45th or 48th street, proves a commercial success, and she and her friends are planning with commercial success in mind, she hopes to expand its scope and make of it a national academy of dramatic art. While she has millions at her command to insure its prosperity, she does not intend, so to speak, to "hog the show." Her idea is to invite the co-operation of authors and actors of the United States.

Those working with her have in mind a policy that will include the best points about the plans of the defunct New Theatre enterprise, the Actors' and Authors' theatre, and the Washington Square Players, and the Theatre Guild. The building they have in mind, and which the young woman backing the enterprise can easily acquire, was originally designed for a restaurant and can be without difficulty altered and made a theatre.

Prospectuses shown recently to a few wealthy men and women, and to several authors and actors state that "the soundness" of the enterprise lies in utilizing every by-product in the building. These should not only cover the entire cost of running the theatre proper, but should yield a substantial profit besides. By by-products are meant: (1) use of the theatre as a concert hall; (2) as a motion picture exhibition room; (3) as a ball room; (4) as a ro garden and tea room during the summer; and (5) as an auditorium for motion picture stock during the summer.

The last idea is a new one in that it contemplates the re-showing of famous pictures of past years, such as "Cabrera," "Civilization," etc., that have not outlived their drawing power by any manner of means.

This money-making scheme, however, is only a detail back of the larger issue. By making the show house self-supporting, it is hoped to enlist the support of all classes and kinds of artistic talent, to say nothing of a list of patrons who have, in the past, frequently been "stung" when called on to back so-called Art theatres.

HAMMERSTEIN AFTER ROYALTIES.

Arthur Hammerstein has retained Alfred Beekman, House, Grossman & Vorhaus, to bring legal action against the Century Play Company for their share of the royalties accruing from the leasing of the stock rights of Jules Eckert Goodman's play, "The Trap."

Goodman, as the author, acting through his agents, the American Play Co., alleges that Hammerstein failed to live up to an agreement whereby he was to give at least fifty performances per season, in order to retain the rights in question.

Hammerstein, through his counsel, is seeking to recover the money, alleging that he had lived up to his end of the contract.

OTHER "FOLLIES" CONTESTING.

The company headed by John Murray Anderson, producing "The Greenwich Village Follies," has finally decided to defend in court its right to the use of the word "Follies," which Flo Ziegfeld, Jr., has threatened to contest.

FORTUNE IN "BETTER 'OLE."

"The Better 'Ole," completing on Saturday its 34th week at the Cort (the first weeks were played at the Greenwich Village Theatre) has drawn a total gross of \$500,000. Of that sum royalties to the amount of \$75,000 (15 per cent.) were paid. The Cort has been occupied on a rental of some \$10,000 weekly and since the New York company has been operated inexpensively, the profit to the Coburns is estimated at a quarter of a million on the Broadway run thus far.

The "Ole" moves to the Booth on June 16, the house being played on sharing terms though the Coburns endeavor to secure it on a lease. An offer to take over the Cort for a year was refused. It appears that John Cort wanted to allow the present rental arrangements to run until the fall and give the Coburns a lease from September to September.

The show is running all at better than an \$8,000 pace, last week's gross going over that mark because of the extra holiday performance.

TWO KLEIN CLAIMS.

Among the claims that the United States Government now to place before the Germans for settlement are two from the Klein family. One is for the death of the late I. Klein, who was drowned with Lusitania was torpedoed, and the other for the death of his brother, Samuel Klein, who died last Sunday the effects of a nervous breakdown which followed immediately after a bomb raid over London while directing the orchestra at the C. Theatre there. The bomb struck theatre, but Klein continued to direct his musicians and thus averted a panic.

He returned to this country about a year ago, but was unable to work because of the shock following the strain under bombardment. Prior to his death a claim was filed with the Government through Nathan Burkan, for damages because of his condition. This will be amended with a further claim since his death.

The widow of the late Charles Klein filed a claim some time ago after the Lusitania sinking.

FIGHT BOOKINGS SLOW.

The bookings for the fight special to be run between here and Toledo by "Dude" Harris, Charles Harris and Sam Turner, have been slow to date. The New York fight fans do not seem to have had their interest sufficiently awakened by this time to make a reservation at \$105, including a ringside ticket. The three men that are running the special are all connected with Broadway theatres.

Dude Harris is the treasurer of the Fulton, Charles Harris of the Longacre and Sam Turner is at the Globe.

The railroad officials have insisted on a guarantee of \$6,500 to run the special.

MINSTREL SHOW IN FOLLIES.

Flo Ziegfeld's new "Follies," due to open at Atlantic City June 9 with the Amsterdam, New York, premiere a week later, is to have a complete minstrel show, but will confine the number to seven minutes. Bert Williams and Eddie Cantor will be the opposite ends of the line of the novelties will be 45 pickaninies, all of one size, simultaneously doing the "shimmy."

The minstrel show section is said to involve a production cost of \$35,000. A bare number is said to cost \$20,000.

CRAWFORD SHOW CLOSES.

The Clifton Crawford show, "I Love a Lassie," closed in Providence last Saturday night. The first act of the piece is to be rewritten before the attraction is again presented sometime in the Fall. William Wilkens was ahead of the show, and "Fred" Oviatt was back.

LEGITIMATE

SHOWS IN NEW YORK AND COMMENT

"Century Midnight White" (51st week). New show for summer reported in preparation.

"Fiddlers Three" (40th week). Running strong for length of run. \$3,000 claimed for last week.

"Dark Roomies" (17th week). Claimed to have beat \$3,000 last week. Expected to close. May run for another week.

"Dear Brutus" (23d week). Final week. Has made a fine showing for a Barrie piece.

"East Is West" (23d week). Hit a bit by the hot weather, but still playing to big takings.

"Forever After" (16th week). Ready to close. May run for another week.

"Friendly Enemies" (46th wk.). Intended to stick along. Plugged in out-rates.

"Good Morning, Judge" (18th week). Final week. Was listed to go into the Central. Might have lasted throughout the month.

"Hansel" (15th St. (3d week). Stops Saturday; lost in the going, but a brave attempt with acclaimed credible performance.

"Yes, Yes" (4th St. (6th week). d out from Booth, but business light. Liable to slip out any day.

"Red" (4th week). Is taking even, supported by bit out-rates. Expected to be rental.

"Bitch" (3d week). Little due to stop with the other actions.

"Knickerbocker" (24th week). On to good business; one attraction expected to hold summer.

"Night" (23d week). Will stick at all other comedies; all possible.

"Vanderbilt" (22d week). wa, but will stick a bit.

ymouth (9th week). Broke cord last week, taking in at possible through Saturday. On Memorial Day evening, new weeks, then stops until summer.

"Guns" (Garrick (4th week). sent advertised as indefinite. Last four weeks in advance.

"Weather" (17th week). Ready for summer out.

"Ladies" (Henry Miller (3d wk.). closing business on first floor, helped by balcony listed in out-rates.

"Midnight Frolic" (Amsterdam (20th week). Getting good trade for both "Frolic."

"Mistletoe" (Winter Garden (17th week). Catching the buyers.

"Pretty Boy" (Morosco (17th week). Suddenly withdrew Wednesday; at no time did it put a business.

"Please Get Married" (Fulton (17th wk.). Weather likely to send this one out with the others.

"Royal Vagabond" (Cohan & Harris (16th week). Expected to be the strongest of the current musical shows. Has the best chances of running all summer.

"She's a Good Fellow" (Globe (6th wk.). Affected by the hot wave, but deemed good enough to establish a run.

"Somebody's Sweetheart" (Central (24th week). Moves down to the Casino Monday. Scale probably reduced there.

"Sometime" (Casino (16th week). Ends run Saturday. Has staved the longest of the musical plays.

"Take It from Me" (4th St. (10th wk.). Dropped under \$5,000. May go out any time. A picture due for the house.

"Scandals of 1919" (Liberty (1st week). Opened Monday with bad weather break. Costly production, not regarded as strong attraction.

"East" (Broadhurst (10th week). Dropping off, may last out the month.

"Tumble In" (Selwyn (11th week). Hot wave slump; summer run not sure.

"Toys" (Bow, Comedy (17th week). Still playing to profit. Drove around \$4,000 fine for J. R. Elliott (15th wk.). Also going out Saturday. Small operating cost alone permitted to go for past month.

"Foot Street" (Bayes (5th week). Doing fairly; problematical whether it can weather hot wave.

"The Better Ole" (Cort (34th week). Moving to Booth June 16. Around \$5,000.

"Three Faces East" (Longacre (41st wk.). Goes off Saturday. Continued to good business until last week. Has made fine run, completely upsetting opening predictions.

"Three Wise Fools" (Criterion (37th wk.). Getting a light play. Soon to be out.

"Up in Mable's Room" (Eltinge (20th week). Strongest farce remaining. Expected to stick.

"Woman in Room 12" (Republio (18th week). Sluggish, but hot weather, but taking down good profit.

SHOWS IN CHICAGO.

"Opening Date" (at LaSalle, June 16—Honey-moon Town" at LaSalle, June 16—Angel Face at Colonial.

Current Attractions.—Patrola Collins in "Fiddle"

is still here, still strong; playing to slightly over \$5,000 (10th week).

COLONIAL—Fritz Schott in "Gloriana" dropped to under \$5,000, after a good run of two weeks. Notices has been posted for a week of night stands, with show scheduled to close Chicago run June 7.

CORT—"I Love You," hurt a bit by the hot streak, hovering around \$7,000 mark. Hit (3d week).

GARRICK—Charles Cherry and Francis Larrimore in "Scandal," around \$12,000, could make money at considerable loss, and is good until August (10th week).

GRAND—Grant Mitchell in "A Prince There Was" should hold out for the summer; averaging \$12,000 (1st week).

HAYMARKET—Stock Burlesque.

ILLINOIS—"Broken Blossoms" (10m). First of the Grimsby report, had sensational opening at regular seat of prices. \$2 week.

IMPERIAL—"Marriage and Divorce." If business holds out films will stay here for the summer (1st week).

LA SALLE—"Dark House" will reopen June 16 with Boyle Woolf's production, "Honey-moon Town."

NATIONAL—"Should There Be Children?"

OLYMPIC—Pina. Paul J. Rainey's "Heart of the Jungle," said to be for two weeks.

PRINCESS—"Sunshine," fair, with business hurt because of weather (2d week).

POWER—"My Nobleman," in "Flood" had strong opening (1st week).

STANDARD—"A Sleepless Night" opened (1st week).

VICTORY—"Virgin Widow."

WILSON—"Nobody's Widow."

WOODS—Bertha Kalkin in "The Middle Woman." About \$1,000 (2d week). Will close June 14.

FALACIE—"Passing Show," \$18,000.

Shows Closing.

June 7—"Gloriana" at Colonial.

June 10—"The Middle Woman" at Woods.

"GOOD BAD WOMAN" CLEANING UP

Chicago, June 4.

The triple starring tour by Robert Edson, Margaret Illington and William Lacy in H. H. Frazee's "A Good Bad Woman," is playing to record business. The takings in one-night territory in Illinois average \$12,000 weekly and in many instances \$3 top was established. The gross and the scale is considered remarkable, especially at this stage of the season.

The attraction is now in Wisconsin, heading for Minneapolis and thence to the coast, with continued "clean-up" business reported. The three stars are appearing on percentage, that arrangement netting them considerably more than their regular salaries.

McL. Raymond is ahead of the show, John Leffingwell being back.

THEY DIDN'T LIKE IT.

Chicago, June 4.

"You'll Like It," the Bucher-Berg revue at the Playhouse, died after a run of one week.

Harold Bucher, angel of the show, took a loss of \$8,400 gamely.

Chorus girls' salaries were said to be unpaid, but assurance was given that they would be taken care of out of the proceeds of the sale of scenery and costumes.

The show didn't play to \$1,000 in the week.

TULLY HAS HAMER PLAY.

Richard Walton Tully has accepted a play from J. Wesley Hamer, former dramatic editor of the "American."

The piece is to be presented next season.

Hamer is at present polishing off the script under instructions from the author-producer.

PART FOR STRONG PLAYER.

Who will play the leading role in A. H. Woods' production next season of "The Illusionist," an adaptation of Sacha Guitry's latest farce?

The part requires an actor of the utmost skill and personality as he has to hold the stage almost constantly.

It is understood Mr. Woods, while in London, approached Gerald Du Maurier with this role in mind, but Du Maurier stuck to his determination never to return America.

SHOWS IN PHILLY.

Philadelphia, June 4.

Hot weather emptied the theatres. It was the same all over town the first of the week, and none escaped. The picture houses, legitimate theatres playing standard attractions and vaudeville suffered alike, the "pop" houses drawing little or nothing. At the Chestnut Street Opera House, where the "Bathing Beauties" were featured to appear in conjunction with the Mack Sennett comedy, "Yankee Doodle in Berlin," the house was dark.

It was discovered that the picture could not be shown because someone in the cast could not appear in person. Considering conditions, this was a bit of luck, but the girls and the picture are announced to appear next week.

The Walnut had the 28th Division soldier show and opened to a fair-sized house with a fair advance sale. The show is on the "millionaire" plan and may get a little money, but it is doubtful unless the weather cools off. "Broken Blossoms," playing to a \$3 top in New York, hasn't started anything here. The second week at the Garrick and drew light business this week. At that it was better than what "Fiddlers Three" did at the Forest. This is the third week for the latter piece and it had two very good weeks of business.

"Tiger Rose" is in its last week at the Broad after playing to very good business. The house will close for the season Saturday. It has been one of the most successful seasons in many years at the Broad.

Walker Whiteside and "Little Brother" opened to fair business at the Adelphi. This is the final week of "Lombardi, Ltd." at the Lyric. "Oh, Uncle" is doing nicely, but not big at the Shubert. The management is still whipping it into shape for its New York showing.

BELASCO'S "GOLD DIGGERS."

David Belasco is readying a new farce comedy by Avery Hopwood for try-out late in June at Atlantic City, the piece being designed for the Belasco, New York, in the fall. It is called "The Gold Diggers" and will have Ina Claire as the featured lead. The support includes Bruce McRae, H. Reeves, Smith, Frederic, Desdell, Louise Galloway, Jobyna Howland.

The title may be changed, as the piece does not concern the mining of precious metal, but rather the "digging" of it in cities.

NOT A "BEDROOM FARCE."

The Shuberts will produce, next season, a new mystery play entitled "Masks," written by Gustav Blum and Dr. Elias Lieberman, the former being the co-author of "A Sleepless Night," also produced by the Shuberts.

Mr. Blum and Jack Larric, who were responsible for the bedroom farce, are adapting another farce from a foreign source. Its tentative title is "Ask Dad, He Knows." It is not of the bedroom variety. The Shuberts will produce that, also.

DILLINGHAM HAS KERSHAW.

Chicago, June 4.

Willette Kershaw will be under the management of Charles Dillingham next season, but may play a summer run in Chicago meanwhile, having two offers in that direction.

CRANE WILL CONTINUE.

The report that James L. Crane, who married Alice Brady last week, was to remain in New York and devote his future activities to the motion picture field is denied. Mr. Crane is to go on tour next season in "Under Orders," in which he is to appear with Edna Shannon. He succeeded Shelly Hull in the part after the latter's untimely death.

MAKE BROOKLYN THE DOG.

The Shuberts made a dog town of Brooklyn this week when they produced the new Edward Locke play, "Dangerous Years," at the Teller-Shubert. The piece was certainly kept under cover to a certain extent, and the usual advertising in the New York Sunday papers for the attraction were left out so not to attract the attention of the New York critics to the production.

The story of the piece is one of sex, and generally the type of the play is said to be about three years behind the times. It is reviewed in this issue of VARIETY.

Pauline Lord didn't open in "Dangerous Years" Monday because of the fact that three days was not sufficient for her to get up in the part.

Alma Tell was originally to have played the part, but owing to the fact her mother was seriously ill she refused to stay with the production. The part is about 75 sides and there were the gowns that were all in readiness for Miss Tell.

At the last moment when Miss Lord was called in she discovered that all of the costumes would have to be altered, and then Clara Moores was rushed into the part. She made good on the opening performance.

"CIVILIAN CLOTHES" FOR MOROSCO

Oliver Morosco has accepted a play by Thompson Buchanan entitled "Civilian Clothes." It will be tried out in Los Angeles immediately, with a New York presentation promised in October.

KENT FOR MADDOCK PRODUCTION

Billy Kent has been signed by Chas. B. Maddock to play the leading comedy role in a three-act musical show which will reach Broadway shortly after August 1. Kent will be featured in the Maddock production, which will be a revised version of "The Officers' Mess," now running successfully in London.

The piece will be re-titled for American. Rehearsals start next Monday. The production marks Maddock's debut as a legitimate producer.

NEW "LISTEN LESTER" STAND.

The billboards in New York were recovered this week with a new 24-sheet stand for "Listen Lester" at the Knickerbocker, which is being taken as an indication that the show is to remain for the balance of the summer. The new paper for the show was obtained by Nellie Revell, who certainly dug deep to get the artist to work out the design that she wanted. It is a striking bill that looks just like a "Vogue" cover.

Williams to Produce "Far Horizon."

John D. Williams will produce "The Far Horizon," the new three-act play by Eugene O'Neill, and his first long one. The Broadway manager's determination to make a production didn't crystallize until he learned that the Theatre Guild, flush with the coin "John Ferguson" is pulling into the Garrick, were only too willing to grab the O'Neill play.

O'Neill made his reputation with the Washington Square plays.

One Year for Mann Act Violation.

New Orleans, June 4.

Ben Monteleone, wealthy Orleanian, who was sued recently for \$75,000 by Irene Davis, Chicago chorus girl, pleaded guilty in the Federal court here of having violated the Mann Act and was sentenced to one year in the prison at Atlanta.

Monteleone's wife sued him for a divorce on the day he was sentenced.

LEGITIMATE

NEWS OF THE DAILIES

"The Better Ole" will be moved from the Cort to the Booth, June 10.

Albert de Courtville is negotiating for the English rights of "Love Laughter."

Clairde Archer has been engaged as stage manager for "Bing, Bang, Boom."

Luis Alberni has started a movement for the organization of a society which is to embrace all of the Spanish actors in America.

William A. Brady and Mrs. Brady (Grace George) will arrive from England on the Olympia a week from Sunday.

"I Love You" was removed from the Booth to the 48th Street, June 2, and will remain there as a summer show.

Mae Murray and Doris Kenyon will be seen on the legitimate stage next season under the management of A. H. Woods.

A new comedy by Booth Tarkington will soon be produced by Stuart Walling with Gregory Kelly in the leading roles.

Margaret Nubio will leave early next month for Australia, where she will play the leading roles in "Daddies" and "Tiger Rose."

Ruth Stelling has gone to Chicago to receive her share of her late father, Frank P. Fall's \$100,000 estate.

Florence Worth, soprano, prominent in concert circles, has been placed under contract to appear in a new Savoy production.

Ebba Dana's new play, recently accepted by the Shuberts, has been named "Black is White."

Foggy Wood and Samuel Marwin are writing a play in which she will be starred next season under the Shubert management.

A special performance of "Three Wise Fools" for the blind was held at the Oratorio, June 3. Helen Keller was among those present.

Charles Morrison has taken the place of Percy Parsons in "Some Time" at the Casino, while the latter has moved up to the Cort to play Ben Hild in "Somebody's Sweetheart."

Beatrice Praelito, of the Greenwich Village Theatre, has been engaged by Daniel Fraley, to play the leading role of company soon to begin a tour of the United States.

The Greenwich Village Follies will open at the Greenwich Village, June 12. Cynthia Ford, and Bobby Edwards have been added to the cast.

Harry Roberts, June 2, signed a contract with A. H. Woods for the leading part in "The Big Chance," which will go on tour next season.

Fredrick Kaufman has been engaged to direct the staging of "The Taming of the Shrew," "Hamlet," and "Twelfth Night," in which Julia Marlowe and E. H. Sothern will appear.

Oliver Morosco has engaged Paul Harvey for "Madame Sappho," the comedy which Frederic and Fanny Hutton are writing for Grace Valentine and which opens at the Morosco in Sept.

Frank Conway, director of the Greenwich Village Theatre, called for London, June 4. Mr. Conway's visit abroad is with the object of obtaining a number of new plays for his theatre, to be produced next season.

The Spanish Opera Co. has been wired the Cort and will open June 10 in "The Merry Widow" in Spanish. The company is under the management of L. Moquero. It includes Adellina Vohi, Isabel Marqueti and Manuel Noriega.

In the Supreme Court, May 20, the application of Isaac Morris for an injunction to restrain the corporation of Clifton Mackenzie, in whom she is suing for \$150,000 for alleged breach of contract, was refused by Justice John M. Tierney.

Winthrop Ames has leased the Little Theatre to Oliver Morosco for a long term of years. Before turning it over, Mr. Ames will entirely reconstruct the playhouse, doubling its seating capacity. He has purchased 25 feet of land adjoining on the west side and this will be used for the extension. A balcony will be added and there will be a new decorative scheme. The house will be ready for the public by Oct. 1.

CRITICISM.

LA-LA LUCILLE.
A musical comedy in three acts. Book by Fred Jackson; lyrics by Arthur J. Jackson and E. G. De Silva; music by George Germain, at the Miller, May 20.

The real proof of the success of "La-La Lucille" lies with the audience. Last night it took it up—*Times*.

Like most pieces of its kind, "La-La Lucille" has more breadth than depth, but it meets all the requirements of a melodious and lively summer musical comedy—*World*.

"La-La Lucille" is an extremely good sort

of piece with good lyrics.—*Kelley Allen* in "Women's Wear."

SCANDALS OF 1910.

A review in two acts and eighteen scenes: book and lyrics by Arthur J. Jackson and George Whiting. At the Liberty, June 2. The packed audience evidently liked the show, though manifestly it was a very easy audience to please.—*World*.

There are standards in similar productions that last night's entertainment failed to reach.—*Sun*.

ENGAGEMENTS.

Harry Littleford, "Pretty Soft."
Dorothy Alda, "Follies of 1910."
Hal Beatty, "Just a Minute."
Queenie Smith, "Listen Lester."
Ted Lorraine, "Bing, Bang, Boom."
Betty Prescott, "A Little Journey."
Queenie Smith, "Listen Lester."
Gladys Walton, "Bing, Bang, Boom."
Alice Cape, "Merris O'Brien."
Eugene Blair, "The Little Brother."
Marguerite Parrell, "Bing, Bang, Boom."
Mabel Roberts, "Bing, Bang, Boom."
Ralph Morgan, William E. Meenan, James O'Connell, "Wedding Bells."
Walter McCullough, "Edmund Senter," in a revival of James O'Neill's "Monte Cristo," at the 14th St.

JUDGMENTS.

Judgments filed in the County Clerk's office. The first name is that of the judgment debtor, the second the judgment creditor, and the third the amount of the judgment.
Low Cooper; C. Hammer; \$37.00.
Boris Feinicht; Intercontinental Films, Inc.; \$110.00.
Alexander Lettich; Nat. Printing and Engraving Co.; \$122.42.
William J. Orr and John M. Welsh; A. Rees; \$5,859.89.
Export and Import Film Co., Inc.; H. C. Fisher et al; costs, \$65.
Mirror Films, Inc.; N. C. Goodwin; costs, \$116.75.
William Moore Patch; Longacre Service Co.; \$70.85.
Oliver D. Bailey; W. C. Gehring; \$126.70.
Gertrude Barnes; White Studios Theatrical, Inc.; \$171.50.

SATISFIED JUDGMENTS.
Joseph L. Paul and Woodmanston Inn, Inc.; T. Roeman et al; \$1,416.45.
Mollie King; Circle Auto Supply Co., Inc.; \$47.35.

BANKRUPTCY PETITIONS.
Educational Distributing Corporation; liabilities, \$24,382.45.
Ala Platum, theatrical manager, 274 West 19th street; liabilities, \$5,405; no assets.

SHOW REVIEWS.

(Continued from page 15.)
taken a first night audience by storm. The same day caught a call from the attorney representing the father of the boy asking that she now fill her final role of the bargain existing between them; that of getting rid of the boy in such manner that will cause him to turn from her forever. She, in the meantime, has fallen in love with him, and for a time seems about to disregard her promise made at the outset. But she decides that a bargain is a bargain and must be held to at all costs, but cannot conceive a plan whereby she can rid herself of the youth without hurting his feelings and causing him pain.

She then turns to the playwright who conceived the first play and lays before him a supposititious story as a possible plot for a play, using, however, her own life as the basis, and leading him to the point that she was in at actual life and asking his assistance to obtaining an ending for the piece.

He gives her one, and acting on his suggestion she tells the boy that for three years that they have been living together she has been supported by another man and that the time has arrived when the other man is demanding that she repay. One of the conditions are that she must rid herself of the boy. Further than this she refuses an explanation, and the mind of the boy naturally turns to but one thing. He has been the lover for years and taking what really belonged to another. This is the first time that he is not playing for full value at the present time.

The final act again brings the playwright on the ground with a solution of the problem of bringing them together again. For a time this is the interest, but at the end it drops into the regulation film cliché.

Alma Hill, who originally cast for the heroine, but at the last moment because of the serious illness of her mother, gave up the part, and Clara Moore has taken her place.

With but four days of rehearsal she shows a really remarkable grasp of the show's possibilities. Edith Piaf plays the juvenile here, but does not rise to the responsibility of the part.

John Halliday in the playwright with a cast of twelve, a correct performance. His part has the entire comedy relief. Helen Bonham as the mother was delightful, and William Holden gave a forceful performance as the dad. The others were Florence Bruce, the ambitious singer, who showed she was really landing a millionaires and married him, and Charles Brown, who played the villainous millionaire. There were a couple of these two roles almost a little too raw.

"Unsung Years" with the first and last acts fixed up looks like it might get a play from the widest folk at least. Fred.

LA-LA LUCILLE.

Johnston Jaynes.....J. Clarence Harvey
John Smith.....Janet Vele
John Smith.....John B. Hazzard
Olympa.....M. Hale
Nicholas Grisham.....Sager Midgley
Thomas Brady.....Cordella MacDonald
Alma Brady.....John Lowe
Reginald Blackwood.....Alfred Hall
Gladys Walton.....Dorothy Alda
Mabel Roberts.....Maurice Bentley
Mabel Roberts.....Lorin Baker
Mrs. Britton Hughes.....Helen Clark
A Bellboy.....Edward DeCamp
Walter.....Harold D. Miller
Duffy.....George W. Callahan
Federal Marine.....Stanley H. Ford
A Stranger.....Estas Banks

Some persons may have an idea that "Lucille" was a bit of an "ad" for a musical. A lot more are going to agree that the la-la belongs in "La-La-Lucille." The mass Broadway (re-called), may view the proceedings with a dash of amusement, since they may recall past incidents, but the summer season of amusement to the bright lights may think that the show is a bit naughty in spots.

"Lucille" is the first musical piece to be offered in the comparatively new Henry Miller theatre, opened as the third of the summer stock of offerings last (May 28). It was reported as the initial production effort of the new theatre, but the summer season is alone programmed for the presentation.

"Lucille" is based on a fact which, the story being by the well known farceur, Fred Jackson. There are around fifteen musical numbers and as the plot is well outlined throughout, it is generally a musical comedy, the score composed by George Germain, and the lyrics by Arthur J. Jackson and E. G. De Silva. Most of the lyrics were mouthed and therefore indistinguishable, but the music proved evenly good.

The first act of three seemed the most pleasing, the story starting there in the apartment of John Smith, a struggling designer who had but recently met Lucille, a girl who had been called Lucille while yet a child in an act called the juggling Jugglers. Bill collectors (the chorus), rush through the door, but sing to no purpose for John is quite fast to pocket-book, even though subsequently he is quite poor. John and Lucille are quite well known old lawyer from Boston, and with him a Mr. and Mrs. Brady, with their grown up daughter. The lawyer informs the news that John's Aunt Bertha had passed on and bequeathed to him a fortune of two million with a but, but being that John must divorce Lucille, whom Aunt Bertha never could see, mostly because Lucille were little sixth parties when she was on the stage. Two million being a pretty hefty sum, John and Lucille take after the name of their own attorney that they do divorce, and having caught the Bean-town hankering, they could forthwith re-marry.

It is all decided that John he caught compromised in a hotel, but Lucille decides to pick that up—re-spend. The first act is offered by papa Jaynes in a cabaret singer, one of Paris, where she had been correspondent three times. He agrees, but is "gated" by Lucille, who insists the jailhouse, a little later Lucille is married to a man in a Jap ex-knife thrower, also on the stage. The second act of three seems the most pleasing, the story starting there in the apartment of John Smith, a struggling designer who had but recently met Lucille, a girl who had been called Lucille while yet a child in an act called the juggling Jugglers. Bill collectors (the chorus), rush through the door, but sing to no purpose for John is quite fast to pocket-book, even though subsequently he is quite poor. John and Lucille are quite well known old lawyer from Boston, and with him a Mr. and Mrs. Brady, with their grown up daughter. The lawyer informs the news that John's Aunt Bertha had passed on and bequeathed to him a fortune of two million with a but, but being that John must divorce Lucille, whom Aunt Bertha never could see, mostly because Lucille were little sixth parties when she was on the stage. Two million being a pretty hefty sum, John and Lucille take after the name of their own attorney that they do divorce, and having caught the Bean-town hankering, they could forthwith re-marry.

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Farewell situations attain from then on. The one legitimate John Smith is finally broken in on by Lucille and her lawyer, but she finds the John dining with another Jane than was expected, same being a little bride in the next suite, who came in to find out what it was all about, when the slavy had rushed into the bridal room upon the sudden appearance of her knife throwing mate. The bride and groom had first inspected John's suite and it was then that when the little bride had asked her fresh husband "Frank'th, he had replied, "Well, no, I'm not married, but I'm a 'starry' to courted by a man's striking way."

Lucille makes her second entrance into the going and this time finds the cabaret girl present, she having come with a tooth-brush and a little silk nightie, all ready to be compromised. But it seems that it wasn't John's fault, John having chosen for the first time, the girl who was Lucille, and she was Lucille, when the slavy entered. At the finish the bride and groom were Lucille and John, who explained that she was just trying them out.

The words are cast changes since the original premiere at Atlantic City, and the leading role of John is played by Jack Hazzard, who gives a humorous performance, though not so good as in "The Girl Behind the Gun." The production is most colorful, and the costumes, the latter almost perfectly designed for a summer show. The show is called on to do any dancing between. Eleanor Daniels made much of the comic slavy role; J. Clarence Harvey, who played the lawyer, and John Lowe impressed as a clever dancer. The show is a correct performance. His part has the entire comedy relief. Helen Bonham as the mother was delightful, and William Holden gave a forceful performance as the dad. The others were Florence Bruce, the ambitious singer, who showed she was really landing a millionaires and married him, and Charles Brown, who played the villainous millionaire. There were a couple of these two roles almost a little too raw.

"Unsung Years" with the first and last acts fixed up looks like it might get a play from the widest folk at least. Fred.

DEATHS.

Susie Kirwin.

Susie Kirwin, famed throughout the country as one of America's most popular and successful light opera prima donnas some years ago, died in Philadelphia May 30. She had suffered for a long time from a lingering illness. Funeral services were held Tuesday at the old Arch Street Theatre and is said to have been the first prima donna to travel in her own Pullman. She was famous as soprano and appeared in over 1000 operas. Miss Kirwin was born in Philadelphia and began her career as a chorista girl. In 1881 she made her first success in the role of Bettina, then understudy for Emma Houston. Later "The Mascot" ran for 147 nights in New York and Miss Kirwin's fame was established. Eventually Miss Kirwin became a well-known manager and producer and was the sole owner of "Jack and the Beanstalk." Several years ago she left the stage and devoted her life to charity. She made her home with her sister at 2032 North Third street, Philadelphia.

Manuel Klein.

Manuel Klein died June 1 in a private sanatorium at Yonkers, N. Y. Death was indirectly due to shock to the system, sustained over a year ago in a Zeppelin raid over London, when the theatre in which Mr. Klein was leading the orchestra was struck by a bomb. Mr. Klein's health began to fail shortly after this incident. The deceased, who was the brother of the late Charles Klein, was 42 years of age and for many years musical director of the Hippodrome. He also composed a number of comic operas.

Hart Conway.

Hart Conway died June 1, after long illness at the Home for Incurables. The deceased, who was 80 years of age, first appeared on the stage in England, where he was born, and later in this country at Daly's. He had a dramatic school in Chicago until ten years ago. Mr. Conway was the husband of Alice Brooks, an old-time actress.

Charles Edward Tower.

Charles Edward Tower, editor of the Paper Mill and Motor Boat Magazines, died June 1, at his home, 637 Springdale avenue, East Orange, N. J., after an extended illness. In early life he was dramatic critic of the Boston Herald, and was more or less associated with various other newspapers in the Hub and this city. The deceased was 64 years old, and is survived by a wife and an adopted daughter.

Eva Byron.

Eva Byron died June 3 at her home, 15 Knox avenue, Grantwood, N. J. The deceased was the wife of Sydney R. Ellis, the theatrical manager. She was a member of the Augustine Daly stock company at the old Fifth Avenue Theatre in the early 80s, and later appeared in support of many prominent stars, playing a variety of roles. Mrs. Ellis retired from the stage about 10 years ago, since living at Grantwood.

"La-La-Lucille" is in all possessed of good fun. One of its faults is that there are no real vowels to handle the well rounded chorus. The production is most colorful, and the costumes, the latter almost perfectly designed for a summer show. The show is called on to do any dancing between. Eleanor Daniels made much of the comic slavy role; J. Clarence Harvey, who played the lawyer, and John Lowe impressed as a clever dancer. The show is a correct performance. His part has the entire comedy relief. Helen Bonham as the mother was delightful, and William Holden gave a forceful performance as the dad. The others were Florence Bruce, the ambitious singer, who showed she was really landing a millionaires and married him, and Charles Brown, who played the villainous millionaire. There were a couple of these two roles almost a little too raw.

"Unsung Years" with the first and last acts fixed up looks like it might get a play from the widest folk at least. Fred.

It was the latter plot who handled one of the prettiest numbers probably called "Nobody But You." Miss Vele and Hazzard scored with "From Now On" Hazzard bringing scores through his comic rebelling. A novel number, "The Oddie On Bum Be" regarded as first choice for popularity.

IN PARIS

By E. G. Kondrow

Paris, May 20. C. E. Willard is the chief star in a vaudeville program billed as "The Man Who Grows," which has played the Palais de Glace, this week. The bill also includes Irving Bloom, Arthur and Leah Bell, Buddy Walton and Ruth Benton.

Virginia Los Kamp, Elsa Hiltbrandt, Sarah Thomas and Agnes Barnhardt have formed a quartet styled the Four Girls from Home, entertaining on the A. E. F. circuit with the Y. M. C. A. in a sketch written by Sergt. John C. Scott, of the entertainment section at Le Mans.

The cast of the Apres La Guerre company, organized at Vannes and now on the road with a musical show, comprises Donald S. Hutchinson, Harold Carson, James T. McCarthy, David J. Lindsey, Langton Prager, William C. Wright and James W. Flaherty.

There are 20 female impersonators in the 2-act revue "Hullo, Banks," which is out at the Municipal Theatre at Le Mans. They are elegantly dressed, by the Y. M. C. A. It is a sort of "Hullo, Broadway" comedy, managed by Lt. Ralph Silverbrand, and due in Paris early in June.

A report from Bad Betrich, Germany, states musical instruments and costumes amounting to \$10,000 have now arrived from Paris for distribution among the theatrical parties of the 6th Division. An order was cable to the United States for the supplies, which were not obtainable in France, and they were conveyed by Chas. W. Kello, of the 6th Supply Train, immediately they arrived in Paris.

The Century Players of Base Hospital No. 100 are appearing here under the direction of Joe Publicover and Lieut. C. A. Barrett, in a production appropriately entitled "Home and Bound." The cast has 30 people, and an orchestra of nine led by Walter Heid, of Philadelphia.

"A Breeze from Broadway" has been given at the Champs Elysees Theatre with much success. The company was originally chosen from the Harvard Medical Unit, which came to France just two years ago and staged an entertainment on the front then termed the "Whiz Bang Show." In the Breezy version now given in Paris there is no professional actor in the troupe of 30. Eddie Donovan holds admirably a travesty role; Russel McGinnis and Mardis Bentley display real talent as dancers. It is one of the best shows the Y. M. C. A. has brought to Paris.

Mrs. Richard Mansfield, widow of the actor, gave a reading of the Merchant of Venice, May 22, at the British Army and Navy club in Paris.

It has been noticed the tomb of Marguerite Gauthier, the heroine of "La Dame aux Camelias," and also that of Heinrich Heine, in Montmartre cemetery, Paris, which were well tended prior to the war, are now in a neglected condition.

The board of officers of the French Society of Dramatic Authors and Composers, elected recently, are: Romain Coolus, president; Andre Messager, Pierre Weber, Andre Rivoire, vice-presidents; Jules Mary, treasurer; Xanro, assistant; Lucien Bernad and Henry de Gorsse, secretaries.

An interesting performance of "Carmen" was given last week at Seville, Spain, Mme. Lakowka, a Polish artiste, holding the title role. Some of the best local gitane dancers played

as the gypsies. The fact that a foreigner appeared in Seville in the part of the tantalizing Carmen is a matter of surprise.

Richemond will manage a season at the Theatre Femina, after the musical version of "Loute," with Jane Marnac, has been tried at this fashionable little house.

The Moulin de la Galette, at Montmartre, one of the oldest ball rooms of Paris, has now reopened with dancing. During the war it was used by the A. E. F. as a warehouse.

Walter Damrosch, now in Paris, has arranged for the New York Symphony Orchestra to give a series of concerts at the Opera next year, probably in May. The French Government has authorized the use of Opera. The orchestra will afterwards visit London, playing there in June, 1920.

There has been a big drop in receipts at all the theatres in May, the principal cause being put to horse racing, now being revived in France. There are meetings almost every day around Paris, and the money to be spent on amusements seems to be going its way into the betting booths. Moreover, from the middle of May the weather became quite fine, and straw amusement hats made their appearance. Still, it is anticipated the takings at Parisian amusement resorts in 1919 will be the highest on record.

Jules Diaz de Soria, formerly a singer, died May 15. He was father-in-law of A. Franck, manager of Theatre du Gymnase, Paris.

The death of M. Reynold, an actor of the Chatelet, is now officially confirmed. He was reported as missing during the battles around Verdun.

"SKITTLES" HAS PREMIERE.

London, June 4. Edward Gwenn has joined Herbert Jay and Taylor Platt in the production of "Skittles," a new three act comedy by Lechmere Worrell and Arthur Ross. Gwenn will be the leading man, Muriel Martin Harvey the leading woman.

The play opened at Brighton May 26, and will tour before coming to London.

"Stella Maris" in English.

London, June 4. Since the commencement of the war, opera in English has made rapid strides in London, both in the West End and in the suburbs. During the Karl Rosa Company's season at the King's Theatre, Hammersmith, "Stella Maris," by the Belgian composer, Alfred Keyser, will be performed for the first time in London.

Revising Les Demi Vierges.

Paris, June 4. The late Marcel Prevost's successful society play, "Les Demi Vierges," was revived at the Porte Saint Martin Theatre May 26, with Gabrielle Dorziat in the leading part, created by Jane Hading at the Gymnase many years ago.

English Stars III.

London, June 4. Weedon Grossmith, who has undergone a serious operation, is doing well. H. B. Irving also has been seriously ill, but he is now leading an open air life at the seaside.

Du Maurier in "Capital and Labour."

London, June 4. Gerald du Maurier, when "The Law Divine" has run its course at Wyndham's Theatre, will make a welcome reappearance in "Capital and Labour," a new play by Alfred Sutro.

IN LONDON

London, May 19. The recently organized British Drama League held a meeting at the Haymarket Theatre on June 3. Lord Howard de Walden is president. Lord Rothermere, Lena Ashwell, Arnold Bennett, J. R. Clynes M. P., and J. H. Thomas M. P., vice presidents. The members of the council include Edith Craig, Edith Goodall, Granville Barker, Laurence Binyon, John Drinkwater, Fisher White, W. G. Fay, Maurice Hewlett and other prominent people. It announces that while it has no intention of producing plays, it will seek to advise those who do, whether amateur or professional, and will endeavor to arouse interest in the theatre by lectures and by the issue of a periodical devoted to the art of the theatre.

Henry Arthur Jones' dramatic fragment, "The Goal," played for the first time in England at a matinee for Waifs and Strays at the Palace. It had previously been played with great success at the front by Major Leslie Faber for the entertainment of troops in France. On this occasion Major Leslie Faber was assisted by Lilian Bratwate, Renee Helly, Murray Carlington and Fisher White.

Mr. Asquith unveiled a bronze medalion to the memory of the late Sir Herbert Tree May 27. The medalion is set in the front wall of His Majesty's Theatre and bears a few words only, giving some details of Sir Herbert's management. The medalion was designed by the eminent architect, Romayne Walker.

"The Patriots" is the title of a new play by F. H. Rose, M. P., for the production of which a West End theatre is now ready. It is a satire upon war profiteering under the auspices of Government Departmentalism.

Without interfering with the usual performance of "The Black Feather" a series of Tuesday, Thursday and Friday matinees will shortly be given by F. J. Nettlefold, at the Scala Theatre of W. S. Gilbert's "Pygmalion and Galatea," with Mr. and Mrs. Nettlefold in the title parts.

Grossmith & Laurillard's practically new theatre, the Winter Garden, recently opened and reconstructed from the comparatively new Middle, was formerly used as a variety house, is one of the most commodious and beautiful theatres in London. There is a lovely marble hall, with a five hundred-year-old mantle piece. There are eight new private boxes, an entirely new stage, and electric installation; also a fine rake to each floor. The upper pier seats are one shilling each, the second consisting of balcony stalls at 7/6, and five shillings, with the back rows at 2/6, taking the place of the pit. The ground floor contains 670 stalls of 10/6, 7/6 and 6/ each. The reconstruction cost £27,000.

Terry's Theatre, long used as a cinema and recently purchased by Albert de Courville, has been sold and will be converted into a restaurant.

"The Lost Leader," by Lenore Robinson, should create considerable interest on its production by James Bernard Fagan at the Court Theatre, May 27, for a series of Tuesday and Friday matinees. It is a romance built around the late Irish leader, Charles Stewart Parnell, who, when the play opens is 72 years old. He was not really dead, but had been living in retirement as Lucius Lenihan. This part will be played by Norman McKinnin, supported by Miles Maleson, Arthur Witby and Mary Grey.

The Russian Ballet is having a most successful season at the Alhambra.

May 22, "Narcisse," which has not been seen in London for many years, will be reviewed, also Rinsky Korsakoff's "A Fairy Tale" will be given for the first time in London. Marie Lohr, after a strenuous year of management, has decided to take a holiday during the autumn. But before she closes her season she will give a few performances of "L'Aiglon," which she so successfully presented at a charity matinee some time ago.

People who have never visited suburban theatres are going to them now. Society has discovered the Lyric Hammersmith, where "Abraham Lincoln" has considerably passed its century. Formerly a production only stayed one week with the exception of the local pantomime, recently Ernest C. Rolla, failing to obtain a West End theatre, secured the Kennington Theatre for a run of fifteen weeks of "Laughing Eyes" and is doing remarkably well.

James Bernard Fagan will revive "The Merchant of Venice" at the Court September 9, for a run. Commencing August 20, Fagan, whose Shakespearean season has been a pronounced success at the Court, will give a series of Shakespearean and Sheridan performances at Miss Horriam's famous repertory theatre, the Gaiety, Manchester, which will not interfere with his enterprises at the Court.

MANAGERS' OUTING.

Managers of vaudeville theatres of Greater New York are to repeat last year's highly successful outing at Wietzel's Grove, College Point, L. I. Bill Quid, as last season, is cooking up the affair, which is dated for late in June, but before July 1.

The outing is open to house managers of all circuits.

A ball game and the usual "athletic" events are carded.

The first event is expected to be the rescue of John Buck from a corner in Corona, L. I., as the bus passes by.

ANDERSON'S "HUBER'S."

John Anderson, formerly manager of Huber's Museum on 14th street for 25 years, is now running a freak show repertory theatre of Huber's, the building formerly occupied by Inman's Concert Hall on the Bowery, Coney Island. Anderson secured permission from the Huber heirs to use the title.

Viola Tree in Shakespearean Roles.

London, June 4. Viola Tree, by arrangement with Charles B. Cochran, will open a season of Shakespearean drama at the Aldwych, opening with "The Tempest" and continuing with "Antony and Cleopatra" and "Hamlet."

"Cinderella Man" Shortly.

London, June 4. "The Cinderella Man" is to be produced at the Queen's in a fortnight with Owen Nares, Renee Kelly, Holman Clark and Sydney Valentine in the cast.

Three Shows Slated to Close.

London, June 4. "Fair and Warmer," "Cyrano de Bergerac" and "Oh, Joy" are coming off, to be followed shortly by several others.

Putting on "Three Wise Fools."

London, June 4. Andre Charlot is rehearsing "Three Wise Fools" at the Comedy for immediate presentation.

SAILINGS.

Mr. and Mrs. Joe Cohen sailed for England on the Northland, Saturday May 31.

IF YOU DON'T ADVERTISE IN VARIETY—DON'T ADVERTISE

By JACK LAIT

References

MAJESTIC. CHICAGO.

of flip nonsense, and if Rockwell had made his little tin whistle take a joke Nelson made a better out of his little ukulele. Many towns in the country have a "big show" every year, for instance, the first time seen in Chicago. Hyams and McIntyre, who were next to cloaking, worked sweetly as of old, but their comedy was one of the best. The two comedians, who were both very mild and feecy. John and Lella are favorites here. That saved them. Artists of their type should be encouraged to tour. The vaudeville shows a little punier and a little pepper with everything, and this can be furnished by support and surrounding in musical comedy, but must be supplied by the principal comedians. The show was a success and the people and a few minutes to offer.

Loh.

STATE-LAKE, CHICAGO.

HIPPODROME, CHICAGO

McVICKER'S. CHICAGO

NOTES

Sam Myers, manager of the State-Lake Theatre, has left for Los Angeles, to take charge of the Orpheum there. Myers is not in the best of health, his nerves slightly ajar from the overwork of opening the whopper house here and attending its baby career. Harry Singer is on the ground to run the house until a manager is appointed.

INVESTIGATING REVUE FLOP.

Chicago, June 4.
In behalf of the creditors, particularly a number of members of the cast, Attorney Thomas Johnson will ask Justice Kenesaw M. Landis to investigate the financial status of the "You'll Like It" revue, which fizzled here last week after being sponsored by Harold Bucher and B. D. Berg. Mr. Johnson has filed an involuntary petition of bankruptcy against the Bucher-Berg duo. Bucher and Jed Flanagan, his confidential adviser, hopped out of Chi. shortly after the show closed. Johnson alleges several hundred dollars worth of costumes and scenery mysteriously disappearing simultaneously with their departure.

Bucher, who "angled" the show, is reported to have everlastingly buried \$8,400 out of the \$12,000 initial production expense. Attorney Johnson on the other hand is doing a sleuthing stunt on his own hook to trace the destination of the twelve thousand.

In the bankruptcy proceedings, individual members of the cast and other creditors allege the following sums due them, totaling \$14,480, excluding the chorus girls' salaries, which were sadly neglected: Lydia Barry asks for \$500, Valeria Walker, \$75; Al Fields, \$100; N. Y. Costume Co., \$150; Irene Williams, \$75; Dong Fong Gue and Harry Haw, a Chinese duo, \$200; Paul Rahn, \$95; Gil Browne, \$200, and Bobby Folsom, \$85. The chorus received no notice and 18 girls are without their week's pay, representing a charge of \$21 for each chorus squad, which was the average wage. The colored supers in the "Chu Chin Chow" number were stuck \$15 per head.

Attorney Johnson has been retained by Berg, who demanded the chorus be taken care of.

LEARY SUCCEEDS HUNT.

Chicago, June 4.
Gilda Leary has succeeded Phoebe Hunt as leading woman of "A Prince There Was" at Cohan's Grand.
Miss Hunt has left for New York to rehearse with a new dramatic production.

HATTONS TO NEW YORK.

Chicago, June 4.
Frederic and Fanny Locke Hatten, heretofore referred to as the "Chicago playwrights," are giving up their Chicago home and will take up permanent residence in New York.
Their reason for the change is a desire to be "near the base of supplies."

"SMILEY" DANGEROUSLY ILL.

Chicago, June 4.
William (Smiley) Corbett, proprietor of the Lambs cafe, is dangerously ill at his home. Corbett was recently operated on for an abscess of the kidneys. He was able to resume his duties following his discharge from the Mercy hospital, but suffered a relapse.

Cartoons Made Into Musical Comedy.

Chicago, June 4.
Norton, Burnell & Klint have secured the rights for "The Gumps," the cartoons which have been made into a play by W. C. Herman, constructed along musical comedy lines, with songs and music composed by Tell Taylor.
The cast will number 14 and a chorus of 25. "The Gumps" will open the season in Chicago, early in August.

Ringling Widow Gets Warrant.

Chicago, June 4.
Mrs. Howard D. Maizie (formerly Mrs. A. G. Ringling, widow of the circus magnate) swore out a warrant for the arrest of her husband, a broker, on a serious charge this week.
Mrs. Maizie was separated from her second husband after a month of married life.

"ONE OF US" OFF AGAIN.

Chicago, June 4.
Emma Carus, who was to have presented "One of Us" at the Woods, June 15, has canceled that theatre and called off the enterprise because desirable for the leading parts were unavailable or unwilling to come to Chicago.

Among those who were tendered the lead were Mary Nash, Clara Joel, Willette Kershaw and Florence Stone for the feminine principal part, and Conway Temple, Frank Farnum and William Elliott for the hero.

FRAWLEY'S PREDICTION.

Chicago, June 4.
Orpheum road shows through the far east are predicted by T. Daniel Frawley, who is here on his way to the Orient, to produce and handle more than a dozen shows between Honolulu and the distant points of Asia and Africa. Frawley says he intends to tour about six vaudeville shows himself, but will book them from the Pantages lists, having received no encouragement from the Orpheum offices. He says that the world journey of C. E. Bray portends no seeking acts to bring from the eastern countries, but arrangements to bring acts to them.

Frawley came here to see "Scandal." He plans to engage a building in Vancouver as permanent headquarters where he will install scene builders and artists, wardrobe makers, etc., and produce his shows intact there. Frawley has London support for his enlarged ventures this season and says his financial backing is virtually limitless. He leaves this week for the Pacific coast to sail. He will be gone 14 months with his No. 1 repertoire troupe, presenting ten recent American hits.

BIG CHUNK FOR SONG.

Chicago, June 4.
Byron Gay, composer, is showing a \$5,000 check as his bit on a "vamp" song published here by Will Rossiter and sold by him to a New York firm. The song was bought after being heard at its first public performance in an outlying cabaret.

Galli-Curci's Accompanist Named.

Chicago, June 4.
Luigi Curci, husband of Galli-Curci, in a cross-bill against his wife's divorce allegations, names Homer Samuels, her accompanist on concert tours, charging that Samuels indulged in a "super-intimacy with my wife which may have been due only to her temperamental longing for his society."
Samuels, as well as Charles Wagner, madame's impresario, are defendants in a \$250,000 alienation suit by Curci. He further states that the diva is hysterical and that what he has suffered from her flights of eccentricity would "fill a book."

"Masks" Is Mystery Play.

Gustav Blum, co-author of "A Sleepless Night," has written a mystery play in collaboration with Dr. Elias Lieberman, which the Shuberts will produce in early fall. It is called "Masks."

Signs of the Times.

Chicago, June 4.
At the National, Chicago, are two signs. One announces the attraction, "Should There Be Children?" The other the attractiveness, "No Children Allowed."

Is Marriage a Failure? No.

Chicago, June 4.
Ethel Dooley, former wife of Ted Dooley, has been married to Walter Ward (Ward and Ulysses). That left Ted very single and he up and married Aubrey Evans, non-professional.

WOOLFOLK'S FIRST MUSICAL.

Chicago, June 4.
Boyle Woolfolk's initial musical production, "Honeymoon Town," will have its out-of-town premiere June 12 at South Bend, Ind., coming to the Princess here the week of June 16. In the cast are Bernard Grassie (featured), Roy Atwell, Dorothy Brenner, Helen Bolton, Jack Price Jones, Helene Lynn, John Philliber, Harold Johnson, Toots Lanthier, R. Hamilton and Sam Bramsky.

Will Hough, concerned in many former Princess shows, did the book and lyrics, the score coming from Byron Gay and Felix G. Rice. The piece is being staged by Edward Royce. The costumes are being made in New York, with the production being built in Chicago under the direction of a New York scenic artist.

BETTY'S OUT OF LUCK.

Chicago, June 4.
Recently Betty Moore, the picture actress, sued Charles H. McNeil, wealthy Chicagoan known for his loop exploits, for breach of promise, and was awarded damages of \$100,000.

This week McNeil went into bankruptcy, listing liabilities of \$120,434. Of these, \$100,000 represents Miss Moore's award. The other few dollars are divided among the Green Mill Gardens, Bismark hotel, Sherman hotel and Stratford hotel.

LINCOLN CARTER'S STAMPEDE.

Chicago, June 4.
Walter Hast has accepted for production under his name a melodrama by Lincoln J. Carter.
Ed. Rowland will be financially interested.
A vast cattle stampede effect will be the climax.

N. V. A. HAS BENEFIT.

The third annual benefit of the National Vaudeville Artists was held Sunday night (June 1) at the New York Hippodrome. It was the same successful affair the previous N. V. A. benefits proved themselves to be. The ticket sale and program netted around \$65,000, estimated.

Of 58 acts volunteering to appear, the lateness of the hour prevented over 32 doing their turns. Pat Casey ran the stage.

One of the items of interest in connection with the benefit was the wire from George M. Cohan, buying a gallery seat for \$500. Mr. Cohan was in Chicago. His message read:

Chicago, Ill., June 1.
E. F. Albee or J. J. Murdock, N. Y. Hippodrome, Sixth Ave. and 45th St., N. Y.:

Regret that I will not be able to be with you to-night. Business of the utmost importance called me away. Please put me down for a gallery seat for five hundred dollars and then please sell it again. Best wishes to all.
George M. Cohan.

The acts playing and in the order of their appearance, were:

Keith's Boy Band	Sophie Tucker
Tip Yaphank	Clark and Berg-
Arnaud Bros.	man
Howard and Clark	Irving Berlin and
Creole Fashion	Harry Carroll
Plate	U. S. Navy Band
Jimmie Hussey	Belle Baker
Ruth Yoye	Gertrude Hoff-
Pat Rooney and	man
Family	Julia Arthur
Harry Watson	Emma Carus
Irene Franklin	Julius Tannen
Frisco	Cansinos
Henry Lewis	Elizabeth Brill
Eddie Cantor	Leo Carillo
Blanche Ring	Cecil Lean and
Savoy and Bren-	Cleo May Rice
nan	Van and Schenck
Mme. Nitta-Jo	Frank Tinnay
Lew Holtz	

Chicago
By Day

By SWING

When the "Bostonian Burlesquers" left Chicago for Detroit last week, an agent for the Department of Justice noticed that members of the troupe made frequent trips to the baggage car. After each trip there was noticeable an increase in spirits. When the train left a wire followed it. It was met in Detroit by Federal agents, who examined the baggage. They found 607 quarts of whiskey, 45 quarts of brandy and 50 cases of wine stowed away. Two arrests were made.

There were three productions this season labeled "Chicago Made," which opened cold and closed the same way. The record: "Never Too Late," by Edith Ellis, presented by William A. Brady at the Princess, one week; "The Dangerous Age," by Kirkpatrick Boone, presented by Ed Dubinsky at the Illinois, two weeks; "You'll Like It," by everybody, presented by Harold Bucher and B. D. Berg at the Playhouse, one week. Write your own editorial.

Statement from Jake Rosenthal, secretary of the Chicago Chapter of the National Torah Club, Not Inc., concerning the medalion of the club: "The engraving on the obverse side of the medalion is not Grant's Tomb. Neither is it the Temple of Jerusalem. It is a fine etching of the Woods Theatre building in Chicago."

Pete Schaefer always had lofty ideals. His newest flight of fancy is organization of an aerial taxi service which will be operated by the South Shore Country club. Mr. Schaefer is president of the company, which will operate as a starter two planes purchased from the Canadian Government. It has not been announced that Schaefer will ride in one of them.

In the Herald and Examiner each Sunday Ashton Stevens, the dramatic critic, runs an interview with the leading woman of one of the current productions. At the conclusion of his interview last week, the leading lady in question sat on his lap, hugged him and kissed him. Stevens, always the irreproachable gentleman, printed all the details. The impetuous interviewee was Marie Vernon, of "A Prince There Was." She was eight years old on her last birthday.

Gus Kahn has dropped his membership in a downtown billiard club and joined a suburban golf club. Jake Elias has done likewise. The green table is giving way to the greensward. Even Mort Singer plays an occasional game of golf.

Wellington Koo, Fritz Schell's Pekinese pup, died at the Congress hotel last week. Who cares?

It's Getting so these days a man can't play the majestic without being annoyed in various ways. A couple of weeks ago, Sidney Towne was playing. When he came on with his pianist, Bert Fisk, somebody in the audience made a quick get-away. It was E. L. Wenzell, proprietor of the Washington hotel, where actor men reside. When Bert came out, a couple of front office dicks slung him in the hoosegow, where he stayed until he paid the heartless Wenzell thirty bones he owed for a board bill.

The Olympian Diary is done. Jack Lait has taken a half interest in the Olympian, for a valued consideration, and our automobiling troubles are over.

CABARET

Chicago, June 4. On Michigan avenue, at the Playhouse, B. D. Berg's ill-fated \$2 production, "You'll Like It," was breathing its last. Even while the storehouse ghoulies were in the caving and the comedies were injecting large jabs of oxygen in a vain hope of bringing the show back to life, the ubiquitous and hopeful Benny was on State street, putting on his new revue at the Winter Garden. It is entitled "Lilac Time." "You'll Like It" has gone into that bourne whence no production returneth. "Lilac Time" is flourishing and doing well, although it represents a ghastly expense, as such revues go. It is one of the brightest, noisiest, most incoherent, snappiest cabaret shows ever put on in Chicago.

Of late the jazzy spirit of the Chicago cabaret has been toned down to a point where a cabaret revue was all revue and no cabaret. This is to all cabaret. Berg stopped at nothing to get the kind of a show the late diners like, and he got it.

Arthur West is the featured comedian. He has taken the tip of critics and doffed the khaki. West (the Stromberg and Lerner) works now in the legitimate apparel of the profession. In "Lilac Time" he's a comedy waiter, an eccentric collegian, a jazz slave of the lamp and a very funny rube.

Alex Pantages had a table at the opening. He had a table, a gag directed at Alex, who seemed to enjoy it. Right out in the opening Arthur demanded a route from Alex, and a moment later announced that he had been given one—twenty-two weeks consecutive.

Many loop notions were present, and West did a Will Rogers-Raymond Hitchcock, making fly comments on the people in front. The thing got so intimate, in fact, it began to have the appearance of a private party; the yokels sat there with their eyes popping out a foot.

West has a voice that would fill the Auditorium. In the cafe it boomed like a megaphone. He sang most of the numbers he used in his vaudeville act, including one of the best in town, called "That Spanish Dancer from Madrid." He also made a riotous frivol out of "Highbrown Babies' Ball," a new number which seems to be catching on with much speed. In addition he sang on request. The Winter Garden having of late become the habitat of the song plugger, he had plenty of requests. It all added to the hilarity.

Mr. Berg had made an arrangement whereby the Ergotti Twins, playing in "Gloriana," were permitted to do their act at the revue. The little ones, working in spasm green tights, panicked 'em without any effort. Josephine Taylor and Olive Schraeder help out with the singing, aided by Charles B. Gash, whose voice is powerful if nothing else.

The best thing in the show, however, were in the costumes. One costume was not enough to turn them out. Berg got his stuff from the Lester Shop, the New York Costume Co., and Lombardi, Ltd., his own concern. They were a riot of color and novel design.

The finish of the revue was a ragtime melodrama in which a tiny pickaninny was used with great comedy results. Joseph Burrows wrote the revue, staged by Gil Brown. The hounds yelled "author," and Berg, Brown and Burrows leaped on the stage. Burrows executing a hooch dance—something of a departure from the conventional procedure of authors, but hailed with vast delight.

Swing.

San Francisco, May 30.

San Francisco has the best cafe revue that has ever been presented in the new show that opened at Tait's

Pavo Real Room last week. Fanchon and Marco produced it and are the featured members. The eight girls in the chorus were picked from the casino shows and a better looking octet would be difficult to locate. The costuming is way above the average. The numbers contain novelty and are attractively staged. An outstanding feature is Charlotte Balzar, a little thing of about 16 years, with a personality and smile that foreshadows big things for her in the theatrical field. On appearance alone Charlotte would be a credit to any production. But she can also sing and dance. Miss Balzar led two numbers with the girls behind her, and a double "shimmie" dance with Lilian Hildebrandt, also a pretty youngster just one year older than Charlotte, but lacking the experience of the latter. Lucitta Hall, formerly with the Fairmont revue, is a valuable addition to this show. Her Hawaiian dance is done in real Doraldina style. Aubrey Beers, a tall lanky cowboy, provided a novelty for a cafe here with some rope twirling. Valentine Zinna, a Russian prima donna singing in Russian, looked quite showy and possesses a good soprano voice. The announcement that she recently arrived from Russia and a member of a woman's regiment added importance. Alice Blake from the chorus led a "vamp" number. The "Fasten Me Up the Back" number used at the Fairmont, is also in this show, and as led by Charlotte Balzar, was even more effective here. An elaborate display of costumes were shown in the "Clothes" number written by Fanchon and Marco, with them must be placed in one room. The "Wedding Chimes" and the "Bubble" were among other numbers in the show. In the "Bubble" balloons are used with the usual laughing result. Fanchon and Marco sprang some new dances, and the enthusiasm with which they were received predicts a long stay for the dancers and the revue.

The Government has commenced to lay out its plan to regulate the liquor sale after July 1. Licensed places in New York have received notice that from July 1, onward, all liquor held by them must be placed in one room, listed, with a duplicate sent to the Internal Revenue office. The bottles must be sealed. The revenue men in that way may check up a liquor place at any time. The order declaring a dry state after July 1, carried a provision that liquor dealers must receive 30 days notice before the law went into operation. There will be no interference with private homes. In New York several small clubs are forming with membership limited, where members expect to be furnished with liquor the same as though they were at home. It is to be furnished free to members and guests with the dues sealed high enough to stand the strain. With June passing along, the Broadway places are getting away with murder in the liquor line. The mixture of drinks with "bar stuff" handed out for every order is hardly short of poison. It has been bad enough since the restaurants started in to clean up, but of late the boot sold for liquor would be enough to send anyone on the wagon even though the Government had not stepped in. And if it were not the quality of the drink served, the prices could accomplish the same thing. Nowadays the ordinary income isn't enough to buy a stimulating start.

New York's prettiest and most restful road resort, Healy's Farm at Hartdale (Westchester) got a flying start this season, with Tom Healy's general factotum, "Nick" again in charge. The old country trout stream, that Nick swears gives forth sea bass is still running with the dries and the stone bridge spanning the ravine in the rear of the

restaurant looks to have been swept off very recently. It's a neat stone bridge and should only be tried out with white rock. A cooling car ride to Healy's Farm, along Jerome avenue into the White Plains road, straight into the city. When it's boiling in the city on a warm night you will have to wear a top coat along that road. Just why no one around there can explain, but it's so and it's great. Up at Healy's Farm one can dine in the well designed restaurant or on the grass or in the pagodas, or, if inclined, there is the nicest tea room in New York to while away the dinner hour, and Healy's press agent did not write this. New Yorkers with cars who like road driving are missing many good places in their desire to save gas.

Three days after the fire that occurred at Perry's Cabaret, Park Circle, Brooklyn, a fortnight ago, the place was in full swing with a revue in charge of Walter Windsor, booked by Arthur Hunter. The Parkway Palace, which is in opposition to Perry's, figuring that the latter place was done for, considering the great damage by fire, boosted the per scale from ten to fifteen cents per glass. However, a double jitney scale prevailed in both places. When, three days later, Perry's reopened, with the ten cent scale still in force, Mr. Rich, the manager of the Palace, was in a quandary as to whether to reduce the scale or stick to it. He finally solved the problem by providing a "taller" beer for the triple jitney price.

Sophie Tucker's Band will sever its connections with the headliner next Monday, as the result of several disagreements between the star and the musicians. The latter have retained Arthur Hunter to book them. The final difference occurred at a breakfast at Reisenweber's, tendered by Miss Tucker to her professional friends, at which the band refused to appear and render their services gratis. Hunter is negotiating with Saxie Holdsworth's Band, now playing at the Piccadilly, Brooklyn, to appear with Miss Tucker. The Holdsworth Band is a sort of "three in one" affair, playing saxophone, jazz orchestra and marimbo-phones.

Weisman's Cabaret, St. Nicholas avenue and West 181st street, one of the best known in the Washington Heights district, was completely destroyed by fire June 1. The fire was discovered by a waiter shortly after the place closed, presumably caused by a careless dancer who left a lighted cigarette there. William Weisman fixes the damages at \$12,000, covered by insurance. Of the 12 artists was Viola Wigan, who had recently purchased four new costumes, all destroyed.

Walter Windsor has placed a new revue at Perry's Park Inn, Brooklyn, N. Y., succeeding straight cabaret. The principals are Harry Dickinson, Stephen McDonald, Florence Press, Bert Collins, Edna Davis and Dancin' Humphries. The chorus consists of eight.

Following futile attempts to make vaudeville successful at Pabst, Harlem, A. H. Meyers, proprietor, has decided to cancel all attractions for the summer months, with the exception of a dancing team and a soprano singer.

Arthur Buckner, former cabaret agent, who was recently arrested and taken from the tomb to Bellevue Hospital, under observation for insanity, has been transferred to Ward's Island, N. Y.

Mme. Maurice Cronin, in partnership with Albert Sarosy, has leased the Long Island Palace Hotel, Rockaway Beach. Jack Elkins' jazz band will supply the entertainment.

Jack Joy, formerly with the Sophie

Tucker Band, replacing Al Siegel, when the latter left the orchestra for a while, is now in charge of an orchestra playing the Piccadilly, Newark.

Mr. Grossvader, owner of Somer's Restaurant, in Brooklyn, closed the place for the summer and moved the show and orchestra to his Honey Lal and establishment, Somer's Gardens.

The Pythian Temple in the Bronx closed down for the summer, last week. It is being renovated and will open in the fall with a new show booked by Arthur Hunter.

Varonica Marquise opened at The Little Club this week. She is also appearing at the "Moulin Rouge" and "Cafe de Paris."

The Louisiana 5, recently at the Tokio, have been contracted for the summer by J. B. Franklin, for the Suburban Hotel, Baltimore.

Perry's Parkway Palace, Coney Island, N. Y., recently destroyed by fire, has been rebuilt and put into operation again with the former attraction.

The Dancing Zirras will leave next week for Buenos Ayres, South America, where they have been booked for a summer's engagement.

The Kentucky Serenaders succeeded Saxi Holdsworth Jazz Band, at the Beaux Arts, Atlantic City, N. J., last week.

Ed. Lesch's Jazz Band has been booked for a summer's engagement at the Rye Beach Inn, Rye Beach, N. Y.

A lighted cigarette tossed out of one of the upper story windows on the 47th street side of the Columbia Theatre Building during the noon hour Wednesday, set fire to like Weber's awning on the sixth floor. Before the blaze had a chance to gain much headway, Bob Cunningham and Harry Rudder climbed out on the sill and succeeded in extinguishing it. The fire caused quite a flurry in the neighborhood, the corner coppers having their hands full in keeping the crowd moving while Cunningham and Rudder were cutting away the blazing awning.

Will Morrissey was coaxed into meeting a stranger last week. Instinctively he wanted "no part" of the stranger, but after the man had hung around three days, Will consented to allow Hector Downes, who acts in front of the house for Morrissey, to bring the caller back stage. Morrissey thought the person had a script or something he wanted read. Both were wrong. When Will admitted to the stranger that he was himself, he was handed a summons in complaint in a suit against him by Harry Kelly who desires salary damages.

When Percy Williams sold out his interests in his various theatres to the B. F. Keith interests, in 1912, he retained, simply for sentimental reasons, the Oxford, in State street, Brooklyn, because it was that theatre that had given him his start. Since then he had been leasing it to another company who conducted a pictures and vaudeville policy. Only last week, the lessees, the Unity Amusement Co., were granted an additional ten years' renewal. The same policy will continue. Al Beekman, of House, Grosvenor and Vorhaus, represented Williams in the legal end of the deal.

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ENGAGED BY FRAWLEY.
San Francisco, June 4.
Herbert Farjeon, Claire Fountaine, Albert Morrison and Robert Hildebrand have been engaged for T. Daniel Frawley's shows, which will sail for the Orient the latter part of this month. George Baldwin has also received an offer which he will probably accept.

DeLea and Arma. Songs and Talk. One.

5th Avenue.
A turn built and composed somewhat along the style made best known by Kate Elinore and Sam Williams. There is the short man and tall woman who talk and sing, singly and doubly, although the man does not speak except as feeder to his partner. The latter is very tall and very thin. She tries for comedy from both. The comedy lifting of her skirts at one time, to the knees, is not over nice and there are several remarks in the act that might be ordered out in several houses of the better grade, if this act ever reaches them. There is about an even break for it now. They must improve for the better time and when there have the memory of the Elinore-Williams combination to compete against. The woman's first song is "You Would Never Know We Were Married" (my husband is more like a friend), a comic lyric in use some years ago and on and off since. The young man, who wears a mustache as though intending to do a Chaplin imitation, which he doesn't, when first entering runs through enough of a number to give the woman an entrance, when she commands the stage (as he exits) to deliver a monologue, with nothing of great point or matter. After the couple cross fire for a few minutes later they do a double song about pictures. The act misses for big time and is a trifle too good for much of the small time. It does not appear necessary to the reviewer could the woman carry it alone. Where she belongs is in an extreme eccentric role in a play or production. Her physical build is for comedy and she attenuates that in making up. That is about all there is to the turn just now.

Rokema. Equilibrat.

7 Mins.; Three.
Brighton Beach.
Rokema may be a foreign turn, but probably here for some time. The man, although deliberate in his movements, has a good routine and mixed in is a bit of contortionistic work. He opened with ground hand balancing, moving across the stage with elbows bent. This necessitates considerable pivot work and looks harder than the usual stunts of that sort. The main feat soon followed, that being atop two pedestals upon a table with more pivotal swaying, with a lifting feat at it finish which is out of the ordinary. A quiet turn to fit the opening spot.

See.

Barro Brothers (2).

Variety Turn.
10 Mins.; Three.
American Roof.
Turn opens with "Kiss Me Again" played by both men on concertina and mandolin. Acrobatic stunts, fair, follow. When they again resort to the instruments for an ancient "sorry-cry" song, a general walk-out resulted due to the ancient vintage of the number, which probably is used to afford a rest before their king-pin stunt, a head to head stand, with one man playing the piano, the other the concertina. A more modern number than the "cry" song employed should be substituted. Their acrobatics are interesting, each alternating as "understander." Small time, closer.

See.

Frederick, The Great. Magician.

14 Mins.; Full Stage.
Harlem Opera House (June 2).
Assisted by a pretty girl Frederick offers a routine of card and egg palming. Produces birds, flags, etc., from a hat, all the while keeping up a running fire of comment for comedy purposes. Nothing new shown and just small time.

Emma Haig and Jack Waldron. Songs and Dances. 13 Mins.; Full Stage.

Henderson's, Coney Island.
Jack Waldron, Emma Haig's new partner or assistant, as the program has it, sings very well, dances nimbly and owns a decidedly pleasing personality. The act opens with a song by Waldron, descriptive of the Broadway shows that Miss Haig has appeared in. During the song introduction, Miss Haig makes her entrance and executes a short routine of stepping. A double dance with Waldron follows. A song by Mr. Waldron next, while Miss Haig is changing. Another double dancing number, then a single by Waldron, followed by a solo dance by Miss Haig. Singles and doubles continue to follow each other in order and then a fast dancing finish with both displaying the real goods in the stepping line. The routine is practically the same as that offered by Haig and Lockett. The act could stand some cutting, as it runs a bit too long as it stands. Miss Haig in this turn is just the same clever little dancing girl that she has always been.

See.

Josephine and Hennings. Singing and Dancing.

14 Mins.; Full Stage.
Colonial.
Lois Josephine and Leo Hennings are adhering to the same format that Miss Josephine recently used with Tyler Brooke. Hennings is a good dancing partner. He vocalizes considerably, but as a dancer he impresses. He is a well appearing youngster with a quiet personality. Miss Josephine is still doing the "Fishing" number as a solo and Hennings has a solo song. The "Wedding Song" with each marrying the other doesn't get over the way it once did. "My 1919 Valentine" gave opportunity for different styles of dancing and that is where this couple shine. They were together in dancing partners in the May Irwin show. Arthur Franklin at the piano has a solo between changes and does the accompanying.

Stone and Delehanzy. Dances.

14 Mins.; Three (Special Hangings).
Jefferson.
Boy and girl, the latter taking care of the dancing, the young man at the ivories as piano accompanist. Her second dance solo, a toe jazz, is worthy. The third number, entering after a pop song melody by the pianist, started out to be a Spanish number, judging by the gaudy costuming. Instead, she sprang some corking Russian lock steps. There is a long tedious wait between the first and second numbers, due to the spotlight being focused on the right entrance, all eyes expecting her to make an immediate appearance. Instead, the pianist, accompanied by the orchestra, played a solo, which the audience mistakes for the preliminary "vamping." The removal of the spotlight from the R. E. to the pianist would remedy this. The turn is of better small time calibre.

See.

Nat Nazzaro, Jr.

Atlantic Fleet Jazz Band.
16 Mins.; One and Full Stage.
Harlem Opera House.
Young Nat Nazzaro opens in "one" and when the leader rebels at playing jazz, he orders the olio up and his "Gobs" are seated in a circle. Nat leads the band and sings and dances to their accompaniment. He handles a comedy song well and does an acrobatic dance with some "hoch" steps that is as good as the best. Nazzaro is a dandy little showman. The "Gobs" are all in regulation blues, but Nat sports a tux with a velvet jacket. They stopped the show in the closing spot and had to encore.

IF YOU DON'T ADVERTISE IN VARIETY—DON'T ADVERTISE

Ethel Rehan and Co. (5). Classical Dancing. Full Stage (Special Set).

5th Ave.
Just a classical dancing act, of no especial merit with the dressing the most attractive point about it for big small time recommendation. It's not big time for there is no punch anywhere. A blonde girl in a sort of prolog under the spot light announces what is to follow and that about sums up the turn, it does follow, in all ways excepting the costuming, which has a certain distinctiveness. The blonde girl must be Miss Rehan. She is the solo dancer, on her toes, and gives a bit of life to the turn when doing rag toe dancing, but does it without map. It's a good try for small time, though probably aimed for big time.

See.

Wheeler and Potter. Songs and Dances.

14 Mins.; One (Special Drop).
American Roof.

Curtain rises on transparent special drop, depicting "Cuyler's Confectionery," with the girl occupant manhandling some soft drink, at the left end of the stage. At the other end the "Philipp M'Snood Cafe" is depicted with the boy suiting actions to the sign, which is pronounced "fill up msh snout." Girl phones to boy's (her sweetheart) office and brings word he's not in, tries the only other place he is bound to be, the sousé parlor, and gets him, for some funny cross-fire across the phone. Telling the girl to hold the wire, on some excuse, the boy comes forward for an eccentric "souse" dance solo. Resumal of phone cross-fire, with girl telling boy she is home doing some necessary kitchen work, the boy explaining he was dragged to this place of thirst-quenching owing to the fact he is completing a big business deal. They say good-bye over the wire and then go out into the street, both meeting each other, the soda-fountain and cafe lying opposite each other. Some mutual berating leads up to a clever verbal melody of "booze" brands and other cross-fire. A lifting special number, topped off with another dance solo by the boy—the girl confines herself to singing—sent them off a bit. They deserve smaller big time routes in a featured spot.

See.

Steiner, Bergman and Heary. Comedy Singing and Talking.

12 Mins.; One.
Harlem Opera House (June 2).
Three men doing the old Billy B. Van act. Stage carpenter interrupts a team and one quits. Carpenter takes his job, etc. They finish vocalizing some popular numbers and got over after a quiet start. It's all right for the small time. The opening should be speeded up for the talk doesn't register as of yore.

Woodward and Morrissey. Pantomime and Talk.

12 Mins.; Panorama.
Harlem Opera House.
A girl and a donkey hold interest and get laughs chiefly through the pantomimic work of the donkey. He shimmies, does a buck and though offering nothing unusual, is an excellent animal impersonator. It's a good act for an early spot on the smaller bills.

Kucker Sisters. Classical Vocalists.

12 Mins.; Full Stage.
Harlem Opera House (June 2).

Two girls with well trained voices accompanied by a pianist offer a number of single and double classical numbers. They are bears on appearance but their repertoire is all wrong for the modern jazz hounds. A Southern lullaby was their nearest approach to anything popular. Both can sing and when they learn their vaudeville public, they should do nicely.

Harry Austin. Songs. 12 Mins.; One.

American Roof.
Some people are blessed with an attractive personality and yet cannot commercialize the gift to advantage. Austin is a good example of this type of artist. He wears clothes, makes a good appearance and while not "flopping" altogether, he stumbles, so to speak, quite often. For one thing, his first and last numbers, namby-pamby patriotic gibberish, made worse by the fact that they sound special and restricted—nobody would use them anyway, were they published for professional use—cannot "sell" themselves by virtue of their demerit. With Austin's warbling sounding weak, they almost fizzled entirely. A currently popular "movie-girlie" song, used as a second number, held up the turn somewhat. Exit Austin and enter assistant (probably stagehand), in mourning attire, wheeling in on a cart-wheel, a miniature hearse with the various liquid exponents of John Barleycorn as the chief attraction, cremated and all, ready for burial. Austin re-enters in black flowing robes, with "Chief Mourner" conspicuous in his high hat, and makes a production number of "Alcoholic Blues" after which he finishes up with the parody melody of former popular songs, bemoaning that "we hate to lose you and 'after you're gone' et al. The little applause he earned was marred by his amateurish manner of acknowledging the applause and taking his bows. He was on second on this bill. Ditto spot, ditto time, best to be hoped for with ditto routine. Better numbers might do wonders for him.

See.

Zelaya. Piano and Talk.

12 Mins.; One.
Harlem Opera House (June 2).
Zelaya's late father was president of one of the republics south of us. He is offering three numbers at the piano and monologing between them. His first is classical, next a "Rosary" played with the left hand, and last, the popular jazz airs. Zelaya gets as much with his monolog as he does from his artistic manipulation of the ivory. Fat, jolly and good natured, he explains the psychology of jazz and "sings" easily with his quaint pronunciation. He is an accomplished musician and the act as framed now looks like a set up for any kind of vaudeville. Zelaya has been around off and on for quite a while.

George Everett. Monolog and Songs.

10 Mins.; One.
Harlem Opera House (June 2).
Clean cut good looking young chap with a monolog framed about his experiences as a song leader in the A. E. F. A couple of parodies interpolated could be dropped. "The Americans Come," a song, describing a blind Poll's emotion at our entrance into the war reveals a good baritone voice. His war talk has been released but he has an engaging delivery and quite some personality. Mr. Everett wears civilian clothes and makes a nice appearance. Some vaudeville specialist could hang a vehicle on this chap and he would be set.

Stockton's Fox Terriers.

12 Mins.; Full Stage.
Harlem Opera House (June 2).
Wonderfully well trained canines who ride tri-bike and make a nice appearance. Stockton lacks showmanship. He does most of the act without incidental music, probably so the animals can get their cues. The dogs work silently and seem in fear of a whip which the man should discard. They are remarkable performers and ride wheels forward, backward, etc. Tandem jumping with the dogs trotting around in trams is a closing trick. With a little revision it will be ready for any bill.

SHOW REVIEW

NOTES

KEITH'S, BOSTON.

Boston, June 4.
Irene Bordoni, accompanied by Lieutenant Oitz-Rice, topped the bill this week and got "surprisingly" big reception. She was most at home in her "Marcellaine," and the entire audience rose to their feet with the first strains. It has rarely been done in this city, in such a spontaneous way. She drew a big house for such a small military show as Monday was. Her costumes were more or less of a disappointment, and did not do her justice. Neither was the program all that could be desired to show the singer off at her best. While many of the songs possessed merit, they were not good material for Bordoni as hostess. The Hostessman, while good to look at in not the sort of a character that will remain long in the minds of a theatre audience and he left no lasting impression. The pair were big and held with ease the top position on a bill that was rather mediocre otherwise.

The bill is not a very evenly balanced one, but did not seem to be up to the standard of those presented the last two or three weeks. The Flying Mayos open the show with a matter of fact tap dance act. The Misses Shaw and Campbell put over a hodge-podge musical number. To the brunt of the outfit, it would seem, also bore the credit for the success of the act in due. She does work hard and well at all times.

McMahon and Ethel Rose were in small type, went over surprisingly well, using an immense variety of the old team's screwdriver dance. Although Maurice Diamond's really exceptional costumes got a great way toward making the act a big draw, it seems a shame that an act of this quality has such a hurried and haphazard start. It started off almost like a flop and it would be better off if this entire number was cut out. James Collier, in a single was practically a stranger to Boston. He caught the house just right with some of the most cleverly written parodies on popular songs. The house was up and cheering for him, and at up everything he offered including Tom McLaughlin's "The Three Trees." Collier nearly crashed the act in closing with a flock of old time Joe Miller songs, released about a year ago.

Billie Reeves, also featured in the billing, put over an act that was rather rough for Boston. Somehow or other a Boston audience found it hard to get wholesome humor out of a scene where a madame drunk warden in another man's home, almost like an infant by falling on it, and then gets mixed up in a tangle with a sleeping housewife. In fact, the act possesses little outside of Reeves' drunken fall.

Wood and Wyde, in a satire on Greenwich Village, were given far too prominent a place on the bill and the act topped. It is a novel rambling sort of a satire and offhand would seem to be the kind of an act Boston would love. But it did not get over, although it made an ideal step for Bordoni, who followed.

Following the Bordoni act came Burns and Pralbe in their Italian comedy duo and had things their own way. It was a hit from the start and the stars and the audience added the finishing touch to a gem of a character act.

James Dutton and Co. closed in a conventional equestrian act which created the house out in a thoroughly conventional manner.

Len Leiby.

5TH AVENUE.

The heat Monday removed much of the vitality from the audience and as much from the acts on the stage. Redwood energy does a vaudeville show no good. There wasn't much of an audience Monday evening, and there was not much of a show, but good enough for the weather break.

Boeman and Anderson opened the bill with roller skating. The straight man were evening clothes, with the comedian later adopting the same dress over checked trousers. It's not a good dressing scheme for this time in warm weather, nor perhaps at any other time. They did as well proportionately as any other act, none getting anything worth repeating. No. 2 held Frances Dougherty, probably a new single woman around here, with conventional songs, starting with an Irish number, helped along with a green gown. Miss Dougherty did not change her dress until the finish when coming out in Scotch costume for a Scotch song and dance. She also dressed like the Irish song, bowing back between the curtains after each number, though the reason for that was not apparent since there was no change and little applause. Miss Dougherty felt along no small time. Mark that time says the reviewer. For the bigger house she needs more than she has now, from numbers to voice.

Just before Melba Bartie sang an ill song, DeLena and Orma (New Acts) did a comedy talking turn. Miss DeLena sang the Fred Ardath's "Decorators." To Ardath vaudeville seems to be a paste pot. "The Decorators" is a five people, four men and a woman. It's a paste throwing exhibition, nasty, filthy and nauseating. Even all small time can't see or feel that such kind of work is funny. "The Decorators" scheme was a little better. While papering was done by the late Willard Simms, who had the excuse of doing it, while before the days of the better bills and theatre. And Simms stoned to a great extent through closing with a big song. That was an act in itself. Ardath produces these filthy act because the managers book them. There is no reason to blame Ardath. Rather

give him credit for knowing more than the managers.

Following was Herbert Clifton who suffered somewhat, after singing fluff of the day's work. Clifton had changed about his female impersonation until he has turned it more into the comedy, with a little of his work in the dresses. It does more for him, yet all Clifton is the showman rather than the impersonator. What he has to sell well and that lets him get away with much that might not be able to.

Ethel Rehan and Co. (New Acts) delivered some classical dancing of no big value, but with Oscar Lorraine next to closing and the Berio Girls ending the show.

Anyone on the bill might offer an excuse for anything in view of the heat and have the reason accepted.

AMERICAN ROOF.

Although the house was dressed to hide its emptiness along the sides, many unpopulated seats proved what can be caused by the heat, but for once it had little effect on the appearance as every act got a run. They could expect though the last turn suffered neglect due to the vaudeville and the late hour. Larry Simon's electric power in a Vitaphone comic reel opened the show with rushing sail which double exposure part plays no mean role in the film's act.

Asah and Gladys two Japs (the girl only amata the chap), was the first act to grace the bill—in which he displays quite some skill in a roller skating act. Gladys, wearing a flange 8's, while all the while he juggles things, which serve as means, appeared to bring.

Harry Austin (New Acts) came next. Henry and Adelaide verted in the following act and stepped, the house being prone to accept their act. They were a good deal of a plane until "Lights down" stemmed all approval. The couple can dance well enough to attempt a chance at making the second hit. Welch, Mealy and Montrose, all primed, then came on deck and secured the house with eyes can't possibly escape Mr. Welch's comical shape that "bobby loose a fat man" was proven wrong when he began his comedy antics and gags, small talk, chatter and funny remarks.

Wheeler and Potter, a new turn, closed the intermission and earned all approval that came their way during the second hit. Marion Welch, demure and coy, much who seemed good cheer helped her charming personality helping out her sweet melody.

"Regular Business Man," a skit, with a quartet of people in it scored, their curtains number. Four, with assisting couple of four pseudo-stage hand yomg men, also called a hit. And then Barn Brothers failed to attract in the closing hour (Fred Arde, no doubt, as was said before, heat causing walk-outs on the floor).

JEFFERSON.

The Jeff, since Mr. Hill's advent as house manager, has undergone quite a number of changes for the better. The latest innovation in the redecorating of the interior of the theatre and the installation of a new system of lights, greatly enhancing the beauty of the place. For the past two months this house has been done in the mornings before the show opened, and the job is worthy of the time and trouble expended.

Tuesday night there were not enough people in the audience to appreciate the new innovations. The entire population of the house that evening could have been accommodated in the first dozen rows of the orchestra, which may give an idea of the light business the heat caused. Following the comedy and international news pictorial reel, the Keystone Trio opened with their nonsense routine of acrobatics. Were it not that Joe Sherman, who followed, being a Stern song singer, let down the curtain for illustrated slides of a comedy song, the house would not have been "wired" that he was not a regular turn. His evening act came along considerably until one notice he employs all numbers from the Stern catalog.

Kennedy and Bart with a clever little skit, employing three special drops in "one, also came in for approval. A good deal of their chatter is "humor" and might cause a chuckle and a non-committal smile, but they fall down as laugh provokers. Withal, they entertain through the Irving and the Ward, with their cleverly written cross-fire were a big hit. Following Warner and Alanine (New Acts) five Samuels opened his time with "Immigrants sketch. Of the handful that evening, about the only thing brought up to date in the act is the few new numbers for the "volunteer" employes. The act carries a new "volunteer" and while he is a cable performer, the reviewer has yet to see a flaxen haired Italian. The former chap's dark complexion and raven locks made him look like a Jew at least.

Fido White explained in her opening special number that every letter in her last name stands for a different race and accordingly will include each to wit: "F" for French; "I" for Irish; and "D" for Dutch. The act carries a new "volunteer" and while he is a cable performer, the reviewer has yet to see a flaxen haired Italian. The former chap's dark complexion and raven locks made him look like a Jew at least.

While under the influence of Wolpin's coffee, Master, a new act, Clayton and White, Miller and Ward decided to start a "Hoofers Union." Each "hoofers" is to be restricted to four steps, which will be his personal prop-

A. H. Woods has signed Ernest Truax to star in a forthcoming production, "The Bantam, V. C.," which has had a long London run.

Alexander and Fields will split the end of June and Fields will have a new partner, in a new act now being written by Frank Terry.

David F. Perkins, treasurer of Keith's, Portland, Me., has been appointed house manager of the Jefferson in that city.

Barney Fagan, the veteran minstrel, will be tendered a testimonial Aug. 31, at the Metropolitan. Fagan is 72 years old and one of the most prominent exponents of "cork" in the country.

Edward Massey, whose "Flots and Playwrights" was declared to be the cleverest production made by the Washington Square Players, has written a new three act play to which John D. Williams has the rights.

Joe Goodman was around Broadway last week and expects to be mustered out of service in about ten days. He was overseas about ten months and saw action on the Verdun front with the 81st Division. He was subsequently transferred to the entertainment department of the First Army and this enabled him to beat his division home. Joe is now rated an acting Sergeant.

As a result of Arthur Pearson's, the blind London publisher's, suggestion, Smith and Golden gave a special matinee of "Three Wise Fool" at the Criterion, Tuesday, for the benefit of the blind people of New York City. All costumes were worn as usual, the programs being printed in the blind alphabet. Exits were emphasized by added door slamming.

Arthur Hammerstein has brought action against the American Society of Authors, Composers and Publishers for an accounting of the royalties collected from the various cabarets and restaurants, who were granted special permission to play selections from the plaintiff's musical comedy productions, which included "Katinka," "High Jinks," etc. The society collected the moneys, but has not turned any part of it over to Hammerstein.

Truly Shattuck and Emma O'Neill have virtually ended their American vaudeville engagements, for the next two years at least. Miss Shattuck left this week to spend several months' vacation in Los Angeles, while her partner will remain idle over the summer months, in and around New York. The couple will reunite next August to complete arrangements for a tour, starting in September, of South Africa and India.

The "Give A Thought to Broadway" slogan was created by the Broadway Association, an organization of Broadway business men. The slogan is conspicuously displayed along Broadway. Many believed it was the title of a new song or a picture. The Association has been formed on a membership basis, with dues running from \$25 for regular membership to \$1,000 annually in Class A. Other classes are B, \$500 a year; C, \$250, and D, \$100.

While under the influence of Wolpin's coffee, Master, a new act, Clayton and White, Miller and Ward decided to start a "Hoofers Union." Each "hoofers" is to be restricted to four steps, which will be his personal prop-

erty and in the event of death any "hoofers" wishing to use these particular steps will have to pay a royalty to the heirs of the original owner. In this manner each "hoofers" will have an original turn and the numbers of dancers will be limited by the number of known dancing steps divided by four.

Walter Haas, acting through Mr. Rose, of House, Grossman & Vorhaus, brought an action for \$50,000 damages against George White, producer of the "Scandals of 1919" at the Liberty, alleging unfair trade competition on the defendant's part in an alleged attempt to commercialize the prestige, success, advertising and exploitation of the plaintiff's production of Cosmo Hamilton's "Scandal," which Haas plans to bring to New York. It is now in Chicago. The plaintiff prays for a permanent injunction to restrain White from employing the word "Scandal" in the title of his musical show. The complaint charges that the electric light billing outside the Liberty Theatre, which has the word "Scandal" in large letters and of 1919" in smaller type, is an intentional attempt to mislead.

The try-out of "The Ugly Ferenti," a Continental comedy in which Arthur Hopkins is to star John Drew, has been called off. The piece was due to open in Washington, June 16, but in the midst of casting, the star decided he did not care to appear in hot weather. The show will be offered on Broadway in the fall.

"Lombard, Ltd." is routed for the Coast. The show starting from New York June 19. The show closes in Philadelphia this week and will lay off until the Westward trip, which calls for Winnipeg as the first date. It will play the Northwest, traveling Southward along the Coast, to Los Angeles, where it opened two years ago.

House, Grossman & Vorhaus have been retained by Edward Laursall and George B. McClellan, the British producers, to obtain from the local Alien Property Custodian, the American rights to produce Paul Lincke's operetta, "Gri-Gri," which was produced abroad but cannot here owing to the author's German nativity.

Arthur Hammerstein is lining up two new musical shows for next season. Present plans call for no more than that, although the past season he produced three shows, one ("Tumble In") being in association with the Selwyns. The first piece for the fall is being written by Otto Hauerbach and Herbert Stodhart.

The Bronx Opera House gave its last Sunday vaudeville show June 1. The Bijou, Orange, N. J., playing vaudeville Saturdays only, will stop after this week. The Bayonne Opera House, Bayonne, N. J., winds up its vaudeville June 28 and early the next morning may be seen Dick Kearney making his annual summer hike to catch a train for Vermont.

About 15 members of the New York Synopacted Orchestra sailed May 31 for the other side, with the other 22 waiting until June 4, to leave. Some of the Orchestra was reported called upon to adjust money differences between the management and the delayed members of the orchestra, through a demand for increase of rate while abroad for A. Charlott. Will Marion Cook, the Orchestra leader, sailed with the final detachment.

IF YOU DON'T ADVERTISE IN VARIETY—DON'T ADVERTISE

ARTISTS' FORUM

Condense letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in confidence, if desired. Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed.

Hamilton Co. Jail, Cincinnati, O., May 23.

Editor VARIETY:
I wish to have this letter published over my signature for the benefit of my fellow professional associates to keep them from being caught the same as I was coming back from the battle-fields of France.

I opened my act and went south, even going to Cuba and Panama for a special engagement; and then coming back to the states. I closed in Louisville April 15 to open a double act for the summer season, and while stopping at my hotel in Cincy (where I was rehearsing) I met a man who was also hanging around the hotel and claimed to be a brother performer. He said he was contemplating opening a large act here for the summer, also represented himself to be a brother Elk, showing a card with all dues paid-up till April, 1920, and from Boston.

It all looked so real until I took him at face value and we were together for several days. He always spent his money like a Nabob, wearing a large solitaire on his left hand and an Elk's emblem on his right, about 5 feet 3 inches tall, with two gold teeth in front of his mouth, carried a gold-headed cane with initials of H. T. W. on it, light hair, blue eyes—a slight dimple on his left cheek.

If anyone meets him please wire me at once.

His wife is a decided brunet, about 5 feet 2 inches, also wears a solitaire on her left hand and wedding ring.

His game is to win your confidence and then ask you to get some checks cashed for him and then disappear. He knows the show game from concessions to drama.

I have been arrested for passing his checks and will have to pay all costs of court, so I am very anxious to find him. I have been in jail a month awaiting trial, so fellow professionals beware of all strange men who claim to be artists. All acts playing Cincinnati will be pleased to have you come to see me.

A real bunch of artists called this week, McDevitt and Lucey, at Keith's, come out to cheer the gloomy place.

Blackface Hugh Westfall, (Mgr. Westfall's Burnt Cork Revue.)

New York, May 3.

Editor VARIETY:
In Wynne's review of our act at the Harlem opera house he says we are using a discarded gag of Dooley and Sayles—the English Peer and American Dock—which gag was given to us almost 12 years ago by the late Elbert Hubbard, and has been a part of our act ever since we've been in vaudeville, some five years. It's pretty tough to be accused of stealing material from Dooley and Sayles.

Dunloy and Merrill.

Headquarters Thirteen Cavalry, Fort Clark, Tex., May 28.

Editor VARIETY:
I am organizing a show and as I am short of material in the way of music and "gags," I am writing to you to ask you if you would favor me by publishing this request.

I know that my brother and sister artists will come to my aid. Anything at all in the way of songs with orchestration if possible, and "gags" regardless of their age. We are to tour little border towns from Fort Clark to Brownsville if the show pans out well; if it doesn't, well...

Sergt. Major Frank G. Lorraine, (Lorraine and Cameron.)

LANDING THE BUSH LEAGUE.

Binghamton, N. Y., June 4.

Dear Johnny:

I got a bale of news for yuh. Yuh know Brady and I have been trying to get by with that talkin' act Tommy Gray wrote fer us, and we finally booked a week at Elmira and Binghamton. That's why you missed us at Wolpin's.

Well, we opened at Elmira all O. K. and jumped here for the last half. Our Elmira engagement wuz very quiet, so quiet that the act following us thought they wuz followin' a picture until Wednesday night when they cum early and caught us on the rostrum. At any rate we lammed into Binghamton. The house manager wuz out front in a box and as I'm doin' straight I get a chance to study his pan while we're workin'. Were supposed to be doin' comedy, but that bird's expression looks like he's watchin' Mansfield in Jekyll and Hyde. After the matinee he bust his back stage and asks us why we cut. I told him we done our full act and he thinks I'm kiddin' him and said he could tell by the way we handled the dialogue that were a couple of akrobats. I couldn't convince him otherwise and had to promise to finish with our tricks or we would be out the next show.

If we had any jack, we would have called it a season right then, but the panic was most heavy, so we screwed out lookin' for the pancakes. We're both ticked and about ready to admit that Navy life aint so tough, when a guy shoots out of a telegraph office and sticks out his duke. He's got a hoopole on it big enough to knock your eye out and I looks up to his gom and who do you think it is? Nobody but "Chick" Hartman our old side kick from Jasper Oval. He's up here playing second base for Frank Schulte's International League Club, and he's just after wiring a guy to report at once as the club has begun to slip and their sending fer the ashes.

After I introduce him to Brady and we find a joint to put the feed bag on, I tell him that it looks like their goin' to take our number down at the Opry House as the M. G. R. has us pegged fer a couple of hand walkers.

Chick says that we wont vide the rods as long as he's still foolin' them and then says it's too bad my arm is gone fer there's a sure job here for a good infilder. The last time "Chick" seen me chasin' the apple wuz in B'klyn in the Federal League and at that time I couldn't part my own hair, but, Johnny, I didn't tell yuh that last summer in the Navy while playin' with the ship's team the old soup bone cum back and I wuz whippin' them around the infield like peas. Maybe it wuz the rest, or probab' the heat, but back it cum. It didn't mean anything to me fer I figured I had enough base ball, and I wuz doin' more worryin' about 48 hours liberty than anything else, but "Chick's" question brought it all back and I told him about it.

You know Johnny, I wuz a pretty sweet ball player when the old handie went Local Option, and "Chick" gets all worked up and runs me right up to the Hotel to meet Schulte. Well, to cut it down to 12 minutes, I sign up with the "Bingoes" and tomorrow I've got a date at the ball orchard to show "Wildfire" that he has an infilder comin' who'll be excess when he arrives. I'll give yuh the scandal in my next.

Remember me to the homies,
Your hard hittin' pal,
Con.

NEW ACTS.

Anna Chandler, assisted by Dorothy Wahl, formerly of Jackson and Wahl. Yerkes Jazzarimba Band and "The Bison City Four."

Hickey and Payne, two-man comedy acrobatic dancing act. (Harry Burton.) Genevieve Houghton and William Sully, in skits by Aaron Hoffman. Jimmy Sheer and Howard Broland, "Bud and Gob."

Mike Kelly, Sallie, Clifford and Larry Clifford, musical.

Frank Neville (Neville and Mar), single.

Amiel Subers and Harry Pond. Blackface and Straight. ("Bill" Lyons.)

"The Mimic World." Joe Woods' act which has been playing the K. & E. Subway Circuit.

The Spanish Dancers, from the Park, will open June 9 at the Maryland, Baltimore. Fourteen people, under the direction of Paul Durand.

Stanley and Marie Hughes in former act of Adelaide and Hughes. The first-named couple are brother and sister of Johnny Hughes. (Jim McKowen.)

When "The Great Northern" completes her next trip, Jack Henry will get eight "gobs" from her crew and will produce a No. 2 "Jazzland Naval Octette." The No. 1 Act is now playing the big time.

ILL AND INJURED.

Leonard Gallagher is confined to his home with an attack of quinsy sore throat.

Billy Roder, of Roder and Brien, suffered nervous prostration in Minneapolis and is recuperating in Chicago.

Mrs. John F. Sully has recovered from the injuries received in the recent auto bus accident in New Jersey.

Pauline Cook, vaudeville agent, is temporarily confined to her home with an attack of tonsillitis.

Ruth Gates, who has been suffering with influenza in London, has rejoined the cast of "Business Before Pleasure" at the Savoy, over there.

Helen Adele Williams, daughter of Ernie Williams, of the Loew office, was operated on at Lloyd's Sanitarium Monday evening (June 2), for appendicitis. She is now convalescing and out of danger.

BIRTHS.

Mr. and Mrs. Irving Mack, in Chicago, son. Mr. Mack is publicity director for the Select (films) in Chicago.

Mr. and Mrs. Dave Rose, at the University Hospital, Chicago, son.

Mr. and Mrs. Bert Clark, at Sydney, Australia, April 15, son. Mr. Clark left the U. S. some months ago, with his wife, to appear in Australian productions. He is the original Clark of Clark and Hamilton.

Mr. and Mrs. Harold Johnson, at their home in Detroit, May 30, daughter.

MARRIAGES.

Harold Orlow to Frances Meyer, June 3, in New York. Orlow is the composer of "Listen Lester."

Allene Durano to George A. Otto, of the University Trio? May 20, at the Municipal Marriage Bureau, New York.

HOUSES CLOSING.

The Lyceum, Canton, Ohio, closed last Saturday.

The following pop vaudeville houses have closed for the summer: Strong, Burlington, Vt.; Rialto, Amsterdam, N. Y.; Empire, Glens Falls, N. Y.; Empire, Lawrence, Mass.; and Fay's Philadelphia, Pa., and Rochester, N. Y.

The following houses will close for the summer June 7: Shea's, Toronto, St. Denis, Montreal, and the Girard, Philadelphia.

The Alhambra, New York, will close June 16.

The following houses will close for the summer June 7: Colonial, Utica, N. Y.; Able Opera House, Easton, Pa.; Orpheum, Altoona, Pa.

SPORTS.

The opening of "The Lights" base ball season, which was scheduled for May 31, will have to be postponed on account of the condition of the playing field. The ground has been under water all winter and will have to be reurfed or rolled.

Peter Piper is the name of the horse that made enough money for Broadwayites to purchase several automobiles. Last week he started at Belmont Park at 6 to 1, with virtually all the Palace Theatre Building agents playing him heavily. Johnny Dundee handed out the bit.

Jules Delmar, of the Keith's office, is in receipt of a large blue print of the arena in which Willard and Dempsey will battle for the heavyweight title, July 1, at Toledo, Ohio. The print gives the exact data for every square location, from \$50 ringside to \$10 for bleacher seats. The seats run as follows: \$50-\$30 ringside, \$40-\$30 inner circle, \$25 outer circle, \$15-\$10 bleachers. From the latter point the view of contestants, regardless of their size, will look like bantams.

George Robinson, recently placed under contract by Manager Stallings of the Boston Braves and later farmed out to the Portland (Me.) Club, has returned to the semi-pro ranks, appearing very much disappointed in his new venture. "Robbie" is a pitcher and showed his ability in having twirled one game for the Portland Club, holding his opponents to five hits. The youth will finally land. It is his ambition to get in the "Big Show" without receiving the usual seasoning via the minors. Connie Mack, of the Athletics, is now on his trail. His father is in the Keith office.

A ball game between the married and single men of the Keith office will be played at Beechhurst, L. I., Sunday afternoon (June 8). Ray, who has in charge of the married men's team; Billy McCafferty will put the single men on the field.

PRODUCTION ENGAGEMENTS.

Savoy and Brennan open on the Amsterdam Roof with Ziegfeld's "Midnight Frolic." Monday.

SAMUELS' LONG VACATION.

A vacation approximating three months has been granted I. Robert Samuels of the Keith office, to regain his health before the opening of the new season. Mr. Samuels will leave some time this week, going to the North Woods.

Samuels has handled the past seasons two of what are known as "tough propositions" in booting the Royal, Bronx, and the Colonial, New York. It had been predicted the Colonial was gone forever from the big time vaudeville ranks, but Samuels taking hold, the business there turned and the Colonial's record for the season is looked upon as phenomenal. The booking for both theatres was something of a sustained strain and the booker narrowly escaped a general breakdown.

AMONG THE MUSIC MEN.

The National Association of Sheet Music Dealers will hold their 6th annual convention at the McAlpin, New York, June 9-11.

Jack Galvin, with McCarthy Fisher Co., has resigned his position to enter the express and trucking business.

Arthur Millard, formerly with the vaudeville two-act, Millard and Marlin, is now connected with the McCarthy-Fisher staff in the capacity of professional booker.

Joe W. Stern & Co. have completed arrangements with Maurice Nitke, the musical director for Arthur Hopkins' "Islet" production. "The Islet" whereby they will publish "Madrigal of May," sung by John Barrymore in the play. Mr. Nitke has been almost exclusively by Stern's, whom he will supply with all his high class song output. Mr. Nitke wrote all the music for "The Jew" and "Redemption" both Hopkins' productions, besides writing the score of Tully's "Omni," the Tentmaker.

BILLS NEXT WEEK (JUNE 9)

In Vaudeville Theatres

[All houses open for the week with Monday matinee, when not otherwise indicated.]
The bills below are grouped in divisions, according to the booking offices they are supplied from.
The manner in which these bills are printed does not denote the relative importance of acts or their program position.
* Before name indicates act is now doing new turn, or reappearing after absence from vaudeville, or appearing in city where listed for the first time.

B. F. KEITH

Palace Theatre Building, New York City
NEW YORK CITY
Keith's Palace
Stella Mayhew
U S Jazz Band
"For Eliza Saks"
Avon Comedy 4
Wallington Bros
Regay & Sheehan
Higgleto Bros
Eddie Borden
Van Collos

Keith's Alhambra
McConnell & Austin
Cunningham & B
Una Clayton Co
Syvia Clark
Hagip & Waldron
Fink's Mules
Ryan & Healy
Marz Bros

Keith's Colonial
Donald Sis
Fatten & Marks
Horlick & Saranga
Joe Brownings
Edna Goodrich Co
Sindlar & Ganser
Tip Tip Yankankers
Nita-Joe
Plying Henrys

Keith's Riverside
Besse Clayton Co
Henry Lewis
Lady Teen Mel
Lander & Bros
Houghton & Sully
Wright & Dietrich
(Others to fill)

Keith's Royal
U S Jazz Band
Harry Watson Jr
Lou Holts
Halligan & Sykes
John R Conroy Co
The Ledrohs
Belle Sisters
Leo Zarrell Co

Keith's H. O. H.
2d half (6-9)
*Eva Miller & N
Emmett & Moore
Corvo
Harrison & Burr
Herbert Clifton
Berlo Girls
1st half (9-11)
Beatrice Morgan Co
(Others to fill)

Keith's Greenpoint
Yoshi
Thornton & R
Louis Carter Co
Duffy & Sweney
Howard's Point
1st half (9-11)
Fox & DeLa & Orma
Sam Yee Tr
(Others to fill)

Keith's Prospect
2d half (8-9)
Kartell
Stanley & Birnes
Una Clayton Co
Maxwell
McC Gordon Co
Andrew Mack
Burns & Prabbs
1st half (9-11)
Nester & Vincent
Mary Maxwell
Dobbs & Welch
Klein Bros
Robby Gordone
2d half (12-15)
Jack Morrissey Co
Holmes & Wells
Will West & Girl
Peck & McIntyre
Ford & Urm
1st half (9-11)
*Mr & Mrs Norcross
"5000 a Year"
Bodie Borden Co
Fagan & Raymond
Whiting & Burr
"Camille's Cutler"
1st half (9-11)
Yoshi
Harris & Morey
Adler & Dunbar
Wells & Wolf
"Rosa King Co
2d half (12-16)
Buck Bros
Rosemond & D
Vicia Gillette
Beatrice Morgan Co
"Argonne"
Dooley & Sales
Prestor's 23d St
2d half (12-8)
B & T Dalo

Listen, boys, "Wasn't that good" is
the sole property of
FRED HILLEBRAND
"TAKE IT FROM ME"
44th St. Theatre, New York

ATLANTA
Lyrle
(Birmingham split)
1st half
Kenny Mason & S
Alice Nelson Co
Holmes & Hollister
The Lynns
"Women Can Do"
4 Boises

BALTIMORE
F & M Britton
Cantwell & Walker
Misses Campbell
Arnold & Allman
Alan Brooks Co
Dore's Celebrities
Ruth Rose
Rackett & Delmar
1st half (9-11)
Jolly J Jones
Ernest Dupille
"Let's Get Married"
BIRMINGHAM
Lyrle
(Atlanta split)
1st half
Perlot & Scofield
Mus Hinters & Family
Cameron Davitt Co
Perone & Oliver
Boys

BUFFALO
Shae's
Young & Wheeler
10th Reg
H. A Seymour
Leonard & L
Hallen & Hunter
Besse Clifford Co
4 Bangoras

BROOKLYN
Keith's Bushwick
Greasy & Dayne
Whiting & Burr
Ford Sis
Florence Tempest
Will M Criswell
Masters & Kraft
Nennis Bros
Emerson & Baldwin
Keith's Orpheum
Diamond & Gits Rice
Vadit & Gyl
Folk Adler
James J. Norton
McM Diamond & R
Pub & Gyl
Sailor Reilly
Keith's Greenpoint
Yoshi
Thornton & R
Louis Carter Co
Duffy & Sweney
Howard's Point
1st half (9-11)
Fox & DeLa & Orma
Sam Yee Tr
(Others to fill)

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10th Reg
H. A Seymour
Leonard & L
Hallen & Hunter
Besse Clifford Co
4 Bangoras

JERSEY CITY
L. F. Keith
2d half (6-7)
F & M Britton
*Chas & Loder Co
Will J Ward Co
Bob H. H
Apollo 3
1st half (9-11)
The Pelots
Joe Brennan
Cahill & Romaine
4 Boises
2d half (12-14)
Harris & Morey
DeLa & Orma
Berlo Girls

JOHNSTOWN
Majestic
(Pittsburgh split)
1st half
Geo W Moore Co
Rob O'Connor Co
H & G Ellsworth
Worwood Circus
(One to fill)

KINGSTON, N. Y.
Homer & Du Bard
Lanford & Frank
Aubrey & Rich
The Lightons
Jazzland
(One to fill)
Bob Tenney
(Two to fill)

KNOXVILLE
Bugs
(Chattanooga split)
1st half
Reno
Alexandria
Sis & S
Bobbs & Nelson
Chas Olcott
Mile Lingard
1st half (9-11)
Dare Bros
Johnson & Crane
Tommy Wilcox Co
Bobby Van Horne
Melody Garden
1st half
Ed & E. Family
Grace De Mar
Hayden & La Salle
Emmy Tr
Sid Townes Co
Tozart
Thomas 3
ELMIRA, N. Y.
Majestic
Moriarty Bros
Raymond Wyle
4 Bangoras

LA GRANGE, GA.
Reader
Norton & Noble
Amanda Hendrix
(One to fill)
2d half
Synco
DeLa & Jackson
3 Stewart Sis
LANCASTER, PA.
Colonial
Evelyn Bates
Anderson & Burr
Wabe Elliott
Arris Sis
2d half
Toots & Pal
Fashioned De Vogue
Bernard & Dury
W Sweetman Co
LOUISVILLE
B. F. Keith's
(Nashville split)
"Half Past 3"
(One to fill)
Jack Marley
Priester & King
Jacks & Queens
Rampell & Leonhart
Primrose 4

LOWELL
B. F. Keith's
J & A Rly
G & E Parks
Mr & Mrs Melbourne
Dor
Rankoff & Co
John V. V
Edora's Sanitation
MONTREAL
Lyrle
(New Orleans split)
1st half
Rose & Ellis Co
Loney Nace
Chas Vincent Co
Brent Hayes
Roland Travers
MONTGOMERY
Grand
1st half (9-12)
Synco
Colby & Jackson
Herman & Shirley
Reed & Tucker
3 Stewart Sis

MONTREAL
Princess
Glad O'Moors
Riddle Carr Co
"Jant of France"
Harry Cooper
Gell Tr
Freddie Ball & Burr
Lan & Mayfield
Ruth Dumont 3
Gertrude Dudley Co
Aerial Mitchell
(Others to fill)
MT. VERNON, N. Y.
Proctors
2d half (6-8)
Clyde Nelson Co
Harris & Morey
Adler & Dunbar
1st half (9-11)
Mr & Mrs Norcross
Burns & Trabito
(Others to fill)
Yoshi
Herbert Clifton
Wells & Wolfus
(Others to fill)

NASHVILLE
Princess
(Louisville split)
1st half
Chas DeLade
Jean Sothorn

NASHVILLE
Princess
(Louisville split)
1st half
Chas DeLade
Jean Sothorn

NASHVILLE
Princess
(Louisville split)
1st half
Chas DeLade
Jean Sothorn

NASHVILLE
Princess
(Louisville split)
1st half
Chas DeLade
Jean Sothorn

NASHVILLE
Princess
(Louisville split)
1st half
Chas DeLade
Jean Sothorn

NASHVILLE
Princess
(Louisville split)
1st half
Chas DeLade
Jean Sothorn

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1st half
Chas DeLade
Jean Sothorn

NASHVILLE
Princess
(Louisville split)
1st half
Chas DeLade
Jean Sothorn

Billy Miller and Co.

In "ADAM KILLJOY"
Disaster, THOMAS J. FORD
Flaming H. KEITH VAUDEVILLE
EXCHANGE TIME
(See list in N. Y. STATE)

SAVANNAH
Bijou
(Jacksonville split)
1st half
Gt Johnson
Tiny Armstrong
Gonne & Albert
Claudia Coleman
Violin Misses
SCENECADY
Proctors
Les Copeland & McC
4 Dancing Dancers
"Not Yet Marie"
2d half
Challen & Keke
Geo W Mack
Bruce Duffet Co
Laurie & Bronson
"Soldier Fiddlers"
ARAS SIS
TROY
Proctors
(Albany split)
Challen & Keke
Bruce Duffet Co
Laurie & Bronson
"Soldier Fiddlers"
ARAS SIS

SYRACUSE
Temple
Geo W Mack
Challen & Keke
Bruce Duffet Co
Laurie & Bronson
"Soldier Fiddlers"
ARAS SIS

TOLEDO
B. F. Keith's
(Dayton split)
Evelyn Bates
P & J Lovell
Rader

TOLEDO
B. F. Keith's
(Dayton split)
Evelyn Bates
P & J Lovell
Rader

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B. F. Keith's
(Dayton split)
Evelyn Bates
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Rader

TOLEDO
B. F. Keith's
(Dayton split)
Evelyn Bates
P & J Lovell
Rader

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MAIL ORDERS FILLED IMMEDIATELY

BRIDGEPORT
Waiman & Berry
Chris Richards
Gargall 3
2d half
Whitson Sis
Jerome & Herbert
3 Nitos
"Girl in Frame"
"The Puppets"
Christie Bennett
"Persian Maid"
2d half
Homer Romlin
Helen Harrington
Nelson & B Boys
Barney Wms Co
HARTFORD
Palace
Patty Heat & Bro
Miller & Capman
"Heart of A Wood"
Walter & F
Random 3
2d half
2 Labels
M & J Dove
Davey
"Oh Teddy"
NEW HAVEN
Follette's Monks
Beatrice Doane
Proctors
2d half (6-8)
Clyde Nelson Co
Harris & Morey
Adler & Dunbar
1st half (9-11)
Mr & Mrs Norcross
Burns & Trabito
(Others to fill)
Yoshi
Herbert Clifton
Wells & Wolfus
(Others to fill)

BRIDGEPORT
Waiman & Berry
Chris Richards
Gargall 3
2d half
Whitson Sis
Jerome & Herbert
3 Nitos
"Girl in Frame"
"The Puppets"
Christie Bennett
"Persian Maid"
2d half
Homer Romlin
Helen Harrington
Nelson & B Boys
Barney Wms Co
HARTFORD
Palace
Patty Heat & Bro
Miller & Capman
"Heart of A Wood"
Walter & F
Random 3
2d half
2 Labels
M & J Dove
Davey
"Oh Teddy"

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2d half
Whitson Sis
Jerome & Herbert
3 Nitos
"Girl in Frame"
"The Puppets"
Christie Bennett
"Persian Maid"
2d half
Homer Romlin
Helen Harrington
Nelson & B Boys
Barney Wms Co
HARTFORD
Palace
Patty Heat & Bro
Miller & Capman
"Heart of A Wood"
Walter & F
Random 3
2d half
2 Labels
M & J Dove
Davey
"Oh Teddy"

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Homer Romlin
Helen Harrington
Nelson & B Boys
Barney Wms Co
HARTFORD
Palace
Patty Heat & Bro
Miller & Capman
"Heart of A Wood"
Walter & F
Random 3
2d half
2 Labels
M & J Dove
Davey
"Oh Teddy"

DR. J. BIER, PHYSICIAN

Room 208, Putnam Building
1435 Broadway NEW YORK CITY

CLAY CROUCH

"SINGLE NEXT SEASON"

CHICAGO B. F. KEITH
VAUDEVILLE EXCHANGE

BATTLE CREEK
Bison
McRae & Clegg
"Girls of '76"
"Remnants"
Johnson Bros & J
Talsi & Yoshi
Newell & Mout
"Baby Bugs"
Dessol & Carroll
(One to fill)
BRANTFORD, KAN.
Brant
Walton & Marshall
Ben Benny
"All for Ladies"
2d half
Cavara Duo
S & M Laurel
Galletti's Monks
FLINT, MICH.
Palace
McRae & Clegg
"Girls of '76"
"Foughkeapele"
Johnson Bros & J
Fannie King Co
"Resista"
2d half
Violet & Charles
& Rose & Lane
Rockwell & Fox
(Two to fill)
KINGSTON, CAN.
Grand O. H.
F. Morrell Co

BOSTON B. F. KEITH
Vaudeville Exchange

AMERST
Empress
(9-10)
Jerry Callahan
Rolls & Gilman
Quaker City 4
Arthur Stone
Anette & Morrell

CAMP DEVENS
Liberty
(9-10)
Joe Barton
Thompson & Berry
Col Diamond & B
Here & There
Simons & Brantley

BATH, ME.
Opera House
Anita
Fred Rogers
Valdares
2d half
Arthur Stone
Anita Morrell
Quaker City 4

BOSTON
Otto & Sheridan
Ede & Dutton
O'Neill & Keller
J Sava Co
3 Weber Girls
2d half
Georgia Emmett
Doo & Neville
Lane & Moran
4 Solares
2d half
Joe Barton
Duglar & Malla
Fred Rogers
Libby Brown
BROCKTON, MASS.
strand
Temple Co
Bernard & Scarth
Duquesne Co
2d half
De Vay & Dayton
Ed Marshall
Imhoff Conn & C
CAMBRIDGE
Central Square
Hughes Duo
Towers & Wallace
Betty Bond
Sandy Shaw
G & N Foster
2d half
The Reynolds
2 Jesters
Isabelle D'Armond
Harry Breen
Carlita & Lewis

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Waldorf
Walter J Hayes
B & B Matthews
Frank Juhas Co
3 Black Dots
2d half
Col Diamond & B
Thompson & Berry
The Braminos
New Doctor
MANCHESTER
Palace
Rose & Doll
Maleta Bonconi
Smith & Austin
Demarest & Doll
"Stars Toyland"
2d half
Geo & N Foster
Georgia Emmett
Doo & Neville
Robins & Partner
"Here & There"
MUNTON, N. B.
Empress
(11-12)
Olive May
Gladstone & M
Rubell Wright & J
Faber Bros
Clayton & Clayton
Al Noda
Carl & Sunshine
Lee & Bennett
NEW BEDFORD
Gordon's Olympia
Ed Marshall
Barry Girls
O'Brien Havel
Two Jesters
Gerard's Monks
2d half
Simmons & Brantley
Temple Co
Kirk's Brown Co
Lane & Moran
"Singing School"
NEWPORT, R. I.
Opera House
Willie Walker
De Vay & Dayton
Carl & Sunshine
Joe Towle
"Singing School"
Duquesne Co
Barry Girls
Ersa Matthews Co
Gusterson & Carman
Smith & Austin

ORPHEUM CIRCUIT

Palace Theatre Building, New York City
CHICAGO
State-Lake
Odlva & Senis
Nelson & Chasin
Al Shane
Bert Earl & Co
Seabury & Shaw
Vassar Girls 3
Hobson & Beatty
BES MORRIS
Orpheum
(Sunday opening)
The Sterling
Helen Scholder
Paul Moxley Co
"The Miracle"
Clara Morton
Hickey Bros
Ellett Sis
LOS ANGELES
Orpheum
(Sunday opening)
Hobson & Beatty
BES MORRIS
Orpheum
(Sunday opening)
Helen Scholder
Paul Moxley Co
"The Miracle"
Clara Morton
Hickey Bros
Ellett Sis

SEATTLE
Orpheum
(Sunday opening)
Shells Terry Co
Dave Ferguson Co
Garcinetti Bros
Clifford & Walker
Joelen Sisters

WESTERN VAUDEVILLE

State-Lake Theatre Building, Chicago
CHAMPAIGN
Orpheum
J & D Miller
Fashions 1 & 2
Fred Lewis
Lohse & Sterling
(One to fill)
2d half
Mystic Hanson 3
Rose & Thorn
Duglar & Malla
Hall & Shapiro
Potter & Hartwell
Hippodrome
Taketts
Willard Hutchinson
Blondy
Orveda Duo
June Mills
Walmsley & Myers
Powell Troupe 4
DAVENPORT, IA.
Columbia
Kenny & LaFrance
Earle & Edwards
Harry Breen
Robins & Partner
Isabelle D'Armond
2d half
Gerard's Monks
Demarest & Doll
Betty Bond
Sandy Shaw
DAVENPORT, IA.
Columbia
Kenny & LaFrance
Earle & Edwards
Harry Breen
Robins & Partner
Isabelle D'Armond
2d half
Gerard's Monks
Demarest & Doll
Betty Bond
Sandy Shaw
DAVENPORT, IA.
Columbia
Kenny & LaFrance
Earle & Edwards
Harry Breen
Robins & Partner
Isabelle D'Armond
2d half
Gerard's Monks
Demarest & Doll
Betty Bond
Sandy Shaw

NORWICH
Bud Lorraine
Cavag & Tompkins
Skeke Brown
2d half
Orpheum
Bernard & Scarth
Wine Doctor
PORTSMOUTH
(9-10)
Minnie Faust & Bro
(11-12)
White & Austin
QUINCY, MASS.
Kinkaid
G & N Wilson
Shannon Banks Co
2d half
Jack Atkins
Rolls & Gilmore
Doo & Neville
Robins & Partner
"Here & There"
ST. JOHN, N. B.
Opera House
(4-5)
Olive May
Gladstone & M
Rubell Wright & J
Faber Bros
Clayton & Clayton
Al Noda
Carl & Sunshine
Lee & Bennett
J F Sullivan Co
Two Jesters
The Reynolds
2d half
Powers & Wallace
Orveda Duo
SYDNEY, N. S.
"Singing School"
(9-11)
Mattus & Young
Willie Walker
Barnes & Harvey
Carl & Sunshine
3d Alveritas
WALTHAM, MASS.
Libby Brown Co
2d half
J F Sullivan Co
"Stars Toyland"

ORPHEUM CIRCUIT

Palace Theatre Building, New York City
CHICAGO
State-Lake
Odlva & Senis
Nelson & Chasin
Al Shane
Bert Earl & Co
Seabury & Shaw
Vassar Girls 3
Hobson & Beatty
BES MORRIS
Orpheum
(Sunday opening)
The Sterling
Helen Scholder
Paul Moxley Co
"The Miracle"
Clara Morton
Hickey Bros
Ellett Sis
LOS ANGELES
Orpheum
(Sunday opening)
Hobson & Beatty
BES MORRIS
Orpheum
(Sunday opening)
Helen Scholder
Paul Moxley Co
"The Miracle"
Clara Morton
Hickey Bros
Ellett Sis

SEATTLE
Orpheum
(Sunday opening)
Shells Terry Co
Dave Ferguson Co
Garcinetti Bros
Clifford & Walker
Joelen Sisters

WESTERN VAUDEVILLE

State-Lake Theatre Building, Chicago
CHAMPAIGN
Orpheum
J & D Miller
Fashions 1 & 2
Fred Lewis
Lohse & Sterling
(One to fill)
2d half
Mystic Hanson 3
Rose & Thorn
Duglar & Malla
Hall & Shapiro
Potter & Hartwell
Hippodrome
Taketts
Willard Hutchinson
Blondy
Orveda Duo
June Mills
Walmsley & Myers
Powell Troupe 4
DAVENPORT, IA.
Columbia
Kenny & LaFrance
Earle & Edwards
Harry Breen
Robins & Partner
Isabelle D'Armond
2d half
Gerard's Monks
Demarest & Doll
Betty Bond
Sandy Shaw
DAVENPORT, IA.
Columbia
Kenny & LaFrance
Earle & Edwards
Harry Breen
Robins & Partner
Isabelle D'Armond
2d half
Gerard's Monks
Demarest & Doll
Betty Bond
Sandy Shaw

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Hope Vernon
(9-11)
G & M Le Fevre
(12-14)
GREEN BAY, WIS.
Orpheum
Hoshi
Billie & Dot
Chas Wilson
Eva Jay
MADISON
Orpheum
Wiona Winters
Holland Dackert Tr
(Two to fill)
B & E Frawley
2d half
Denape Opera Co
Ben Dealey Co
J. Johns
(One to fill)
MEMPHIS
J & W Hestings
Wiona Winters
Holland Dackert Tr
(Two to fill)
B & E Frawley
2d half
Denape Opera Co
Ben Dealey Co
J. Johns
(One to fill)
SIOUT CITY, IA.
Tyler & St Clair
Frank Ward
Adrian & Rean
Sherman Van & H
Askl & Girle
"World Dancers"
"Making Movies"
(One to fill)
MILWAUKEE
Palace
Hoshi
Billie & Dot
Ben Dealey Co
Chas Wilson
Eva Jay
3d half
Wiona Winter
Loyne & Kost
Cabaret DeLuxe
(One to fill)
MINNEAPOLIS
Grand
Lowry & Kuthern
Irving Gear Co
Nah Lene
Honiolus 4
2d half
Sig Franz Troupe
2d & Lillian
3d Moran
Jay Raymond
"Rising Generation"
Palace
Myers & Knise
Paul Lewis & Dobbs
Bobby Henshaw
"Rising Generation"
ROCKFORD, ILL.
Palace
Wanda
Jack LeVier
J & M Hart
Roth & Roberts
Cabaret DeLuxe
2d half
Maker & Redford
"New Model"
Fred Lewis
3d half
ST. LOUIS
Grand
The Humbos
Mae Marvin
Swan & Swan
Mack & Volmar
Mitchell & Mitch
Parsons Trio
Jim McWilliams
Maitre
Cornell & Wilbur
May Klutrops & A
4d Suttertrous
Riton & Redford
"New Model"
Fred Lewis
3d half
ST. LOUIS
Grand
The Humbos
Mae Marvin
Swan & Swan
Mack & Volmar
Mitchell & Mitch
Parsons Trio
Jim McWilliams
Maitre
Cornell & Wilbur
May Klutrops & A
4d Suttertrous

RITA MARIO and CO.

10-Instrumentalists Superb-10

This Week (June 2)-Palace, New Orleans

Leon Slaters Co
2d half
Paul Lewis & Dobbs
Bobby Henshaw
"Rising Generation"
ROCKFORD, ILL.
Palace
Wanda
Jack LeVier
J & M Hart
Roth & Roberts
Cabaret DeLuxe
2d half
Maker & Redford
"New Model"
Fred Lewis
3d half
ST. LOUIS
Grand
The Humbos
Mae Marvin
Swan & Swan
Mack & Volmar
Mitchell & Mitch
Parsons Trio
Jim McWilliams
Maitre
Cornell & Wilbur
May Klutrops & A
4d Suttertrous

TERRE HAUTE
Hippodrome
Myrtle Hanson 3
Rose & Thorn
Frank Hall Co
Lillian Watson
Potter & Hartwell
2d half
Jed Dooley
Pascos & La Carte
Al Ripon
Lohse & Sterling
(One to fill)
ST. LOUIS
Grand
The Humbos
Mae Marvin
Swan & Swan
Mack & Volmar
Mitchell & Mitch
Parsons Trio
Jim McWilliams
Maitre
Cornell & Wilbur
May Klutrops & A
4d Suttertrous

MARCUS LOEW

Putnam Building, New York City
NEW YORK CITY
Clark & Francis
C. Welch, M. J.
Reddington
Victoria
Valentine
Honey Hurst
Bert Follett & Potter
Adrian
"Honey Moon Inn"
Riton & Redford
2d half
Doras Bros
Beran & Flint
Lord & Fuller
"Op Bill"
William Fopp 3
McCann & Robles
Lincoln Square
Jole Olinas

E. HEMMINGENDER

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McCann & Robles
Fisher & Gilmore
Carson & Willard
Rose Rose
2d half
Bennington & Scott
Peggy Brooks
Anderson & Rean
Sampson & Douglas
Phil Baker
Oreley Hana
G Whittman & Boys
Gorman Bros
Holmes & LeVere
Phil Baker
Mullen Pepp 3
2d half
Smillets Sisters
Earl & Curtis
Adrian
Welch Mealy & M
(One to fill)
Belancy Street
The Farsleys
Kenne & Forworth
Sampson & Douglas
Saddie Banks Co
Beran & Flint
Reddington & Grant
Adrian
Tyler & St Clair
M Whittman & Boys
Earl Rickard
Wm S Hall Co
Wm S Hall Co
Cummins & Seaham
National
Tyler & St Clair
Frank Ward
Adrian & Rean
Sherman Van & H
Askl & Girle
"World Dancers"
"Making Movies"
(One to fill)
Mr & Mrs G Wilde Co
Kuma
3d half
5 Amer Girls
Orpheum
Alf Ripon
Paul Kleist Co
(One to fill)
Love & Kinnes
Lillian Watson
"Beginning the World"
(Two to fill)
SUPERIOR
Palace
Melroy Sisters
Dolan Lenhart
Tiney Flayers
Bert Lewis
"Childhood Days"
2d half
Myers & Knise
Paul Lewis & Dobbs
Bobby Henshaw
"Rising Generation"
ROCKFORD, ILL.
Palace
Wanda
Jack LeVier
J & M Hart
Roth & Roberts
Cabaret DeLuxe
2d half
Maker & Redford
"New Model"
Fred Lewis
3d half
ST. LOUIS
Grand
The Humbos
Mae Marvin
Swan & Swan
Mack & Volmar
Mitchell & Mitch
Parsons Trio
Jim McWilliams
Maitre
Cornell & Wilbur
May Klutrops & A
4d Suttertrous

RITA MARIO and CO.

10-Instrumentalists Superb-10

This Week (June 2)-Palace, New Orleans

Leon Slaters Co
2d half
Paul Lewis & Dobbs
Bobby Henshaw
"Rising Generation"
ROCKFORD, ILL.
Palace
Wanda
Jack LeVier
J & M Hart
Roth & Roberts
Cabaret DeLuxe
2d half
Maker & Redford
"New Model"
Fred Lewis
3d half
ST. LOUIS
Grand
The Humbos
Mae Marvin
Swan & Swan
Mack & Volmar
Mitchell & Mitch
Parsons Trio
Jim McWilliams
Maitre
Cornell & Wilbur
May Klutrops & A
4d Suttertrous

TERRE HAUTE
Hippodrome
Myrtle Hanson 3
Rose & Thorn
Frank Hall Co
Lillian Watson
Potter & Hartwell
2d half
Jed Dooley
Pascos & La Carte
Al Ripon
Lohse & Sterling
(One to fill)
ST. LOUIS
Grand
The Humbos
Mae Marvin
Swan & Swan
Mack & Volmar
Mitchell & Mitch
Parsons Trio
Jim McWilliams
Maitre
Cornell & Wilbur
May Klutrops & A
4d Suttertrous

MARCUS LOEW

Putnam Building, New York City
NEW YORK CITY
Clark & Francis
C. Welch, M. J.
Reddington
Victoria
Valentine
Honey Hurst
Bert Follett & Potter
Adrian
"Honey Moon Inn"
Riton & Redford
2d half
Doras Bros
Beran & Flint
Lord & Fuller
"Op Bill"
William Fopp 3
McCann & Robles
Lincoln Square
Jole Olinas

E. HEMMINGENDER

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LIBERTY BONDS ACCEPTED Tel. Jaha 871

Rev Frank Gorman
Marion Trancos Co
Carson & Willard
Rose Rose
2d half
Bennington & Scott
Peggy Brooks
Anderson & Rean
Sampson & Douglas
Phil Baker
Oreley Hana
G Whittman & Boys
Gorman Bros
Holmes & LeVere
Phil Baker
Mullen Pepp 3
2d half
Smillets Sisters
Earl & Curtis
Adrian
Welch Mealy & M
(One to fill)
Belancy Street
The Farsleys
Kenne & Forworth
Sampson & Douglas
Saddie Banks Co
Beran & Flint
Reddington & Grant
Adrian
Tyler & St Clair
M Whittman & Boys
Earl Rickard
Wm S Hall Co
Wm S Hall Co
Cummins & Seaham
National
Tyler & St Clair
Frank Ward
Adrian & Rean
Sherman Van & H
Askl & Girle
"World Dancers"
"Making Movies"
(One to fill)
Mr & Mrs G Wilde Co
Kuma
3d half
5 Amer Girls
Orpheum
Alf Ripon
Paul Kleist Co
(One to fill)
Love & Kinnes
Lillian Watson
"Beginning the World"
(Two to fill)
SUPERIOR
Palace
Melroy Sisters
Dolan Lenhart
Tiney Flayers
Bert Lewis
"Childhood Days"
2d half
Myers & Knise
Paul Lewis & Dobbs
Bobby Henshaw
"Rising Generation"
ROCKFORD, ILL.
Palace
Wanda
Jack LeVier
J & M Hart
Roth & Roberts
Cabaret DeLuxe
2d half
Maker & Redford
"New Model"
Fred Lewis
3d half
ST. LOUIS
Grand
The Humbos
Mae Marvin
Swan & Swan
Mack & Volmar
Mitchell & Mitch
Parsons Trio
Jim McWilliams
Maitre
Cornell & Wilbur
May Klutrops & A
4d Suttertrous

RITA MARIO and CO.

10-Instrumentalists Superb-10

This Week (June 2)-Palace, New Orleans

Leon Slaters Co
2d half
Paul Lewis & Dobbs
Bobby Henshaw
"Rising Generation"
ROCKFORD, ILL.
Palace
Wanda
Jack LeVier
J & M Hart
Roth & Roberts
Cabaret DeLuxe
2d half
Maker & Redford
"New Model"
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Grand
The Humbos
Mae Marvin
Swan & Swan
Mack & Volmar
Mitchell & Mitch
Parsons Trio
Jim McWilliams
Maitre
Cornell & Wilbur
May Klutrops & A
4d Suttertrous

TERRE HAUTE
Hippodrome
Myrtle Hanson 3
Rose & Thorn
Frank Hall Co
Lillian Watson
Potter & Hartwell
2d half
Jed Dooley
Pascos & La Carte
Al Ripon
Lohse & Sterling
(One to fill)
ST. LOUIS
Grand
The Humbos
Mae Marvin
Swan & Swan
Mack & Volmar
Mitchell & Mitch
Parsons Trio
Jim McWilliams
Maitre
Cornell & Wilbur
May Klutrops & A
4d Suttertrous

MARCUS LOEW

Putnam Building, New York City
NEW YORK CITY
Clark & Francis
C. Welch, M. J.
Reddington
Victoria
Valentine
Honey Hurst
Bert Follett & Potter
Adrian
"Honey Moon Inn"
Riton & Redford
2d half
Doras Bros
Beran & Flint
Lord & Fuller
"Op Bill"
William Fopp 3
McCann & Robles
Lincoln Square
Jole Olinas

E. HEMMINGENDER

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Rev Frank Gorman
Marion Trancos Co
Carson & Willard
Rose Rose
2d half
Bennington & Scott
Peggy Brooks
Anderson & Rean
Sampson & Douglas
Phil Baker
Oreley Hana
G Whittman & Boys
Gorman Bros
Holmes & LeVere
Phil Baker
Mullen Pepp 3
2d half
Smillets Sisters
Earl & Curtis
Adrian
Welch Mealy & M
(One to fill)
Belancy Street
The Farsleys
Kenne & Forworth
Sampson & Douglas
Saddie Banks Co
Beran & Flint
Reddington & Grant
Adrian
Tyler & St Clair
M Whittman & Boys
Earl Rickard
Wm S Hall Co
Wm S Hall Co
Cummins & Seaham
National
Tyler & St Clair
Frank Ward
Adrian & Rean
Sherman Van & H
Askl & Girle
"World Dancers"
"Making Movies"
(One to fill)
Mr & Mrs G Wilde Co
Kuma
3d half
5 Amer Girls
Orpheum
Alf Ripon
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FEDERAL INVESTIGATION

Continuation from last week of the verbatim testimony in the proceedings of the Federal Trade Commission in the matter of the vaudeville investigation.

The hearing was resumed, pursuant to notice, before Examiner Charles S. Moore, Esq. Appearances as heretofore noted.

Walter J. Pimmer was called as a witness on behalf of the complainant and, having been duly sworn, testified as follows:

The report here in of the proceedings
THURSDAY, MAY 15
EDGAR DUDLEY

Q. What was the situation with reference to the employing of actors who were White Rats?
A. Of course, they were not particularly strong for them at the time of the strike, you know?

Q. What is the fact in reference to giving employment to members of the White Rats?
A. I was never asked a list, and, as a matter of fact, no one in Chicago, with the exception of Sam Kahl, ever said anything to me about it. Mr. Kennedy, the booking manager, did not. It was always Kahl, with me.

Q. What would Kahl say about it?
A. He would tell me that I could not book this one, and that I could not book that one. He would say: "That man cannot be booked because he is a White Rat." He has said that to me many a time; but never Mr. Humphrey or his floor.

Q. Were there any other reasons why you, could not book actors?
A. In the Association?

Q. Yes.
A. Yes; there were lots of reasons. Sometimes the actor was not good enough to be booked, or had gotten into trouble over different things, the actors were unreliable, or something of that kind.

Q. Were there any other reasons?
A. You mean at the time of the strike?
Q. Yes; or at any time, or later or earlier, so far as that is concerned. Was there objection to booking certain acts because such acts played in what were called the opposition theatres?

A. Only by one man, this same man Kahl.
Q. What were the facts in respect to that?
A. He would tell me that I could not book that act, that had played Decatur.

Q. Decatur, Illinois?
A. Yes.
Q. Why?
A. Because he had a house there.

Q. Mr. Kahl had a house at Decatur, Illinois, himself?
A. Yes, sir.
Q. No actor could play in one of the theatres which he booked who played in the opposition house at Decatur?

A. He would not book them, so.
Q. Could they be booked on the floor?
A. Not if he knew it.

Q. What influence did Kahl have on the floor of this organization?
A. He ran it.

Q. Do you know an act known as the Otto Brothers?
A. Yes; I book them.

Q. In order to refresh your memory, I show you this letter, Mr. Dudley.
A. Yes; I wrote that letter, but I do not know that that was the town. There was another town besides that—two or three others.

Q. What other town?
A. Where he had houses.
Q. That is, where Kahl had houses?

A. Yes. Do you remember, General?
Mr. Pimm: Yes; Des Moines.

The Witness: That is another one—Des Moines. I do not know that that town mentioned there is correct.

Mr. Pimm: The Empress, at Chicago.
The Witness: Yes; see, I do not mention the town in the letter; I merely advise him not to play the house he speaks of.

By Mr. Walsh:
Q. Did you sometimes advise actors not to play in Decatur, Illinois?
A. Yes.

Q. And some other towns in which Kahl was interested in the theatre?
A. Yes.

Q. Why?
A. Because Kahl would not allow me to book them any place else if they played there.

Q. Was this theatre in Decatur a member of the Vaudeville Managers' Protective Association?
A. I don't know.

Q. How did you come to leave Chicago, to come to New York?
A. Alimony was the principal reason.

Q. I mean, in reference to your business; what were the business relations that prompted you to?
A. I left there because I refused to play alimony. At least, I wanted to get away from there, and I asked Mr. Humphrey if he would help me to get a franchise here.

Q. What happened?
A. I was told to get in touch with H. B. Burton.

Q. Who was H. B. Burton?
A. When I first knew him, he was the manager of the Orpheum Theatre in Des Moines, and he was in here, and it was understood that he was to get a franchise, and I fired it up to go into partnership with Burton.

Q. What happened then?
A. I did.

Q. What were the arrangements which you made?
A. We went into partnership. He was the manager of the Orpheum Theatre in Des Moines, and he was in here, and it was understood that he was to get a franchise, and I fired it up to go into partnership with Burton.

Q. What were the conditions of the partnership?
A. Burton made all of the arrangements with the office, himself. I was present at only one interview with Mr. Murdock, when the franchise was issued.

Q. How was that done? What was said?
A. At the time Mr. Murdock told me that Mr. Burton was getting a franchise under peculiar conditions. He said: "We have any number of widows and children of agents who are now dead, and we want to create a fund to take care of them, and if you two men want to take it under that condition, I'll give you the profits of the office to go to this fund to create for the widows and children and one-third to each of you, you can have the franchise."

Q. Was that accepted?
A. Yes, sir.
Q. How long did it run on in that way?
A. I don't know whether the same condition prevails, or not. It did run until the time I left.

Q. Where was that?
A. Do you remember the date, Mr. Casey?

Mr. Casey: I think it was February or March.
The Witness: I think it was February or March.

By Mr. Walsh:
Q. Did you conduct the business for Burton and yourself?
A. No; we both did.

Q. What did you quit that agency business for? What was your reason?
A. I was not making any money; to be candid with you.

Q. That was the reason?
A. Yes.
Q. These acts that you booked—you did, of course, book numerous acts?

A. Quite a few.
Q. What commission did the booking office charge?
A. On our collections, you mean?

Q. The booking office?
A. 5 per cent. I never saw the statements, but I think it was only 5 per cent. I never knew them to charge above that.

Q. And, as an agent, or personal representative, what did your office charge?
A. We charged some of them 5, and some of them paid over 5. I mean, 5 per cent was deducted for us by the collection agency.

Q. And how much over 5?
A. I would have to look at the books to find out that I cannot remember.

Q. That is, sometimes your office would charge more than 5, and up to how much?
A. We never charged more than 5, but very often the actor paid it voluntarily.

Q. Voluntarily?
A. Yes.
Q. How would you expect that excess over the 5?

A. He would pay that in cash, in the office.
Q. To you?
A. Or to Mr. Burton. He was the treasurer.

Q. Yes; he was the treasurer. I did not handle that end of it.
Q. What was the object of paying this sum in excess of the 5 per cent?

A. I suppose as an incentive to work harder to obtain bookings for them.
Q. That is, in order that you should work harder, or the personal representative should work harder, the act gave more?

A. I imagine that was the attitude of the actor.
Q. Where these extra commissions were charged, was the report made of that, to the U. B. O.?

A. I did not make any to the U. B. O.
Q. Was any report made to Mr. Murdock in reference to these extra commissions? That is, you were required to turn over to Mr. Murdock one-third of the receipts, as I understand it?

A. One-third of the net profits after, of course, deducting our salaries and all expenses.
Mr. Goodman: Just let me get this right on the record; I did not understand that he was required to turn over to Mr. Murdock.

By Mr. Walsh:
Q. Who was the one-third for the widows and orphans fund to be turned over to, or who was it turned over to?
A. At the time I left there had not been enough profits to be turned over to anybody.

Q. At any time was there any turned over to the widows and orphans fund?
A. Not that I knew of.

Mr. Goodman: There is a B. F. Keith pension fund organized and incorporated, but this is not Mr. Murdock individually. He is an officer of it.
Mr. Walsh: I did not know anything about that.

Mr. Goodman: He probably did not, either.
The Witness: The arrangements were all made with Mr. Burton as to the details.

By Mr. Walsh:
Q. As to the figures of the amount of your receipts turned in to Mr. Murdock or some one else connected with the U. B. O. office?

A. If they were, they were turned in by Mr. Burton. I never did, personally. I have heard him tell the stenographer to get up a list of what we were doing.

Q. Of what business you were doing?
A. Yes.
Q. When would that report have to be made? When was it made?

A. I understand that the girl was to make out a report, or minutes of just what we were doing, and how we were getting along.

Q. That is, of the previous week?
A. Of the previous week.

Mr. Goodman: You do not want us to understand that that report was made up for Mr. Murdock, do you?
The Witness: I never had anybody's report except Burton's. Mr. Murdock never told me to make up any report, and I never made one up myself. I was never even taken up there, it was taken up by Burton, but not by me.

Mr. Walsh: That is all I was with an act called "Marce Covington." Previous to that I was with Mr. Savage as a legitimate agent. Previous to that I was one of the team, Bazo & Roberts.

Q. Did you ever play with Sir Henry Irving?
A. Yes.

Q. When and where?
A. To England and here in this country.

Q. When were you in this act entitled "The Graftor"?
A. I think the last I played was five years ago, in Orange, New Jersey.

Q. How long had you been in that act?
A. I failed five or six years.

Q. What part did you play?
A. I played a part for five or six years.

Q. Was it a successful act?
A. Well, fairly successful. Yes; I imagine it was a successful act.

Q. What became of it?
A. I didn't play it any more. I couldn't get any time.

Q. Why?
A. That I don't know, sir.

Q. By what was it being booked?
A. The last two or three years it was not booked by anybody particular. I booked it ad lib wherever I could—a spot here and a spot there.

Q. Did the managers ever object to your company?
A. Yes.

Q. In this act?
A. Yes.
Q. What was the objection raised?

Mr. Goodman: I object to any such generalities. If the witness had any conversation with any of these respondents or anybody in their behalf let him state the conversation and the time and place.

Mr. Walsh: I think that is a good objection.
By Mr. Walsh:

Q. And what time do you refer to, as to these objections?
A. This was five or six years ago. Mr. Paul Durand was an agent who handled my act. He came to me and told me that my supporting company was not strong enough, and that unless I changed the people he did not think I would do anything with the act. I never changed the people, and I played the act.

Q. I went out West with the act, and one of the members of my act afterwards quit and became quite successful—the man, in fact, that this Durand told me was so bad.
Q. Were you ever a member of the White Rats Actors' Union?

A. Yes. I am now.
Q. When did you become a member of the White Rats Actors' Union?
A. I think in 1910.

Q. Were you an actor of the White Rats Actors' Union in 1910?
A. Yes, sir.

Q. Were you an officer of the organization, or assistant to an officer?
A. No, sir. In 1910 I was not on the board of directors or on the executive council. I was the office manager here, or deputy manager and secretary to the board of directors. I was under salary.

Q. Where were the offices of the White Rats Actors' Union?
A. In 40th street.
Q. Whereabouts?

A. 229 West 40th.
Q. Was it not 227-229-231?
A. Yes; three numbers.

Q. Did the office have an outlook into 40th street?
A. Yes.

Q. Did you notice anything in the fall of 1910 in reference to the occupancy of a building across the street?
A. Yes.

Q. At what number?
A. I do not exactly know the number, but it was called-cornered across the street. It was next to a tailor shop.

Q. There was a room occupied there on the first floor, or second floor, of the entrance of the White Rats Actors' Union. I think it was in November, the first or second week of November, 1910, that there was a man sitting in the window, behind the curtains, with a notebook in his hand, making notes.

Q. I didn't pay any particular attention to him at first, and he sat there, and one of the members told me about it, and I didn't think anything of it. Afterwards I noticed it for two or three days, that he was still there. I inquired about it. I thought perhaps it might be a handbook, or something of that kind, and I discovered that it was a man named Armstrong.

Q. You say Armstrong was there?
A. Yes.

Q. Do you know Armstrong?
A. Yes; very well.

Q. Who was Armstrong?
A. He was formerly a booking agent. The man is dead, I believe, now.

Q. A booking agent at the U. B. O. office?
A. Yes; I suppose so.

Q. Was anybody else there, so far as you observed?
A. There were several people there. There was all the way from four to five people, and among them Mr. Burton.

Q. Who was Mr. Burton?
A. Mr. Burton, when I first knew him, I think, was manager of the Orpheum Theatre in Des Moines.

Q. Then did he afterwards become a booking representative or an agent with the U. B. O. people here in New York?
A. That I do not know, but he was over there in charge of that bureau.

Q. Did you hear Mr. Dudley testify here this afternoon?
A. Is that the same Burton?

A. I imagine that it is.
Q. You saw Mr. Burton there, you say?
A. Yes.

Q. Who else was there?
A. A member of my organization was passing by there and he happened to look into the window, and one of the men in the building said something and—

Mr. Goodman: Just a moment. Were you present when this was said—was you are said to tell us?
The Witness: No.

Mr. Goodman: Then I object to it.
By Mr. Walsh:

Q. Yes. Do not tell anything unless you personally know about it.
A. He brought my attention to the fact that it was in existence, because he afterwards had a fight with the man.

Q. Tell us about what happened.
A. He came up and said: "Who are those people over there?" I said: "I don't know who they are." He said: "I had a fight over there. They said something to me, and I went into the building and they slammed the door in my face, and I chased one of them down to the Pentium building and he pulled a gun on me and—"

Mr. Goodman: I object to all this conversation which was not in the presence of the witness.
Mr. Walsh: Yes; that had been before he stricken out.

Mr. Goodman: Just state what you personally know.
By Mr. Walsh:

Q. Was that 229 40th street?
A. There or thereabouts, yes.

Q. How long did they occupy this building, as far as you know?
A. As far as I personally know they occupied the building from the second week of November, 1910, up until the 12th day of December.

Q. The same year?
A. Yes. I was out West, and I came back in March, and the place was closed then.

Q. Was it opened at any time afterwards, as far as you know?
A. Not that I know of; but they had a sign on the window: "The Armstrong Amusement Bureau." That sign did not go up for two or three weeks after the people had occupied the building.

Q. That is, in November?
A. Yes.

Mr. Walsh: I think that is all.
CROSS EXAMINATION.

By Mr. Goodman:

Q. Will you repeat, Mr. Carr, what office have you held in the White Rats Actors' Union?

A. Yes; I was Secretary of the International Board. I

was called as a witness on behalf of the complainant and, having been duly sworn, testified as follows:

ERNEST CARR

By Mr. Walsh:
Q. Mr. Carr, what is your age, and where do you reside?
A. 508 East 79th street.

Q. In the city of New York?
A. Yes.

Q. And your age is what?
A. 40.

Q. What is your business?
A. I was an actor.

Q. During what period were you an actor?
A. Up until four years ago.

Q. What did you play in?
A. The last thing was a comedy sketch called "The Graftor."

Previous to that I was with George Behan in "The Sign of the Cross." Previous to that I was with an act called "Marce Covington." Previous to that I was with Mr. Savage as a legitimate agent. Previous to that I was one of the team, Bazo & Roberts.

Q. Did you ever play with Sir Henry Irving?
A. Yes.

Q. When and where?
A. To England and here in this country.

Q. When were you in this act entitled "The Graftor"?
A. I think the last I played was five years ago, in Orange, New Jersey.

Q. How long had you been in that act?
A. I failed five or six years.

Q. What part did you play?
A. I played a part for five or six years.

Q. Was it a successful act?
A. Well, fairly successful. Yes; I imagine it was a successful act.

was Deputy Organizer for the States of New York, New Jersey and Connecticut, and I was also a notary public.

Q. I only have reference to the White Rats.

A. I was delegate to the Hebrew Trades Council also.

Q. Did you draw a salary as an officer?

A. No, sir, as a deputy organizer.

Q. What salary did you draw?

A. \$50 a week.

Q. And were your expenses paid in addition?

A. Well, it all depended. There was no restriction—probably the last time my expense money was \$500 a day; that was all.

Q. Do you recall ever being asked by Mr. Mountford to present to certain vaudeville managers of vaudeville theatres a printed form of contract known as the "Closed Shop Agreement" for their signatures?

A. Yes; I think I recognize it.

Q. Did you receive written instructions from Mr. Mountford as to do?

A. Yes, sir.

Q. I show you this paper and ask you if you received a copy or a duplicate of that paper?

A. Yes, sir.

Mr. Goodman: I offer it in evidence.

Examiner Moore: Without objection it will be received. (The paper referred to was marked Respondent's Exhibit No. 101.)

By Mr. Goodman:

Q. Will you tell us what is meant by the statement in this letter: "As was it about to be declared"? By whom was it about to be declared?

A. I took it that the managers were about to declare war on the White Rats Actors' Union.

Q. And prior to the receipt of this letter, which is dated February 2, 1910, did you receive instructions from Mr. Mountford to submit this proposed closed shop agreement to vaudeville managers?

Mr. Walsh: I object to counsel characterizing it as a closed shop agreement. It speaks for itself.

Mr. Goodman: Well, a union shop agreement; is that satisfactory?

Mr. Walsh: I don't know whether it is or not. He can tell that for himself.

By Mr. Goodman:

Q. In this Respondent's Exhibit No. 101 there is this statement: "But what must be insisted upon is that immediately after the signing of the contract the theatre becomes a White Rats Actors' Union closed shop. Signed Harry Mountford." I show you Respondent's Exhibit No. 99, and ask you if that is the form of agreement which is referred to in Respondent's Exhibit No. 101?

A. Yes, sir.

Q. Is that the form of contract. I do not know that that is the contract.

Q. I show you this Respondent's Exhibit No. 7, and ask you if you recall sending that letter to the person to whom it is addressed, together with Respondent's Exhibit 99—the contract already referred to?

A. Yes, sir; I remember sending the letter.

Q. How many other letters similar to this did you send to vaudeville managers?

A. I only sent, I think, that one letter to the U. B. O., maybe to the Lower people; that I do not remember.

Q. This one is to Mr. Moore.

A. Perhaps to the head of each agency in New York—Moore, Fox, U. B. O., and perhaps Mr. Plummer. I do not remember. I am not sure of it.

Q. At that time were you organizing conditions in the East?

A. Yes, sir.

Q. Was it your duty, pursuant to instructions received from the White Rats, or from Mr. Mountford, to see that these letters reached the various vaudeville managers in the East?

A. Yes.

Q. With a copy of this contract?

A. Yes.

Q. Did you, in addition to that, either telephone or call in person, on any of the vaudeville managers to whom you had addressed these letters?

A. No, sir; I do not remember that I did.

Q. I show you a letter addressed to Ernest Carr, purporting to be signed by Harry Mountford, dated February 4, 1910, and ask you if you ever saw that before.

A. Yes, sir.

Q. Was that received by you?

A. Yes.

Mr. Goodman: I offer that in evidence.

Examiner Moore: Without objection it will be received. (The paper referred to was marked Respondent's Exhibit No. 102.)

By Mr. Goodman:

Q. Is there any objection to these spread on the record?

Mr. Walsh: I think you should state where you got them. Is that more of Mr. Cook's deliveries?

Mr. Goodman: I do not know where these came from.

Mr. Walsh: You don't know where they came from?

Mr. Goodman: Positively not. They were not given to me by Mr. Cook. I am quite sure.

Mr. Walsh: Well, I think they had better go in as exhibits.

By Mr. Goodman:

Q. In Respondent's Exhibit No. 101 you are instructed as follows: "On Monday night you will proceed to the Globe Theatre, Kansas City, and ask the actors to quit until they receive instructions from you. They can go back to work at any moment the manager signs the union shop agreement." Please state what you did with regard to that instruction?

A. It was countermanded.

Q. What?

A. The same day; the following Monday, on arrival in Kansas City.

Q. How?

A. By telegraph.

Q. Have you that telegram?

A. No, sir. I can get a copy of it.

Q. Do you know why it was countermanded?

A. No, sir.

Mr. Walsh: Was there a strike at the Globe Theatre?

A. No, sir.

By Mr. Goodman:

Q. If there was not a strike at the Globe Theatre why were you ordered to ask the actors to quit?

A. That I do not know. The strike order was countermanded.

Q. Did you ever ask the manager of the Globe Theatre, Kansas City, to sign the agreement, Respondent's Exhibit No. 101?

A. No, sir; I did not.

Q. There appears in this letter the following instructions: "If the manager refuses to sign Monday night then get the actors out of the theatre and make it unsafe for them to get the assistance of the local labor bodies, and so after them and make their business." What did you do with reference to that order?

A. I got an endorsement from the Central trade and labor union in Kansas City to do as I pleased and I would have

what assistance I liked in the matter. I had already the endorsement five weeks previous to that.

Q. Please state what that endorsement consisted of?

A. Moral and financial support, if necessary.

Q. What there was a strike there, was there?

A. No, sir.

Q. What moral and financial support were they going to give you?

A. We put the proposition in case there would be trouble at any time between the managers and the actors in Kansas City, could we depend upon the affiliated labor bodies in Kansas City for their support. It was brought before the meeting five weeks before, and was carried unanimously. That we could. We did not put it that there was going to be a strike, but in case there should be.

Q. To your knowledge, were there any strikes anywhere else at or about that time?

A. I do not think there was a strike. There were lockouts.

Q. You do not think there was any strike?

A. No.

Mr. Walsh: What is a lockout?

The Witness: Discriminating, not allowing White Rats to work.

By Mr. Goodman:

Q. You want to tell us that you never told an actor to refrain from going to a certain place to work?

A. No, I don't think I ever did.

Q. Did you ever get any orders from Mr. Mountford to tell any actor to desert from playing in any particular theatre?

A. No; not that I remember.

Q. I show you this paper, and ask you if you ever received this, or a duplicate of it? (Handing paper to witness.)

A. Yes, sir.

Q. After reading this paper, I just showed you, do you still say that you never asked any actors not to play at any particular theatre?

A. That order was countermanded.

Q. Did you ever receive similar orders?

A. No, sir.

Q. You are sure about that?

A. Positively.

Q. Did you ever see similar orders printed in Variety or in the Player?

A. Yes, I have.

Q. Were not these orders addressed to the members of the White Rats, as well as to the Deputy Organizers and every body connected with the White Rats?

A. Yes, sir.

Mr. Goodman: I offer that letter in evidence.

Examiner Moore: Without objection it will be received. (The paper was received and marked Respondent's Exhibit No. 103.)

By Mr. Goodman:

Q. Can you state to whether the countermanding of these orders was ever published in Variety or in the Player?

A. That I do not know. I could not get the Player out West.

Q. Where in Kansas City where did you go?

A. To St. Louis.

Q. Is Mr. Beardslee the Deputy Organizer there?

A. Yes, sir.

Q. During what time were you in St. Louis?

A. The next day after receiving that letter.

Q. Was there a strike on in St. Louis?

A. No, sir. Not at that time, when I first arrived, afterwards in June or July.

Q. How long did that last?

A. As far as I know, about two weeks that I was there.

Q. At what theatre or theatres was the strike?

A. Do you refer to St. Louis proper or East St. Louis?

A. St. Louis, or around St. Louis.

A. The Grand Opera House.

Q. The Grand Opera House at St. Louis?

A. Yes, sir.

Q. Is East St. Louis near St. Louis.

A. Across the river.

Mr. Walsh: In Illinois.

Q. Yes.

By Mr. Goodman:

Q. Was there a strike there, too?

A. Yes, sir.

Q. In what theatre?

A. Erber's.

Q. Was there any distribution of hand bills, and were there pickets?

A. There was an attempt to distribute hand bills.

Q. There was an attempt?

A. Yes.

Q. Were the houses dark, or did they play?

A. They played.

Q. With White Rats acts?

A. That I do not know, sir.

Q. Did you have instructions, or did you see instructions in the Player or Variety, signed by Mr. Mountford instructing White Rats not to play at certain places, is that it?

A. On the other one?

A. I did.

Q. So that when you stated a little earlier in your cross-examination, that you did not recall any such instructions—

A. What instructions do you mean, sir?

Q. Not to appear or play in certain theatres?

A. You asked if I had received instructions from Mr. Mountford to tell actors not to play at certain places, is that it?

Q. Do you not consider when you see a written order in Variety?

A. That was addressed to the actors; not to me. I got my instructions differently.

Q. See.

A. I was allowed a certain amount of initiative, myself, inasmuch as Mr. Mountford placed me absolutely in charge of that territory.

Q. Would you have a right to call a strike, or to call a strike off, without consulting Mr. Mountford?

A. If conditions were satisfactory. There were certain conditions laid down to me, which Mr. Erber accepted, which he afterwards denied.

Q. Yes. What were those conditions?

A. A union shop.

Q. No. I mean the conditions that you spoke of?

A. The conditions that I was allowed?

Q. Yes.

A. Contradict.

Q. Closed shop agreement?

A. Yes.

Q. Then, so far as that was concerned, you were under instructions?

A. That was my Bible; that was my constitution and Bible. I could make no other arrangement, outside of that, and as far as I was concerned, I had carte blanche.

Q. You were also in Oklahoma City, were you not?

A. Yes, sir.

Q. During the period of the strike there?

A. Not all the period, sir.

Q. During what time?

A. I think from about New Year's week to the receipt of that letter that you gave me. The letter came to Oklahoma City, so we, sir, that came to me in Oklahoma City.

Referring to Respondent's Exhibit Number 102?

A. Yes.

Q. Where was the strike in Oklahoma City?

A. At the Lyric Theatre, the Empress Theatre and the Overholser.

Q. What were you doing there?

A. I was sent there to represent Mr. Mountford.

Q. Did you ever see any telegram from Mr. Mountford or any instructions from Mr. Mountford to try to induce the actors in Oklahoma not to jump to Tulsa?

A. No, sir; the instructions were already there. That was in the hands of the local organization.

Q. That they did have those instructions?

A. I suppose they did. But we had nothing to do with that part of it. That was the local alliance.

Q. Will you please state whether the Deputy Organizer in Oklahoma City, or whoever had charge of the strike there, had such orders?

A. That I do not know, sir. My predecessor might have. I did not.

Q. Who was your predecessor?

A. I think it was Gilmore.

Q. Were there pickets and handbills, and the usual things?

A. Not handbills. Pickets.

Q. Pickets of White Rats, members of the organization?

A. Some were; but the majority of them were members of the different trades and labor bodies of Oklahoma City. They supplied them. The printers supplied some, and paid for them, and the garment workers supplied others, and paid them.

Q. Did they call out, or say anything to the public in front of the theatre or theatres?

A. Yes; they did. That was allowed by law.

Q. What did they say?

A. They said: "Don't patronize this theatre. It is unfair to laboring men." That is all.

Q. Did they say that this theatre is only employing scabs?

A. Or scab actors, or any such things?

A. No, sir; I never heard them use that word. In fact, I know that that did not.

By Mr. Walsh:

Q. Which strike was this?

A. The stage hands, musicians and operators.

Q. Was there an actors' strike there?

A. The actors were drawn into it afterwards. Originally it was not the White Rats actors' strike. They had nothing to do with it. They simply supported it.

By Mr. Goodman:

Q. In other words, as I understand it, the strike originally started with the stage hands, musicians and operators?

A. Yes.

Q. I do not know that they were drawn into it particularly, but we felt that it was our moral duty, as we were members of practically the same craft, that we should support them.

Q. In other words, your strike, whatever you wish to call it, was one of a sympathetic nature—what you would call a sympathetic strike?

A. I don't know whether it was a sympathetic strike. It might have been one of policy. I do not know what the reasons of the strike were. I do not know anything about it.

Q. Whatever it was then, the grievances, such as it was, these grievances were between the managers of the theatres in Oklahoma City and these other unions, the stage hands, and so on?

A. No. We had a certain amount of grievances. We had continually complaints of acts going down there and being cancelled, and acts being left in the town.

Q. Then which is it? Did you go in there to strike to support these other crafts or did you strike because of your own grievance, or both?

A. I do not know whether we did or did not. I cannot say.

Q. But you were the deputy organizer and you were in Kansas City and St. Louis?

A. But I had nothing to do with that territory. That strike happened in June or July.

Q. But you were there?

A. No, I was not there until December.

Q. I understood you to say that you were there during part of the strike in Oklahoma City?

A. No, sir; I said I was there from December on.

Q. Do you mean to say you were not there while the actors were on strike at those theatres?

A. Yes.

Q. You were there then?

A. Yes; from December on. But I said my predecessor was there.

Q. I am talking about the time that you were there?

A. Yes.

Q. Do you remember Cora Youngblood Corson?

A. Yes.

Q. Was she in Oklahoma City at the time you were there?

A. No.

Q. Was a Mr. Spain there at that time?

A. No, sir.

Q. I understand you became a member of the White Rats in 1910, or thereabouts.

Q. At that time or prior to that time what acts were you working with?

A. "The Grafters."

Q. Up to that time how long had "The Grafters" been working around?

A. I had not worked scarcely any years in the East in two years. Previous to that I played the Panhandle time and the Western Vaudeville, possibly two years; I think that is about right.

Q. So that up to that time had "The Grafters" been playing around about two years?

A. Yes; not in the East.

Q. Did you come East with the act?

A. Yes.

Q. What about the time you joined the White Rats?

A. No; I think I joined the White Rats while I was out West.

Q. I am not sure.

Q. When you came East how long did "The Grafters" play?

A. I can't say.

Q. How long, would you say?

A. I probably played 20 weeks, all told, in two years; I don't remember any more.

Q. How much time would you say "The Grafters" played, all told, during its existence?

A. I suppose it played—well, I played 21 weeks the first season for the United, opening in Syracuse and closing in Lawrence, Massachusetts, or maybe Lowell.

Q. Never mind the detail. Just give us the number of weeks of the season?

A. I played possibly 20 or 21 weeks, I think, and for the United in the East. Then I afterwards came East, and played under the name of Owen Moore and Co., and played 16 weeks for the United.

Q. The same act?

A. Yes; I played the same house.

Q. The same house?

A. Practically, yes; some of them—Johnston and Harrisburg.

Q. Did you see any of the old stage managers around the same houses?

Mr. Walsh: What was the object in changing the name?

The Witness: I felt that I could not get anything here, for

some reason or other. I could not get anything, and I did not know why I could not; but I could not. I was able to get money out West, but I could not get it here. The answer was that I could get \$125 for three people here, and I could go out West and get \$125 or \$275, possibly.

By Mr. Goodman:

Q. And you believe that you were being discriminated against?

A. Personally, I do, yes.

Q. And after that, "Gratzer," what act did you have or play in?

A. I did not have any act after that.

Q. That is the last thing you did in vaudeville?

A. That is the last thing I did in vaudeville. I worked five weeks at a show called "Puss and Trills."

Q. Let me ask you, then, how long after 1910 did you work before you felt, as you say, that you were being discriminated against?

A. I went right back West, played out West, and I had some trouble in the West with a gentleman—I believe I do not care to mention the man's name; he is a nice fellow and a nice man, and I don't think it has any bearing on the case, and that—

Q. I am not asking you that at all. That is something that you volunteered. I am asking you how long after 1910 did you continue to play "The Gratzer"?

A. About 1912 or 1913.

Q. There was no strike on in 1913?

A. No.

Q. Were you deputy organizer in 1913 or 1914?

A. No, sir.

Q. Were you any other officer of the White Rats in 1913-1914?

A. No, sir.

Q. Then this thought on your part that you were being discriminated against was not because of any of your activities in the White Rats at that time, was it?

A. No, no; it was not.

Q. How long have you been acting, all told?

A. Practically all my life.

Q. When did you play with Sir Henry Irving?

A. I think in 1902-1903.

Q. What character did you play?

A. A very minor part.

Q. Let me ask you this: This discrimination that you felt there was against you, you felt was on the part of the managers, or who?

A. Managers, or just the United Booking Office.

Q. I do not figure the United Booking Office particularly; I figured that it was individuals, that is all; that they did not like me; that I could not get anything—I know so. I know that I came back East and played in Perth Chester, and I was to get a certain amount of money for playing there, from Mr. Bunnell—I believe that was his name. Max Hayes booked me there, to get the princely sum, I think, of \$150.

A. A week?

A. Yes. I did very well with the act—what I considered well; and I got informed that I could not work any more, and I came in to the city to see my agent, and I said, "Why is this? And he said, 'Your people are not right.' I said, 'For \$150 they cannot be right. Nobody in the world could be right for the money.' Mr. Bunnell says, 'Well, you cannot play.' I said, 'I am not, possibly.'"

Q. And he held out part of the money. Then, the last three days played for him was down in Perth Amboy. He made it in Perth Amboy—the difference between the \$150 and the \$125. He gave it to me in a lump in Perth Amboy. Perhaps he thought I was not thrifty enough.

Q. Who is Mr. Bunnell?

A. I do not know him, the general manager, I believe, of Froter's Circuit.

Q. Did he have anything to do, so far as you know, with the Keith Circuit, or the Lowe Circuit, or any other circuit?

A. Only he and Mr. Keith knew it. I did not know it.

Q. So wherever his reference was on his part, it was purely personal, with him?

A. No; I do not think so.

Q. Did you ever see any other act than "The Gratzer" to the managers in 1913-1914, or at any other time after that?

A. No; I do not think I did.

Q. So that you played around "The Gratzer," off and on, for about five years?

A. No; not of and on—not around here; I had not played around here, at all.

Q. You had played anywhere—somewhere?

A. Yes.

Q. For a period of about five years?

A. Yes.

Mr. Goodman: That is all.

REDIRECT EXAMINATION.

By Mr. Walsh:

Q. Did you hear of an act known as "The Indian"?

A. Yes, I did.

Q. What?

A. That act was never produced. They do not know anything about that. I produced that at New Britain. I do not believe Mr. Goodman knows about "The Indian."

Mr. Goodman: I assure you I do not. There are a lot of these acts that I do not know about.

By Mr. Walsh:

Q. I show you Respondents' Exhibit No. 102, Mr. Carr, which is a letter which was presented to you here by Mr. Goodman, the attorney for the U. B. O. and the V. M. P. A., and taken from his file. It seems to be, in a letter from Harry Mountford, the executive secretary, to you in your official capacity in connection with the White Rats Order of Union, and addressed to you in Kansas City.

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Mr. Walsh: I did not know that it was offered in evidence.

Examiner Moore: It was admitted in evidence, without objection.

Mr. Walsh: If it was offered in evidence that is different. (At this point the witness returned the paper in question to the reporter.)

Mr. Goodman: Furthermore, Mr. Examiner, even if it were not in evidence, Mr. Walsh has no right to take any letters in my possession and turn them over to this witness or anybody else.

Mr. Walsh: I am not turning them over. I simply said to this witness that if it was his letter he had better take it, and I think he had. I think if anybody stole any of my letters that are worth—

Examiner Moore: I object to the witness objecting to the witness. There is no justification for any such—

Mr. Goodman: I object to the statement that they have been stolen. At the proper time and place you can prove whether they have been stolen or not.

By Mr. Walsh:

Q. Do you know where these letters came from, Mr. Carr?

A. I have not the slightest idea in the world.

Mr. Walsh: I do not accuse Mr. Goodman of stealing them. Examiner Moore: Don't you just say this about all go off the record?

Mr. Walsh: No. Here are letters of a secret labor organization that are delivered by the employers to a public court—Examiner Moore: But there is a proper way of proving that they have been stolen, is there not?

Mr. Walsh: How can we prove it? The employer now places them in the public trial.

The Witness: May I ask Mr. Goodman a question?

Mr. Goodman: Yes.

The Witness: Would you mind telling me where you got the letter? Did you receive that letter from me?

Mr. Goodman: Yes.

The Witness: Did you ever receive any correspondence of that kind from me?

Mr. Goodman: If you want to ask me any questions—

The Witness: (Continuing) In justification of my organization—

Mr. Goodman: I have not accused you of giving me those letters.

The Witness: But I am a salaried member of this organization, and I would like to have you tell me who gave you the letters.

Mr. Goodman: Nobody has impugned you. I have made no suggestion.

The Witness: I do not say you did. But tell me where you got the letters.

Examiner Moore: Let us proceed in the regular order, gentlemen.

By Mr. Walsh:

Q. You made a statement at some place that you attempted to distribute hand bills, is that right?

A. No, sir; I did not attempt to distribute hand bills. Mr. Seeargent attempted to distribute hand bills, and his wife and son.

Q. Who is Mr. Seeargent?

A. Deputy organizer.

Q. Where was he at the time?

A. No, sir, I was in Kansas City.

Q. This is a matter that you do not know of personally?

A. Yes; I know, personally.

Q. How do you know?

A. Because I made the arrangements.

Q. The arrangements for the distribution?

A. Yes, sir.

Q. You know that the hills were not distributed?

A. They were not distributed.

Q. What was the character of the hand bills?

A. I never saw these particularly. Before we could attempt to distribute them, we had to get the good will of the Council of the local trade union to take any steps whatever.

Mr. Seeargent and myself went to Kansas City, and we went to the endorsement of the Central Trades Union Organization there, and a grievance committee was appointed, and we waited on them until they told him, submitted his contract and asked him certain things which are embodied in the contract. He promised us that in a week's time he would give us notice whether he would or not. He asked that, I rather objected to it, in any way at all, but the local law of the Union Organization, the grievance committee, two men, overruled my wishes and allowed him a week's grace.

I went back to Kansas City, and when I got to Kansas City on Monday or Tuesday, the following week, from Mr. Seeargent, and went around and asked Mr. Erber what he intended to do, and Mr. Erber said, "I am not going to do anything."

Then Mr. Seeargent, with a man named Nat Blum, his wife, and son, went to East St. Louis; they got out at East St. Louis.

Mr. Goodman: Are you talking now about something you know of personally? Were you there?

The Witness: I would not know it personally. I was there the next night.

Mr. Goodman: I object to this, Mr. Examiner. He was not there, and he has no personal knowledge from observation and conversation with the various people whom he is testifying about.

Examiner Moore: Just state what you know of your own knowledge?

The Witness: I came into St. Louis the following day and found Mr. Seeargent, Mr. Seeargent and Blum; and the woman was laid out; she was sick, bruised and contused, and had been kicked and clubbed. The man could not move. His arm was injured. His son could not move.

Mr. Goodman: I must go to all of this out, Mr. Examiner. The witness did not see this—

The Witness: I saw them.

Mr. Goodman: You did not see them hit, did you?

The Witness: I saw them when they were hurt.

Mr. Goodman: Did you see anybody strike them?

Mr. Walsh: He says that is the condition in which he found them.

Mr. Goodman: I object to it, unless there is a connection shown between these respondents or anybody acting for them.

Mr. Walsh: It has not been connected, with anybody connected with the respondents you expect to do that?

Mr. Walsh: It is a new matter. I never heard of it before.

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20 West 28th Street, New York City.
The hearing was resumed, pursuant to notice, before Examiner Charles S. Moore, Esq.
Appearances as heretofore noted.

FRIDAY, MAY 16 JOHN J. QUIGLEY

Was recalled as a witness, and having been previously sworn, testified as follows:

DIRECT EXAMINATION.

By Mr. Walsh:

Q. You reside in Boston, and you have already testified in this proceeding?

A. Yes.

Q. You are what is known as an independent booking agent?

A. Yes.

Q. Do you conduct a business of booking acts in theatres throughout New England?

A. Yes.

Q. In your former examination, in response to an inquiry from Mr. Goodman, you were asked to furnish a list of the names of actors whom you have arrested under a civil or menu process in the State of Massachusetts for violation of contract to perform?

A. Yes.

Q. Is that the list (exhibiting paper to the witness)?

A. Yes.

Q. The names are as follows: Edward Sobolev, Mr. Talbott, Alf. Ripon, B. Sumko, Walter Dickinson, Jack McKay, Mr. Sloan and Five Harmony Girls?

A. Yes.

Q. How long do I understand that you have been in the booking business?

A. For about 15 years, now.

Q. At that time Mr. Fraser was the manager of the Boston branch of the U. B. O.?

A. Yes, sir.

Mr. Goodman: This conversation with Mr. Fraser or with Mr. Shea?

Mr. Walsh: Both of them.
The Witness: I received a telephone call from Mr. Fraser, it was in March, and he said: "The managers are meeting this afternoon, at the Adams House, and we would like to know if you will come over." I said: "Yes, I will go over." So he said: "I will meet you in the lobby. Come through the rear entrance."

So I went over, and went through the rear entrance, and Mr. Fraser and Mr. Shea were waiting at the back door for me.
So they ushered me upstairs to the room, and when I got in there, I asked them where was the committee, and they said: "Well, just us two."

Q. Were there any managers there?

A. No, sir; there was nobody there but just those two men. Mr. Fraser and Mr. Shea?

A. Yes. So they shut the door and I sat at the bed, and Mr. Fraser stood at the head of the bed and Mr. Shea stood at the door. So Mr. Fraser said to me: "You have signed a closed shop agreement, haven't you, and some of your managers?"

Q. Wait a minute, right there; what is a closed shop agreement?

A. I presume it's an agreement to book nothing but White rats, I guess; that is probably what he meant by it. So I said: "Where did you get your information?" He said: "Oh, we heard it." I asked him if he believed everything he heard, and he says: "Never mind that stuff, now. Come down to us, and come out to us whether you did or did not." I says: "It is none of your business what I have done, or how I conduct my office. I didn't come over here to give you any information as to how we are running our business. You can run your business as you see fit, and we will run ours the same way. I want no favors from you, and I will grant none."

He said, then: "You had better jump on the band wagon and help us kick these bastards."

I said: "No. It is your fight, not mine. Why should I get into a jam? What are you trying to drag me in for?"

He said: "You had better get on the band wagon now, before it is too late."

I says: "I will not get on any band wagon. I am going to paddle my own canoe. I am neutral in the matter."

He says: "If you don't, we will put you out of business." These were his parting words to me, as I went to the door.

Q. Did that close the interview?

A. Yes, sir.

Mr. Walsh: That is all.

CROSS EXAMINATION.

By Mr. Goodman:
Q. As to this last conversation that you refer to, who said all this that you have related?

A. Mr. Fraser did practically all the talking.
Q. You have got a pretty good memory. Tell us what Mr. Fraser said—that part of it Mr. Fraser spoke, and what part of it Mr. Shea spoke.

A. Mr. Fraser told everything that I have said in this room, now. Mr. Shea tried to smooth it over by saying: "Now, you want to remember there is a future, and protect yourself. Don't be a fool—and all that stuff."

Q. I am not a fool. I think I am protecting myself.

A. I don't think you should anybody else to protect you or your business, did you not?

A. No; not when I was running it right.
Q. You are still in business, are you not?

A. Yes.
Q. What is your business? Is it running theatres, or just booking theatres?

A. I have run theatres.
Q. What is it now?

A. Booking theatres, practically.
Q. Have you been booking them for fourteen or fifteen years?

A. Yes.
Q. Have you stated, now, all the actors that you have ever had arrested for contract-breaking, in fifteen years?

A. I don't think I have.
Q. You have had how long a time to compile this list of acts that you have brought down here?

A. I guess over a month.
Q. You have had since the day you last testified in this proceeding, have you not, March 25, 1919?

A. Yes, sir.
Q. Why didn't you give us a list of all the actors you had arrested in the fifteen years that you have been running this booking office?

A. The list that I gave you is about all I could remember.
Q. There are court records of them, are there not?

A. Possibly. Some of them did not get as far as the courts.
Q. You had a lawyer in these various proceedings, did you not?

A. Different lawyers.
Q. You only brought with you a list of those that you thought might hurt the respondents in this case in some way, did you not?

A. Oh, no.
Q. Did you call up your lawyer to find out the names of any of the actors that you had arrested, whose names you could not remember?

A. Well, I will tell you. We have had—
Q. Don't tell me. Just answer the question yes or no.

A. What was the question?
Q. (The question was repeated by the recorder as above recorded.)

The Witness: No.
By Mr. Goodman:

Q. Have you given us the names of all the actors whose salaries you had attached in Massachusetts during the time you have been operating your business?

A. No, sir.
Q. How many more than those you have stated today, have been arrested by you, in the fifteen years of your business career?

A. I have not got any idea.
Q. Would you say there were 100 more?

A. Fifty more.
Q. Would you swear that there were not fifty more?

A. Yes; I would swear to that.
Q. Would you say that there were not twenty-five more?

A. Yes; I am pretty sure there were not.
Q. Were there twenty more?

A. No, I don't think there were twenty more.
Q. Were there ten more?

A. There might be more.
Q. Would some of those arrests go back as far as ten years ago?

A. I do not think they would.
Q. How far back would you say the first one was?

A. I do not think we arrested any actors up to within four years ago.

Q. Will you swear that you did not arrest an actor nine years ago?

A. I would not swear to that, no. We may have.
Q. Will you swear that you did not attach an actor's salary as long ago as nine years ago?

A. No, I may have. I will not deny that.
Q. How many actors have you attached in the fifteen years?

A. Probably six or eight.
Q. You were not a manager of a theatre, were you?

A. Let us take the case of Sobolito, the first act you mentioned; who was the contract with—you or the theatre manager?

A. I think it was between our office and the actor.
Q. Is it customary for you to make contracts with actors direct, instead of having them made between the manager of the theatre and the act?

A. Yes.
Q. You make those contracts with the actor in the name of your corporation, do you not?

A. Yes, sir.
Q. Does the contract specify the place where the actor is to play, when you so contract?

A. On some occasions.
Q. And on other occasions it does not specify the place at all?

A. It says the time is to be specified within a certain period.
Q. In the Sobolito case, did it specify the place where the act was to play?

A. Yes, sir.
Q. Is it not a fact that you have practiced this method of doing business, to wit, making the contracts in the name of your corporation instead of in the name of the theatre, so that when managers canceled, the actor would have no action against the manager, but his action would lie solely against your company?

A. In some cases.
Q. Is it not a fact that your company has no capital, and is an inactive institution?

A. I could not say as to that.
Q. What is on the capital of your company?

A. \$30,000.
Q. \$30,000?

A. Yes.
Q. What are its assets?

A. I could not tell you what they are, just now.
Q. You have not any idea of any asset that your corporation owns?

A. I have not got the books here. I could not tell you.
Q. I do not care anything about your books. You are president of the company, are you not?

A. Yes.
Q. Add your brother is secretary, or something or other?

A. Clerk.
Q. Did you not swear that he was secretary, at the last meeting?

A. I may have. Secretary and clerk.
Q. What other officers are there?

A. Thomas Maginn.
Q. What is he?

A. One of the directors.
Q. Is he related to you?

A. "Nether-in-law."
Q. Who is treasurer of the company?

A. I am.
Q. Where do you keep your bank account?

A. We have not got a bank account.
Q. You have no bank account?

A. No.
Q. So that, when these contracts are made between your company and these actors, if you break the contract, the actors' protection or security is just what you have testified to, and you, on the other hand, can arrest or attach the salary of the actors?

A. We have, yes.
Q. Is not that one of the reasons, if not the main reason, for doing business and making contracts in the way you have made them?

A. No, sir.
Q. Do you know of any other booking office in the United States, or booking agency, that carries on business, books actors almost exclusively in the name of the booking agency, instead of booking actors, so that their contracts are made between the theatre manager and the actor?

A. I do not know anything about their business.
Q. Sobolito was not actually arrested, was he?

A. He was, and then he was released.
Q. Was he actually confined in jail, or just taken in custody by the constable?

A. That is all; just taken in custody by the constable.
Q. Did you get any money from Sobolito as the result of that arrest?

A. No.
Q. How about Thibault?

A. What do you mean how much you got?
Q. Was he actually arrested?

A. Yes, sir.
Q. How was he released? How did he come to be released from arrest?

A. Because he settled it.
Q. How did he settle it?

A. In cash.
Q. Who got the cash?

A. Our office.
Q. How much did you get?

A. I do not know just how much, now. He gave us an I. O. U., and we got it through to Portland, and the manager deducted it at Portland, and sent it to us.

A. He gave you an I. O. U.?

A. Yes.
Q. On the manager of a theatre in Portland?

A. Yes.
Q. Did you book him into that theatre in Portland?

A. No, sir.
Q. For whom was he playing in Portland?

A. I think it was the New Portland Theatre.
Q. And you have no idea how much you got?

A. No; I have not got any idea. I do not know whether it was \$50 or \$100.

Q. Did you give that money to the theatre owner or manager of the theatre, when you got it?

A. I believe we gave the manager a percentage of the amount, expenses and so forth.
Q. Would you swear that you gave the manager the balance?

A. We did not give the manager—we gave it to a corporation.
Q. Did you give it to the corporation?

A. I think we did.
Q. Did you give it to the corporation which was operating and conducting the theatre where he was supposed to play and did not play?

A. I think we did.
Q. Would you swear that you did?

A. As far as I know we did.
Q. What was the name of the corporation that you gave it to?

A. I do not know the name of the corporation that we gave it to.

Q. What was the name of the president of the corporation?

A. It was the Union Theatre, Providence, R. I.
Q. You will not positively swear, now, that you turned a certain part, or any part, of the money you received from Thibault over to the corporation?

A. No; because it is so long ago, that I forget, now.
Q. You seemed to have a good memory about some decisions in 1914, five years ago, with Sobolito, and you seemed to remember that each and every one of those actors told you that he was told that they would be crashed if he played these houses; you seem to remember that they all told you that Mr. Fraser told them that they would be crashed, but you cannot remember whether you turned this money over to the corporation?

A. I cannot remember it without looking it up on the books, and I have not got the books here. So how am I going to tell you? I am not a human encyclopaedia, am I?

Q. I think that there are lots of things that you are not.

A. Probably.
Q. Now, the next one is Alf Ripon. That was in 1917?

A. No, sir.
Q. He was arrested, was he not?

A. Yes.
Q. Did he spend any time in jail?

A. No, sir.
Q. Why not?

A. He put up a bond, as I understand it.
Q. Did you get any money as a result of that arrest?

A. No, sir.
Q. Was the case subsequently tried?

A. No, sir.
Q. Why not?

A. It has not come up.
Q. Has not come up for trial?

A. No.
Q. Have you pressed it for trial?

A. That is up to you.
Q. Do you know any reason why the case of this actor who was arrested in 1917 has not been pressed for trial by now?

A. No, I do not. I suppose he is a busy man.
Q. How much did he owe you for commissions in connection with booking?

A. I don't remember now. I do not know what the salaries were.
Q. Was the salary over \$300 a week?

A. No, no.
Q. Do you have your best recollection as to his salary?

A. I have not got any idea as to what he had him booked for at all.

Q. It would not be over \$300 a week, would it?

A. No.
Q. If your commissions would be \$15 a week, would they not?

A. If it was \$500 a week, yes.
Q. But you say it would not be over that?

A. No.
Q. You say he was booked for two or three weeks?

A. Yes.
Q. So that the total commission due at the outside would be \$45; is that right?

A. Figuring it the way you figure it, yes.
Q. As a matter of fact, the salary is \$100 a week. Is it not?

A. That I don't know. He might be getting more than that.
Q. Assuming that he received the maximum salary, and was booked the maximum number, three weeks, you had him arrested because he was going to break his contract, or did you not?

A. I don't know how much we were going to receive, so I cannot say that it was \$15.
Q. Were you to receive 5 per cent. commission on Thibault's contract?

A. Yes, sir.
Q. No more?

A. No.
Q. And on the Sobolito contract?

A. No.
Q. No more than 5 per cent.

A. Five per cent.
Q. Will you explain how your corporation could make a contract to employ an actor, as the employer, and at the same time charge a commission as a booking agent, in one and the same contract?

A. I do not remember now.
Q. Now, as to B. Sumiko. You booked him for March 25, 1919; did you not?

A. Yes, sir.
Q. Where was he booked?

A. The Orpheum Theatre, Brookline, Massachusetts.
Q. And at what salary?

A. I do not remember now.
Q. Was there a written contract in his case?

A. Yes, sir.
Q. Was he actually arrested?

A. Yes, sir.
Q. And confined in jail?

A. I think he was, for about two hours.
Q. What settlement did he make?

A. He put up a bond.
Q. He put up a bond?

A. Yes.
Q. Did he pay you anything in cash, in settlement?

A. He did not pay me.
Q. Or did he pay the Orpheum Theatre management anything?

A. No, sir.
Q. What happened to the case?

A. He defaulted, when the case came to trial.
Q. And you got judgment against him?

A. Yes, sir.
Q. For how much?

A. I believe he put up \$150.
Q. As a bond?

A. Yes; but I do not think the judgment has ever been settled.
Q. He put up a cash bond, as I understand?

A. Yes.
Q. Were that cash bond turned over to you in settlement of your judgment?

A. No. The bond man, I believe, got away with it. I don't know just how it came out. Whoever went his surety—don't know who it was.

Q. You had Walter Dickinson arrested, did you?

A. Yes.
Q. Did he spend any time in jail?

A. No, sir.
Q. How many weeks did you have booked for him?

A. We had him booked an entire season over the Sullivan and Conditine circuit.

Q. What did you sue him for?

A. You mean what did we arrest him for?

Q. What did you arrest him for?

A. For commissions that he owed me, personally.

Q. His arrest, then, was not due to any breaking of contract? This is one of the cases that Mr. Fraser had nothing to do with?

A. Yes.

Q. He owed you money for commissions?

A. Yes.

Q. How much did he owe you?
A. I forget, now. It is quite a while ago.
Q. What was his salary?
A. It varied.
Q. Between \$150 and \$175 a week.
Q. And he had how many weeks work?
A. I do not remember how many weeks; but I booked him over the circuit, the Sullivan & Coussidine circuit. I do not know just how many weeks they played, whether it was 50 or 50 or 20.
Q. They had about 20 weeks, at the outside, on the Sullivan & Coussidine circuit. Isn't that so?
A. Yes; but there were other circuits, there, that took some acts from these circuits.
Q. Say 30 weeks. Would that be a fair estimate of the number of weeks that you booked him?
A. At that time, yes.
Q. Your commission was 5 per cent.
A. Yes.
Q. What was his salary? Have you any idea of his salary?
A. I just told you—between \$150 and \$175.
Q. Oh, yes. Well, say that it was \$150?
A. Yes.
Q. That would be a total salary of \$4,500 for those thirty weeks, and your commission would be \$225?
A. Yes.
Q. You had him arrested, then, because he owed you \$225? Is that the sum and substance of it, or about that?
A. It was relative to commission due me. I do not know the amount.
Q. What did you get in settlement?
A. I forgot.
Q. You forgot that?
A. Yes.
Q. You have no idea what you got?
A. No.
Q. Now, the next is Jack McKay. You had him arrested, did you not?
A. Yes.
Q. You have testified that you told him—or, at any rate, you told testify that you would not have objected if he had asked you for a release, if he could get more money somewhere else; is that right?
A. Yes.
Q. And you say you had him booked for how many weeks, when he broke your contract?
A. Why, he had been playing for us about ten weeks, then, and I gave him another contract for about fifteen, after he played that ten.
Q. You had played him about ten weeks?
A. Yes.
Q. And you had gotten him about fifteen weeks more?
A. Yes.
Q. When was this?
A. Really, I don't remember. It must have been seven or eight years ago.
Q. These contracts that you had booked, these fifteen weeks, were made with your corporation?
A. Yes; I am pretty sure.
Q. Did they specify the theatres where McKay was to play?
A. No; we would notify him from week to week where he was to go.
Q. He broke your contract, and went to play for the Western Vaudeville Managers' Association; is that right?
A. Yes, sir.
Q. You say if he had asked you for a release, you would have given it to him?
A. I think we would.
Q. Then, please explain why, two years and a half later, when he happened to be in Massachusetts, you had him arrested?
A. Because he met me on Broadway one day over here, and he was very nasty. He had about—well, I should say he was pretty well tanned up, and he asked me if I would play him, and I said: "Yes, at the same salary as you had before." And then he said: "I don't want to use the language—but he said he would not consider any such salary, and so on, and a couple more nasty remarks, and I walked away. So I figured that I was doing no more than getting even with him, when he came over there, for being fresh with me. If he had been decent about it, we would not have done it."
Q. Was he actually put in jail?
A. No.
Q. Did he settle with you?
A. He settled, yes.
Q. He did not settle until you had him arrested, did he?
A. No.
Q. How much did he give you?
A. I do not remember.
Q. You have not the slightest idea?
A. No, sir.
Q. You do remember about his being nasty, and being tanned up?
A. Oh, yes.
Q. You remember all about that?
A. Yes.
Q. But you do not remember how much money you got out of him as a result of this arrest?
A. I do not remember.
Q. Do acts ever break contracts with the United Booking Office?
A. I don't know.
Q. Did you ever hear of any breaking their contracts with any of the managers booked through the United Booking Office?
A. I do not meddle with their business at all.
Q. I didn't ask you that.
Mr. Walsh: Just answer the question.
The Witness: I don't know.
By Mr. Goodman:
Q. Did you ever hear of any act walking out of a theatre, booked through the United Booking Office, in Boston, or elsewhere?
A. Oh, yes; I have heard of that, yes.
Q. Did you ever hear of Mr. Fraser, of the United Booking Office, having an agent arrested for breaking a contract?
A. I do not know what he does.
Q. Did you ever hear of the United Booking Office or Mr. Fraser attaching the salary of an actor for failing to pay commission, or for breaking a contract?
A. I don't know.
Q. And you are here complaining about the conduct of these respondents, are you?
A. Yes.
Q. Do you know a man by the name of Potdam—Jack Potdam?
A. Yes.
Q. Who is he?
A. He is an agent, I believe, in New York.
Q. Don't you know that he is?
A. They have been in.
Q. Haven't you had dealings with him?
A. On one occasion only.
Q. Then you know he is an agent, do you not?
A. As an agent, yes.
Q. Did you ever hear of an act called "Jasbo S"?
A. Yes.
Q. Is that the only deal that you had with Potdam, in

reference to that act?
A. In reference to an act, yes.
Q. Was it the "Jasbo S"?
A. I guess it is.
Q. You guess, or do you know? You are under oath, Mr. Quigley.
A. That is the only act.
Q. Then it is not a case of guessing, is it?
A. No.
Q. You know it?
A. Yes.
Q. Did you ever make a contract with the "Jasbo S" to play Springfield, Massachusetts?
A. I made a contract with Potdam for the "Jasbo S" to play Springfield.
Q. For when?
A. I forgot the date, now. Last year some time.
Q. Some time in September?
A. Yes.
Q. When you say you made it with Potdam, Potdam, you say, is an agent?
A. Yes; he was the owner of the act.
Q. Do you know he is the owner of the act?
A. He told me he was.
Q. All right. What was the salary stated in the contract?
A. There were three contracts. Which one do you refer to?
Q. I am talking of the contract for Springfield.
A. I think that was \$275.
Q. Don't you know that on the last day of that engagement, you, or one of the agents in your office, had a conversation with the members of "Jasbo S," or with Potdam—
A. The last day of the engagement?
Q. Yes; or thereabout?
A. I do not think so.
Q. You made a contract with Potdam for \$300, did you not, for Springfield?
A. I made two contracts with him.
Q. I am talking of a contract with Potdam?
A. Yes.
Q. You agreed with him to pay the act \$300 for the week at Springfield, did you not?
A. Yes, sir.
Q. Then didn't you go down to see the act, personally, or the members of the act called the "Jasbo S," and get them to sign contracts for the same week, or some arrangement whereby you were to give them \$225?
A. I do not not remember.
Q. Did you go down there and have the act sign a contract for that same week for \$375?
A. We may have, I am not sure, though.
Q. Don't you know that you did?
A. No; I am not positive.
Q. Don't you know that this whole matter was tried out in court, in Massachusetts?
A. That matter was not touched on in Massachusetts at all.
Q. Did you read Variety of May 2, 1918?
A. Yes.
Q. Did you read the article entitled: "Quigley booking methods exposed, and over act?"
A. Yes. That don't mention anything about Springfield. That had nothing to do with the Springfield matter, whatsoever, and I don't remember anything about it.
Q. Wait a minute. Just answer my questions, please. Did you see this statement, made in Variety:
"The suit began as the result of the sudden cancellation of a colored act, 'Jasbo S,' which Quigley had booked through Potdam for the week of September, early in September, salary to be \$300. Contracts for the following week, a split, were also signed by Quigley for Newport, and the St. James, Boston. Saturday, the last day of the Springfield engagement, Quigley, or one of his representatives, was alleged to have called with the act, and succeeded in having it sign a contract for that week for \$375, which Quigley collected, paying the turn \$225, and giving a receipt for that sum, unbeknown to Potdam."
Q. Did that happen, or did anything substantially like that happen?
A. Yes; something on that order.
Q. Did you give the actor the receipt for \$300 commission on the Springfield engagement?
A. I believe a boy in my office did.
Q. On a \$300 contract that would be 90 per cent. commission, would it not—30 per cent. of \$300 would be \$90, would it not?
A. It was not a \$300 contract that they paid the \$90 on. It was on the \$375.
Q. Did the act get \$375 for the week at Springfield?
A. No. We collected, I believe, and gave the act the balance, what they were to work there for our office for.
Q. You gave the act \$225, though?
A. Yes.
Q. And you collected \$375?
A. Yes, sir.
Q. So that you got \$90?
A. Yes.
Q. You booked this "Jasbo S" act for the St. James Theatre, to follow Newport, did you not?
A. Yes, sir.
Q. And on the night prior to the time they were supposed to open at the St. James, you wired the act that the date at the St. James was off, did you not, that the management had cancelled because the last day of the Springfield engagement?
A. I do not remember the wording of the wire, now.
Q. To the best of your recollection, what did you wire the act?
A. I think it was two days before they were to open there, I remember. It may have been the day before, but I think it was two days.
Q. What did you wire the act?
A. I do not remember.
Q. You wired them a cancellation, did you not?
A. Yes; I cancelled the act.
Q. And didn't you give as a reason for it that the management had not received the photographs?
A. Yes.
Q. Didn't it develop, in the trial, and did not the manager of that St. James Theatre, at the trial, say that he never authorized you to book the act for the St. James Theatre, and that he never knew that it was booked? Didn't he so testify, in that court?
A. I do not really remember.
Q. Will you swear that he did not so testify?
A. No; I would not swear that he did, either. I am not positive.
Q. When did this trial take place?
A. About a month ago.
Q. About a month ago?
A. Yes.
Q. And you cannot remember what took place at that trial?
A. No.
Q. And you were present?
A. Not all the time I was not.
Q. Do you remember the verdict in the case?
A. I heard the verdict, yes.
Q. What was it?
A. That they found against the theatre.
Q. Do you remember the St. James act?
A. Yes.
Q. Did you have any conversations with Mr. Fraser about

that act over the telephone? Did you hear any conversation over the telephone between Mr. Fraser and Mr. Fraser?
A. Yes, sir.
Q. Where were you at that time, when you heard these conversations?
A. In the office of the attorney, with the constable that had shown under arrest.
Q. Do you remember testifying, the last time you testified in this proceeding, something to the effect that you came into a theatre that was managed by Mr. Gilles, the St. James Theatre?
A. Yes.
Q. Was not a man by the name of Mardo endeavoring to get the booking of that house at that time?
A. He may have been.
Q. Didn't Mr. Gilles tell you not?
A. I don't remember.
Q. Did you know that Mardo was endeavoring to add that house to his bookings?
A. I saw him walk around there. Mr. Gilles didn't tell me so.
Q. When Mr. Gilles threatened to quit booking with you, was it not because he was, at that time, talking of booking with Mardo?
A. I don't think so. He never mentioned Mardo's name to me.
Q. What show did you put there a week, split, or one day?
A. We used to book musical comedy shows there for a week. Sunday shows for one day, vaudeville for one or two days.
Q. I am talking about vaudeville. Didn't you book vaudeville there on Sunday?
A. No; we looked during the week, at different times, holidays and so forth.
Q. Was not this act you spoke about booked there only for Sunday?
A. Yes.
Q. What was the case with "Worth Waiting 4"?
A. Yes.
Q. In connection with this "Jasbo S" did you not write a letter to Mr. Potdam, in which you said, in effect that—just a moment; have you a copy of that letter with you, that you wrote?
A. Yes (handing paper to counsel).
Mr. Walsh: What is the point involved in this?
Mr. Goodman: The point is that this man makes certain statements about these respondents, which is the basis, I presume, of your complaint, or is supposed to support your complaint, and he makes statements that are purely hearsay, of conversations had with other persons, and I want to show that this man is not to be believed; that he is a harridan of the vaudeville business, and it is the rag-tag and bobtail of the vaudeville such as this witness, that is at the bottom of this whole business.
Examiner Moore: I do not think all of this ought to go in.
Mr. Walsh: I would rather have it go down on the record.
Mr. Goodman: That is the purpose of it. Here is a man that was charging 30 per cent. commission, and arranging actors, and then he comes here complaining about these respondents.
Mr. Walsh: I think the testimony so far tends to prove, and to prove very strongly, that representatives of agents who do business with the U. S. G. booking office charge more than five per cent, sometimes very much more. Mr. Webster testified that he did. Mr. Webster testified he got all the money he can out of them. I do not think it will in any way discredit this man to show that he charges more than five per cent.
Mr. Goodman: Oh, yes, it would.
The Witness: I can explain all of this.
Mr. Walsh: Do that. Go ahead and explain it. Tell all the facts.
The Witness: If you will give me a chance I will explain it.
Mr. Walsh: Go ahead and explain it, and let us find out what the situation was.
Mr. Goodman: Just a moment. I will be through, now, in a moment. I want to read this; I am through, Mr. Examiner, but I am opposed to letting this witness go on and make just such statements as he pleases, for very good reasons. He has a very good memory when he wants to have and—
Examiner Moore: I do not think there should be any argument about the matter at this time. You will have ample time to argue this case when the matter is before the Commission.
Mr. Goodman: But Mr. Walsh makes the suggestion that the witness go ahead and tell his story, and I object to it.
Mr. Walsh: All right. I thought we might expedite it. That is all.
The Witness: I would like to explain about this case.
Mr. Walsh: Go ahead and explain.
The Witness: Potdam had an act called the "Jasbo S."
REDIRECT EXAMINATION.
By Mr. Walsh:
Q. Potdam is an agent?
A. Yes; he is the owner of that act. He told me he was.
A. He owns these colored boys?
A. He owns that act.
Q. Whenever we book an attraction at a fair, or a carnival, or a circus, we make a contract with the actor direct, our office does. We go to the fair committee, and we might get \$150 for a show for so many acts. They want a colored boy, specified, a plantation act; that is, an act with singing and dancing, and I went to Potdam, and I wanted that kind of an act, and I said: "I will give you \$300 for the act. I am getting \$375 for it," and he says: "It is all right." And that, you see, and here are the letters where he verified it. Here is his correspondence to me, where he agreed upon it, and everything else.
Q. Where was this act played?
A. They played at an open air carnival at Springfield, Massachusetts, Labor Day week. It was thoroughly understood between Potdam and myself, in the Putnam Theatre, Springfield, Mass. I gave him the contract for \$300, and he got \$375. He agreed to it. There is his reply, to prove it.
Q. Now, Mr. Goodman: "That will explain this thing? Why do you have to see direct sales another contract for act?"
The Witness: That was to protect us with the fair folks. Our total bill amounted to \$1,200 or \$1,400. We were allowed \$375 for that act.
Q. Mr. Goodman: You could have had Potdam sign a contract for \$375, if you needed that kind of protection, could you not?
The Witness: Yes; but I would not trust him.
Mr. Goodman: I see.
The Witness: I never get any money from him. That is why I did not take any chances.
Mr. Goodman: That is all.
Mr. Walsh: That is all.

C. WESLEY FRASER

Was called as a witness on behalf of the complainant and, having been duly sworn, testified as follows:

DIRECT EXAMINATION

Q. Mr. Fraser, you reside at Boston?
A. Yes, sir.
Q. What is your business?

A. The theatrical business.
Q. What is the character of your business?
A. I have charge of the Boston office, the Boston branch of the B. F. Keith Vandeville Exchange.
Q. How long have you had that position?
A. Six years, next August.
Q. What is the character of your duties as manager of that exchange?
A. I look after the booking of the contracts. I solicit business from the different managers, and I straighten out any complications that might be called to my notice.

Q. Are you a field man?
A. Not exactly.
Q. Do you go to see the theatres?
A. Yes, sir.
Q. What is the character of business with the managers of the theatres where you go about to see them?
A. I pay them a visit to see how their business is going on, and if they are getting proper attention, if they are satisfied with our service, and so on.

Q. What is the service which you render to theatres; just describe it.
A. We frame up a vaudeville show, consisting of three, four or five acts, mostly split weeks; that is, booking a number of acts twice a week, whatever the manager wants.

Q. Is that all the service you do?
A. I have the representatives that put these shows together. I do not put them together myself.

Q. I want to find out what the service is that the B. F. Keith Vandeville Agency renders to the theatres.
A. They book the material; they book the vaudeville acts for them, making careful selection, and giving them the best show that they can put together for the amount of money that the managers can afford to give.

Q. That is, your branch represents the theatres which you supply with acts?
A. Yes, sir.

Q. In getting them a suitable and attractive show for their theatres?
A. Yes, sir.

Mr. Goodman: Just a minute, Mr. Walsh, so that the witness can perfectly understand this. I understood you were asking the witness what service the booking office renders to the managers?
Mr. Walsh: Yes.

Mr. Goodman: And you do not mean, by that question, to infer that that is all the services that are rendered, do you?
Mr. Walsh: I don't know. I am asking him all the services they render.

Mr. Goodman: That is, so far as the theatre is concerned?
Mr. Walsh: Yes; or for anybody. I want to know just what the booking office does.

By Mr. Walsh:
Q. You have stated, Mr. Fraser, the service that the booking office does render to the theatres?
A. That is the principal part of the service—putting together first class programs, good shows.

Q. Your branch of the booking office charges the actors 5 per cent. commission?
A. Yes.

Q. And what is that for?
A. That is for securing the contracts for the artists.

Q. With the managers?
A. Yes, sir.
Q. And the artists are represented at your branch of the exchange by personal agents?
A. Some of them are.

Q. Do you have agents up there who have franchises?
A. No. We have no agent representative in Boston; that is, in Boston there are no representatives of vaudeville acts.

Q. There are no representatives of vaudeville acts?
A. No; not in Boston, that is business in Boston.

Q. I see. That system is in vogue only here in New York and perhaps in Chicago?
A. I do not know about those other cities.

Q. You know about New York, of course?
A. It is the habit in New York, yes.

Q. How many theatres do you book at the Boston Exchange?
A. We are booking on the average 65 theatres.

Q. 65?
A. Yes.
Q. Where are they located?
A. In New England and the Maritime provinces, Nova Scotia.

Q. Are those 65 theatres booked exclusively from the Boston branch of the B. F. Keith Exchange?
A. No, sir.

Q. How is that done?
A. The Boston office has a representative in the New York office. New York is the center, and we naturally have to get our material, the biggest part of it, the better grade of acts, from the New York office.

Q. How do you divide the business? How is that arranged? You may have a theatre one week and have part of the acts, as I take it, secured from Boston, and part from New York; is that it?
A. Yes.

Q. Do you do that on both occasions? We will book a show from New York—not complete; we will need one or two acts, which we will get from Boston, and part from New York; is that it?
A. As I say, part of it is booked from the New York office, and part from Boston.

Q. Do you book up a show as far as you can, and if you cannot supply the talent, then you finish the rest of the booking with the New York office; is that it?
A. No. We can always frame the shows. We always have talent.

Q. That is, you always have talent there in Boston?
A. In both places; either in Boston or in New York.

Q. Do you book a theatre, for instance, in Rutland, Vermont—using that as an example?
A. Yes.

Q. Is that a show that runs a week?
A. Rutland would run two days; three changes in the week.

Q. Who supplies the acts for that theatre?
A. I don't know.

Q. Well, take Portland, Maine.
A. I do not book anything there. I will give you a town that I book—Salem, Massachusetts, the Federal Theatre; that splits twice a week; plays three acts for a program; three acts each three days, and three new acts Sundays. That makes the acts of the week. That theatre is booked from the New York office, because they use the good material.

Now, I will name another theatre, Charlestown, Massachusetts, a suburb of Boston, plays six, eight and ten acts in a week: Monday and Tuesday, two acts; Wednesday and Thursday, two acts; Friday and Saturday, two acts; and four acts Sundays, three or four acts Sundays. Those acts are booked from Boston direct, because they pay very little for the vaudeville acts, and it is the local acts, the fair acts, that play that class of theatre. That is the class of act that lays around Boston, and works independent; they work for the Keith Vandeville Exchange; they work for Mr. Quilter; they work for Mr. Mardo; they work for anybody that has got a theatre or represents a theatre, and will give them from a day's work to a week's work.

Q. Do you book any big time at Boston?
A. No, sir; our office is a small time office.

Q. What are the relations of the B. F. Keith Vandeville Exchange, which was formerly the U. B. O., with the National Vandeville Artists?
A. I don't know.

Q. Have they been friendly?
A. Very friendly.

Q. Did you have anything to do with the promotion of the N. V. A.?
A. No, sir.

Q. You never had anything to do with the promotion of the N. V. A.?
A. Just what do you mean by "promotion"?

Q. With building it up, and organizing it?
A. No, sir.

Q. Are you quite sure of that, Mr. Fraser, in order to refresh your memory with reference to that, I will show you what reports to be a copy of a letter, and ask you to look at it. After looking at that letter, what is your answer in reference to that, after your memory has been refreshed?
A. I will tell you. This letter is a copy of an original letter that I received from Mr. Albee. Mr. Albee's name should be at the bottom of this, but, by the error of one of my stenographers, my name should be at the bottom of it. That is, we sent those letters out from my office, from the Boston office.

Q. To whom did you send these letters?
A. To the managers that we were doing business with.

Q. That was sent to you by Mr. Albee on or about the date which appears on this, the 14th of December, 1916?
A. Probably the day before, yes.

Q. And this was a form letter which he asked you to get out? I notice that it appears to be sent out by the Boston booking office?
A. Yes.

Q. I take his letter and make mimeograph copies, and run off 50 or 60 or 70, on our letterheads. I use the Boston office stationery in sending these letters out. With the letter came from Mr. Albee a little letter to have it sent out.

The verbatim report of the investigation will be continued in next week's issue of VARIETY.

PROSPECT CHANGES POLICY.

B. S. Moss' Prospect Theatre, in the Bronx, will change its policy from vaudeville to stock, starting Monday June 5. The opening attraction will be "A Pair of Queens," with a change of bill to follow weekly throughout the summer.

The stock is headed by Seymour Brown and Josephine Stevens. The company includes Harmon McGregor, Nellie De Grasse, Fred Ardath, Nila Mack and Dorothy Allen.

Gumbe Handling Production Music.

A somewhat extensive campaign to handle production music has been lately commenced by the J. H. Remick firm, with Mose Gumbe taking charge temporarily, until that department is thoroughly systematized under Gumbe's direction.

Melville Morris, recently added to the Remick professional forces, is substituting for Mose in the professional end meantime.

After a few weeks of United time, the team of Henry Mayo and Basil Lynn will dissolve. Mayo will continue as a "single" doing a tramp specialty.

WALKER BROWN IN FIGHT.

A long standing argument between George N. Brown, the walker, and H. Robert Law culminated last week in several healthy exchanges in the office of a vaudeville agent in the Strand building with Brown getting much the worse of the argument. Mr. Law is a well known scenic operator and regretted afterwards that he was goaded to fistfuffs with the vaudevillian. Through his attorney, Harry S. Heckheimer, the matter was settled for the sum of \$80.

The affair dates back several months, when the scenic artist got the better of Brown over a matter of scenery storage. The walk champion, it is alleged, had demurred in the payment of storage charges, especially after Law had loaned the scenery for an entertainment for wounded soldiers. The account was finally settled through attorneys for \$275, but in the meantime the effects appear to have been sold. Brown sued for recovery, but that case was also settled out of court and the net result was that the scenic artist turned a profit.

TRUEX CAN'T GO ABROAD.

Ernest Truex will be unable to go to London because of his existing picture contracts. Oliver Morosco announced the comedian to appear in London with Edith Talfiaferro in the roles they are now filling in "Please Get Married." The Truex contract with V. B. K. Film Corp. is for a series of two-reel comedies.

Add Gleason at Wilson.

Chicago, June 4.
Add Gleason, who had the title role of the big "Ramona" film, has been signed by Rodney Ransom of the North Shore Players who are playing stock at the Wilson Avenue Theatre.

"Luck of Navy" Company Coming Over.

Percy Hutchinson and his "The Luck of the Navy" company, now playing at the Garrick, London, sail for America Sept. 17.

The organization is being brought over by Morris Gest, who made the deal while abroad recently. The show plays a brief engagement out of town and opens in New York, probably at the Booth, late in October.

LOEW CLOSES LEASE.

Memphis, June 4.
Marcus Loew has closed a 99-year lease on property here, for construction of two theatres within seven months. Aggregate rental and improvements represent an investment of over \$400,000.

VACATION FOR JAY.

S. Jay Kaufman says that he is having a vacation by writing ten picture scenarios, the finishing of his play, "A Regular Girl," which Oliver Morosco has accepted, writing two sketches for Joe Hart and selling one to Grace Valentine, and finishing off one for the Stuart Walker Company.

In the meantime he has found time to arrange for a trip to England and he is going to sail June 14.

"MERRY WIDOW" IN SPANISH.

The Cort has been leased to The Spanish Opera Co. under the management of L. Mosquera for a season of Spanish opera. The initial bill, presented on June 16, will be "The Merry Widow." The members of this organization are the same as were at the Park some weeks ago.

LETTERS

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Cormack James
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Cowles Roy
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Dallas Ethel
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Darrell Robert
Davidson Mr.
Dawson Mrs.
De Leo Harry
De Leo Harry
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Francis Emily
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Francis Mrs. H.
Franklin Miss B.
Franklin Ruth
Franklin Jessie
Freemans The
Gadella Wm.
Garden Mas
Gavin P.
Gibson Scott
Gillette O. B.
Giles William
Golding & Keating
Golden Grace
Gorman Beale
Grant Alice
Gray Tris
Guyot Bobby
Hahn Ges.
Hale Frank
Hall Adelle
Halls Ethel May
Hall Marshall
Hallen Jack
Hall W. E.
Hankard Mrs. B.
Harden Florence
Harrison G. L.
Hart Mrs. H.
Hayataka Four
Hayes Tom
Hayes Ed C.
Hart Billie
Hearn Mrs. G.
Heather Joe
Hemlingway Helen
Henshaw Bobby
Herman Mr.
Hoffman Miss M.
Holtz Louis
Hooper Faylis
Hopkins Ethel
Howard Emily
Howard Geo.
Howard Lillian
Huntle Winnie
Hwinet Rex
Hynes Agnes
Ihrnack Tina
Irwan Margaret
Jennings Billie
Jennings Billy
Jewett Ethel
Johnson Duke
Jordan Betty
Karr Harry
Kay Claudia
Keane Chas.
Keating Clara
Keefe Matt
Keefe Matt
Kennedy Jake
Kenny & La France
King Mable
King Mr. K.
Kittummas Thos.
Kovoe Mrs. N.
Kramer & Bryant
L
Lamb Alice
Launer Fay
Lenore Jack
Leonard
Leonard Albert
Leonard Mrs.
Leonard Frank
Levan Harry
Loy Chas.

Littlefield Walter
Littlejohn Thos.
Lockett Lou
Loranzo Myrtle
Lorner Gilda
Lorelle Collie
Loverdo Geo.
Lynch Eva
Lynch Clara
Lynn Arthur
McCormick & Shannon
MacDonald Pete
McDonald Margaret
McIntyre Mrs.
McIntyre Mrs.
McIntyre Mrs.
Machony Tom
Mariell Angie
Marrs & Florence
Masculline Prince
Masons The
Mason The
Mathews Camille
Mathews Mary
May Hattie
Meadow Francis
Milton Harry
Mordana Louis
Montrose Camille
Moore Irene

NEXT WEEK (June 9) AT KEITH'S RIVERSIDE, NEW YORK

BILLY

GENEVIEVE

SULLY and HUGHTON

In "Between Dances," by AARON HOFFMAN

Direction, LEWIS & GORDON

Morris & Van
Marow Marion
Most Elsa

N
Naughton Wm
Noble Candie
Noble John
Norton Ned

O'Brien D H
Oliver Johnny
O'Neil Belle
Overfield Cruch
Overholtz Tommy

P
Parker Evelyn
Payton Billie
Peardo Edward
Pek Frank
Phoebe Billie
Pigott Howard
Powell H W
Pratt Herbert

Q
Queasy Mrs H
Queen Murray
Quintan Dan
Quintell F E
Quirk Billy

R
Rae Dot
Rambou E A
Ramsey Edna
Randolph Panny
Ravitt Ruth
Ragan Jack
Reinach L W
Resard Charlotte
Reisler M
Rexes Tom
Rinardo Al
Ricker Ross
Rider Bertha
Ridger Marion
Rife Rosie
Riley Joe & Agnes
Robinson & Le
Roche Virginia

S
Sammelson Mignon
Sage Vera
Sawyer Della
Saxon Pauline
St. Clair Edna
Scarlet La Roi
Schubert H W
Seldon & Bradford
Seymour Grace
Shannon Tom
Shaw Allan
Shilling Margaret
Simmons Danny
Sinclear Horace
Sistare Theodore
Smith Chas
Smith Billie
Smith Thomas
Snow Nelson
Sons Leslie
Stanton Winale
Stephen Murray
Stone Pearl
Sugah Chas
Sullivan Deale
Sweeney Fred

T
Talmadge Ray

Tate Otto
Taylor Eva
Terrell Chas
Thell Joe & Anna
Thibodeaux Lewis
Thornton James
Tobias Sophie
Tarcata
Trevette Evelyn

V
Valmore Louis
Van Allen Olive
Van Camp Peggy
Vance Fred
Vart Camp
Vincent Syd
Vincent Sid

W
Walden W
Wallace Frederick
Ward & Marcroft
Ward Walter
Weber Laura
Weber & Ridger
Weisner Fred
Westcott Ida
Weston Helen
Williams Dave
Wilson Murray
Woods Daisy
Worman Cliff

Chicago Office
Abbott A Mr & Mrs
Blake Merna
Baker Harry
Burton Dick
Bennett Chas
Baker Curt
Clawson Roscoe
Clifford & Marsh
Duvall Ben
Davie Chas
DeHavilland Richard
Deveau Dell & Joe
Emmett F Miss
Everett Maria
Flannery Blanche
Hanlon & Mack
Harley Flo
Hardee Duo
Hicks & Seymour
Harcourt Leslie
Hallenman W B
Jewels Two
Kell & Riano
Kelley Edward H
Lamert Sam
LaVerne Poppy
Mack Taylor
McAdams Ray Miss
McIntyre H C
Monahan Geo
Otto Bros
Prior Ernest
Robbins Andy
Robinson Elsie
Snow Nelson
Sons Leslie
Stanton Winale
Stephen Murray
Stone Pearl
Sugah Chas
Sullivan Deale
Sweeney Fred

LOS ANGELES.

Los Angeles, May 28.—Roy "Hiram" Clair opened here at the Auditorium, Monday.

Annette Kellerman has announced that she will spend her vacation in Southern California this year.

Charles Meredith, of the Morosco stock company, is to leave there, and go into the movies with Florence Vidor.

Francis Ford had a hundred friends so his guests at a dance in Hollywood.

Lewis Stone is due here from the East next week. He will bring Florence Oakley

with him. She is to be leading woman with the Wilkos players.

A play-reading bureau has been established in the Majestic with Michael Corper, manager of the Wilkos Theatre, in charge.

ATLANTIC CITY.

By CHARLES SCHEUER.
The opening performance of the Ziegfeld "Follies," at the Apollo, will be June 10, according to announcement.

A scale of popular prices has been introduced by the Globe and Keith theatres, under the direction of the Stanley Co., of Philadelphia, the former showing better attractions. While the top of \$2 at the Globe and \$1.50 at Keith's are maintained, the number of seats at these figures has been very much limited. Dollar seats in the orchestra at evening performances are being featured at both houses. Matinee prices with \$1 top at the Globe are announced.

BALTIMORE.

By F. D. O'TOOLE.
AUDITORIUM.—"There and Back," a new play by George Anderson was given its premiere Monday night. (Reviewed elsewhere in this issue.)

MARYLAND.—Vanderbilt.
FORD'S—"Daddy Longlegs," film, all week.
HIPPODROME—"Auction of Souls," film.
Harry Pitt & Co. lead the vaudeville turn by a mile in a good one-act sketch entitled "The Good for Nothing." Thomas Potter Dunn, fair monolog; Mason and Cole play "All for a Kiss"; Barban & Grobe dance.

GARDEN.—Three good acts and a fairly good feature film make this bill one of the liveliest in this house for a long while; the other acts are out of their class and are on a par with former billings here. Claude and Marion Cleveland stopped the show Monday night with their comedy act, "Bill Argus"; Howard and Rose, in a musical review, are versatile; Roy and Lee, in "At the Peace Conference," show what a peace conference is, and a musical parody entitled "Black and White Blues," continues the comedy theme of the show. Lady Alice's Pets do some very clever stunts. Harry Moray, in "Boasting the Odds," heads the picture end. A comedy film closes the show.

VICTORIA.—Continence Talmadge, in "The Veiled Adventure," film, first half. Vandeville, "Two Boys from Melody Lane," Budd and Jessie Gray, Kennedy and Kramer, Mulvey and Duven, Fern and Baggott.

COLONIAL.—"Fit to Win," film, third week with four houses. The picture is shown through the courtesy of the Government, and they must be also paying expenses for the picture has not even nearly paid for itself since the run started.

PALACE.—"Bowery Burlesquers" crowds the house despite the weather. The show has been a top-notch comedians and a good deal of their time on the stage, and even at the Billy Foster and Frank Harcourt are the pair. POLLY.—Roselle, danesue Oriental, and a vaudeville display features of the week's attraction. "Chit-Chat Burlesquers."
FARWAY.—Vandeville, in "The Red Lantern," film, gives promise of packing this house during this week's stay.

Two extra holidays last week, because of the run of the 50th Division from overseas, and one extra holiday this week for the 79th Division and the consequent extra matinees to good audience will more than make up for the loss of patronage on account of hot weather.

Dick Gallagher has now taken over the entire charge of the circulation of the largest evening paper in this city, the Baltimore News.

BOSTON.

ORPHEUM, LOEW.—Pictures and vaudeville.
BOSTON—Pictures and vaudeville.
BROADWAY.—Pictures.
BOWDOIN—Pictures and vaudeville.
GORDON'S OLYMPIA.—"The Divorce

Trac," film feature. Vaudeville, Lillian Ruby Dale and Boyle, Hal Stephens and Co., Wil-

son and Held, George and Anna Glocker. SMOY OLYMPIA.—Billas and Curry, William Baxter and Co., Dearmo and Douglas, film feature, "Kaiserbocker Bukaroo." GORDON'S CENTRAL SQUARE.—"The Happiest Bedroom," feature film. Vandeville, Will Oakland, Laura Brennan and Co., Frances Kennedy, Dagnan and Clifton, Duquene, and Ch. Lionell.

WALDORF.—Tony Williams and Co., Lee Stoddard, the Claytons, Wire and Walker. "The Girl of My Dreams." Film.

ST. JAMES.—"Kaiserbocker Bukaroo." Love and Fallow, topical vaudeville. GLOBE, STRAND, FENWAY, FRANKLIN PARK, LANCASTER, BRACON, EXETER STREET, MODERN, COLUMBIA, CORDMAN SQUARE.—Pictures.

PARK.—Acting and songs. MAJESTIC.—House opened with a film, "The Unpardonable Sin," Monday for an indefinite engagement. Widely advertised here, the dailies running big ads during the week. FLYMOUTH.—Last week of the revival of the Gilbert and Sullivan opera, using the new "Pinafore" and "The Mikado." House has done fine business.

WILBUR.—Mrs. Bayes in "Ladies First," second and last week. Has done good business.

TREMONT.—"Pie-Pie" continues. Patronage seems to be sufficient to keep the show here for a while.

PARK SQUARE.—Third and the last week of "Among the Girls," new show. COLONIAL.—Griffith's repertory of films with "Broken Blossom" the opener turning them away. Even H. T. Parker in the sedate transcript gave "Broken Blossom" a good sendoff.

SHUBERT.—Last week of the film, "The Eyes of the World," at the Shubert house. "Open Your Eyes" booked in for the coming week. BOSTON OPERA HOUSE.—Jolson in "Sinbad" doing big business as has been the case since he hit town.

COPLLY.—Revival of "Niobe" by the Hen-Jewett Players. ARLINGTON.—One of the old timers, "The Rosary," at this stock house. GAYTY.—"The Maid of America." CASINO.—Law Kelly and Co. HOWARD.—"Yankee Girls."

Boatline are stopped. A circus played here last week and there wasn't a deluge of rain. It is something that makes even the oldest inhabitant sit up.

It is expected the revival of popular musical comedies at the Plymouth, undertaken by Carl Hunt, manager of this house, will prove a success. Already, indications point that way. Dorothy Maynard will lead the cast and "Oh Boy!" will be the first show.

"A Voice in the Dark," a new show, described as a dramatic novelty, will open at the Park Square next Monday. Ralph E. Dyer and Willard Mack wrote the show.

When Jolson winds up his local engagement at the end of the week he is scheduled to start on an automobile trip across the country to California, where he will get his first view of his new home, recently built.

For the engagement of "Niobe" at the Coppley, May Edna has been engaged.

BUFFALO.

By SIDNEY BURTON.
Mario Druce, Desiring at this time, week was the speaker at the weekly meeting and luncheon of the Quota Club at the Hotel Statler on Monday.

Plans have been filed with the Bureau of Buildings for a new picture theatre on Triangle street, South Buffalo. The new house is the owner. It is said the new house will cost \$90,000.

Cystal Beach attracted more than 25,000 pleasure seekers Decoration Day. This was 5,000 over the patronage record of any previous Decoration Day.

Although the Rev. Dr. Thomas O. Grieres, of

Fortune In Texas Gushers

Fortunes have been acquired by thousands of purchasers of leases near the Texas border. When gushers of the brown liquid gold are detected, leases bring thousands of dollars per acre. Many deep tests are being made in Atascosa County, Texas, where geologists predict the next big oil field. Two big new sections, just east of Fort Worth, county seat of Atascosa County, heart of farm section, located on two railroad cuts, have an acre 100 full-size Jordanian residence lots, all in city limits. For sale in fee simple, purchase securing all gas, oil and mineral rights. Good investment, sold from oil possibilities. Own your property, where you can sell leases. As wells go down, lease prices advance. Account rapid development of this locality. I reserve right to return checks. If needed after this limited number of lots is sold. Act promptly. Lots, \$100 each, payable \$10 cash with order, balance \$90 monthly, or 5% discount all cash. Wire or mail checks direct.

Henry Hagelstein,
Owner, San Antonio, Texas

The Federation of Churches, has been called to Boise, Idaho, he is still hard at it here. He is apparently leaving Buffalo in the clutches of the Devil, for, according to his sermon last Sunday, this town is a seething "hot bed" of sin and vice, where immodest dress, public dancing, vaudeville theatres with the "funny men and ladies of their elfin attractions," hold sway. Shades of Anthony Comstock! Well, Buffalo bids the Rev. farewell without many regrets, but—oh, Boies!

George McGarry, appearing with Henry B. Walthall in "False Faces" at Shea's Hipp last



Opened with Smith and Golden's "Sunrise" at Atlantic City, May 19th—but among the many character parts none stood out so clear cut in its perfection as did the old toothless fiddler, almost deaf, as played by

CHARLES ALTHOFF
Atlantic City "Gazette-Review."

Missed the regular N. V. A. number, but consider it never too late to

Congratulate the N. V. A. RAE SAMUELS THE BLUE STREAK

LAIRD'S SOLVO
REMOVES
SUPERFLUOUS HAIR INSTANTLY
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THE FAYNES Fuller Circuit, Australia

week, is a Buffalonian. McGarry, after completing this picture with the Irene forces went overseas for the K. G. Later he joined the Frawley Stock Co. in Manila and is now touring Japan with this organization.

The John Robinson Shows played to a full tent at the matinee performance, Decoration Day. The takings at the night show were reported light.

Harry S. Laver, a Buffalonian, has been appointed publicity manager of the W. W. Hodgkinson Co., of New York. Laver, formerly on the editorial staff of the Buffalo News, has been connected with the publicity department of the Goldwyn Company for the past two years.

The Ringling Bros.-Barnum & Bailey Circus did a smashing business at both performances Monday. The hot weather brought the circus fans out in droves and the S. K. O. sign was up early.

BUTTE.

Six of the Mack Bennett bathing girls were shown the sights of Butte on their four-day

Ned "Clothes" Norton LIGHT COMEDIAN FOR SALE

My services. Also five-room bungalow, Lake Hopatcong, N. J. Cheap; easy terms. c/o N. V. A. Club, W. 44th St., New York.

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FALL MAIL DEPOSIT AND FORWARDING CO.

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For uniformity in exchange, the Fall Mail Co. will accept deposits for VARIETY at four shillings, two pence, on the dollar.

Through this manner of transmission, all danger of loss to the player is averted; VARIETY assumes full risk and acknowledges the Fall Mail Co.'s receipts as its own receipts for all money placed with the Fall Mail to VARIETY'S credit.

manager for the William L. Sherry Service; G. F. Weaver succeeds Robert Cotton at the World.

Charles H. Miles has contracted for the Big Four pictures first-run at Majestic for next season.

Tom Island has booked The Big Four first run in Detroit at the Majestic Theatre, and will play each picture a week at the Regent and Orpheum. He announces that the Majestic will return to a full week policy this week.

Henry Santroy has completed his long contract at the Majestic and is now organizing a show with jazz band to tour the state.

George F. Weaver has succeeded Robert C.

FOR SALE

By HARU ONUKI

Gorgeous black plush drop

Very finest quality and workmanship; emotionally strong. Will sell at extreme sacrifice. See Sales Manager, 51st Street Theatre, New York.

stay here, beginning May 18. They appeared at the American.

Ralph Ruffner, for almost a year manager of the Rialto Theatre in this city, left last week for San Francisco, accompanied by Mrs. Ruffner. He will manage the Rialto in that city. The Butte house is owned by James & Van Herberg, but a different company owns the California Theatre of same name.

Mr. Widmeyer is building a new picture house in Glendive, to be known as the Bureka. The builder formerly conducted the opera house in Glendive and is one of the pioneer showmen of Montana.

DETROIT.

By JACOB SMITH.
"Auction of Souls" did over \$10,000 last week at the Washington. Picture on for a second week.

John H. Kunsky cancelled second week of "Yankee Doodle," with Bathing Girls. Business was big first week, but a "whim" in one of the afternoon papers about the girls not being able to swim and a lot of joking brought about the cancellation the second

week. Instead, Mr. Kunsky booked Tom Moore "Goldwyn"—"A Man and His Money."

"One Week of Life" (Goldwyn) at the Madison.

"Come Out of the Kitchen" (Paramount) at the Majestic.

"Beware," another Gerard war picture, was given its premiere at the Broadway-Strand Sunday. Picture tells story of the Kaiser's finish and is propaganda against future German influence in this country regardless of the war being over. Warner Brothers have not decided how it will be sold. May stay second week if weather gets cooler.

"Birth of a Race" opened two weeks' engagement at Opera House Sunday. Followed by "Shepherd of the Hills."

Bonstelle stock in "Yes or No" at Garrick.

Glaser stock in "Upstairs and Down" at New Detroit. Next week, "Very Good Eddie." Six New York chorus girls will come on for this engagement.

Earl Homessy has been appointed Detroit

ORVILLE WHITLEDGE AND RUBE BECKWITH In "PIANOJAZZ" Touring Orpheum Circuit Direction, HARRY WEBER

B. F. Keith's Alhambra, New York, Next Week (June 9)

(Next to Closing)

JACK

EDDIE

RYAN AND HEALEY

in

"UP TO THE MINUTE"

Direction, CHAS. ALLEN, of M. S. Bentham Office

If Your
NOSE
is
**RED, THICK,
INFLAMED**
Nosegene
will make it normal
again. This preparation,
produced by a noted
dermatologist, will
give results almost over-
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\$2 the tube—by mail
INSTITUT DE BEAUTE
131 FIFTH AVE. NEW YORK

Cotton as World manager in Detroit. Mr. Cotton will be transferred to another World office.

J. W. Allen, district manager for Paramount, was in town last week. He has called a convention in Chicago for week of June 4 to discuss selling plans for new policy next season.



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NEW STATE-LAKE BLDG.
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This stunning Tamo'shanter in any color velvet or satin, inlaid with brilliant polka dots. \$4.00.

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Joachim Tamo'shanter writes: "I have worn rhinestones, sequins and spangles, but my brilliant LESTER tamo'shanter and swager stick far surpasses all of them in brilliance and durability."



Tom Poland has booked "The Red Lantern" for simultaneous runs at the Orpheum and Regent theatres.

DENVER.

By M. G. DAY.

BROADWAY (W. B. Home, Mgr.).—"Going Up," musical comedy.

ORPHEUM (Max Fabish, Mgr.).—Sam Mann in "The Question," Lester Crawford and Helen Broderick, songs, Beatie Rempel and company, in one act playlet, Dave Genaro and Ann Gold; Neta Johnston; Harry and Emmie Larned; and Billy Kincaid.

DENHAM (Ben S. Ketcham, Mgr.).—Wilkes Stock Players in "Broken Threads."

TABOR GRAND (Thomas Vick Roy, Mgr.).—Blanche Sweet in "The Unpardonable Sin."

RIALTO (Homer S. Ellison, mgr.).—Mar- guerite Clark in "Come Out of the Kitchen."

RIVOLI (E. F. Magahan, Mgr.).—First half, Herbert Rawlinson in "The House Divided,"

Second half: Pauline Frederick in "The Fast Woman."

AMERICA (John Talbot, Mgr.).—Alice Brady in "Redhead."

PRINCESS (Homer S. Ellison, Mgr.).—First half: Bryant Washburn in "Putting it Over"; second half: Enid Bennett in "The Haunted Bedroom."

ISIS (A. F. Magahan, Mgr.).—First half: Theda Bara in "A Woman There Was." Second

A MENTAL PERFORMANCE FOR PEOPLE WHO THINK

Initial New York Appearance, Royal, This Week (June 2)

JOVEDDAH DE RAJAH

The Master Mystic. With Princess Olga and Costa Valata
(Only Hindu Telepathy Act in America)

A genuine telepathy and occult science demonstration. Shattering attendance records everywhere. Repeating in leading theatres by popular demand. WHY? Because of the dignity and impressiveness of its manner of presentation.

Direction, LEWIS & GORDON

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500 Housekeeping Apartments

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JUST COMPLETED: ELEVATOR APARTMENTS ARRANGED IN SUITES OF ONE, TWO AND THREE ROOMS WITH VALET BATHS AND KITCHENS. THE PRIVATE THEATRE AND VACUUM SYSTEM. THESE APARTMENTS EMBODY EVERY LUXURY KNOWN TO MODERN SCIENCE.

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ARDSLEY 1690 BROADWAY 1696
\$12 WEEKLY AND UP At 53rd Street Best Central Location
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To the Profession:

Contrary to all reports, we have not raised rates at this hotel. Still catering to artists at same old rates.
Seymour Hotel, Rochester, N. Y.half; Maxine Elliott in "The Eternal Magdalen."
STRAND (Miss Rene Toohy, Mgr.)—First half: Dorothy Phillips in "Destiny." Second half: Mary Miles Minter in "A Bachelor's Wife."

It has remained for the Moving Picture Operators Union to supply a long felt want in the film industry in Denver. In the shape of a fully equipped review room. The operators have built a little theatre in their union headquarters and one is on duty all hours of the day or night to "run through" any film

HOTEL CLARENDON

North Clark and Ontario Streets, CHICAGO
Five Minutes from the Loop—Modern Conveniences
Weekly Rates, \$4 to \$10
NOTE—When writing for reservation, please mention "VARIETY" or our list of names and keep it until you arrive in Chicago—it will pay for the transfer of your baggage from depot to hotel.
Phone: Superior 9070

that exchange manager or exhibitor might care to review.

Lakewood and Elitch's opened May 30.

The Orpheum is showing its last bill of vaudeville of the season. The house closes until August.

Manager Talbot, of the American, returned from New York last week. It is understood that he made a bid for the pictures to be produced by the "Big Four" and that he has an excellent chance of landing them.

"THE RENDEZVOUS OF THEATRICALS' BEST

Lunch 60 Cents

Dinner \$1.00

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THE BEST ITALIAN DINNER IN THE CITY

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Three, Four and Five-Room High-Class Furnished Apartments—\$10 Up
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NOW WHERE YOU MEET THE GANG OPEN

POTTS PLACE—"The Greasy Vest"

New Address: 173 N. Clark St., cross from the Sherman Hotel, Chicago, Ill.

After Eddie Foy had announced the calling off of negotiations with the National Film Co. here, it was given out by the company that he had signed a contract and that a bond had been put up to guarantee fulfillment of the terms. Foy left for the East without confirming the report.

Moore and Graeven, owners of the Princess and Rialto in Denver, have taken over the Burns, Colorado Springs, under lease and will operate it three nights a week, showing picture specials.

E. M. Asher, personal representative of Mack Bennett, was in Denver last week enroute to New York.

The Merit Film Co., of which Max M. Kravetz and Lewis Goldstein are the principal stockholders, have purchased the rights of "The Unrepentant Sin" for the states of Colorado, Utah, New Mexico, Wyoming and Nebraska. The same company purchased the state rights of George Beban's latest picture, "The Hearts of Men."

The Rocky Mountain Screen Club will hold its first picnic of the summer in Bear Creek Canon, Saturday.

At the last weekly meeting and luncheon of the Screen Club it was decided to continue the luncheons during the summer.

A. S. Aronson, district manager for Goldwyn left Denver Saturday for Salt Lake, to complete arrangements for the opening of a branch exchange to handle the business of the western end of the district now served out of Denver.

L. A. Moran opened the new Grand at Durango, Colo., this week. For over a year Durango has had but one moving picture house.

The Tabor Grand closed its regular vaudeville season Saturday. From now until August the house will be turned over to pictures.

INDIANAPOLIS.

By WILL E. SMITH.
MURAT—Arthur, West, Players, summer repertoire, "Facing of the Third Floor Back," next, "The Luck of the Draw."ENGLISH—Vaudeville and pictures.
PARK—Dark.
MAJESTIC—Burlesque.
EMPIRE—Dark. Next, burlesque, "Follies of Today."

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'BLOSSOM FESTIVAL'

IN GOLDEN GLADES (4TH FLOOR)

TWICE NIGHTLY

AT

7:30 P. M.—11:30 P. M.

FEATURING WORLD'S GREATEST ACTRESS AND ICE BALLER

Thomas Healy's Broadway 666 St. N.Y.

RIALTO—"Oh, Lady, Lady!" Dot Marshall, Ray and Alvin, White and Allen, Mlle. Gladise and shadow play.
LYRIC—Rehabilitating.
CIRCLE—Pictures.
COLONIAL—Pictures.

The Stuart Walker Players, who produced "Seventeen," dramatised from Booth Tarkington's novel of that name, have announced that another Tarkington play will be presented during the summer season in Indianapolis. One other new play is to be staged by Walker.

Just a few days ago the old Empire, widely known as the old burlesque house of Indianapolis, seemed to be hitting the trail. For a short time it was converted into a tabernacle for an evangelist. Burlesque had not been

LAURENCE SCHWAB

wishes to announce his association with

FLOYD W. STOKER

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ATTRactions FOR VAUDEVILLE

Palace Theatre Bldg.
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seen in the old theatre for several years, but will again next week. The occasion being the big Shriners' meeting here.

The Rialto opened last week, thoroughly remodeled and enlarged. It is now fairly commodious and a beautiful theatre for continuous.

Ministers in Indiana can't find a jury to convict a theatre proprietor for Sunday shows. This came to pass at Hartford City last week when Frank Walter, manager of the Orpheum Theatre, was arrested charged with desecrating the Sabbath. It took the constable three hours to round up a venire of fifteen men to sit on the jury. It was hard to get jurors, as business men refused to serve. After nine jurors had been accepted the ministers whispered in the ear of Prosecutor Pursley, Monday, that he had better ask for a dismissal of their case, as they were afraid of the jury. The case was dismissed.

Panic was avoided in the Stone City O. H., Bedford, last Friday night, when ten rolls of film caught fire in the operator's booth. Jesse Wright, the machine operator, was severely burned about the hands when he attempted to extinguish the blaze. The house was crowded.

MONTREAL.

By ARTHUR SCHALEK.
HIS MAJESTY'S—Eliel Barrymore in "The Or Chance" was the closing attraction for the season.

PRINCESS—Vanderbilt.
ORPHEUM—Harold Hovis and his Orpheum Players in "The Eyes of Youth" drew big houses all week. This week "Lido Time."

Next week, "Johnny Get Your Gun."
LOREWS—"The Mimic World of 1919" and pictures.

ST. DENIS—Pictures and vaudeville.
IMPERIAL—Pictures.

TIVOLI—Pictures.

HOLMAN—Pictures.

STRAND—Pictures.

NEW GRAND—Pictures.

THE ALLEN—Pictures.

REGENT—Pictures.

The Sells-Floto Circus, the first to play here in over five years, drew big crowds on Friday.

8 to 16 Weeks firm. CONTRACTS FOR Nothing too big!!!
FRANCE

APPLY TO

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Exclusive Booking Manager for
CH. DEBRAY'S HALLS
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0728

The first day they were unable to start the afternoon show until 4 p. m., as it had rained for three days before, and the grounds looked more like a lake than a circus lot. On the second day they gave three shows and drew big crowds.

Car No. 8 of Robinson's Circus are billing the town for their show, which will be here June 11 and 12.

Mr. Hal Munnis and Harry Cowan have joined the Orpheum Players Stock Co.

NEW YORK COSTUME CO.

COSTUMES

LARGEST COSTUME MANUFACTURERS IN WEST

GOWNS

137 N. WABASH AVE.

CHICAGO

CENTRAL 1801

NEW ORLEANS.

PALACE—Conventionally was in the array last Friday evening. Johnson occupied spot one. A white-tipped, aerial fellow running through the familiar routine. He had attention. Coscia and Verdi started badly with some A. K. wop verbiage, but got back into the good graces with a pot-pourri of string selections, ultimately garnering the bit of the bill. Alfred Latell furnished all the class the show held with his canine conception. Ward and Raymond were next to closing. They did little. Something called "The Ragtime Court" closed. It's the "Terrible Judge" from burlesque with tabloid trimmings. Terrible enough! Not one person who can sing and two or three members contribute more or less dancing. Julie Delmar has been handed some tough turns by the boys selling tabloids, but this trick is his prize line.

CRESCENT—But two acts of moment at Love's during the concluding part of last week—Nord, a female impersonator, and the Ambler Bros. acrobats. For some reason or other, Nord was given the opening position, when he should have been third. More feminine in appearance than any impersonator seen here, with a handsome setting and beautiful costumes, submitting dance evolutions exclusively, he made the others seem cheap and tawdry by comparison. The big time can use quite a few turns that have as much audience appeal as this. Ted Hooley was second. He ruined what chance he may have had with the most vulgar material offered by a single entertainer in this city in years. Dolly Hackatt's striding appearance stood in measure for the deficiencies in the act of Hackett and Francis. The act seems in the formative period. The duo have ability and will probably sell themselves better as the selections and business are routinized properly. Sophie and Harvey Everett are un-

Nat Lewis
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Ackerman-Harris Productions—Casino Theatre—San Francisco—Indefinite—

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DIRECTOR

E K E N

OF KENO AND GREEN

With "SOMEBODY'S SWEETHEART"

Management ARTHUR HAMMERSTEIN. NOW CENTRAL THEATRE, NEW YORK.

questionably capable farcure who seem to be wandering in untoward vaudeville dilemmas. The Ambler Bros. get the most out of their acrobatic feats. It would seem better did the other members affect the same costume as the boy who sings. Their work is too garish even for acrobats. The incidental music could be trashed also. A good act that could be made into an excellent one.

LYRIC—Clarence Bennett's Colored Carnival. **STRAND**—Nastimova in "The Red Lantern." **LIBERTY**—First half: Pauline Frederick in "The Four Women." Last half: Bryant Washburn in "Putting It Over."

Wm. S. Hart is to use New Orleans as the locale for filming several exteriors of a forthcoming release. Hart arrives here next week. Anita Stewart and a company will be along shortly in order to do "The Old Kentucky."

Zelda Dunn, who garnered quite a cabaret reputation as the bright, particular star of the entertainment offered at the Cadillac in days past, is a local visitor.

Archie Lloyd is enhancing the show at the Liberty.

H. F. Brennan is booking acts into the Walnut, Vicksburg, Miss., and the Orpheum, Pascagoula.

Charles E. Bray was in New Orleans the first part of the week in to call on his world tour from San Francisco July 8. Mrs. Bray will accompany him.

Ben Plessa, manager of the Palace, visited his parents at Vicksburg, Miss., the latter part of last week.

PHILADELPHIA.

Several of the pop vaudeville houses which have been fighting weather conditions for a couple of weeks will soon close their doors for the season. The Knickerbocker (Fay's) closed last Saturday, but it was poor business and not the heat that caused the collapse. This is one of the opposition houses, but could not make a go of it although it has been playing everything without being molested for the past few weeks.

The picture theatres felt the effect of the heat, but business was all that could be expected under the conditions. The Stanley had the new Mary Pickford picture, "Daddy Longlegs," featured and got a heavy play. Olive Thomas, in "Upstairs and Down," next week.

ACADIA—Wallace Reid in "You're Fired." **PALACE**—Douglas Fairbanks in "Knickerbocker Buckaroo."

VICTORIA—Theda Bara in "The Siren's Song." Next week, "Woman."

REGENT—Charles Ray in "The Busher." **STRAND**—"The Third Degree." Last half: Charles Ray in "Greatest Lighting."

PORTLAND.

By JOSEPH GRANT KELLEY, JR.
ORPHEUM—1. Vaudeville.
PANTAGES—Vaudeville.
RIFFORDOM, **STRAND**—Vaudeville and pictures.

AUDITORIUM—Dark.
HELIUM—Dark.
BAKER—1. Baker Players in "The Divorce Question," with John Fox and Vera Felt in the leads.

ALHAMBRA—2. Alhambra Musical Comedy Co. in "Mlle. Modiste," with Oscar Figman and Mabel Wilbur.

OAKS—Armstrong Polly Co.
LYRIC—Musical comedy stock; Ben Dillen and Al Franks principal comedians.
PEOPLES, **STAR**, **MAJESTIC**, **LIBERTY**, **COLUMBIA**—Motion pictures.

Francisco Velez, a Mexican employed by the Southern Pacific Railway Co. and said to be a former vaudeville man, who was badly cut with a razor wound by an unknown man near the entrance at the Barnes Circus during its local engagement, is reported to be recovering. The negro, who is believed to be an employee of the circus, is still at large.

Shorter traveling time between San Francisco, Portland, Tacoma and Seattle, and other improvements in passenger service, will become effective shortly, the local railroad administration announced. Running time for Train No. 63 will be shortened an hour. Through sleeping car service, better dining facilities and a more liberal policy regarding sleeping accommodations are also provided. A number of revisions are made in the schedule of passenger trains operating along the Shasta route.

A miniature Conny Island is under construction on the Columbia River highway between the Sandy River bridge at Troutdale and the Portland Auto Club grounds on the river, with

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EDWARD GROPPER

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Montrose M. Ringler, dancing master, as the directing genius of the plan.

Good Samaritan Hospital authorities report that little Beanie Harvey, the prima donna of the Al G. Barnes Circus injured in the parade here recently when she fell between the wheels of a big circus van as the result of the horse slipping on the wet pavement, to be very optimistic and improving. She received a broken arm and leg, several minor injuries about the face and body, and has lost all the fingers of her left hand. It will be months

again before she will be able to either sing for a circus or theatre. Her husband, who is with the circus, was forced to go on.

Ill with pneumonia at a local hospital and unable to look after his business, W. A. Ayers sold the Sunnyside Theatre to T. G. Foster, a former exhibitor of Tulsa, Okla.

During his engagement at the Orpheum, Reuben Buckwith was entertained by his mother. His parents live at Fensleton.

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E. J. Myrick, retiring manager of the Liberty, is now to be manager of the Rialto Theatre at Butte, Mont.

The Hollis has been dark for three weeks; the Auditorium for four.

King and Thornton have been at the Hippodrome for two weeks and will likely be there another week or two.

The Portland Film Co. has nearly completed its first production, a comedy of college life.

Mrs. Edward L. Thompson was recently elected president of the Portland Opera Association.

The screening of "Spreading Evil," at the Star, is to be continued another week.

The policy of having vaudeville acts appear at chrydrams, to entertain the workers during noon hours, is now a thing of the past.

Orpheum will close June 18.

PROVIDENCE.

By KARL K. KLAAR.
SHUBERT MAJESTIC—Legitimate season closed last week. "Eyes of the World," film, opened Monday before only a fair house, although the attraction had been liberally advertised.

OPERA HOUSE—The Tressel-Andre Comie Opera Co. opened its season Monday before a good house, presenting "Her Reformation," and was well received. Nora White signed just before the opening week. She was a star at Boston, where she had been appearing in "Blind," the cast as completed for the opening night included, in addition to Miss White, the following: Lila Blaw, who replaced Mildred Rodgers, scheduled to join the company in the week; Elmer Andre, Norma Brown, Leona Hanna, Bobbie Woolsey, Dan Marlin, William Vaughan, Edmund Fitzgerald, Nelson Riley, Ray King, William Bartlett, is business manager; Joseph Tressel, musical director; Dan Marlin, stage director.

E. F. ALDER—Raymond Bond has the leading part in "The King," this week's attraction of the stock. The play went well Monday before the usual packed house.

FAYE—Buck Hart, Verchampt and Carron, Tom Barrows and Co., Linder and Hines, Hines and Barrow, "Dartovitz" Reynolds. The latter is doing some noceuday outside stunts on the city's big building during the week.

William H. Turner, former member of the Albee Stock, will again join the company June 10.

The contract for the theatre to be built in the social district at Woonsocket by the Social Amusement Co. was awarded last week. Work will start immediately, and the opening is now scheduled for Nov. 1. The total cost of the land and building is \$75,000.

Edward B. Lally, of Woonsocket, who played with James O'Neill and with Nance O'Neill some years ago, resumed coaching of amateur and semi-professional productions in this city where he is well known and where he has put on numerous successful productions.

Crescent Park and Rocky Point officially opened Memorial Day.

The Naval Training Station theatrical company, made up of former professionals, closed a successful week Saturday at the Opera House in their production of "Jack and the Beanstalk." The company went from here to Taunton, Mass., and on to Boston, following which a tour through the country in the interests of recruiting has been authorized by the Navy Department.

The seventh annual cottee of the Rhode Island Society of Magicians, Local No. 2, was held May 29, the event being in honor of the members of the local who have returned from overseas duty with Uncle Sam's military forces.

The returned service men are Lieut. Ralph Miller, the midair straitjacket performer who, since his return, has been doing stunts throughout the state, first for the Victory Loan and later during the Salvation Army drive; R. E. Sanders, Sergt. J. H. O'Connell and J. R. Hottel. An official snake wand of the National Confessors Association was presented to Past President W. J. Betchell. The growth of the society was described by Henry D. Groat, of Greenfield, and a sumptuous banquet was served, following which various stunts were performed by the returned men. Several other members are still in the service. They are Pvt. Harold H. Ellis, Pvt. Everett J. Hamilton, Sgt. George Bellas, Sergt. Edward G. McGuire, Pvt. Harry Varone.

Sergt. Richard Gamble, amusement inspector for the Providence Police Department, was

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appointed by Mayor Gainer to attend conference held in Boston Thursday of last week for the purpose of elevating the standard of burlesque shows throughout the country. The conference was called by Mayor Peters, of Boston, and was held in the Council Chamber of the City Hall there. It was attended by leading officials from the various New England cities, burlesque company directors and theatrical managers. As far as is known at present, Providence is to be without burlesque next season, the Colonial, the burlesque house here, having been leased to Klaw & Erlanger. There is a chance, however, that some arrangement may be made later for burlesque again.

John R. Hest, Jr., press agent for the Modern Theatre, last week was made a member of the committee that will have charge of the big Victory Ball to be held in the State Armory on the evening of June 15.

Jacob Conn, owner of the Gaiety here, has announced that he will be a candidate for election to the House of the General Assembly of Rhode Island in the next state election.

Providence is to be visited by only one circus this year. The Barnum and Bailey and Ringling Brothers' exhibition is to show here June 15.

ROCHESTER, N. Y.

By L. B. SHEFFINGTON.

LYCEUM.—The Manhattan Players in "The 13th Chair."

FAMILY.—Lindley's Six Seregnaders, Monda Glendower and Co. Mr. and Mrs. Stewart Darrow, Club Trio, Padon and Read, first half; Hirschhorn's Swiss Song Birds, Jean Leighton's Minstrel Revue and other acts to fill, second half.

VICTORIA.—"Follies of Today," Murray Bloom, and film, Tom Mix in "The Coming of the Law," first half; "The Owl," Johnny Green, and film, Gladie Brockwell in "The Divorce Trap," second half.

RIALTO.—"The Heart of Humanity," all week.

PICCADILLY.—Douglas Fairbanks in "The Knickerbocker Buckaroo," all week.

REGENT.—Mary Pickford in "Daddy Long Legs," first half; Madge Kennedy in "Leave It to Susan," second half.

"The Bon Day Girls," playing musical comedy repertoire, closed at the Family Saturday. This week and next week, the house is playing five acts of vaudeville with pictures. June 16, Fred Webster and Bech will open a summer engagement of musical comedy.

An unusual policy has been successfully worked out by Florence Fennvessay, manager of the Strand. She caters on several days a week strictly to children, with special pro-

grams of film selected for juvenile minds and pleasure. The house is down town, seating 1,500, so it is really quite a venture. Teachers and welfare workers come with their classes and chaperone, and the house has received columns of free advertising. Miss Fennvessay thought there was a field for such a program in any city.

A new act opened here this week at the Family, called Lindley's Six Seregnaders. Four men and two women do vocal and instrumental numbers. The people in the act hail from this city, headed by William Lindley, for years a member of the Temple Theatre orchestra, and his son, Donald Lindley, formerly in the pit at the Lyceum. It has a number of book-ings.

Every theatre in this city is showing a home-made film, "John Rochester, Average-man," this week, a feature of the publicity for the Community Chest campaign. The scenario was written by Jim Thompson, Sunday editor of the Herald, experts from the Wharton Studios directed the production and the technical and laboratory work was handled by the Eastman Kodak Company. Manager John H. H. Fennvessay, of the Family, was chairman of the committee having the matter in charge.

La Crosse Shows are playing a week's carnival stand on the Norton street lot. The weather has been ideal after a wet spell, and the shows are cleaning up.

In Geneva the city officials are opposed to Sunday picture shows, although they have passed an ordinance permitting Sunday horse ball. In Seneca Falls the officials will probably call a special election to get a popular referendum on the matter.

Hornell has a brand new amusement park this year. Glenwood Park opened Memorial Day, after three months in the making. E. O. Wood has the lease, but the site is owned by the Hornell Traction Co.

In a sermon on "The Demoralizing Movie," Rev. William E. LaRue, of the Lake Avenue



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Baptist Church, said that producers make salacious films because 50 per cent of the exhibitors demand them.

A delegation from this city will attend the banquet to be given in New York on June 18 in honor of Sidney Cohen, Samuel L. Herman and Charles L. O'Reilly, officers of the New York State Exhibitors' League. Among those who will go are John J. Moloney, counsel for the state body; William A. Callahan, vice-president of the state body; Irving M. Balverde, president of the local managers' association, and Edwin J. W. Huber, managing editor and treasurer of the Pictureplay News.

Ray Burden has joined The Seregnaders, opening in Cleveland this week. He has been resting down on the farm at Sodus for some time.

Life is not all a bed of roses for Francis Cain, of Troy, who has opened a new dance tavern at Summerville, on the shores of Lake Ontario. Residents of Summerville, White City and Windsor Beach opposed the invasion of their domain with such a wicked institution and secured an injunction to make Francis' life good. The latter secured a stay of the injunction, permitting dances to be held over the week-end, the injunction to be argued out during the week.



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Marjorie Rambeau, known as Salt Lake City's
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companied by her husband, Hugh Dillman,
to whom she was married in New York City,
early this season. She will open an engage-
ment at the Wilkes, Sunday.

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PORTLAND OREGONIAN SAYS: ONE of the keenest acts of the season is presented by McLALLEN and CARSON, a clever chap with a brain back of his comedy, and an unusually attractive girl whom he calls "SARAH" and whom he uses to hang his comedy on. He does an astonishing specialty, dancing on skates on a small table and punctuates every turn with real comedy. The act is highly diverting and original throughout.

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George White's "Scandals of 1919," Liberty Theatre

NEW YORK

ment, camp or post will be built at Fort Douglas, the big permanent military establishment which is nearing completion in this city. Tentative arrangements have been made with a western vaudeville booking office for a regular weekly program.

Corbett Morris has joined the Wilkes players, at the Wilkes theatre here.

Helen Burke has joined the "Ace of Reverses," at the Newhouse here. She will continue to appear in weekly revues.

The Salt Lake Theatre has been and will for several days to come present banner week programs. For three days, beginning May 26, Otis Guinier appeared in "The Honor of the Family." "Going Up" followed for three days. The early part of this week brought in Tom Wise, in "Copy Ricks." At present, Henry Miller and Ruth Chatterton are starring in "A Marriage of Convenience."

Hazel Josephyn, a Salt Lake City actress, is visiting her mother, Mrs. Frank B. Kimball.

Maudie Pealy, leading lady for the Wilkes players, is playing her final engagement this week. She is appearing in "Never Say Die."

The strike which removed the carpenters engaged in the erection of the new Pantheon theatre from their positions, has been settled. The Building Trades Council settled the differences.

The new vaudeville theatre in Saltair, Salt Lake's big amusement center, has proven a splendid attraction. The playhouse is an open air affair, built on the waterfront and is cool during the sweltering summer.

The Orpheum closed last week after a highly successful season.

SEATTLE

By W. E. BURTON.
"MOORE—Vaudeville. Next week, "The Thirteen Rivers" headline attraction here.

Season closes June 14th.
PANTAGES—Pan road show. Next week, Anderson's Revue headline.

OAK—Monte Carter Musical Comedy Company in "In Gay Paris" with Carter, Oscar Gerard, Blanche Gilmore, Al Hallet, Lou Davis, Beatie Hill and Mabel Gardner in major roles.

ORPHEUM—"Fun at Monte Carlo" is the offering of the Mid-Summer Folly Company current week.

PALACE HIP—Vaudeville.
LYRIC—Wilkes Players in "It Pays to Advertise." Next week, "Hypocrites."

METROPOLITAN—30-31, B. P. O. E. Lodge presents "The Mikado," with professionals in the major roles. 1-14, Return engagement of Alexander, the Myrtle.

ARENA—28-29, Pictures.
LIBERTY, COLISEUM, MISSION, STRAND, REX, CLEMMER, LITTLE, CLASS A, VICTORY, UNION, CIRCUIT, RIALTO, SOCIETY, FLAG, IRE, IMPERIAL, DREAM AND WASHINGTON—Pictures.

George Regovsky, cellist, began an indefinite engagement at the Ciemmer this week.

Amusements of every kind not directly controlled by the Seattle Park or School Boards are to be barred from the vicinity of all public parks and schools, according to a recommendation of the City Council Public Safety Committee.

The Eugene Films has leased the Class A Theatre for next week and will show their film, "Birth," beginning next Sunday.

Ed. Milne, local manager of the Pantages, left Wednesday evening for Vancouver and Victoria, B. C., on a business trip in connection with the Pan Circuit.

Herchel Handlere, at the Moore last week on the Orpheum Circuit, in a pianolo, used to tickle the ivories here in Seattle at the old College Inn.

Rouben T. Beckwith, of the vaudeville team of Beckwith and Whitledge, on the Orpheum Circuit, and who played the Moore last week, is a former student of the University of Washington.

A monster homecoming jubilee, in honor of the return of Seattle's thousands of fighting sons, was staged in the National Guard Armory, 28, under the auspices of the National League for Women's Service. A leading jazz orchestra of 10 pieces provided the music for the dance.

A jarratime carnival is being staged on the main streets of Fremont, a suburb, this week, by the Fremont Business Men's Association, for the benefit of a library site in that section.

The Krogers, a local wire act, are on the bill at the Palace Hip Theatre current week. They are touring the Ackerman and Harrie Circuit.

Agnes Burr, local favorite, is at the Pan this week with the "Some Baby" headline act.

The Walter Owens Musical Comedy organization, with the following cast, is drawing

spendid business at the Lyric, in the lower end of town: Robert Hamilton, John Welsh, Lee Jackson, Dorita Cordero, Hazel Rowe, Rose Allen, Hattie Wade Mack, Della Myers, Evelyn Johnson. Schwartz and Matthews are the managers of the showstop.

George Bligh, theatrical and hotel magnate of Salem, Oregon, has just installed a \$20,000 photographer in his new Liberty Theatre, and that business is 50 per cent. better than it was a year ago. Vaudeville attractions play one of his houses, another is the home of traveling shows, while the Liberty and another house are devoted exclusively to pictures.

Harry Lusting, special representative of Metro for the West Coast, is in the city exploiting the "Red Lantern," which begins a two weeks' run at the Ciemmer, Sunday, 1.

Al G. Barnes' Circus played here 20-31 to turnaway business. This is the first circus of the season in the Northwest.

M. E. Maxwell, special representative for the Rothapfel Unit Pictures, is here for a week at the office of the Film Clearing House. Mr. Maxwell has supervision over the offices in Seattle, Spokane, Portland, Trieco, Los Angeles and Denver.

SYRACUSE, N. Y.
By CHESTER B. BAHN.

EMPIRE—Kickerbocker Players, "Romance," current. When the Kicker, first produced "Romance" two seasons ago, Syracuse hailed it as their best work. The second production this week bears out the original verdict. The Monday night performance was a Babes' Milk Fund benefit, and netted over \$700, with society well represented. Minna

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Bedford 8594-J

Gombel, leading woman, received a basket of flowers at the close of the first act, while Frank Wilcox, leading man, was presented by his admirers with a box of cigars.
WETTING—Dark. Next booking, Sousa's. Book, June 18.
BASTABLE—Dark.
TEMPLE—Vaudeville.
CRESCENT—Vaudeville.
Theatrical Syracuse is once more resting in

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the arms of the God of Slumber, and theatregoers are dependent upon a stock company, two vaudeville houses and the films for their summer entertainment. The Wieting will be dark until next season apparently. Following the Sousa concert, while the projected summer stock season at the Bantable, the least burlesque house, failed to materialize. Business at the Empire, Temple and Crescent continues to hold up, and there was little or any falling off this week in the attendance at the leading picture houses. Special Saturday matinee performances for children are being used effectively at the latter.

The Crescent will wind up its vaudeville season in another week, and the house will be remodeled for burlesque. A lot in the rear has been secured for an extension, it is reported. The contracts have not as yet been signed, though, and there may be a hitch in the negotiations carried on between Max Spiegel, of New York, and William Cahill, of this city, who owns the Crescent and the Temple.

Barney Lumberg, of the Lumberg, Utica, which has been splitting the Columbia shows weekly with the Bantable here, told Treasurer Sam Rosenberg, of the Bantable, that there would be no change next season. Manager Stephen Bantable, of the Bantable, back from New York where he saw officials of the Columbia Amusement Co., is saying nothing.

Oneonta will have a special election to decide the Sunday film proposition, June 16.
The Poillon-Bacon Shows are playing this week at Mohawk. The outfit moved there from Rome.

The Y. M. C. A. and the Y. W. C. A. of Watertown, will co-operate in the leasing of the Olympic Theatre there for the purpose of showing Sunday movies. "Pure" pictures will

be shown. The Holy Family Church will give a picture program on Sunday evenings hereafter. But one Watertown Theatre—the Victoria—has so far decided to show Sundays.

H. M. Addison, for some time manager of the Oneonta Theatre, has been transferred by Owner O. S. Hathaway from Oneonta to Binghamton, where he will become resident manager of the Stone Opera House, succeeding Fred Cliton, who leaves Hathaway's employ to become general manager of the Armory Theatre, New York. The latter operates the Armory, Star, Symphony and Strand, at Binghamton. Addison will also later have charge of the new Binghamton Theatre, to be ready in 1920. At Oneonta Addison will be replaced by Edward R. Moore, a veteran of theatricals.

Hornell's new Midway Park, at Glenwood, opened Memorial Day. The park is owned by the Hornell Traction Co., with E. C. Wood as the manager.

Norwich will have Sunday films and ball. The ordinances were adopted by a four to one vote of the Common Council.

Rorick's Glen Park opened May 30, but so far there is no announcement as to the use of the theatre in that Elmira resort this year.

All of Syracuse's summer resorts opened Memorial Day.

Marie Maretto, vaudeville artist, is defendant in a separation action brought here by Julius Prince, Syracuse traveling man. The pair were married in New York City, following a rapid-fire campaign that had its inception in an Albany theatre where Miss Maretto was appearing at the time. Prince, in the action, charges abandonment, to escape any possible claim by his wife for support.

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The Lumberg, Utica, is trying out pictures, following the close of the burlesque season.

"Miles-a-Minute Kendall" is the current offering of the Park Players at the Park, Utica.

The Billy Allen Musical Comedy Co. closed its Watertown run on Saturday. The company played the City Opera House there.

The combined Ringling Brothers-Barnum & Bailey Circus showed here on Wednesday.

Elmira College students produce "Joan of Arc" on the college campus tonight (Friday) and Saturday night. It has a cast of 100.

Ontario Lake Park, Oswego's resort, is now open for the season. It is under the management of Marston, Miller & Norton. New buildings are under construction.

Oswego will celebrate the return of its soldiers on June 28-29 with a "Home-We-Come" carnival and pageant.

Manager Res. of the Starland, here turned

JACK L. LIPSHUTZ

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NEXT WEEK (June 16) KEITH'S, WASHINGTON

(Too bad the President is not home to see us)

Direction of ROSE & CURTIS

his house over to the kids of Montgomery School on Saturday for a theatre party.

Three employees of the Van Arman Model Shows were seriously injured when one of the big moving trucks left the road near Newport and ran over an embankment, falling 12 feet. The truck was moving the cooking outfit of the attraction to Poland. The trio more badly hurt were James Ryan, Lloyd Smith and Frank Salisbury. The truck was almost a total wreck, while the outfit it carried was more or less damaged. The Van Arman Circus apparently is under a hoodoo. Several accidents have occurred. In the last one, two weeks ago, at Dolgville, a row of seats collapsed and many women and children were hurt.

The Irving James Players, holding forth at the Buttle Grand, Auburn, are giving "The Silent Witness" this week.

Col. Francis Ferrar's Wild Animal Circus will play Auburn for the week beginning Monday next.

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Manager Stephen Bastable, of the Bastable, is back in town from a business trip to New York. Treasurer Sam Rosenberg, of the same house, has returned from a jaunt to Boston.

Whether the American Wheel shows will be seen in Watertown, Oswego and Oneida next season is still undecided. It is said. According to gossip, Syracuse may see Number Two Wheel shows one of these days.

TORONTO.

ROYAL ALEXANDRA—Robins Players present Miss Estelle Winwood in "Folly with a Past." Next, Estelle Winwood in "A Successful Calamity."
ALLEN—Pictures.
GRAND OPERA HOUSE—Pictures.
ROBERT—Picture.
STAR—"The High Flyers."
STAND—Picture.
MADISON—Picture.
GATVY—Picture.
SHEAR'S—Picture.
YONGE ST. THEATRE and **WINTER GARDEN**—Picture.
DAKWOOD, **RAILTO**, **ALLEN'S** **BLOOR**, **BEAVER** and **ROYAL**—Picture.

John Robinson's Circus at Duferin Park, June 4 and 5.

The Allen Theatre, Ltd., are making extensive alterations and improvements on the Pater Pan Theatre, Kew Beach, which will be known, when finished, as the Allen's Beach Theatre. Allen's Danforth Theatre is well under construction.

Dr. Albert Ham, F.R.C.O., has been engaged by the Toronto College of Music and the

Canadian Academy to serve on the musical directorate.

The Grand O. H. closes for the season in a couple of weeks, when it is to undergo considerable alterations.

Earl C. Sharp, head booker for Royal Films, Ltd., who died last Tuesday at the Western Hospital, was buried May 30th. The funeral was under the auspices of Lodge No. 62, Orange Young Bricks, of which he was Past Worshipful Master.

The new Pantages vaudeville theatre, situated on Victoria street, between Butler and Dundas Street East, with entrance on Yonge street, will be under construction this week, to be ready by January 1, 1920. It will cost approximately \$200,000 and seat 3,500 people. It is to be one of a circuit of 60 theatres. The new corporation will be known as the Eastern Theatres, Ltd. W. J. Sheppard, Alfred Rogers, D. L. White, J. B. Tuckhop, J. F. Bickell, F. E. Moulton and N. L. Nathansen are the directors.

The Grenadier Guard Band will be at the Canadian National Exhibition this year by the consent of His Majesty, King George.

VANCOUVER, B. C.

EMPRESS—"Hot Unborn Child" marks the first appearance with the Empress Players of Etta Delmas, making an excellent impression. 5. "His Majesty Bunker Bean."
AVENUE—Dark. The Yamaki Musi Grand Opera Company was advertised some time ago to appear at this theatre for four days, 28-31. The company did not play here, and the house will be dark until the arrival of Otis Skinner in "The Honor of the Family" and "Ten for Six," the latter attraction July 2-4.

ROYAL—All week Mabel Normand in "Six Hopkins." This week marks the first anniversary of this house, it have reopened a year ago with the Jim Post Musical Comedy Co. after having been closed a year when the Pantages Circuit moved to the new house. During the past season it has played several musical comedy companies, Hippodrome Circuit, vaudeville, and is now showing pictures. **IMPERIAL**—Dark.
ORPHEUM—Vaudeville. House closes June 7.
PANTAGES—Vaudeville.
COLUMBIA—20. Fred La Roina & Co. Plunkett & Romina, Aerial Delors, Eugene & Kinder, Pearl Dayton, features.
REX—Mabel Normand in "Mickey" at 50c.
DOMINION—Mary Pickford in "Daddy Long Legs." Second week of this film, it having played at the Rex Theatre all last week.



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GLOBE—Dorothy Gish in "Boots" and Pearl White in "The Lightning Raider" (serial), first half. Pauline Frederick in "Paid in Full," second half.

COLONIAL—Mary Miles Minter in "The Amazing Warmer."

MAPLE LEAF—Tom Moore in "A Man and His Money" and Billy West in "The Scholar."

BROADWAY—KITSLANO, NATIONAL PRINCESS, FAIRVIEW, PALACE, GRANDVIEW, PROGRESS.

ARENA—Dancing during summer.

Lloyd and Wells came here from San Francisco to open on the Orpheum Circuit, May 28.

The Maple Leaf Theatre is now playing one Goldwyn feature each week and the following week it is shown at the Royal, the houses being situated some distance from each other.

The Comrades of the Great War, a returned soldier organization, held a "Home Coming Jubilee" at the Gamble grounds, May 19-24. The first night, Chastart who made a dive from a 50 foot ladder missed the net and was seriously injured. Another stunt called on him was forced to leap from the balloon when it began to collapse, and his parachute failed to open, resulted in his receiving a broken leg.

Al. G. Barnes Circus showed here June 2, the only circus to visit this city for several seasons.

"De Luxe Annie" and "Upstairs & Down" will be presented by the Empress Stock during the next few weeks.

It has not been announced what the policy of the Orpheum will be during the summer.

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months after the close of the vaudeville season. Last year the house remained closed all summer as it was being completely decorated. The two summers previous to that, however, it remained open showing pictures.

The Empress Stock will likely play at the Empress during the summer.

WASHINGTON, D. C.

by HARDIE MEAKIN.

SHUBERT—**EBELACCO**—Picture this week playing, "The Law of Nature," by Congressman Richmond Pearson Hobson, Monday night opening.

POLLY—Law Fields in his new summer revue, "A Lonely Romeo," with a Sunday night opening. The book is by Harry B. Smith and Lew Fields, first by Robert B. Smith, staged by W. H. Post; dancing numbers set out by Jack Mason, while the music was written by Melvin M. Franklin and Robert Hood Bowers.

NATIONAL—George C. Tyler's Co. presenting "On the Firing Line." The notable cast includes Emily Stowers, Lynn Pontet, Helen Hayes (a local girl), Josephine Hall, Fania Marinoff, Suzanne Westford, Phoebe Foster, Alfred Hunt, George Howell, Harry Maystey, Sidney Toler, Glen Hunt and Frank Connor.

SHUBERT-GARRICK—Opening of the new Bell-Marshall stock headed by Earle Foxe and Laura Walker. Others being Mary Newcombe, Edw. Robinson, James Drenforth, Beatrice Moreland, Augustin Glimmer, Edward Mackey (once leading man of the Poli Stock Company here), Warner Rice, Portia Felt and Rose McDonald. "Upstairs and Down" was the opening bill with an excellent house, indication pointing to a successful summer season.

receiving excellent notices in the local press.

DAVEY—The Maxie in "Let 'Em Off."

LYCEUM—"Wise, Women and Song."

JOHN'S PALACE—Picture.

LOEW'S—Vaudeville.

LOEW'S COLUMBIA—Pictures.

Billy BERNARD AND Charlotte MEYERS

Verbigerate Report of
"THE COMMISSION."

The Statuesque, Beautiful Blonde Lady
now on the stand is

CHARLOTTE MEYERS

Q. Who is Billy Bernard?

A. My excess baggage.

Q. I see you split billing, does that apply to salary?

A. No, he is the same to me as Ben Shaffer was to Jack Gardner.

Q. Is he a good comedian?

A. No, he's more like a pal. He nurses the dog and carries the grip.

Q. Do you play east or west?

A. "Take It from Me"—"East Is West."

Q. Who is the first act to use an audience entrance?

A. Howard and Bernard.

Q. Besides being a "Lobbyguy," is Bernard also a song-writer?

A. He thinks he is.

Q. Who has his songs?

A. Waterson, Berlin & Snyder.

Q.—What are the titles?

A. You can find all of his numbers in Henry Waterson's waste basket.

Q. Are you booked solid?

A. As soon as all the other acts lay off we'll get a route.

(To be continued)

EAST

ROSE & CURTIS

WEST

DAVE BEEHLER

and

ABE JACOBS (son)

MOORE'S RIALTO.—Picture.

GRANDALL'S METROPOLITAN.—Picture.

Great Falls, another of Washington's summer resorts, opened during the past week.

Through arrangements made by Robert Long, manager of Moore's Rialto, Mrs. Charlotte Pickford, mother of Mary Pickford, appeared at that theatre at the two evening performances on Monday last (June 2). The Pickford picture, "Daddy Longlegs," was substituted for the Virginia Pearson film, "The Bishop's Esquire," for that night, and the theatre was "packed to the doors."

The Shubert-Garrick stock, with L. Montie Bell and George Marshall, two local boys as owners, managers and producers, opened Sunday night in "Upstairs and Down." A slight change in the cast replaces Phoebe Foster by Laura Walker, however the engagement of Earle Foxe stands, and considerable interest has been aroused in the city over the advent of the company.

Roland S. Robbins, manager of Keith's Theatre, was elected president of the Rotary Club of this city, last week. All the details carrying lengthy stories concerning Mr. Robbins, his work in Washington and his efforts in behalf of the club. The first to be made by Mr. Robbins will be to bring the American Legion of World War Veterans to this city.

The Rev. James L. Gordon, pastor of the First Congregational Church, devoted his sermon last Sunday night to the picture "Open Your Eyes," recently shown at the Metropolitan. Dr. Gordon complimented the producers and said that every one in the United States should see the picture. He also said that after a conference with Harry Grandall, one of the prominent picture theatre owners in this city, that a working agreement would be undertaken to have the picture houses closed from eight to nine during the hours of church services on Sunday.

Announcement was made recently that Tom Moore would build another theatre, even larger than his Rialto at the corner of 14th Street and Park Road. An upturn intersection that is a little city in itself.

The colored stock at the Howard closed last week.

Only about three-quarters of a regular Radio audience heeded the call to sit at picnic tables with its presence Sunday afternoon. The day was too lovely, perhaps, to tempt them indoors, but during the evening they returned in full force to view a very average program. The news events shown in the specially selected Radio magazine were the first disappointment. The program was so long it was impossible to arouse much interest. Few personalities were shown on the screen, and not till the Prince of Wales appeared, was there the sound of a hand clap. Toward the end, the selection was better. Everyone, in fact, leaned forward in their seats when a first look was given them of the N-G's ace, who was shown and named as Lt. Col. John S. Sweeney. He was followed by Lieutenant-Commanders Reid and Towers and their crews.

The feature offering was Tom Moore's appearance in Goldwyn's offering, "One of the Finest," rather an insipid picture, dealt with at length elsewhere in these columns. A Judge Rumbauser cartoon by a Bruce American artist, depicting the picture "The Great Gatsby," was shown as a picture before the play. Throughout, the music was better than what was shown on the screen. The orchestra played as overture, Weber's "Euryanthe," Martin Brestel, tenor, and Eduardo Albano, baritone, sang the duet from "Otello," and Sascha Feldman, on his violin, played a paraphrase on the "Lullaby" of Mendelssohn. The program was arranged by Saint Lubin. Lastly, Arthur Desow played an organ solo, the "Marche Militaire," of Franz Schubert.

Harry Hayes.....	Tom Moore
Frances Hudson.....	Seena Owen
Mary Jane.....	"Peaches" Jackson
Mrs. Hayes.....	Mollie McDowell
Andrew.....	Max Traxler
Reddy.....	Hallam Cooley
Due Andrew.....	Edwin Sturges
Robert Fulton Hudson.....	Frederick Broom
Mrs. Hudson.....	Adelaide Elliott
Tom Moore.....	In Goldwyn's home

The picture is to be shown at the Rialto, last Sunday afternoon, and served to prove home the fact that what motion pictures need most is scenario writers with real ideas. This picture has a heart, but a story.

Harry Hayes' direction is careful, if unimpassioned. The acting met the requirements of the situations, and the photography did as much as the actors in the way of meeting a

There is another story that might well have been a substitute for this bloodiest yarn of Mark Twain's. Miller's. Nearly everything that happens in the course of it seems without justification. There is no compelling force of circumstance to hold you breathless. Everything comes out so, so nicely that, when it is done, you feel as if you had been listening to a story told in the quiet of a club. Something or someone will have to be done to pump up new blood into the story. The best of the picture is the exhibition, and the hard part, as the things stand, to get pictures that really send spectators out feeling as if they couldn't wait till the time to go again.

have seen will do. As with this Moore picture, they feel that no one has coaxed their money out of them. It is very important, indeed, that they go away enthusiastic and come back with all their money. I frequently see these. Put down in cold type the story of "One of the Finest," which it starts with a rush. Mary Jane is playing with Petroleum Ray Hayes, and you develop that he and his mother are looking after the child, while his father spends a year or so in the penitentiary. Then you get to the mother, are they being so kind. She is a shop girl, and when her husband gets out and looks for her, she tells him that she has saved him. The husband then she saves him for is the daughter of a millionaire with whom Larry, a traffic cop,

At the time of the shooting he is up-guarding her house, and making love to her, something to the annoyance of the man to whom she is engaged. Well, after the shooting it appears that he isn't really "just a policeman." Goodness, no! He's been studying law, and is now a lawyer. So daughter is permitted to marry him. Rot! Snobbery in the movies! Leaving out this final toss of sugar to upper-class prejudice, the story (in

The picture loses five yards every three downs because of Seena Owen. She looks to be the snobbish daughter of millionaires all right,—but that is to say she looks pinched.

A very pleasing entertainment is furnished by the bill at the Strand this week. The single vocal selection of the bill, a review of the songs of years ago by the Strand Ladies Quartet, was as heartily applauded as anything that was shown on the screen. Manager Plunkett presented the offering in a delightful setting, and the number scored heavily. The overture consisted of excerpts from "Aida," which was followed by the Strand Tropical Review and "Topics of the Day."

The feature of the bill was the Artercraft release "True Heart Susie," in which D. W. Griffith is starring Lillian Gish. The production runs about 75 minutes, the footage being 1200 feet. Miss Gish was present personally

on Sunday night to witness her presentation on the Strand screen.

"Where the Screen Tree Grows," was the scenic offering of the program. It is one of the Outing-Chester series and showed the birds of Central America in their native haunts. The picture is effective in as much that there is the suggestion that a sea-plane was used as a method of transportation to the scene of the picture.

A comedy that was nothing but a chase from beginning to end, and which afforded the audience but one slight laugh, was the closing offering of the show. It was a Universal release of the Lyons and Moran series and entitled "Waiting at the Church." Ten years ago it would have been funny. It is all outdoor stuff, and it does not appear to have cost very much to produce. The organ solo com-

Gusie May Trueheart... William Gish
 Her Aunt... Loyola O'Connell
 William Jenkins, a Minister... Robert Barron
 The story is told by... Clara Borne
 Betty Hopkins, a girl wife... Clara Borne
 Her Aunt... Kate Reardon
 The story is told by... Clara Borne
 In his latest Arrant release D. W. Griffith
 is presenting Lillian Gish as the star. "Of
 course," says Griffith, "I have known her
 as the 'boy' and the combination of the two
 players again prove to be delightful in 'True
 Heart.' The picture, which is 1,000 feet in
 length, and the strand presentation of it con-
 sists of 10 reels.
 The production, in a screen forward, is dedi-
 cated to 'the plain women.' It pans the
 story of a woman who has three husbands
 ahead and shows how the paint and powder
 ladies adore the men, while the real true
 women are left in the background. Unfortun-
 ately, the picture is not as good as the
 left in the background.

To relate the story, Griffith has taken Lillian Gish for the role of plain little country girl and Robert Harron as the "boy across the road." There is an early love affair and finally the girl sacrifices part of her farm to save the boy's life, leading to the death of the boy. The movie comes from a small town in a neighboring town. On his return he falls in love with a milliner from Chicago and finally marries her. She leads him a decidedly merry life and slips out of an evening or two to do a little shopping with the boys. But at all times she manages to pull the wires of her life and the chain of events. When she becomes ill and dies, after which the truth is revealed, and then Susie steps into the position that she rightfully held in the thoughts of the audience throughout the picture.

The story in itself is one that embraces all of the elementals of successful comedy drama. It carries a role of tremendous sympathy for True Heart Susie, which Miss Gish portrays most successfully. Robert Harron is really a delight as the boy, both before and after college. Clarence Seymour, in the role of the milliner was all that could be asked. There was no touch of sympathy in anything that she did, but she was really so frivolous a character, that one forgave her for all her little "mistakes." Miss Gish is a

[illegible]

One wonders what a Griffith, an Ince, a De Mille or a Neilan would have made out of this Oscar Wilde production were they wielding the director's megaphone. Neither the cast nor the technical staff, including the director, is given screen credit for this Triangle production, shown at a press exhibition last

One idealist, at one time, remarked that the film industry will have renched its acme of perfection the moment the story alone is presented to the public minus the usual cast and director, cameraman and art director embellishments. This particular production, having lived up to the conditions set forth, is simply a cold, lifeless thing without a spark of vitality and personal interest in it to comfort the picture, "Man."

The yarn is probably familiar to almost everyone, having served as "legitimate" vehicles for Margaret Gilligan, Lillian Russell and Adele Rehnlander appearing in book form. It's an "eternal triangle" affair, with only the Wilde epigram to redeem it. It took five reels to tell the simple facts that Lady Windemere's mother, has assumed the name of Mrs. Erylene—being a social outcast, at least as far as "polite" circles were concerned—in order to save her daughter any embarrassment.

The daughter, as the wife of Lord Windemere, is the only one who is not a social outcast.

[illegible]

brother room.

Windemere's party enters, they discover Lady Windemere's fan lying on the chair, the boys, expecting that their considerate host had forgotten the details of a "wild women party." Lord Windemere, however, recognizes the fan as belonging to his wife, by the inscription of "Margaret," her first name, or, rather, by her demanding an explanation from Lord Darlington. Lady Windemere, without her presence, announces that she had taken the fan by mistake while attending Lady Windemere's ball, early in the evening, having come here to await a man "Tuppy," who is to marry her on the morrow. In the meantime, Lady Windemere slips out of the room unseen, to warn everyone of the scandalous predicament she considers her compromising husband is in. She considers her compromising husband as the only good thing she ever did in her life.

Nora Nelson..... Shirley Mason
Jimmie Norton..... Francis McDonald
Patrick Norton..... James Gordon
Emily Westervelt-Moore..... Betty Bonte
Gladys Gregory..... Eugene Bonte
Maid Servant..... Mary Gordon
Like so many recent pictures, "The First
Closes Up," given a trade showing this week
by Leaky, with Shirley Mason making the
most of her part, alternately an amusing
cartoon and a very serious study. In general
suffers from insincerity. There is too much
straining after humor, too much of a plot
obviously devised for commercial purposes.
The picture was shown at the screen by Julius
Rever from Soyal Brown's story. The
Book. However, the story does move along

Walter Edwards, who directed, saw to that and the photography, clear and warm with sunlight, pleasant throughout to the eye makes up for much that might otherwise seem doubly lacking. It is by William C. Van Dyke.

Trees. The acting, too, deserves a word or so in its favor. The star—but more of her in another moment. Francis McDonald, as Norton, was simple and sincere, so far as the story permitted, and James Gordon, as Patrick, the father, did his part to an Irish finish—that is to say, it was a convincing portrayal. Bettie Bouton, as the ill-natured society girl, overacted and laid too much emphasis on every movement, but that is probably not her fault but the director's.

As for Shirley Mason, she is some winsome young person, and the part she was intrusted with, that of a little Irish shop girl, etoou out clearly when she was through playing it. She overplayed, to be sure, but she is a thoroughly attractive that she helps more materially than any other part of this picture to make it a salable object.

The first of five reels shows one of those hot days when only the fat people really think they'll live through the sweating. Others are sure they cannot spare all the are losing in rivers of perspiration. Out goes young Jimmie Norton, reporter, to make a hot day story. In the course of his search for material, he sees a shop girl faint. A pretty thing, he learns her address, borrows 200 bucks from his wealthy father and sends it to her so she can go on her vacation. This

It is good fun, but the plot is unconvincing. The ins and outs of it are too easy, and built upon too flimsy excuses, but on the whole what one wants to see is beautiful water, pretty girls in close fitting bathing suits as well as charming frocks—and one gets one's fill in this picture to easy aithough a new type of final close-up that pleasantly tickles the fancy.

Katherine MacDonald, who is playing the lead in the latest Paramount-Artcraft release, "The Woman Thou Gavest Me," is to head her own producing company and turn out six special productions during the coming year. The producing company is already formed and the first of the productions has been finished. They are to be released through B. P. Fineman. Mr. Fineman closed the deal with Sam E. Rork, one of the executives of the Katherine MacDonald Pictures Corp. this week.

The producing organization associated with Miss MacDonald in her new company includes, in addition to Mr. Rork and Charles E. Evans as executive, Colin Campbell, the director. In the initial production Thomas Meighan plays opposite. Others in the cast are Forrest Stanley, Ada Gleason, Spottiswoode Aitken, Mast "Breezy" Reeves. Mr. Fineman is going to inaugurate a special exploitation department for the MacDonald productions and a special line of "publicity" with a "punch" for the exhibitors will be gotten out. The first production will not be released until sometime in the fall. Work on the second of the series of pictures is now underway.

A film fire on one of the trucks of the Prudential Film Delivery occurred Tuesday morning in Brooklyn, and as a result the shows for 57 theatres were destroyed. The blaze was caused by a back fire of the car that had the film for delivery to the various thea-

There was a scramble in all of the New York exchanges to replace the shows for the houses affected.

As there is no system of organized delivery of film, this fire may bring about some sort of an arrangement between the New York exchanges and the exhibitors of Greater New York for their mutual protection. The Prudential Company has on deposit with the organized exhibitors of Greater New York \$1,000 as a bond, but this amount covers about the cost of a single show.

Washington, June 4. The picture operators in this city have been granted a wage scale increase of 20 per cent, effective this week. Heretofore operators have received 60 cents an hour. The new scale calls for 80 cents.

F-P-L'S RUMORED ANNOUNCEMENT

The reported announcement of the Famous Players-Lasky for its program, to be given out around June 15, will, it is said, contain at least 63 titles of forthcoming films. Some say the announcement will contain 90 titles.

Harry G. Buxbaum, of the F. P.-L. Pittsburgh Exchange, and R. C. Fox, of that company's Buffalo exchange, have been congratulated by the Government for the aid they gave the recent Victory Loan campaign.

The cast for "Sun-Up" the initial of the 18 productions which Gerald Bacon is to release through the Independent Sales Corp., has been completed. Lucy Cotton is to be the star of the production, and the support includes George McGuire, Frank O'Connor, Thuriow Bergen, Morgan Coman, Charles Butler, Edouardo Durand.

"The Other Man's Wife," starring Stuart Holmes and Ellen Cassidy, is to begin a run at the Park Theatre next week following the Rothpfel Unit Program. The picture is one of the special productions of the Independent Sales Corp. The Rothpfel Unit Program is to be released generally through the country next week.

Write For RENTAL Particulars

STANDARD SLIDE CORP. 209 W. 48th St., N. Y.

MOVING PICTURES

COAST PICTURE NEWS.

Henry H. Walthall is left for the San Bernardino mountains for a short fishing trip.

Lola Wilson is now working with Bryant Washburn and is scheduled to remain for two or more pictures.

Ernest C. Ward, who has been directing Frank Keenan, will direct J. Warren Kerrigan in the latter's first picture for Goldwyn.

Lydla Leamann Titus is now with Goldwyn.

Charlie Chaplin is to direct Douglas Fairbanks and vice versa in a picture that the two are to make for the Fox studio.

Hector Sarno, the well known "heavy" is now working at Hampton studios.

Director Henry King, who signed with Tom Ince, came to Los Angeles last week with his wife and baby and will start work about the first of June.

Hampton Del Ruth has signed another director for Sunshine (Fox) comedies in the person of Elin Moore. He now has what he claims to be the finest comedy directorial organization for the production of comedies in the world.

Bertram Grassby has started work at the Hampton plant with Sessue Hayakawa.

The Antonio Moreno-Carol Holloway serial company have gone to Triunfo Point in the final scene of "The Perils of Thunder Mountain," the Vita serial.

Frank Lloyd, who is directing Geraldine Farrar, is building a clay pigeon range on his ranch. Some claim to this bird.

Doris Baker is now playing in stock at the Fox studios.

Marie Walcamp and her company left for Northern California last week, where they are to make the scenes for "Tempest Cook."

Charles Meredith, who is now in stock at the Morosco here, is to leave the company and go with pictures in support of Florence Vidor.

Bertram Bracken and his wife are spending a few days in San Francisco before coming to work on the next Walthall picture.

According to a statement made by James B. Leong, China is to start to produce film plays. Leong also said that Chaplin and Arbuckle are the favorites with Chinese audiences.

Will Rogers has arrived here and will make pictures for Goldwyn.

Elmo Lincoln caught a "rattler" out on the desert the other day when he was making some scenes for "Rime, the Mighty." It is said that the snake was almost too mighty for him.

Harry Sherman came back from New York last week and has gone to Santa Barbara as the guest of William Russell.

Charlie Chaplin's latest, "Sunrise," has been sent East and will be released soon.

Four new buildings have been erected on the Ince lot in Culver City and another one, a greenhouse, is to be completed in the near future.

The Picture-Players' Union gave a ball on Saturday, May 31.

Master Dick Stone, the clever child actor, has been engaged for a picture by Universal.

Bleis Codd, who has been British press agent for Charlie Chaplin for a number of years, has come to Los Angeles and will be associated with him in the capacity of foreign press agent.

Frank Keenan and his wife have gone to Catalina for the fishing. He has said that he will return to Los Angeles about July 1 to start work on his fifth feature picture.

Franklin Hall is now in charge of the scenario department of the National Films.

Gladys Brockwell has gone to Tucson, Arizona, to make the final scenes of her picture "Bada."

Rainey Film to Come to Broadway.

Following the expiration of the four weeks' engagement of "Yankee Doodle in Berlin," which opens at the Broadway, June 21, Paul Rainey's new jungle picture now showing in Chicago may go into the house for the rest of the summer.

DEATHS.

Mrs. Celeste Meade.

Mrs. Celeste Meade died May 5 at Hollywood, Cal. The deceased, who was 73 years of age, was struck by a street car and sustained a fractured skull, which proved fatal.

INCORPORATIONS.

Advance Theatrical Enterprises, Inc., Manhattan, \$5,000; R. Schlemmer, M. Kay, D. Rosenzweig, 916 Southern Boulevard, New York.

Amber Theatre Co., Manhattan, 120 shares stock \$100 each, 200 shares common no par value, actual capital, \$12,800; C. F. Kingsley, K. T. & H. N. Marvin, 80 Fifth avenue, New York.

Screen Smiles, Inc., Manhattan, \$25,000; S. Seiger, H. H. Todkin, F. Weinberger, 729 Seventh avenue, New York.

Community Picture Bureau, Inc., Mass., \$15,000; rep. H. R. Ladden, 109 W. 112th street, Manhattan.

Whitestone Amusement Corp., Queens, \$5,000; S. Loewenberger, E. Scarpura, J. Felder, 1,078 Longfellow Avenue, New York.

Dowell Producing Corp., Manhattan, theatricals, \$5,000; P. Wittenberg, A. E. Ichel, M. Richman, 103 Avenue A, New York.

Add Delaware Charters.
American Musicians Syndicate, \$1,000.

908; Earl Fuller, Max Reich, Sigmund Faust, all of New York.

Crestline Films, Inc., \$500,000; James McKain, Robert Driggs, Joseph Harris, Samuel Rosen, all of New York.

The Drama Forum, Inc., Manhattan, encourage artistic literary and intellectual efforts, \$25,000; J. & T. Bell Ranske, F. Barker, 152 W. 78th street, New York.

City Producing Corp., Manhattan, theatricals, \$15,000; H. G. Hochheimer, M. Oppenheim, I. Bernstein, 120 W. 42d street, New York.

Con-Wels Producing Corp., Manhattan, same as above.

Goldreyer Theatre Corp., Manhattan, \$90,000; S. S. Bodhee, J. A. Byrne, J. J. Gallagher, 14 Wall street, New York.

DELAWARE CHARTERS.

Southern Enterprises, Inc., pictures, \$5,000,000; T. L. Croteau, F. B. Drew, G. L. Rimlinger, Wilmington.

Summit Authors Pictures, Inc., \$1,000,000; Alexander G. Scheer, Minnie Hicks, H. L. Geehr, all of New York.

Reliant Pictures Corp., \$1,000,000; T. L. Croteau, F. B. Drew, G. L. Rimlinger, Wilmington, Del.

Stanley Co. of America, to conduct exchange for leasing pictures, etc., \$15,000,000; T. L. Croteau, F. B. Drew, G. L. Rimlinger, of Wilmington.

Central Cert Co., to control places of amusement of all kinds, \$100,000; T. L. Croteau, F. B. Drew, G. L. Rimlinger.

"The Collar Line" for H. & H.

The title of the production in which Violet Mersereau is to appear for the H. & H. Productions under the direction of H. E. Hancock is "The Collar Line." The former Powell studios at College Point have been leased for the making of the production.

Pierre J. LeMay has been engaged as leading man to Miss Mersereau.

We Have Seen A New Kind of Motion Picture



A picture that shows you instantly a new type of brain has entered the industry.

A picture that proves its superiorities thru its producer having the benefits of complete co-operation by the author of the story.

A picture full of heart; full of action; full of dynamics, full of the thrills of living.

The picture deserving of all the enthusiasm we are capable of expressing is the first of the

Benjamin B. Hampton Productions
Great Authors Pictures Inc.



The WESTERNERS

The photoplay from the novel by

STEWART EDWARD WHITE

Directed by EDWARD SLOMAN

with an all-star cast

ROY STEWART, MILDRED MANNING, ROBERT McKIM,
WILFRED LUCAS, MARY JANE IRVING, GRAHAM PETTIE

It makes you gasp; it makes you hold your breath in suspense; makes your nerves throb from excitement.

"The Westerners" quickly will be available for pre-release first run showings in the larger cities of the United States.



MOVING PICTURES

NEW WAY TO GYP.

If \$500 is all you care to shoot for, and you're in Chi. and know fil-lums, all you gotta do to get a chance to win is to write someone in N. Y. who also knows gelatine asking the N. Y. end to special delivery you a certified chk. for a half thou, and say you'll cannon ball back by the 20th Century flier or fast Sopwith a bunch of fil-lums melting in a Chi. storehouse that can be guerrilla'd on B'way for a sum running anywhere from two thou. to 10.

Oh, and something else you gotta do is to sign your letter with the name of someone whose name makes some noise in the burg banking Lake Michigan at the west. But you gotta be sure the boob in N. Y. will take things for granted and not start to hunt up the guy by long distance 'phone that is supposedato have signed the letter. Someone professing to have a New York office at 209 West 48th street, writing on stationery of Herbert Ebenstein of 729 7th avenue, someone whose name ~~WANDER~~ has, but withholds, tried to sting C. B. Price for \$500 in this way last week, offering for sale negatives of "The Code of the Trail" "Honor Thy Father" "Natural Law" and "Sealed Lips" for payment of storage charges said to be held against the negatives by the Dearborn Storage Warehouse of Chicago, an offer conveyed by a letter on the Ebenstein stationery and signed "George W. Lederer."

Price, who had never met the musical comedy producer, stepped right into it with a certified chk. for the five, knowing the value of the pictures, and then started to dig up Lederer to insure the accuracy of shipping instructions.

It was then discovered that neither George Lederer nor James Lederer, who deals in films, knew anything whatever about the transaction, and that neither had signed such a letter nor given anyone else permission to do so, and that the Ebenstein letter head had been taken to give the Lederer name a film color.

WESTON ARRESTED AND RELEASED

Alleged to be wanted by the authorities of New Orleans for obtaining \$625 from the St. Charles Hotel of that city by means of four supposedly fraudulent drafts, Arnold L. Weston, who described himself as "attorney and moving picture promoter" was arrested Monday night in his suite at the Belvedere Hotel and was locked up in the Central Police Station.

Weston told the detectives "a big mistake had been made" and he produced receipts purporting to show a settlement was made several weeks ago for the amount named in the drafts.

A telegram was sent to New Orleans announcing the arrest of Weston here. Weston's photograph was on a circular on file in the detective bureau when he arrived at Headquarters and he did not deny his identity. Weston and his wife arrived here a few weeks ago and engaged rooms at the Belvedere. He is alleged to have represented himself as a promoter for the "American Photoplay City, Inc. of Ohio."

Weston inserted several advertisements in the local newspapers, and it was through one his business was investigated May 27. Questioned by the detectives Weston said that he came here to make a number of outdoor pictures for a film to be called "Old Glory."

Weston was released yesterday upon receipt of a telegram from the New Orleans authorities stating that the complainant would not pay the costs of bringing him back to that city for trial.

Metro Buys Morosco Play.

Richard Rowland closed a contract with Oliver Morosco for the rights to "The Society Pilot," which is to be presented in pictures by one of the Metro stars.

POWERS FILMS BUYS PROPERTY.

Rochester, N. Y., June 4. Pat Powers, acting for the Powers Films of this city, has completed negotiations for the purchase of the land and buildings now occupied by his company. The land comprises about six acres in the northwestern part of the city.

The land, buildings and power house taken over by the Powers company, is valued at close to \$1,000,000. They were formerly occupied by the now defunct Fireproof Films.

The Powers Company is also contemplating the erection of additional buildings which will cost in the neighborhood of \$500,000.

Metro has increased the size of its studio at Hollywood by the purchase of five acres adjoining the building.

YATES HAS IDEAL SUNDAY.

Rochester, N. Y., June 4. In the peaceful community of Yates the so-called Sunday question is not a question at all. An ideal program for Sundays during the summer months has been mapped out and agreed upon. This includes church services in the mornings, baseball games in the afternoons and picture shows in the evenings.

Rev. Browning Dunne opined at the hearing that there was something in the Good Book about laboring six days and resting on the seventh. He said it could not be any sin to include a ball game or a picture show in a day's restful recreation, but the worship of the Lord should not be overlooked.

J. Stuart Blackton has signed Eddie Dunn and Gus Alexander, each on a year's contract.

ITALY'S PROPAGANDA FILM.

Before leaving for the other side Mrs. Enrico Caruso told friends that her husband, the famous tenor, might appear (gratis) in what will practically be an official Italian propaganda film. In the same cast would be the royal children. Their appearance will be but incidental. The idea is, apparently, to tell in story form those aspects of Italy's national problems that it seems to the royal government desirable to bring to American attention.

The Italian royal children are the most beautiful in Europe.

"Some Bride" is the title of Viola Dana's next feature which will be released by Metro, June 9.

Dana Barrie announces an engagement for one year with Muriel French Brentwood to star in one-reel comedies.

The Question

The Stanley
COMPANY
PHILADELPHIA, PA.

OFFICE OF
JULES C. HASTBAUM

May 31, 1919.

Mr. Samuel Goldwyn,
Goldwyn Distributing Corporation,
469 Fifth Avenue,
New York.

My dear Mr. Goldwyn:-

Will you be good enough to advise me at your earliest convenience what will be your policy of distribution of your pictures for next season?

If at all possible, I would consider it a personal favor if you could come to Philadelphia and discuss the matter with me in person.

Sincerely yours,

Jules C. Hastbaum

MOVING PICTURES

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KILLED IN AUTO ACCIDENT.

Seattle, June 4. George C. Held, a photographer, and Ruth Gaynor, 17 years of age, an actress, both with the American Lifeograph, were crushed to death in Portland last Wednesday.

The accident was due to the overturning of a bus carrying the company to the studio, which in an effort to avoid another car, turned a complete somersault, crushing the occupants beneath its weight.

Five others were seriously injured.

RUTH CHATTERTON WITH U.

Ruth Chatterton has been secured by Universal for at least one special production. Famous Players-Lasky offered her \$50,000 under a similar arrangement, but it is understood U's offer was accepted at \$75,000.

EXTRA ADVERTISING \$2,000.

Famous Players-Lasky is spending \$2,000 in extra advertising in the New York daily papers for the showing at the Rivoli next week of the Hall Caine story, "The Woman Thou Gavest Me." This money is to be spent in addition to the regular advertising of the house.

At the Rialto there is to be a return date of Fairbanks in "The Knickerbocker Buckaroo."

The Strand for the coming week is also going into an extra advertising campaign in the daily papers on a sharing basis with the Select on the first Olive Thomas picture "Upstairs and Down." The Strand appropriation for the week is equal to that for the Rivoli picture.

BRANDT HAS FELTMAN'S.

William Brandt has taken over the picture theatre at Feltman's, Coney Island, and opened last Saturday. The feature for the opening show was "Daddy Long Legs."

For the first time in history there is now a house in Brooklyn playing week stands with a picture show. The bill for next week is Nazimova in "The Red Lantern."

Collett Directing Briggs Films.

John Collett, who was for a time assistant to Keanan Buell, with Fox, has been engaged to direct the future productions of the series of Briggs comedies of the "Skin-nay" series.

John Joseph Harvey directed the initial seven pictures, of which two have been shown at the Strand as pre-releases.

BUST FOR THREE HUNDRED.

Sounding more like a page from the Arabian Nights than a leaf from the present Blackie Daw Get-Rich-Some-Way state of Broadway's sporadic film adventurers is a threatened legal tangle from which a prominent picture director is finding himself trying just now to wriggle.

Organized ostensibly as a new educational film producing company, but intended secretly as a rider for a proposed new Anti-Bolshevist special feature, a group of promoters of whom Noble, it is said, was the principal interest, got from Albany recently a nice new incorporation certificate, with the naughts running nimbly after a three until the sum read \$300,000, which represented the mere amount for which the organization had been incorporated. The new company's charter showed it desired itself designated as The Three Hundred, Inc.

The promoters of the new enterprise, who knew how little Blackie Daw really got and how very much he really missed by being a piker, started after their three hundred thousand by lining up in rows written down on perfectly good paper all the solid business industries of the country that for economic reasons might welcome any propaganda that might tend to stem the present seething agitation of the native Trotsky-Lenine cults. These big businesses were asked to take \$1,000 per of the stock of the Three Hundred, with the understanding that only 300 would be let into the good thing, and the further assurance that the \$1,000 invested would be returned forthwith from the profits of exhibition, besides a 15 per cent. bonus to each subscriber on the general profits.

But the big businesses didn't come in, as it was expected they might, although about twenty did agree to do so. And then the dream burst, and now the printers, stationers, seal sellers, typists and other professedly Anti-Bolshevist tradesmen are asking the incorporators of The Three Hundred, Inc., to settle, and picking on the picture director as the surest available target.

SPOR'S SENSATIONAL MACHINE

Chicago, June 4.

An announcement will soon be forthcoming from the offices of George Spoor (the "S" of Essanay), whose activities have been quiescent in producing of late, but who has been extremely active on perfecting a film developer machine on which he has so far invested \$600,000 and three years' application.

The machines are all but ready for release now, and those who know say that they will develop negatives which now takes 48 hours in the process, in 15 seconds.

NEW YORK'S SINGING RECORD.

The singing record in the high class picture theatres of New York City, and probably the country as well, is held by Gladys Rice. Miss Rice has been the soloist at the Rivoli and Rialto, on Broadway, for the past 20 months, with her engagement under the joint management continued indefinitely. She is also contracted exclusively for the Edison phonograph records.

Miss Rice is the daughter of the late John C. Rice and Mrs. Sally Cohen-Rice.

IDAHO CIRCUIT.

Idaho Falls, Idaho, June 4.

Work has started on the erection of a picture house in this city. It will be called the Colonial. The cost will be \$150,000. The seating capacity will be 1,500.

New houses will also be built in Pocatello and Twin Falls to take care of road attractions, and these, in connection with Boise and Idaho Falls, will make a compact circuit with short jumps. These theatres will also be suitable for pictures.

A Vital Reply

Goldwyn Pictures Corporation

WRITING BY THE PRODUCER

Mr. Jules Mastbaum,
Stanley Company,
Philadelphia, Pa.

June 3rd,
1919.

My dear Mr. Mastbaum:-

Regret that I cannot meet you in Philadelphia this week. I am held here concluding details of the very subject of which you write.

Frankly, as long ago as last December we saw this coming. We foresaw then the questions that you and hundreds of exhibitors are now asking. We knew that this fall would bring vast changes in the industry which no company wishing to hold leadership could afford to ignore. And we backed our belief by preparing half a year in advance.

Have therefore spent four of the past five months on the Coast cooperating with our production forces in the task of creating, far in advance of release, the powerful pictures needed to meet the new demands.

Since my return to New York, we have been going over the distributing proposition with a fine-tooth comb. Aided by the presence and advice of our branch managers, we are working out a sales and exploitation plan flexible enough to meet the manifold needs and conditions of the exhibitors of America.

Naturally, no exhibitor can make his bookings safely until he learns just what our policy is to be. We expect to issue a definite and concrete announcement the first week of July, and I shall then be very glad to run over to Philadelphia and go over the whole proposition personally with you.

Very cordially yours,

Samuel Goldwyn

MOVING PICTURES

PHILADELPHIA MERGER.

Philadelphia, June 4. A merger of financial, vaudeville and picture interests, with a capital stock of \$15,000,000, has been effected and officially announced. The new corporation is to be known as the Stanley Company of America and its officers are: President, Jules E. Mastbaum; vice-presidents, John McGuirk and Alexander R. Boyd; treasurer, Lawrence D. Beggs; assistant treasurer, Lewis Sablosky; secretary, Morris Wolf; and chairman of Board of Directors, A. Sablosky. Abe L. Einstein will be director of publicity and advertising for the new organization. The consolidation of the several interests includes the taking over of all the principal houses devoted solely to pictures in this city, several "pop" vaudeville houses and circuses and buildings used and to be used for amusements. The organization involves several millions of dollars in real estate alone.

The Stanley Company of America has been incorporated under the laws of Delaware and it is given the rights to provide amusement for the public in any way, in addition to being empowered to purchase and erect buildings for theatrical, picture and vaudeville. Those interested announce that the field of operation will not be limited to this city and vicinity, but will include the whole United States and possibly foreign countries. To what length the business might reach in foreign operations, however, nothing could be learned. It was also announced the new corporation will not enter the production field.

The principal interests merged are the Stanley Booking Company, the Central Market Street Company, the Sablosky & McGuirk Co., and the Alexander R. Boyd enterprises. The picture houses taken over by the new concern are: Stanley, Arcadia, Palace, Victoria, Regent, Great Northern, Family, Savoy, Princess, Ruby, Auditorium, Globe, Rialto, Orient, Paschall, Woodland, Empress, North Broad, Broad Street Casino and the Capital, the latter in course of construction. The vaudeville houses include: Globe, Broadway, Cross Keys and Alhambra in Philadelphia; Broadway, New York; Globe, B. F. Keith's Garden Pier, Colonial and Virginia, Atlantic City; Colonial, Camden; Hippodrome and Orpheum, Reading; Hippodrome, Pottsville, and Victoria, Harrisburg, Pa.

The Stanley Company will erect the New Stanley at 19th and Market streets at a cost of about \$2,000,000; a vaudeville and picture house at 52nd and Chestnut streets, one block away from the Nixon; a vaudeville and picture house in Logan, a suburb of this city, and the Capital at 724 Market street, will be ready in the fall and will be devoted entirely to pictures.

None of the stock of the new corporation will be sold. Jules E. Mastbaum, president of the new concern, is now head of the Stanley Company, and one of the largest real estate operators of the city, being head of the firm of Mastbaum Bros. & Fleisher; Sablosky & McGuirk have been operating a chain of "pop" vaudeville and picture houses in and near the city; Lawrence D. Beggs is prominent in financial circles here and in New York; Mr. Boyd owns several picture houses and Mr. Wolf is a member of the law firm of Stern & Wolf. Frank W. Buhler, who has been managing director of the Stanley Company, will be a member of the Board of Directors of the new organization.

The vaudeville included in the deal is booked by the B. S. Moss Agency (Amalgamated) in New York. Moss recently took over the Broadway, New York, and is now operating it under his personal name.

TROUBLE?

Mary Pickford's mother is on her way East.

COULDN'T RESTRICT NAME.

London, June 4. Justice Ashworth has given judgment against the Hepworth Film Co. which sought to prevent Wornham Ryott, a moving picture player, from using the name "Stewart Rome" after leaving their employ. He had agreed not to use it except in their films.

The first of the Jack Pickford releases through First National is due in July.

TARKINGTON'S KID SERIES.

Booth Tarkington has signed a contract to write 26 "kid" stories of the type of Penrod which are to be filmed. A company is being formed to exploit the pictures, which are to be released via the Independent Sales Corporation. John Joseph Harrey, who just resigned from the Briggs company, has been approached to direct the new productions.

EMPEY TO TRY ALONE.

Guy Empey is to try the picture-producing field on his own. Last Saturday he completed his latest photoplay production, "Hell on Earth," for the Select, and several friends who were backing that production are said to be interested in the ex-soldier to such an extent that they are willing to back him in another production.

H. G. Wells has joined the Goldwyn publicity staff.

Paramount-Flagg Comedy

Appreciation

MOTION picture audiences like to be considered intelligent human beings. That is why they like comedies that are made with the idea that picture-goers have a sense of discrimination. That is why they like Paramount, Flagg Comedies:

"The 'Con' in Economy" is an up-to-the-minute comedy exposition of the funny side of the high cost of living. There is a funny side and it's in this picture. Your discriminating audiences will like it.

Produced by Town and Country Films

Jack Eaton

Eltinge F. Warner



FAMOUS PLAYERS-LASKY CORPORATION





New York's Reigning Beauty
Mollie King

Appearing in Six Special Productions
 Direction of John M. Stahl /
 Watch for further Announcements
 American Cinema Corporation
 220 West 42nd Street, New York City

MOVING PICTURES

UNITED OFFERS TO SELL STOCK
IN NEW PRODUCING SUBSIDIARY

Will Place \$3,000,000 in Paper on Market at \$10 a Share. Productions Made by Company Will Be Guaranteed Cost and 20 Per Cent. Profit. New Stars to Be Secured and Financed. No Raise in Theatre Stock Price.

producing corporation. The \$3,000,000 figures in the original record of the incorporation of the company were a misprint and in reality the company is capitalized for \$3,000,000. The United Picture Productions Co. is one of the offshoots of the United Picture Theatres of America, Inc., and the stock in the producing corporation is to be offered for general sale.

The \$3,000,000 capitalization is to be represented by 300,000 shares of preferred stock at \$10 each with 8 per cent. accumulative dividends and 300,000 shares of common stock, which is to be given as a bonus to those buying the preferred stock. A share of common with each two of preferred.

The United Productions Co. has been formed to secure a number of stars and all of the productions of the company will be released through the United Picture Theatres, Inc. The producing corporation will be guaranteed cost of production and 20 per cent. profit on each production and will receive 75 per cent. of the rentals until the cost and profit on each production are paid up.

The stock in the United Theatres is restricted to a minimum of seven years for any one theatre, each share representing a playing day at the house, but the production company stock is to be sold without a minimum placed on the possible holdings of any one corporation or individual. The United Theatres is to receive 100,000 shares of the common stock of the producing company. This with the 150,000 shares to be presented as a bonus to the purchasers of the 300,000 shares of the preferred stock leaves 50,000 shares of the common that is to go somewhere not mentioned in the statement issued by the company.

The United Theatres statement says that because of the forming of the new corporation the shares of the theatre company will not be increased from \$250 to \$350 as was contemplated. The price is to remain at the \$250 figure until sometime in the fall, when it will be raised \$100.

WAR HERO'S REQUEST REFUSED.

If Sergt. Alvin C. York, A. E. F., war hero, captor of 100 Boches, slayer of 20, and a Tennesseean, had been a showman to whom publicity meant much, the free press-agenting the Kinograms accorded him in their news reel last week, should have been worth several thousands of dollars. Yet, E. A. Kellogg, secretary to the Sergeant, has been raising a complaint to the Kineto Film Co. and to the Rialto Theatre last week, in an effort to discontinue the exhibition of the pictures showing Sergt. York landing from the S. S. Ohion, his family in Pall Mall, Tenn., and a snapshot of Grace Williams, of the same town, captioned as the Sgt.'s fiancée.

Kellogg's efforts went for naught as far as both parties were concerned. Hugo Reisenfeld, manager of the Rialto, refused to cut any part of the Rialto's selected news pictorial, charging that several other theatres besides his had been exhibiting the same film all week, having secured it from the World Film Corporation, which re-

leased the news reel, and accordingly finished the week without doing any cutting. R. L. Hall, of the Kinograms, who produce the pictorial—not the Kineto Film Co., to whom Mr. Kellogg complained—also refused to accede with Sgt. York's secretary's request

on the ground the pictures were all "shot" with York's and his relative's permission. It also necessitated sending a Kinograms camera reporter, Tracy Mathewson, to Tennessee from Atlanta, where he was stationed, at an expense.

BRAWLING OUT AT BANQUET.

The welcoming speech made by Harry Levey to 50 employees of the Industrial Department of the Universal at a dinner given at the Astor recently was the principal topic around the U office this week. Instead of complimenting his assistants on their good work, in his address, as expected, Levey proceeded to give them the hawling out of their lives, putting a damper on the ests that came near ruining the festivities for the evening.

Levey was formerly in the clothes cleaning business under the name of "Levey the Cleaner."

ANOTHER 3-REEL CHAPLIN.

The latest Charles Chaplin comedy released by the First National is to be about 2,700 feet in length and will be in three reels. The Strand has pre-release run on the picture and will show it the week of June 15. The title is "Sunnyside," and it is the picture which the comedian held up for a little time after its completion before turning it over to the distributors.

LONG ISLAND HOUSES.

A syndicate composed of Tom Coyne, Ed. Lavine and William Steffani will erect new theatres in Hempstead and Lynbrook, L. I., this summer. The sites have been purchased in each town. Both houses will have vaudeville and pictures.

Coyne and his associates also have a deal on for the Crescent in Brooklyn, through which they expect to secure the house before the end of the week.

R

REX BEACH'S

Famous Story of Thrills and Mystery

The CRIMSON GARDENIA

Directed by Reginald Barker

Rex Beach Personally Brings His Millions of Readers to Your Theatre

You know the raw power of Rex Beach's last great picture "The Brand." You know its grip upon your audiences.

His newest production, "The Crimson Gardenia," is a melodrama of speed and mystery and punch built on the same high plane of perfection and crowded with even greater drawing power.

The cumulative force and popularity of the Rex Beach pictures is due to just one fact: Mr. Beach makes himself personally responsible for every step in production, from continuity to editing.

Rex Beach is the only great writer thus devoting his talents consistently to the screen.

His pictures are the only pictures of distinguished authorship guided from first to last by the creative mind that knows how to make the stories *convince and attract* in a new medium.

That is why Mr. Beach's fictional genius is as evident on the screen as in his books.

That is why the army of Beach readers comes back time after time, pleased and satisfied.

That is why "The Crimson Gardenia" stands out as the swiftest and most thrilling mystery melodrama of the year.

GOLDWYN DISTRIBUTING
CORPORATION
SAMUEL GOLDWYN President

Produced under the direction of
GOLDWYN



MOVING PICTURES

57

NEW PICTURE HOUSES PLANNED FOR TIMES SQUARE CORNERS

Two Big Theatres Going Up. One Northeast 46th and 47th Streets and Broadway. Strand, F. P.-L., Bowes and Moss Among Those Interested in Building Film Show Places.

Times square is now certain to be more plentifully sprinkled with large picture palaces. As forecasted in last week's *Vauxhall*, that the Strand corporation was about to erect another picture house in the famous Broadway triangle, it can now be supplemented by the statement that the location on the northeast corner of 45th street. There is also a well-founded rumor that the "friendly interests" allied with Famous Players-Lasky, which recently secured the Rivoli and Rialto, together with a number of out-of-town houses, which are to be announced from time to time, have secured the northeast corner of Broadway and 46th street for the erection of a large cinema, to be devoted to a policy of long runs of the more important specials. The rumor goes on to state that E. J. Bowes, who promoted the building of the new Capitol, had been after the Broadway and 45th street site in association with certain interests identified with "The Big Four," but was outdistanced by the Strand people. B. S. Moss is negotiating with the United Artists Association ("The Big Four") and also Famous Players-Lasky for first run pictures of both concerns for his Broadway theatre. If the United Artists deal goes over, it will be on a percentage arrangement. There may also be some participation of receipts with the Famous-Lasky bookings, the latter being for the first run of certain pictures not booked at the Rialto and Rivoli.

F. P. BUYING UP PLAYS.

To cut off about as much competition in the picture field as possible, Famous Players-Lasky has hit upon the scheme of buying all the available plays and book material that it is possible for their scenario department to lay its hands on. The idea is to cut off the line of supply of all the concerns competing against them. It was with this idea in view that the connection with William Randolph Heast was made, for it will give them the first call on all stories that appear in the various Hearst publications. As far as play material is concerned, they are obtaining the rights to as many pieces as are offered them at this time, including a number of exceedingly large productions, among which is numbered "Everywoman" which has been bought from Henry W. Savage, and although the price was tremendous there is no definite date set for its production.

CANADA STARTS FILM PRODUCING

Montreal, June 4. Canada enters the film industry in a production way this month when the Adanac Producing Co., the Dominion's first organization of the kind, begins active work on the initial feature picture, an eight-reeler called "The World Shadow," which will star Tyrone Power. Travers Vale is to be director general of the Adanac Co. The studio is located at Trenton, Ont. The Canadian government is interested in the making of "The World Shadow" (possibly changed to "The Red Shadow"), which deals with the labor question and the influence of Bolshevism on labor. Several scenes

are to be taken in the houses of parliament at Ottawa. The scenario was written by Rudolph Berliner of Montreal, the continuity being done by Eva Unsell. The Adanac Co. is expected to regularly produce and will on occasion select certain situations in the United States just as American companies sometimes invade Canada for atmospheric backgrounds.

BROKEN BLOSSOMS IN CHICAGO.

Chicago, June 4. Griffith surpassed himself and delivered an overnight sensation Friday night with the first of his repertory of photo-dramas at the Illinois, "Broken Blossoms." Although, in the last analysis, this after all is but a six-reel picture, Griffith made of it an artful, atmospheric, thrilling event. From a strictly artistic point of view, Griffith not only topped the field, but he topped himself. The success of "Broken Blossoms" is greater than that of "The Birth of a Nation"—greater because one was a vast spectacle, and because this is but an honest photographing of a beautiful and strong story. The average production, when it desires to be pompous, offers an "augmented orchestra." Griffith, without saying anything about it, offered four separate orchestras—the regulation orchestra, a string orchestra, a Russian orchestra, and a Chinese orchestra. Light effects are not made by slides, but by special spotlights thrown on the screen from the wings. Griffith used the best and most elaborate paper seen here this season. His advertisements are the biggest used in the daily papers. The Illinois Theatre lobby has been specially elaborated during the Griffith tenancy. For the run of "Broken Blossoms" the lobby has been transformed to a Chinese effect, and all the ushers wear Chinese costumes.

Clifford Meech leads the musicians—there are 55 of them—and the music critics came down to hear the music and wrote glowing reports of it. The opening was covered by the dramatic critics, not the picture critics. The prices were the same as those charged for the best productions—\$2 down-stairs scale for weekdays and \$2.50 for Saturdays and Sundays, with a few seats in the rear selling at \$1. With two shows a day the film should do a remarkable business.

Griffith was there in person on the opening night and made a speech. That may account for the large number of people who were turned away. But all indications are that unless the weather becomes intolerably hot, "Broken Blossoms" will play capacity for some time to come.

The orchestra and special staff carried by Griffith costs over \$2,000 a week.

FOR MACKLYN ARBUCKLE.

The Whartons have bought two stories for Macklyn Arbuckle which are to be picturized at their San Antonio studios. The first is to be "Mr. Potter of Texas," which is to be followed by the George V. Hobart play "Welcome to Our City."

INVESTIGATING "DEMOCRACY."

Chicago, June 4.

A picture project known as the Democracy Photoplay Co., organized to produce a film entitled "Democracy; or the Fight for Right," is being investigated by the attorney general here. The company is incorporated for a million dollars, and \$110,000 worth of stock is already said to have been sold. Lee Francis Lybarger appears to be the principal factor in the enterprise, and R. Royce Hamilton and M. K. Higginbotham, who were associated with the "Birth of a Race," also investigated, are interested.

The firm, which has offices in the Woods Theatre building, also maintains offices in Philadelphia.

KENYON-WOODS CONTRACT.

Doris Kenyon has signed a contract with A. H. Woods. She is to be featured in the production of the Avery Hopwood farce, "Oh, George, Forgive Me" with John Cumberland. Miss Kenyon will still continue her interest in the De Luxe Pictures Corporation, in which she is associated with Theodore Dietrich, and will undoubtedly make several feature productions while appearing in the play in New York.

MAYOR'S VETO OVERRULED.

Watertown, N. Y., June 4.

The Sunday film ordinance at Watertown was carried over the veto of Mayor Isaac R. Breen by a vote of nine to three at a special meeting of the Common Council. There was no debate. In voting as they did, some of the aldermen voted against the sentiment of their wards, as expressed in petitions, it is claimed.

The three opponents were Aldermen H. B. Arthur, F. J. Rhines and J. D. Lee.

80 KILLED IN FIRE.

Paris, June 4.

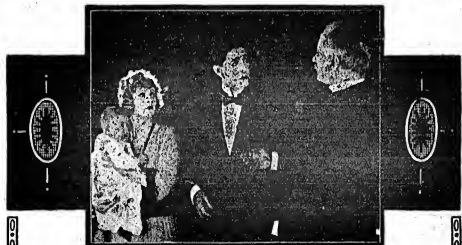
Eighty persons were killed and many wounded in a panic caused by a fire which began in the operator's cabin at a picture entertainment at Valence, France, Sunday afternoon during the religious fetes in honor of Jeanne D'Arc.

Four thousand persons were present, mostly women and children, who stampeded when the conflagration broke out.

The majority of the dead were suffocated.

INSURANCE SPECIALISTS TO THE THEATRICAL AND MOTION PICTURE INDUSTRY

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REAL AND SERVICE
Insurance 5485 - 5486 - 5487 - 5488
Phone Johns 5485 - 5486 - 5487 - 5488



American Film Company, Inc. Presents

MARY MILES MINTER "A Bachelor's Wife"

By JOSEPH FRANKLIN POLAND

Directed by EMMET J. FLINN

What's that? A bachelor's wife? Yes, just that. The picture is even more enticing than the title. It sets 'em all to talking the minute you announce its coming.

This is one of Mary Miles Minter's best.

Other
Minter Successes
Now Available

Think of the way such a picture and such a title will lend themselves to an advertising splurge in YOUR theatre. Here's a bet that's too good to overlook. Hop to it now. See the American Film Company representative live at your nearest Pathé Exchange today.

Produced by AMERICAN FILM COMPANY, Inc. Distributed by Samuel S. Hutchinson, President Pathé

"The Intrusion of Love"
"The Amazing Impostor"
"Wine and Other Wines"
"Rosemary Climb the Heights"
"The Eyes of Julia Day"

ARITY

ADOLPH ZUKOR DETERMINED TO SUPPLANT MARY PICKFORD

**Latter So Interprets Paramount Magnate's Contract with
Mary Miles Minter. Big Row Breaks Out. Bitter
Feeling Evident. Mrs. Pickford Hurried
East by Daughter.**

The breaking out of one of the biggest personal rows in the history of motion pictures was emphasized this week by two seemingly unrelated events. These two are:

(1) The unheralded arrival in New York of Mary Pickford's mother.

(2) The arrangement entered into by Mary Miles Minter on the one hand, and Adolph Zukor, on the other, whereby the former pledges her services as a picture star to the latter for a sufficiently long term of years to justify Zukor in paying Miss Minter a yearly guarantee definitely known to be over \$100,000 a year. The extent of this sum is gauged at that figure by officials of a company that bid against Zukor for Mary Minter's services. There is very excellent reason to believe that the head of the Paramount organization has guaranteed the picture star a far greater sum than that, incredible as it may seem.

Why has he been willing to do this? What is the reason for what picture people call "Zukor's madness?" One explanation is furnished by his former star, Mary Pickford, in letters she has sent to friends here in the East.

Whether rightly or wrongly, Miss Pickford is under the impression, an impression strengthened by those few in Zukor's confidence who have breathed a word about the matter—the impression that the head of Paramount is willing to go any length and spend any amount of money to replace Mary Pickford in his list of picture offerings. Miss Pickford has been informed that Zukor is "so sore" at her for leaving his management that he will go a long ways to "get even." Whether this interpretation of the contract he has entered into with Miss Minter is an exaggerated one, the type women, and particularly women stars, are prone to, is, after all, as some picture people put it the other day, very much beside the point.

The fact remains that Miss Pickford is taking the matter seriously, so seriously that Mrs. Pickford has been sent East to look into the whole situation and find out what chance, if any, an attempt to supplant her daughter as the leading feminine star of pictures has at the present time.

The further fact remains that, beyond the shadow of a doubt, Zukor is grooming Mary Miles Minter to assume no less commanding a position than that so long occupied by Mary Pickford. He did not contemplate for a moment entering into any contract with Miss Minter that did not give him a long enough option on her services to justify him in spending an unheard-of sum of money in training her, boosting her by a unique advertising and press campaign, and generally preparing a basis for a great future before he even began to hope to cash in on his outlay.

That he is going to do just this is now practically certain. While Miss Pickford has heard that Mr. Zukor will try to engage D. W. Griffith to train Miss Minter—it was Griffith who "made" Mary Pickford—nothing has come from the director, who is associated in a business way with Miss Pickford, to justify this conclusion. Miss Pickford, at any rate, intends to find out about it. The whole matter, it is understood, came to Miss Pickford's attention in the bidding for the picture rights of "Pollyanna." The bidding against her, which forced the price, was on behalf of Mary Minter, she learned.

PICKFORD GETS "POLLYANNA."
Mary Pickford has obtained the rights to the George C. Tyler production "Pollyanna." It looked for a time as though the piece would be secured by Mary Miles Minter and as a matter of fact one of her new contract offers was contingent on the securing of that production for her.

Schenectady Bars Sunday Films.
Schenectady, N. Y., June 4.
Mayor Charles A. Simon last week vetoed the ordinance passed by Common Council permitting Sunday pictures and baseball.

The ordinance will probably receive another hearing in the next two weeks, when it must be passed by a majority of 10 to 2. It is said that the mayor was influenced by the various church bodies in placing his veto on the bill.

FAIRBANKS' SHOW PLACE.

Douglas Fairbanks has bought the show place of the Beverly Hills section near Los Angeles for a country place. There are 200 acres of ground, and the picture star is having a swimming pool and private golf course put in. It is upon a mesa and commands a view both of the ocean and of the Sierra Madre.

METRO'S PRODUCTION POLICY.

Richard A. Rowland, accompanied by Count Cippico, sailed from Halifax for Europe on the Aquitania Tuesday. Before leaving he announced that Metro's new production policy would be fewer and better pictures, and that the first of these new features will be Nazimova in "The Brat," to be released September 1.

Metro's program productions will be concluded August 17. The new features will be marketed under the open booking plan, and special attention will be paid to supplying the big theatres with pictures sufficiently excellent to be shown for week-long runs.

Mr. Rowland has gone abroad to investigate the foreign situation. He will be away two months.

ATKINSON METRO. GEN. MGR.

W. E. Atkinson has been appointed general manager of Metro. R. A. Rowland, president of Metro, has been holding down this job as well as his own. Atkinson was the company's business manager. He has just completed a nine-weeks' tour of the exchanges.

Coincidentally with this announcement, comes the news that Harry J. Cohen has been appointed manager of Metro's expanded foreign branch to which Rowland will devote special attention on his foreign tour.

FOX LAYING CORNER STONE.

The corner stone of the Fox Film City at 55th and 56th streets and 10th avenue will be laid today, at four o'clock.

CANADA SAW PICTURE FIRST.

The Eastern "Better Ole" road show, after cleaning up for nine weeks in Boston, went into Canada and played six straight losing weeks in a row. The management was at a loss to understand the reason for the falling off in business until it was discovered that the film version of "The Better Ole" had gone over the same route a few weeks before.

With the film version showing at a \$100 top, the Canadians refused to fall for the spoken play at the \$200 tariff charged. Instead of creating a desire to see the play, the picture virtually killed its chances throughout Eastern and Northern Canada.

The road show closed last Saturday night in Smith Falls, New York.

TRYING TO BUY PATHE EXCHGS.

An offer is reported of \$100,000,000 for the Pathe exchanges in this country. The offer is said to have emanated from H. E. Aitken, who has for an associate in the project, Marquis C. M. de Bagnana, recently arrived from Italy.

The Marquis is said to stand ready to assume one-half of any obligation Mr. Aitken enters into in connection with the Pathe purchase but there is no definite information to date how much progress has been made in the negotiations, nor if they are a likely prospect.

UNITED'S TWO ON BROADWAY.

An announcement from the United Picture Theatre states the two leading theatres of the 56 added to the membership during the last week are the Rivoli and Rialto of New York.

The houses have been entered on the basis of a stock franchise. The company points to this addition as being proof of the high grade of their releases.

FINAL DECISION ON "FIT TO WIN"

The final decision in the "Fit to Win" matter was had before U. S. Circuit Court Justice Hand Wednesday. It's the official war film of the educational brand. The exhibition of it around New York has been opposed by city and county officers.

Judge Hand recently offered to issue a restraining order against the city (New York) officials. Later the county officers, particularly the district attorney's office, started to intervene. The War Department has asked for a final ruling in order that the film may be freely shown throughout the metropolitan district.

HUGHES' NOVEL TO BE FILMED.

"The Cup of Fury," the novel by Rupert Hughes, published in the Red Book, is to be the first picture to be screened by Eminent Authors' Pictures, the million-dollar organization of which Rex Beach is the president, and Samuel Goldwyn chairman of the board. In accordance with the established policy which enlists the co-operation of the author from beginning to the end of picture production, Rupert Hughes and the adapter Anthony Paul Kelly are now building the continuity for pictures of the story.

The experience of Rex Beach in preparing his own stories for motion pictures will be drawn upon. His extraordinary success as an author who has made good in the motion picture field was the fact that won the co-operation of Samuel Goldwyn.

"Yankee Doodle" at Broadway, June 22.
Mack Sennett's "Yankee Doodle in Berlin" opens at the Broadway June 22.

**JACK
ORBEN**
and
**NELLIE
DIXIE**

Booked for Ben Welch's Summer Show
Direction, I WEBER
"The Jack of Hearts and the
Queen of Spades"

FRED DUPREZ



Returns to Eng-
land June 5th, on
the "Carmania."
Many thanks to the
Lambs, the
Friars and the
N. V. A. for kind
hospitality.

**FOUR
LAURELS**

An oddity in terpsichore

BOOKED SOLID

Direction:

HORWITZ-KRAUS, Inc.

Next Week (June 9)

I PLAY
First Hall-Proctor's 125th St.
Second Hall-Harlem Opera House
BIG JUMP

The last time I played the Harlem Opera House
my salary was \$200.

Some people like my act and others roast me.
I AM WORKING

VARIETY said last week that I might be the
"Juggling Nelson."
And I want to say that "Juggling Nelson" and I
are two different things.

CLYDE NELSON
Has Seen My Name for Quite Some Time
ASK HIM, HE KNOWS

I found a gentleman who is not an actor
but knows more about acting than any
actor in the world. His knowledge of
show business is superhuman. He knows
just what and what not to do. I am
referring to Mr. J. C. Huffman, and if I
drop in "BIM, Bang, Boom" it will be my
own fault, not Mr. Huffman's. If I am
a success, it will be mostly due to his
excellent direction.

Finished playing the time for Mr. Loew
and have a good bunch of dough in the
bank. LEE COOPER is a good guy.

STAN STANLEY
Theatre Patron.

'Ave U Seen 'Em?

NEWPORT

AND

STIRK

Careless Chatter Chappies

An Act U Will Like

Everybody down here in Texas is off crazy, and
the fed has extended to the theatres—so far that
musicians, stage hands, musicians, actors and every-
one connected with the Gory has a load of shares
in one oil company or other.

And our show jumped right in with both feet and
bought quite a few shares in the different companies,
and every one of the bunch that bought here were
out a dozen pounds each figuring out how much
they will win if they strike oil.

Here is a list of the future oil magnates: JACK
and KITTY DEMADO, JOHNNY NESTOR, MBL
and MRS. HENRY TOWNES, PATRICK HAD-
GARD, "PURTY LOVE" CO., JACK WYATT'S
bunch and ourselves.—an OIL CROWD.

**JIM and MARIAN
HARKINS**

June 9-10—Majestic, Austin, Tex.
June 12, 13, 14—Majestic, Little Rock, Ark.
Direction, NORMAN JEFFERIES

A Good Name for a Quartette

"N C 4"

Monday Morning Things

U SELDOM C

Ans: An Arab Act calling for a
Tailor.

3 KUNDLES

Meas Time Direction, MARK LEVY

This Daring Young Man

On the Flying Trapeze,

He "Opens the Show"

With the Greatest of Ease;

His Rigging is High,

His Salary is Low.

Moral: A Resin Box Causes Many an
Acrobat to "Put His Foot in It."

FORREST and CHURCH

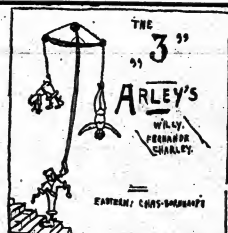
Leew Circuit Direction, MARK LEVY



**'Mange
Cure
Shower'**

Mr. Glover will en-
tertain "Gowald" and
"Fuddy," and all other
"boudier" that need it.
at "Mange - Cure
Shower."

Come early and avoid
the rush.



THE
"3"

ARLEY'S

WHY
PERFORM
SQUALLY?

KAUFMAN / CHAS-SALVATORE



Pauline Saxon

SI
PERKINS'
KID

FRED LEWIS

(Himself)

I THOUGHT I'D PASSAWAY

The Above Line is Mine

FRANK STANLEY

Amused by

BEE WILSON

In a Vaudeville Surprise

Playing Full Time

**BILLY
GLASON**

says, "If he had his choice
Of Hotel Joyce and other choice
hotels

His choice would be
Hotel Joyce"

31 W. 71st ST., NEW YORK

BRENDelandBERT

IN THEIR OWN ACT

"Waiting for Her"

**THE
HORDES DUO**

(MARIA and IVAN)

PRESENTING

**A EUROPEAN
NOVELTY**

SINGING, MUSIC

and DANCING

With Original Costumes and Scenery

DIRECTION

LEW GOLDBERG



THE SURVIVAL OF THE FITTEST

KALALUHI'S HAWAIIANS

STILL GOING STRONG

Frank BARRETT CARMAN

FINISHED PLAYING FOR OUR SAMMIES MAY 16

WANT ALL MY FRIENDS TO CALL TO SEE ME

Returned May 16, on U.S.S. Haverford Retaining to Vaudeville Soon

CHICK OVERFIELD

That Sensational Chap on the Wire. An American With Advanced Ideas.

Address VARIETY, New York



**"A MITE OF MIRTH"
LITTLE JERRY**

AND HIS
PIZZAZA BAND

A DISTINCT COMEDY JAZZ NOVELTY

PAUL DECKER

AND COMPANY

"THE RUBY RAY"

By MAURICE HENNEQUIN and HASSARD SHORT
BIG SUCCESS—ORPHEUM CIRCUIT

Opening ORPHEUM THEATRE, BROOKLYN, June 9

Personal Direction, JENIE JACOBS

Pat Casey Office

To Mr. E. F. ALBEE

and Associated Managers:—

We wish to extend our thanks to you for what we term a perfect and lovely season in your vaudeville theatres.

We opened at Keith's Palace, New York, in August last, and we are closing our season at the same house this week, having played continuously meanwhile.

The current is our third engagement during the season at your beautiful Palace Theatre, and if you should have forgotten it, would like to mention that our respective places on the program were seventh, next to closing and closing. The important part of this, at least to us, is that each time we were originally carded to appear fourth.

While this may not be important to you, it is to us—we sail for Europe June 24, on the Celtic (note how we stick to the Irish) placed aboard by Mr. Ernest Edelsten.

J. FRANCIS
DOOLEY AND SALES
(WILL YER, JIM?)

New York City, June 4.

K
JUL 4 '19

15 CENTS

VARIETY

VOL. LV, No. 3

NEW YORK CITY, FRIDAY, JUNE 13, 1919

PRICE 15 CENTS

Pictures

ARTCRAFT PICTURES



Drama

Variety

24

24

IRENE CASTLE
STAR IN "THE FIRING LINE," A PARAMOUNT-ARTCRAFT
SPECIAL.



OFFICER VOKES AND The Inebriated Canine DON

Deny that their sailing for England August 2nd is a result of this country going dry on July 1 but rather to accept a tempting offer to play in the theatres of Sir Alfred Butt, to be followed by 4 weeks at the Alhambra, Paris. Don is one of the few inebriates who can feign intoxication without the smell of liquor. However, those who have seen him in the picture "Daddy Long Legs," with Mary Pickford, may doubt this statement, as he certainly goes after the little brown jug like a veteran. When interviewed at B. F. Keith's Palace, last week, Don was busily engaged sipping a lemonade, which would verify Mr. Vokes' claim that Don can get along without liquor.

DON'S THEATRICAL PEDIGREE

DECEMBER 11, 1916—ZIEGFELD'S "MIDNIGHT FROLIC"
JUNE 4, 1917—ZIEGFELD'S "FOLLIES," NEW YORK and EN TOUR
APRIL 22, 1918—EASTERN KEITH HOUSES
AUGUST 18, 1918—ORPHEUM CIRCUIT
JANUARY 27, 1919—INTERSTATE CIRCUIT
MAY 5, 1919—EASTERN BIG TIME
LAST WEEK—PALACE—NEW YORK CITY
THIS WEEK—KEITH'S, BOSTON
AUGUST 18, 1919—EUROPEAN CONTRACTS

Personal Direction, E. K. NADEL



ARIETY

Vol. LV, No. 3

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NEW YORK CITY, JUNE 13, 1919

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INSIDE GERMAN COURT LIFE FILM MADE BY GERMAN ACTORS

Maximilian Harden Producing Special Feature, Dealing Largely with Wilhelm's Escapades. Love of Kaiser and Crown Prince for Same Woman Main Theme. Gerard's Pictures Expected to Look Weak in Comparison.

Maximilian Harden, long the chief journalistic thorn in the side of German conceit, has been busy for a month in producing a picture exposing the inner German court life and private escapades of the former Emperor. To understand exactly how sensational a piece of information this is, it is necessary to recall the high points of Harden's career. He is editor of "Zukunft" and famous in Germany, on the Continent and in England.

Harden began life as an actor. He gained Bismarck's confidence, and the Iron Chancellor told him a lot of inside "dope" about his dismissal from high office by the Emperor. Harden promptly founded his weekly paper, and went after the young Kaiser with a typewriter and a red ribbon. Then he went to jail. After he came out he spoke soft and low till the scandal of the Round Table came to his attention.

This involved Count zu Eulenberg and the Emperor in a series of unpleasant charges that associated their names with certain gay doings in which young men and women were unpleasantly concerned. This time Harden won. He did not go to jail. Count Eulenberg was dismissed. Subsequently, and particularly during the war when he was jailed several times, Harden attacked the Emperor, the Crown Prince, General Ludendorff and the conduct of the war with such bitterness he was much quoted in French, English and American papers. Recently, he has been writing a series of articles for American newspapers of which the New York World is one.

All that Harden knows about the Kaiser, and he seems to know everything, much of which has not yet been told, he is exposing in the picture he is now directing. The best actors in Germany have been employed by him. He has arranged, it is understood, to sell the picture through English agents. It will be recognized for the English, American, French and Spanish markets. It should make former Ambassador Gerard's two films look weak.

Many government pictures taken

during war time and showing the Kaiser, his sons, daughter, court and generals, will be cut for use in this picture. Through his support of the revolutionary government, he has obtained permission to use this material, never released outside the Fatherland before. The actors he has employed are experts. They have studied these pictures carefully and are prepared to imitate these real men to the life and so make the story a complete and convincing whole.

The latter part of the story is based on the love the Kaiser and his eldest son, the Crown Prince, conceived at the same time, according to Harden, for a famous opera singer. The fight these two royal and imperial personages became involved in furnishes the climax to the film's love interest. The Emperor and the Crown Princess Cecile, a beautiful woman, are shown in their misery, for Harden makes it appear that the opera singer in question stole the love of their husbands, played one man against the other, and came out triumphant.

JORDAN ROTARY CLUB HEAD.

Philadelphia, June 11. The Rotary Club of Philadelphia, at its meeting here last week, elected to the presidency Harry T. Jordan, the B. F. Keith representative for Philadelphia.

The Rotary Club of this city, as in all cities where a Rotary has been established, is composed of the foremost business men. The election to the presidency of the local club of a theatrical man is considered a signal honor for Mr. Jordan, abundantly testifying to the high standing he enjoys in this community.

Washington, D. C., June 11. Roland S. Robbins, manager of Keith's Theatre here, was recently elected president of Washington's Rotary Club, becoming the head of Washington's best organization of its principal business men.

WIFE BURSTS INTO COURT.

Syracuse, N. Y., June 11. When Mrs. Leah Quackenbush, of New York, armed with a batch of affidavits dealing with her husband's acts, and supported by a flock of witnesses, suddenly came to Syracuse to defend herself against the allegations of infidelity made by Edward S. Quackenbush, son of a wealthy Baldwinville, N. Y., mill owner, the latter suffered a quick change of heart and withdrew his action for absolute divorce.

Service in the case was made by publication and Mrs. Quackenbush declared she knew nothing of the suit until five days before it was called for trial here. Rushing here from New York, she engaged counsel, secured the affidavits and witnesses, and gave her husband an unpleasant shock by walking into the court room.

Quackenbush, through his counsel, tried to secure an interview with his wife, but she replied "Nothing doing"; the same answer came when he implied there might be a friendly settlement of their differences. Mrs. Quackenbush now says she will sue for separation.

The husband charged that the acts of infidelity occurred at the Grand Opera House here in 1917. Relating her experiences with her husband, the actress declared that she had been forced to leave him three times, that he wouldn't work, but depended upon her to support him; that he beat her with a broomstick, and that finally he ousted her from their home, keeping her clothing and forcing her to borrow money to return to New York.

The stage name of the wife was not revealed in the proceedings.

MONEY SAVED FOR SOLDIERS.

When Joe Goodwin, after being discharged from the Army last week, met Louis Bernstein, Goodwin asked how much he owed Bernstein. Goodwin has not yet recovered from the information he then received, that there was a balance of \$5,000 to his credit in the bank.

Goodwin was on the song writing staff of Shapiro, Bernstein & Co., when he went into the Service. While away, he was kept supplied with funds from the firm, the surplus royalties on his songs being placed to his credit at the royalty payment periods.

The same thing occurred with Jimmy Hanley, another of the S. B. & Co. writers, also with the A. E. F.

MOSS' RIDGEWOOD.

B. S. Moss purchased a site for a new 3,500 seat house in Ridgewood this week.

Building will start on July 1.

CHANCE FOR UNKNOWN.

It looks like the small town actor is to have a chance on Broadway. The managers are looking toward the small stock, touring companies and vaudeville for material for the coming season. The musical comedy producers are also playing the cabaret chain rather strong on the outlook for possible "finds" for productions.

The general attitude of the producer is that he is going to protect himself against any possible contingency that may arise in the event that a general strike on the part of the actors should result because of the recent agitation. One manager is reported as saying that a general strike might be a good thing for the profession at large, for it would be the means of bringing to Broadway a number of names heretofore unknown to the New York public and playing in the sticks. They have all been hankering to hit New York, and Broadway has been the ultimate zenith of their dreams.

SHUBERTS' "GAITIES" TITLE.

The Shuberts have decided on a new title for the "Bing, Bang, Boom" show. It is to be "The Shubert Gaities of 1919," with the idea that there shall be an annual production made by them with the "Gaities" title, carrying a serial number of each year.

The cause is that "Bing, Bang, Boom," originally designed to be a small musical attraction which was to find its New York home atop of the 44th Street Theatre, outgrew the stage of that place when it was seen that there were about 60 girls in the chorus instead of the 24 originally planned. The thought then struck the Shuberts it would be a good idea to make this the first of a series of summer shows to be produced annually.

Among the principals rehearsing with the piece are Marjorie Gatensohn, principal woman, and a trio of comedians, George Hassell, Walter Catlett and William Kent. The latter was added to the cast late last week.

The show is due to open at Atlantic City, June 23.

FILMS AND MUSICAL COMEDY.

Providence, June 11. The Shubert-Majestic two weeks ago closed its legitimate season and last week tried out feature pictures. It is now adopting a summer policy which includes pictures combined with musical comedy attractions, a new musical feature weekly.

Fred B. Murphy, producer, Boston, inaugurates the policy here. This week the attractions are seen by fair houses. They are Ben Loring and his belles in "Jerry at the Cabaret" and for a film, "Hearts of Men."

CABLES

CHATEAU THIERRY CYCLORAMA FOR 7th AVE. CAR BARN SITE

Plans Drawn for Remodeling of Building by Carrere and Hastings. Railway Company to Continue Use of Portion of Building While Show Is in Progress.
\$1,000,000 Corporation Formed and All Models Completed. E. J. Austen, Builder.

A million dollar cyclorama of the battle of Chateau-Thierry is to be given in New York in the car barns now located at 50th to 51st street and Seventh avenue. The promoters of the amusement are Paul Benedek, William A. Schacht and Eugene F. L'Combe and they have incorporated under the title of Chateau-Thierry, Inc., with offices at 220 West 42nd street. Carrere & Hastings, the architects, have completed the plans for the alterations to the present car barns and the company has assurances from its builders that within 90 days after the work is begun they will be ready for occupancy by the show.

At present the Chateau-Thierry people are in negotiation for the lease on the building. Their arrangement with the Receiver of the New York Railways Co. is for a lease of the building for 21 years. The Seventh avenue frontage is 201 feet of which 50 feet at the 51st street end is to be left in the hands of the street railway company through which the cars are to have access to the building. The remaining 201 feet are to be given over to the show. On the 50th street end of the building there is to be an entrance to the show.

The plans call for a lobby 100 feet in depth, with the last 50 feet reaching a series of escalators to have a 20-foot grade. The hall in which the cyclorama is to be presented is to be 20 feet above the street level and underneath the railway company is to have the use of it for the storing of its cars. The hall itself is to be 150 by 150 feet. The plans also call for a series of stores along the Seventh avenue frontage of the building with room for a large dance hall and restaurant-cabaret which will have an entrance from the street as well as the lobby to the Chateau-Thierry spectacle.

The scenic models for the cyclorama have been completed and are now set up in the offices of the company. E. J. Austen, who built the original cyclorama of the "Battle of Gettysburg," "Custer's Last Fight," the "Johnstown Flood," "Creation" at the St. Louis Exposition and later at Coney Island, the "Battle of Manila," "The Galveston Flood" and about two score other cyclorama effects, has constructed the model for the "Battle of Chateau-Thierry," and is already at work on the scenes for the presentation in New York. The cost of the alterations to the buildings and the installation of the production is at present estimated at \$325,000.

Part of the plan is to operate a series of cyclorama throughout the country in about five or six of the biggest cities. Each one is to show the principal battles in which the divisions from that particular section of the United States fought. The plan to follow is to move each of the battles in a cycle on the wheel after about a year in each city.

The scenic model at present standing is about 18 feet across and is built on sheet iron. The scale shows that the foreground of the proposed show to be built will have the first 40 feet of the spectacle in life size.

The length of the show that is to be

given will be about 25 minutes with the building running continuously for 11 a. m. to midnight with an admission charge of 50 cents. The promoters are figuring on 6,000,000 paid admissions during the first year of the attraction.

LORD DOUGLAS BANKRUPT.

London, June 11.
Lord Sholto Douglas, brother of the Marquess of Queensberry, and the man who, years ago, married May Yohe, is in the bankruptcy court here. He claims that he received an annual allowance of \$1,500 before his father's death, when he inherited \$50,000 in a lump. This was lost to him during the war period.

With his wife, he once appeared in American vaudeville.

WALTER DE FREECE KNIGHTED.

London, June 11.
Walter De Freece is now Sir Walter. He has been knighted for his services to the Ministry of Munitions and his work on behalf of the Eccentric Club hotels.

Sir Walter is the husband of Vesta Tilley and the manager and director of many variety theatres.

DORIS KEANE HERE ON VISIT.

London, June 11.
Doris Keane is leaving shortly to spend a vacation in America. She has not been home in five years, and will return here in the autumn to present a new play.

Miss Keane has been appearing with Ellen Terry in "Romeo and Juliet" at the Lyric, but is withdrawing this production June 14.

600 FOR "YES UNCLE."

London, June 11.
The new edition of "Yes, Uncle," in which George Grossmith and Edward Laurillard are appearing at the Shaftesbury, is having its 600th performance celebrated by the interpolation of new Dresser dances, and some new songs by Nat Ayer, Philip Braham and Clifford Grey.

"LE RETOUR," LYRICAL DRAMA.

Paris, June 11.
"Le Retour," a lyrical drama by Max d'Ollone, was given at the Opera June 8, with Germaine Lubin, and Rambaud, Gresse, Noel and Naron in the cast. Ruhlman conducted. Leo Devaux was the producer.

REAPPEARANCES.

London, June 11.
The Two Mortons have come back to variety work, now that they are demobilized. Arthur Ward, the American juggler and dancer, who served with the British forces in Egypt and Palestine, now released from service, has made his reappearance.

Rosa Opera Company Moving Out.

London, June 11.
The Carl Rosa Opera Company is in its fourth and last week at the King's Hammermith. It leaves here to open at Birmingham June 16, returning to London for a season at the West End July 14.

"STARS AND STRIPES" SUSPENDING.

Paris, June 11.
The official A. E. F. weekly newspaper, "Stars and Stripes," suspends publication June 13, after a most successful career in France.

There are only two men of the original staff now connected with the paper, Sergt. Hudson Hawley, who wrote almost all of the first number in February, 1918, and Pvt. Albion Wallgren, whose cartoons have been a feature.

Guy T. Viskinski (now major) originated the idea and was officer in charge till Mark S. Watson (also a major) succeeded him.

SEVERAL LONDON OPENINGS.

London, June 11.
This was a busy week. On the ninth "A Temporary Gentleman" was given its opening performance at the Oxford. The "Lost Leader" opened at the Court on the 10th. "L'Aiglon" at the Globe on the same evening, and "St. George and the Dragon" at the Kingsway this evening.

"The Cinderella Man," an American comedy, opens tomorrow at the Queen's.

COMEDY OF MILITARY LIFE.

Paris, June 11.
"Le Crime de Potru," a comedy by Charles Hirsch, was presented at the Odeon June 1 and met with a fair reception.

The four acts deal with military life and have formed the subject of a book.

TWO SOCIAL SUCCESSES.

London, June 11.
The advent of Karsavina in Serge Diaghileff's Russian ballet at the Alhambra has strengthened the production. This and the Covent Garden Opera are the social successes of the season.

CHARLOT'S NEW REVUE.

London, June 11.
Andre Charlot is preparing to present a new revue composed of the best features of "Bubbl' and "Tails Up" at the Prince of Wales, Croker King replacing Allen Aynesworth in the cast. Ethel Levey has also been engaged for a leading part.

WILKIE BARD AT THE PALACE.

London, June 11.
Wilkie Bard will probably visit New York late in the autumn, opening at the Palace.

ROXY LA ROCCA'S WIFE DIES.

London, June 11.
The wife of Roxy La Rocca died June 7 of a paralytic stroke. She was removed to the hospital the day before, and died within 24 hours. Mr. La Rocca hopes to sail with the body June 14 on the Baltic.

BOTES DUO DISSOLVES.

London, June 11.
The Botes Duo have terminated their partnership and will work single in the future. They are to be known as G. Saurer and Thelma Redman.

ARTHUR ALSTON DEAD.

London, June 11.
Arthur Alston, the clever character comedian, died May 31. He was recently demobilized, 39 years old, and leaves a widow and son.

Victoria Thornley Dodge Recovers.

Victoria Thornley Dodge has recovered from her attack of ptomaine poisoning and reappeared with new material.

"Little Widows," June 16, at Wyndham's.

London, June 11.
Bernard Hishig will present his "Little Widows" at Wyndham's June 16. "The Law Divine" will close there June 14.

WEATHER CLOSING SHOWS.

London, June 11.
"Business Before Pleasure," showing at the Savoy, is likely soon to close. The libraries bought seats for eight weeks, the last of which is the current week.

The engagement was backed by an English syndicate formed by George B. McLellan. He tried to cancel the engagements of American artists, under contract for the run of the piece, because of the large salaries they demanded.

The libraries bought entire lower floor, but due to the hot weather, business here as elsewhere is falling off noticeably.

BROAD COMEDY IN PARIS.

Paris, June 11.
A broad comedy, "Bonheur de la Femme," was produced at the Capucines June 5.

KITTY STARLING IN OPERA.

London, June 11.
Kitty Starling, variety, has secured a four-year contract with the Royal Opera Co., now giving performances at the Covent Garden.

MRS. ALBERT WILMETZ DIES.

Paris, June 11.
Mrs. Albert Wilmetz, wife of the playwright, died June 7.

Percy Burton, Lorraine's Gen. Mgr.

London, June 11.
Robert Lorraine has engaged Percy Burton as his general manager. "Cyrano de Bergerac," in which Lorraine is appearing at the Drury Lane, has passed its 100th performance.

IN LONDON.

London, May 26.
J. Bernard Fagan has decided to open his Manchester Gaiety season of nine weeks with two weeks' performance of "The Merchant of Venice." In due course Fagan will present a play from his own pen—probably a Russian one. The cottage in which Sir Henry Irving was born, with three acres of land, at Keinton Mandeville, Somerset, is for sale.

The centenary celebration of Charles Kingsley, born June 12, 1819, will be held at Eversley, Hampshire, (where Kingsley was many years Rector.) Nevil MacKelyne, who has lived in midst of magic for over 50 years, is writing a book, "Fifty Years a Fakir."

Owen Nares, in conjunction with Sir Alfred Ball, will replace "The House of Peril" at the Queen's by "The Cinderella Man." Nares will play the title role, and Renee Kelly, the heroine, while Sydney Valentine and Holman Clarke will be in the cast. Owen Nares is still looking for an Ophelia for his "Hamlet," which he intends to give at a series of matinees in the autumn.

George Grossmith considers that the war has had a beneficial influence on the stage. Actors and actresses are smarter, more alert, and more earnest than formerly, also more punctual at rehearsals. Practically all have been engaged in war-work of some kind, and used to discipline.

ACT CERTAIN; AGENT NOT.

The Jack Wilson-Kitty Gordon act seems assured, but who will book it does not appear as certain.

This week the Harry Weber and Max Hart offices each announced it was prepared to offer the turn to the managers. The Weber agency alleged a written authorization. Hart had then offered the act.

With the two principals will be Dave Lerner and George Baldwin, (piano). There may be two or three minor people in the turn.

IF YOU DON'T ADVERTISE IN VARIETY—
DON'T ADVERTISE

VAUDEVILLE

5

"DEDICATING" POPULAR SONG TO FILM STARS GROWING RAGE

Publishers of Popular Music and Picture Producers Believe It Mutually Advantageous. "Mickey" Started Rush, Song Selling Millions When Played Before and During "Mickey's" Picture Run.

It's getting to be the rage nowadays to "dedicate" a song to the star of a big picture feature, the name of which also serves as the title of the number. It is a mutually beneficial publicity scheme, the only thing being that some publishers are overdoing it. It isn't the professional field that suffers, as songs of this type are published simply in the hope they will prove good "counter sellers," being put out for the lay consumption. It is the song buying public that "bites," the picture of its favorite screen star on the title page serving as the bait.

Little or no "plugging" in popularizing the number is resorted to, except for the occasional singing of the number in conjunction with, or a week ahead of, the picture's exhibition in some town.

The picture and song combination really commenced when the song "Mickey" was published as a rider to the film of the same name. "Mickey" was written in the West, independent of the picture, but the two joined appeared to aid one another, the music being played as advance publicity for the picture wherever it might be billed to appear. The repetition of the song, and especially during the picture's local engagement, increased the sale of the song, until its total copies sold to date, mount up to the millions; it is said, making an unprecedented record. Waterson, Berlin & Snyder bought the "Mickey" song from Daniels & Wilson in the West some time ago.

It is reported in the music trades that "Mickey" as a song, when played in the smaller and medium sized towns, that never gave any unusual returns to a publisher of popular priced music, caused orders to come in running up to 5,000 copies, with duplicated orders following. The publishers deduced from that, that a picture song with a picture found a new field of buyers, together with the conceded fact that with the higher wage throughout the country, people are freely buying popular sheet music at present, who never did to any extent before. The same reason is ascribed for the increased sales within the past two years over here of disc and piano records, likewise the improved market for the higher grade or production music.

With "Mickey" as an example, the music publishers commenced securing the rights to publish songs as an accompaniment to feature films, arguing that the benefit was \$0.50 as a continuous advertisement for the star of the picture, and as good advance work for it.

Just what it may lead to in the music trades is problematical. It is not necessary, according to statistics to date, to have the picture and song co-related in more than the dual engagement.

EXPECT TO REMAIN OPEN.

With the rain the early part of the week came a change of managerial heart regarding the closing of some of the Keith New York big time houses.

At that time the only positive closings set were the Colonial for June 21, and the Alhambra this week.

Those now expected to run throughout the summer are the Riverside and Royal, New York; Orpheum and Bushwick, Brooklyn, with the Palace always open.

These, with the two Coney Island

houses, also Morrison's, Rockaway, in the Keith office, will give seven full weeks in New York over the summer.

In addition are the split-week theatres out of the Keith offices that do not close.

YOUNG NIRDLINGER MARRIES.

Philadelphia, June 11. Samuel F. E. Nirdlinger, manager of the Garrick, was married last week to Jane E. Clair, formerly chief usher at the theatre. Mr. Nirdlinger gave his age as 21 and his bride's 26. He is a son of Fred G. Nixon-Nirdlinger, theatrical magnate of this city.

The newlywed is the grandson of Samuel F. Nixon, recently deceased, and with his brother inherited a considerable portion of his grandfather's estate. The wedding created considerable surprise. The couple are enjoying an extended honeymoon, taking a motor trip.

RAY HODGDON HAS FRANCHISE.

The Keith Booking exchange has granted Ray Hodgdon a franchise to book acts with the agency and its affiliations.

Mr. Hodgdon lately returned from France (A. E. F.) and last month received his majority in the army, the promotion arriving after he had left the service. Returning to the big booking office, Mr. Hodgdon resumed his office connection with Edward S. Keller, having temporarily left the Keller office to enter the service. His father, S. K. Hodgdon, is booking manager of the Keith office.

Bee Palmer with a Band.

Bee Palmer is preparing for vaudeville with a jazz band under the booking direction of Pat Casey. Miss Palmer's band will be the combination formerly playing with Sophie Tucker. The band is now at the Chateau Laurier, City Island, rehearsing with Miss Palmer, who is spending a vacation there.

Miss Palmer has been out of the "Midnight Frolics" for a couple of weeks.

Kitty Doner Thinks of Vaudeville.

Kitty Doner has given notice effective June 14, of leaving the Jolson show in Boston.

Miss Doner will be seen in vaudeville soon.



Peru entertaining them with squirrel food. This Week—Ramona Park, Grand Rapids

"STEALIN' OUR STUFF"—

Chicago, June 11. Attorney Leslie A. Gilmore, representing William A. Foster (Foster and Foster) filed a petition in the United States Circuit Court seeking to have the court issue an injunction restraining the team of Ross and Ross (Ross and LeDuc) from "stealing his stuff," as he alleges. The stuff in question is "business" in the drummer takes part. Arrangements had been made for the act to be dragged off during their turn at the Plaza here, but the injunction hadn't been issued, and the actor went on space. In the petition, the material which Foster alleges has been stolen is outlined as follows:

Enter Actor. Sings a mock ballad; in the chorus of the drummer in the pit rings cowbells, etc., breaking actor up so he can't continue.

Actor: "Stop! I'm going over to drummer. Say, what in the world are you trying to do?"

Drummer: "I'm helping you drive the cows from the pasture."

Actor: "I don't need any of your help; what are you trying to do, spoil my act?"

Drummer: "No, I'm putting a little comedy in it."

"OVERSEAS REVUE" ACT.

Following the closing of the Will Morrissey "Overseas Revue" on the 44th Street Roof Roof Saturday night Eddie Miller arranged to place a section of the production into vaudeville as an act.

With Mr. Miller will be May Bole and Miller and Mack, with Johnny Cantwell taking the Morrissey role of the show in the turn.

CONFERENCE OF ACROBATS.

Two acrobats in vaudeville met the other day on Broadway. One said to his friend: "How's everything?"

The other acrobat replied: "Great, I lay off two weeks more, then close my season."

Jim Sheedy Sued for a Divorce.

Adèle Sheedy, bride of little more than a year, began action for absolute divorce through her attorney, Herman L. Roth, against James R. Sheedy, of the Sheedy agency, Tuesday.

The action was filed in the Supreme Court, Kings County. Adultery is alleged.

The couple were married in February, 1918, the wife having formerly been a dancer in vaudeville.

Albee Subscribes for New Hotel.

Providence, R. I., June 11. A subscription of \$25,000 has been received from E. F. Albee towards the proposed project of a new modern hotel for this city. The mayor announced the subscription today.

George M. Cohan first proposed it at the opening of the new E. F. Albee Theatre here. He said it was what Providence needed most, and everyone in the audience agreed with him.

No Increased Salary for Fritz Scheff.

A proposal made on behalf of Fritz Scheff to increase her vaudeville salary from its former figure, \$1,000 to \$1,500 weekly, was turned down by the big time managers, who refused any raise.

Julia Kelety With Gitz Rice.

Julia Kelety jointly Gitz Rice this week replacing Irene Bordoni, who sails for France shortly to fill engagements.

The new Rice-Kelety combination opens at the Maryland, Baltimore, June 23.

John Charles Thomas Willing.

John Charles Thomas, the musical comedy star, has been offered to the Keith office as an attraction. Mr. Thomas is now on the West Coast in "Maytime," but will enter vaudeville if the Keith people will meet his price.

V. M. P. A. DINNER.

The get-together dinner given by the Vaudeville Managers' Protective Association, Tuesday night, at the Hotel Plaza was the most successful affair of its kind held thus far by the organization, according to those who attended.

B. S. Moss was toastmaster, and sprung a little surprise by presenting each guest with a booklet setting forth the history of vaudeville since its inception. The booklet, in addition to an interesting lot of text matter, contains some 20 hand-engraved illustrations showing reproductions of the first vaudeville house in New York, with a glimpse of Chatham Square as it looked in 1854. Aberle's Theatre, Tony Pastor's in the 70's and a bird's eye view of the section occupied by Barnum's Museum at Ann street and Broadway are also included.

By way of contrast between variety and present day vaudeville several cuts of old time song and dance teams are shown side by side with those of modern entertainers.

All of the speeches were of an informal nature, the principal speakers being E. F. Albee, Adolph Zukor, and Marcus Loew. Mr. Albee told of the manifold advantage of the play or pay contract, and its fairness as regards both manager and artist alike. Mr. Zukor also made a felicitous address in which he congratulated the V. M. P. A. in its efficient organization. Pat Casey closed the show and from all reports held 'em to a man.

Guests of E. F. Albee—Wm. Mitchell, Col. Theo. Marcant, Judge Edward G. Hall, Harvey L. Watkins.

Guest of A. Julian Brylawski—Fulton Brylawski.

Guest of J. K. Burke—James E. Plunkett.

Guest of W. B. Butterfield—B. C. Baer, John W. Ulmer.

Guest of John Elliott—Johnny Collins.

Guest of Alfred Frankenthal—B. Baruch, Arthur Blomfield.

Guest of Samuel Goldstein—L. Berlin.

Guest of Chas. L. Hamer—Dr. Fred. B. Howe.

Guest of Joe Hurlig—Wm. Delany.

Guests of Aaron J. Jones—Adolph Linck, Nathan Ascher.

Guests of Walter F. Kestel—Harry Shea, Ed. Milne, Henry Garrison.

Guest of Pat F. Liddy—Harry F. Cogges.

Guests of Chas. Lovenberg, A. L. Lovenberg, A. L. Robertson, Edw. G. Linder, Jr., Reed A. Albee, Samuel K. Hodgdon, Wm. B. Hooper.

Guests of Thomas W. Miner—Wm. F. Mullins, W. S. Schlesinger.

Guests of Charles H. Moore—Irving D. Johnson, Albert C. Pach, Sequel Zierler.

Guests of Montgomery Moore—James C. Tattersall, Wm. T. Wallis, Richard Stockton.

Guests of F. P. Proctor—Lester H. Riley, George Wallen, Clarence Wallen.

Guest of E. M. Robinson—Clarke Day.

Guest of Harry J. Seamon—Don Davenport.

Guests of Karl Hochstetler—John Moran, E. C. Milne, George O. Wenden.

Guest of James H. Moore—Carl D. Lothrop.

Guest of A. G. Hayman—J. A. Schuchert, M. Hokin, J. F. Miller.

Guests of Martin Beck—Frank W. Vincent, George Gottlieb, Louis Sonnenberg, Elmer Rogers, Ray Myers, Earl Sanders, Fred Henderson, E. J. Sullivan.

Guests of Marcus Loew—David Barnstain, S. H. Melchior, Fred Mitchell, J. H. Lubin, David Loew, Leo Friedman, I. Harold Stern, E. J. Ludwig, Adolph Zukor.

Guests of J. J. Murdoch—E. V. Darling, Daniel P. Hennessy, John Katoor.

Guests of John J. Maloney—Harry A. Daniels, Harry Mundorf, Jules Dolman, Walter Green.

Guest of Martin R. Toohay—Alton C. Emery.

Guest of C. Wesley Fraser—Patrick Bowen, M. J. Corly, Charles Harris, R. B. Adler.

Guests of B. S. Moss—James Bonnet Greene, Jules Mastbaum, M. D. Bimbaum, Frank A. Keehey, Myron Suitsberger, Paul Moss.

Guests of William Fox—Jack Loon, William Long, John Witte.

Guests of J. J. McGuirk—A. Salsky, L. Salsky, D. Salsky, Alex. R. Bard, Frank W. Buhler, Morris Wolf, William E. Smith, Morris Levy.

Guests of Maurice Goodman—Hon. Julius Meyer, Hon. Moses Grossman, William Grossman, Edward Bloomberg.

Guests of Pat Casey—William Travis Jerome, Allan A. Ryan.

Guests of Salvatore Adorno, M. J. Boyls, H. H. Felber, Milton Hirschfeld, Harry Jacobs, John G. Jernon, Harry T. Jones, George Peck, Al. Somberg, Gus Sun, C. B. Whitburn, W. L. Dockstader, J. J. Quinn, William J. Lee, Mort H. Silver, Harry Davis, Fred C. Schenberger, Joseph M. Schenck, Nicholas Schenck, Sam A. Berlin, John Haring, Clark Brown, J. H. Alon, P. Alonzo, George Pelt, C. B. Humphreys, John Kelly, Robert O. Larson, J. Herbert Mack, Fred Mack, M. W. Schopenherry, Mike Shea, Fred C. Curtis.

VAUDEVILLE

COMPLICATED INCOME TAX CLEARED UP BY ATTORNEY

Actors, Artists, Managers and Playwrights With Sliding
Royalty Agreements Must Be Particularly Careful to
Study Law's Provisions—Mortimer Fishel,
of Dittenhoefer and Fishel, Issues
Illuminating Statement.

With the passing of the New York State income tax last month, providing for the collection of a certain percentage revenue on incomes, scaled quite similarly to the Federal income tax laws, Mortimer Fishel, of the law firm of Dittenhoefer & Fishel, who is an authority on the subject, is making public some helpful hints, whereby artists, theatrical managers and playwrights—including all theatrical authors—may obviate needless trouble later on.

The law provides for a 2 per cent deduction on all annual incomes of \$1,000 and over, which the individual's employer must deduct from each of his employees' salary and turn over to the state officials. There is another provision, however, by which the individual may avoid this periodical deduction through filing a certificate with the Comptroller's office in Albany, certifying he is a resident of New York State. In that case the employer need not deduct the 2 per cent, on each \$1,000, but the individual can turn in his income tax at the end of the year in a lump sum, based on the gross income, which, when figured out mathematically, will decrease the tax somewhat more than were it deducted on each \$1,000. Hence, a vaudeville headliner, for example, earning \$12,000 weekly, with minor deductions to bring it down to an even \$1,000 net, can eliminate a weekly periodical deduction of \$20 (2 per cent, on the thousand) by notifying the house manager he or she has filed a certificate stating that the individual is a resident member of the State of New York. This tax, however, does not apply to moneys earned without the state, although there are several states—not more than half a dozen—which have a state income tax in effect also. In each of such states the artist will also be compelled to pay a similar tax for any and all moneys within the limit of the state.

Mr. Fishel is in receipt of a statement from the Attorney-General of New York modifying the income tax to 1 per cent, on all incomes up to \$10,000 per annum, but the State Comptroller has, as yet, not issued a regulation approving this modification. It is not unlikely it will be approved. In all instances the artist should, advises Mr. Fishel, file the certificate of residence—if he or she happens to be a permanent resident of this state. An artist residing in Jersey and performing here will, perforce, have to abide by the periodical 2 per cent deduction.

Theatrical managers, lessees of theatres and playwrights can readily figure out how they may be affected. The playwright with a sliding scale of royalty will be in a dilemma unless he does not take advantage of the certificate filing as set forth, as the state officials, who are not in favor of this, may rule the author's maximum royalty on any one week's receipts should be the criterion upon which to base his report.

YIDDISH HOUSES CHANGE POLICY.

With the closing of the season in most of the local Yiddish theatres, they are resorting to a vaudeville policy to keep the houses open during the hot months. The Lenox, following the

footsteps of the Grand, which for a time boasted as being the only Yiddish vaudeville theatre in the world, has installed a similar policy, with the entire troupe of stock vaudeville artists from the Grand moving uptown to the Lenox, which is also controlled by the company owning the Grand Theatre.

The latter has new company of artists and is also running a feature film to complete its program. It plays a split week policy, with the programs occasionally augmented by the addition of one or two U. S. O. pop time acts.

The People's on the Bowery, has installed a similar variety program, with a feature film, the former running to three or four one-act playlets and skits.

PETITIONS FOR TAX REPEAL.

A petitionary movement for appeal to Congress and particularly the Finance Committee for the entire removal of admission taxes was started last week by the United Managers' Protective Association.

The appeal, while national in scope, is unlike the whirlwind campaign by the Tax Protest Committee which defeated the proposal to increase admissions taxes last fall. Instead of combined petitions, which Congress complained had choked the mails in November last, the appeals will be in the form of petitions fostered by managers as individual units. Managers of all classes of theatres will be asked through their respective associations such as the U. M. P. A., the Vaudeville Managers' Protective Association, the Exhibitors' League (pictures), to circulate petitions. Also the labor organizations whose members are connected with amusements are in support of the appeal and will also send petitions to Washington.

Petitions are being addressed to Joseph W. Fordney who succeeded Claude Kitchin as chairman of the Ways and Means Committee and with whom an appeal has been filed by the U. M. P. A.

Congressman Fordney and J. Hampton Moore, of the committee have already expressed themselves as favorable to the admissions tax repeal. The appeal to the committee set forth that while theatricals were saddled with doubled federal taxes and increased costs as in the case of railroad travel and other expense items, the theatre has been unable to increase the scale of admissions or pass off increased taxes upon the public, making amusements therefore unlike other enterprises.

The appeal stated further that while at this time the theatres did not ask for a diminution of such taxes and costs, they did request the repeal of the tax on theatre going, though "the theatres are only concerned by reason of the loss of patronage which this tax occasions."

The petitions will be cumulative in Washington. Managers feel that such methods will crystallize the sentiment of the public against admissions taxes and if there is to be a repeal of the luxury taxes, a recall of the admissions taxes logically belongs attached to such a bill.

IF YOU DON'T ADVERTISE IN VARIETY—
DON'T ADVERTISE

MILLER CHARGES DOUBLE CROSS.

Chicago, June 11.
Harry Miller, who gives up the Ackerman & Harris books June 14, resigned after a series of misunderstandings engendered between himself and several officials of the Western Vaudeville Managers' Association.

Miller says he was "double crossed" by men he had befriended, and that he withdrew rather than continue in unpleasant relations. He was asked, he says, to reconsider his decision, but demanded a considerable salary increase, which had not been met early this week.

The entire local booking field here is in acrimonious debate as to the merits of Miller's position, some claiming he was "handed a raw deal" and others charging him with favoritism.

A schedule of the acts booked over his string fails to show evidences of pronounced leaning toward any one agent, though the Nelson Agency leads the score. Miller has been connected with the W. V. M. A. combination for years and has been regarded as a valuable cog in the organization.

LEASON WITH HUGHES & SMITH.

Ray H. Leason became a partner in the vaudeville office of Hughes & Smith this week, the agency now being known as Gene Hughes, Inc. Jo Paige Smith and Ray H. Leason. The latter still retains his interest in the Gus Sun Enterprises, but has several connections as an executive, he having for the past ten years been booking manager for the Sun circuit.

Mr. Leason is regarded as a "live wire" and well fitted to act as an artist's representative through his wide knowledge of acts and players. Mr. Leason is bringing quite a number of Western turns and material with him.

Mr. Smith has not fully recovered from an illness that incapacitated him for several months and until he has fully regained strength will not be active in the office.

PANTAGES' HOME BURNS.

Seattle, June 11.
Sunday fire started in a dumbwaiter at the home of Alex Pantages. Before it could be extinguished it had done \$10,000 worth of damages. The ballroom on the third floor was completely gutted. At the time the fire was discovered, the cook was the only person in the house.

Mrs. Pantages and the two small sons of the theatrical promoter have occupied the house for the last six months. Mr. Pantages is expected home from the East this week.

MERCEDES' ROAD SHOW.

Joe Mercedes is organizing a road show for next season to be booked over K. & E. time. He will be surrounded by six acts and proposes to tour for the entire season. Mercedes will be circled, the present plan calling for a weekly newspaper expenditure of around \$600.

The touring plan follows Mercedes' success on the cantonment circuit.

Crawford for a Few Weeks.

Clifton Crawford will play a few weeks of vaudeville during the summer while "I Love a Lassie," his recent starring vehicle, is being revamped for reopening in the fall. Crawford's vaudeville dates will be confined to New York and vicinity, with an opening scheduled for June 23 at the Orpheum, Brooklyn.

Harry Singer Managing State-Lake.

Chicago, June 11.
It seems to be settled that Harry Singer will remain here as the permanent manager of the new State-Lake (vaudeville). Mr. Singer was active in the supervision of the construction of the theatre.

SHOW PEOPLE IN NAVAL SCANDAL.

Another naval scandal came to light when officers from the Naval Intelligence Bureau, acting in conjunction with detectives from the 26th precinct, raided a store at 131 West 53rd Street, and arrested three men who described themselves as Frank Kay, 33 years old, theatrical producer, 540 West 36th Street; Edward Chrisman, (professionally known as Reese), 323 West 43rd Street, and Max Cooper, of the vaudeville team of Cooper and Ricardo, 205 West 118th Street. According to the detectives, the property stolen includes silver, copper, glassware, and a quantity of rope, valued at \$20,000. It was removed from the Naval Training Station at Pelham Bay Park, in a moving van, and was loaded at the station by a number of sailors acting under instructions of Ensign Graves. Graves is now in the custody of the Naval Intelligence Bureau. Cooper, Kay and Chrisman were arraigned at the West 47th Street Station, and later turned over to the Intelligence Bureau. They were charged with conspiracy, and released on \$1,000 bail each.

Kay has been producing vaudeville shows at the naval station for the amusement of the sailors, but is not known among show folks as a producer. The police say that the station was being abandoned, and that the job was made easy by the ensuing confusion.

Graves, who superintended the loading of the loot, insists he thought the truck destined for the Brooklyn Navy Yard. He was apprehended pending an investigation. Cooper, according to the detectives, signed the receipts for the load.

HOUSES CLOSING.

The Opera House, at Kingston, N. Y., which started with summer vaudeville May 26, will discontinue it June 14.

The Grand Opera House (Loew booked) at So. Bethlehem, Pa., closing for the summer, May 31.

The Washburn, Chester, Pa., closed for the season, June 7.

The Colonial, Erie, Pa., closes for the summer, June 14.

U. S. Hoboken, N. J., and Grand, Middletown, N. Y., close June 14.

The Majestic, Pittsfield, Mass., booked by Harry Carlin, Keith office, reported as closing June 14, will remain open indefinitely.

THORNTON'S "WET" MONOLOG.

James Thornton has reframed his monolog, and at present is devoting his entire talk to witty shafts aimed against prohibition.

He has built the routine around that portion of his material referring to "boozeology." In extended form he used it at the Winter Garden last Sunday; and since that time his manager, D'Avenue, has received offers from "wet" interests for Thornton to give his monolog at a number of protest meetings against the country going dry July 1.

Hip, Cleveland, Has Vaudeville.

Cleveland, June 11.
Although Keith's Hippodrome here expected a picture as the attraction this week, a vaudeville program was suddenly booked last Thursday and opened Monday. It contains Felix and Fisher, Francis Renault, McCarthy and Faye, Elsie Williams, Arthur Deagon, Ernest Evans and Co., The Leightons, Jazz Band Naval Octet.

The Hip will continue over the summer with pop vaudeville.

Profers Golf to Money.

Ernest Ball canceled the engagement of Lambert and Ball at Keith's, Washington, next week.

Mr. Ball has a golf engagement at Beechhurst, L. I., during the week.

VAUDEVILLE

MUSICIANS INSIST ON INCREASE WHEN CONTRACT EXPIRES JULY 1

**Union Demands 20 Per Cent. More Than They Are Getting.
Managers Come Back with an Offer of 10 Per
Cent. Additional to Present Scale. Say
They Will Give No More.**

Impending for the coming season is a new wage scale fight between the managers of the New York local musicians' union. The contract between the two factions expires July 1, with the arrangement for road men expiring Aug. 1. That a battle would surely ensue developed late last week after the musicians' committee arbitrated with the U. M. P. A. over the proposed wage increases. The musicians asked a general ascent of 20 per cent. which was met by the managers' proposal of 10 per cent. The union committee accepted that proposition and the matter was thought to have been amicably adjusted. When the musicians' representatives, made up of officers of the local, informed the members at a meeting Friday last, the sense of the meeting developed to be hostile to the agreed raise and a majority demanded the 20 per cent. basis alone would satisfy.

The officers were then placed in the position of figuratively making of their arbitrated agreement with the U. M. P. A. "a scrap of paper." There has been no increase for two years and the musicians maintain that increased cost of living prompts sticking to 20 per cent. asked for. They also insist on no free rehearsals other than two rehearsals prior to the opening of a show. It is believed an idea that there will be less work after July 1 also figures in the wage lift.

Managers say that they will make no further concession in light of the acceptance of their proposition by the union officials and they further intimate that they will retaliate by using orchestras only for musical shows.

The matter of the stage hands' increases as outlined at the Ottawa convention has not officially been brought to the attention of the U. M. P. A., and probably will not be considered until later on in the summer, since the agreement between the U. M. P. A. and the I. T. A. S. E. does not expire until Sept. 1.

BORNSTEIN WITH BERLIN CO.

Sol Bornstein is with the Berlin & Winslow music publishing firm, to be officially called Irving Berlin, Inc. Mr. Bornstein will assume charge of the business direction.

The firm this week commenced remodeling its quarters, the former club-rooms of the National Vaudeville Artists at Broadway and 48th street. Some objection is expected to have been placed by the Maxson concern on one of the floors against a music firm occupying through sub-lease the N. V. A. suite, but this did not appear to interfere with the Berlin people going ahead with their plans. The new offices will be formally opened for business around July 1.

Mr. Bornstein, until Saturday last, was with the Broadway Music Corporation, (Will Von Tilzer.) He is well known in the music trades, where he has erected a reputation for himself, as an astute business manager in the popular music field.

Maurice Ritter will be in charge of the Berlin & Winslow Chicago office. Offices will also be opened by the firm in Boston and Philadelphia.

MACGREGOR'S PLAYLET.

Edgar MacGregor is presenting a musical playlet in vaudeville, the turn

holding three people and called "The One Girl." It was adapted from a comedy-playlet known as "The Brute," tried out last season.

Dorothy Arthur is featured. The other two members of the cast are Harry Lambert and Kenneth Keith.

Philander Johnson of the Washington "Star" wrote the lyrics.

MARRIAGES.

James J. Houston to Irene Lowe (Diving Girls) at Detroit, June 1.

Lola M. Joyce ("Good Morning, Judge") to William A. Michkin, non-professional, in New York, June 5.

Joe Forte and Alene Rogers ("Revue De Vogue") married in Richmond, Ind., this week.

Dave O'Dowd to Paulette La Pierre, at Mobile, Ala., May 29, by Rev. Frank Hackett.

Jessie Wood to Charles Maatia, Jr., June 3, at the home of the bride, Flatbush, New York. The couple were united recently with Klaus & Erlanger.

Harry Silverstadt, orchestra leader of Loew's Metropolitan, Brooklyn, to Meriam Friedman, (non-professional) June 8, in New York City.

Gretchen Eva Near, of Watertown, N. Y., known on the concert stage, and William Charles Deacon, of New York, a professional, were married at Watertown, June 7, by the Rev. Francis W. Eason, of Trinity Episcopal Church.

Arthur Hammerstein was married June 9, by Mayor Hague, of Jersey City, to Claire Nagle. Immediately after Mr. Hammerstein and his bride left for River Rest, the bungalow on the Shrewsbury River, which formerly belonged to Wallace Reid.

BIRTHS.

Mr. and Mrs. Harry Inman, June 9, daughter.

Mr. and Mrs. W. J. McIlraith at Racine, Wis., May 24, son. Mr. McIlraith is stage manager of the Rialto, Racine.

Mr. and Mrs. Joseph Clifford in Philadelphia, May 25, daughter. Mrs. Clifford is professionally known as Louise Calp.

Mr. and Mrs. George Ward, June 7, at the home of the parents, 540 West 165th street, son. Mrs. Ward is a sister of Jack Wilson and a partner of the vaudeville team Ward and Wilson.

MARRYING AND RETIRING.

Frankie Niblo ("Cheer Up America") to Sol Reiser, wealthy lay manufacturer at the Hotel Waldorf, New York, June 7. Rabbi F. Grafman officiated.

This marks Miss Niblo's departure from the stage in favor of the state of marriage.

LIGHTS FORMALLY OPENS.

The Lights' clubhouse at Freeport, L. I., had its formal opening for the season Saturday night. The high spot of the evening was a beefsteak in the rathskeller. Around 200 sat down to it. The evening was further enlivened with dancing, also entertainment contributed by the members. A skit put on by George McKay, Paul Morton and Tommy Dugan was called "The Knockers." The evening was a success, laughs through its localisms. Manny Manwaring and Mr. McKay were in charge of the events, the party running to around 3 a. m.

During the summer it is expected the National Vaudeville Artists will visit en masse the Lights, having a field day and other named days on the Lights grounds, which abut on the bay. The Lights Club will hold a dance of its own July 4. Last Sunday the club started off the baseball season on its grounds by playing a scrub nine from the village.

The Lights is a summer theatrical club, with many of its members drawn from amongst the professionals who permanently reside in Freeport or Baldwin, adjoining. It is estimated that there are 500 professionals in that area. The majority are vaudevillians. Their property holdings represent about \$300,000.

Those contributing to the entertainment were Eddie Miller, George McElroy, Whiting and Hurt, Jacobo, "The Knockers' Club" Morton and Moore. "Dance" specialty by Geo. McKay, Bert Kalmay and Paul Morton, Agnes Lynn. The Lights will resume special nights weekly within the month.

ILL AND INJURED.

Pauline Cooke has been confined to her home for a week with tonsillitis. Lola Merrill, off the stage all season because of a nervous ailment, was operated on last week. She is reported recovering.

Mrs. Harry Ridings (Helen Lackaye), of Chicago, was operated upon at St. Luke's Hospital, Chicago, and is recovering.

Ernest J. Pollack, who impersonated General Pershing in "Come Along," underwent a serious operation at the West Side Hospital June 11.

The Young Sisters, recently injured in an automobile accident, at Camp Merritt, N. J., are gradually recovering at their home, 605 W. 137th street, New York.

Miss Dazie, badly bruised in an auto accident last week, has been out since then, though not wholly recovered from her bruises. Her car, struck by a machine with Joan Sawyer driving, was wrecked.

Jack Dempsey, Keith office, was successfully operated on at a local hospital in New York this week, for a hernia. According to the physicians, it will be necessary for him to remain in confinement for the next three weeks.

Fanny Arras (Arras Sisters) was suddenly taken ill while playing Henderson's, Coney Island, last week, necessitating the team to cancel engagements. She is confined at her home in New York.

PEEKING THROUGH THE BUSHES.

Binghamton, N. Y., June 6.

Dear Johnny:

It's great to be three sheetin' in front of the Hotel with a nickel owl stuck in your kisser and play the chill for these honky tonk broads. That's just what I've been doin' since I broke into this man's league. "Chick" is ticked to death and Schulte says if I keep on crashing the apple like I started, that he'll peddle me to some big show club before they put the moth balls back in the Palm Beach suits.

To get down to the meat. I busted in the day after I wrote you and the stage was all set. They were playin' Enfilade, and I went in at second "Chick" switchin' over to short. Jackie Gillespie, the kid that was with the Giants this spring, is playin' third here. He's so short they had to cut down the grass because the umpire behind the plate thought we were startin' the game with eight men. The crotch didn't creak any and I handled a couple of hard chances with out bopin' anything. They had a wise crackin' catcher workin' fer them and this bird's specialty is kiddin' the hitters when they cum up to the plate.

The first time I cum up he says to me, "How long do you think you're goin' to stay in this league?" I said, "Not very long if all the pitchers and catchers haven't got any more stuff than you and that bushy you're got in there." Then he says, "This pitcher is working with a sore arm. He hurt it last week over in Elmira." And just before I singled I said, "Yes, he probably hurt it makin' that short turn into the dining room."

In the eighth inning with the score two to nothing against us Chick gets a hold of a fast one and singles to right field. Gillespie bunts safe and up I cum again. The catcher greets me as usual and says, "Well, let's see how you look on a curve." I know he's figurin' I'll take one and I know that he's tryin' to cross me, so I set for a fast one and sure enough it was right in the groove. Johnny, I swung from my heels and kissed it perfect. When the center fielder picked it up he was so far away he looked like a commiserate. I came back on the bench drinkin' water before the ball cum back to the infield. We shut them out their last half and capped 3-2.

But the laugh of the day wuz Brady sittin' up in the stand behind the manager from the Opera house. The manager is a red hot fan and never misses a game. He don't make me in the baseball line and wants to meet me after the game. I give him the run out at the park but he nails me in the Hotel and when he's introduced to his No. 2 act he nearly passes out. The funny part of it is that he's a pretty good run after yuh know him. Every body has a weakness and his is baseball and he gets so worked up he wants Brady and me to work at his "slab" at night. I told him we would consider it and maybe we'll grab that extra jack. At present I can't be annoyed as I'm booked solid at night and have grabbed myself a "mean" obdure. I suppose you'll think it's the same old stuff, but it ain't, Johnny. I've got me a regular kid and she's smart in spite of the fact that her old man shaves his neck. I showed her the lay out the other night and she thought it wuz a bicycle pump, but she's her to a lot of other stuff and she's very forty for me.

Give my love to the Yen Hock,
Your pal,
Cdn.

SPECIAL MORNINGS OFF.

The Thursday morning vaudeville at the Palace, which has been E. F. Albee's contribution toward entertaining the wounded soldiers and sailors, will possibly be discontinued owing to the excessive heat.

AMELIA ARMAND STONE and KALIZ

Will pay \$25 for every laugh that can appropriately be interpolated into their present act. In conjunction with Harry Weber we are producing our former vehicles; also new plays. Artists feeling themselves competent to replace us in these acts kindly communicate by mail care Hotel Claridge, New York.

INVESTIGATION REPORT

The continued verbatim report of the daily hearings before the Federal Trade Commission in New York City in the matter of the Vaudeville Managers' Protective Association and others appears on pages 28 and 30 of this issue.

The report will be published weekly in part until the full record will have been printed.

VAUDEVILLE

MILITARY POLICY FORECAST BY LIBERTY THEATRE PLAN

**Thirteen New Government Amusement Houses Going Up
Along Mexican Border. Each Will Seat 1,000 and
Have Balconies. New Men in Army Will Prob-
ably Be Trained in That Vicinity.**

Washington, June 11. Plans are being drawn for the building of 13 Liberty theatres situated in Texas, and along the Mexican border. Constant agitation in the southern Republic has required a considerable force of U. S. soldiers to be constantly on guard at the border, and it was at the request of the general commanding the border troops that the theatres were ordered started by the War Department.

It is believed, too, that Texas will be a concentration and training point for the proposed 300,000 standing army, so that the new theatres are expected to be more or less of a permanent fixture at the border.

The plans call for adobe walls, and the Mission style of interior decorations and fittings. Each theatre is planned to seat 1,000 persons, on two floors, the balcony taking care of about 400. With the exception of the theatre at Camp Merritt, they will be the first military theatres built with balconies.

IN AND OUT OF THE SERVICE.

Ray Gallagher, formerly with the World Film works, was discharged from the A. E. F. this week.

Thos. Dillon (Baseball 4) was discharged from the A. E. F. this week. He saw active service abroad with the 5th Division.

Regimental Sergeant Major Sid Vincent, R. A. M. C., has returned after fourteen months' service. He was formerly of Vincent and Carter.

Eddie Hartman (Variety) with three foreign service stripes was discharged from the Army last week. He was a sergeant in the Q. M. C.

Earl Le Vere (Clary and LaVere), has been discharged from the A. E. F. La Vere saw service as a member of 342nd Machine Gun Company, of the 89th Div. in the St. Mihiel and Meuse-Argonne drives. For the past six months he has been with the Army of Occupation. In recognition of service as an entertainer, he received a gold pin and a letter from Captain George Ade Davis, Entertainment Officer, 89th Div. The letter is addressed to "the best single entertainer in the 89th Division." La Vere will re-enter vaudeville, and his overseas accordion, marked with service stripes, will be a feature of his act.

SPORTS.

Waite Hoyt, well known Boston Red Sox immediately. Young Hoyt has been pitching for a ship yard team in Baltimore, but he is the property of the Rochester Club of the International League. The Sox purchased his release from Rochester on the strength of his Baltimore activities after he had refused to report to Rochester.

The contemplated erection of a grand stand, and the improvement of a few lots for a semi-pro ball park at Coney Island, by Johnny Collins and a few other U. B. O. investors, appears to be a very dubious proposition for this year, at least. According to Mr. Collins, the owner of the property will not lease the land, but desires to hold a personal interest in the proposition himself.

The baseball game scheduled be-

tween the married and single men of the U. B. O. forces for last Sunday at Beechhurst, L. I., was postponed to this coming Sunday (June 15). The game will be played in the morning, as the lights need the services of some for their afternoon tilt.

George Walsh, the film star, is pronounced by experts as of major league base ball material. Walsh has been playing right field for the Tacks Bennett's "All Nationals," one of the best semi-pro clubs in this section, and has been hitting like a wild man. In a game at Scranton recently against a former big league twirler Walsh banged out four hits and stole three bases. Walsh was a good ball player when at Fordham University, and it is not beyond the range of possibility that if he can find time in conjunction with his film work he may finish the season with some big league club.

A ball game between the Lights and a team representing the N. Y. A. Saturday afternoon (June 14) at Freeport, L. I., on the Lights' grounds. Sunday morning at Beechhurst, L. I., ball game between the married and single men of the Keith office. Sunday afternoon the Lights vs. the Woonona A. C. Club on the Freeport grounds.

IN AND OUT.

Dickinson and Deagon did not open at Atlantic City Monday, through Gracie Deagon contracting laryngitis. Keating and Walton, out of the H. O. H. first half this week. Illness. Conway and Fields filled in.

Herbert Bosworth could not open at Proctor's, Newark, N. J., Monday, through illness. Mr. Bosworth had to forego some performances in "The Sea Wolf" at the Colonial late last week for the same reason. Eva Shirley and Her Jazz Band substituted at Newark.



MAJOR HODGON'S BELGIAN DECORATION
Photographs of both sides of the Belgian decoration for bravery awarded Major Ray Hodgon.

TWO SHOWS START OUT.

Acting on requests from Liberty theatre managers in the Middle Atlantic group of cantonments, J. R. Banta, in charge of bookings for the camps in the metropolitan district, started two vaudeville shows southward this week.

They will play the five camps radiating from Washington, which are Mead, Humphries, Lee, Eustis and Stewart. The shows will play one day in each of the first three named camps, and two days each in Eustis and Stewart.

For the present, two shows will be sent over the same trip each week, under a guarantee arrangement. The bills are composed of five acts and a two reel film comedy.

Chicago, June 11. George J. Brenig, manager of the Liberty, Camp Grant, has been placed in charge of entertainment at Grant, Custer, Dodge and Sherman under the new zoning system of booking the cantonments, mostly vaudeville, will be booked out of Chicago.

"HELLRAISES" HOLD FIELD DAY.

The second annual outing of the "Hellraisers," composed of New York theatre treasurers, was given last Sunday at Glen Head, L. I. The host was Joe Leblang, but Matty Zimmerman acted for him. Ninety-four ticket "eggs" piled into motor buses at nine a.m., with breakfast being served at eleven. Dinner was at five o'clock, and between that time, races and a baseball game filled in the time.

Prizes of considerable value went to the race winners. Joey Keith won the mile run; Eddie Plöhn, the potato race; Norman Light copped the egg race, and Charlie Harris rolled over the line in the fat man's event. "A Crook" was announced as winner of the married man's race and the three-legged event, it being explained by Zimmerman that someone lifted the prizes for those events out of his bag. Winners in the dice game were unannounced. The single men licked the married men in the ball game, 19 to 12, the winners making only seven errors as against the losers' eight.

The line-up:
Married Men.
C. Harris, 1b.
H. Leblang, p.
C. Harris, 2b.
H. Beyer, 3b.
F. Frayer, 3b.
J. Farrell, 3b.
O. Herndon, c.f.
H. Lipson, r.f.
E. Plöhn, l.f.
Single Men.
T. DeRim, 2b.
J. Keith, p.
G. Harris, 1b.
H. Fuchs, 1b.
D. Kane, c.f.
B. McCarty, 2b.
E. Alberts, l.f.
A. Archie, l.f.
W. Herndon, r.f.

The umpires were Covie Appleton and Lep Solomon.

The "Hellraisers" presented Joe Leblang with a loving cup valued at \$500, tendered in appreciation of his many courtesies to the box office men.

NO DIFFERENT PERCENTAGES.

Reports of different percentages allotted various attractions playing the cantonments were branded as untrue by Harry Stubbs at the booking office of the Committee on Entertainment.

It was explained that in certain camps the sharing percentage was larger than others but that the scale applied to all attractions.

At Upton and Merritt the split is 70-30 with the attraction getting the long end. At Mills and Dix the split is 80-20, this arrangement having obtained for some months. The latter scale is also in force in the Southern camps.

The reason for the increased percentage is that all save Upton and Merritt are receiving a reduced number of men. In such cases the split was increased because of the small capacity of the theatres.

PRODUCTION ENGAGEMENTS.

William Halligan (Halligan and Sykes) with A. H. Woods, for next season.

NEW ACTS.

Standard Trio (3 men).
Are and Are, acrobatic (2 men).
Lew Hilton, single, (Sam Baerwitz).
Gertrude Dudley and Co., two girls.
Francis and Overholt, two men.
Sheldon and Dailey, comedy singing (Jack Lewis).

Walter Stanton and Co., "The Giant Rooster."
Bannister and De Monde, man and woman, singing fantasy.

"Race of Death" (two automobiles passing each other in a cage).
Wardrop, Burdell and Weirichs, two men and a woman, singing.

O'Neill and Reilly, comedy and singing, (2 men.) (Chas. Allen).
Arthur Elliott and Jack Shatter and Co.

De Haven and Nice, with four or five people, (Max Hart).
Bert Collins and Betty Dunbar, (Mark Levy).

Miller and King (2 men) (L. Kaufman).
Moore, Gaines and Moore (2 men, 1 woman).

Lillian Watson is planning a new act with Charlie Princeton.

George Jinks will have a new act by V. Chandler Smith, with Cecil Andrus. "Aeroplane Girls," a musical girl act. (Flynn & Kenny).

Marquise assisted by Edward Stanislaw, Dancing.

James H. and Bessy Aitken, comedy "On Paradise Roof," special scenery. (Harry Burton).

Anatol Friedland and Hugh Herbert in sketch by Captain Earl Thompson titled "Two More."

Charles King in "Daily Dreams," by Hazzard and Short. (Laurence Schwarz).

Frank Stafford, with 14 people, called "Rip Van Winkle's Dream." (Harry Webber).

Dorothy Phillips and Effie George in new act by Chas Smith, entitled "The First Hundred Years."

Jimmy Wilson, (Wilson and Pierson) and Fenton McAvoy, (Stone and McAvoy) two-act, (Bob Baker).

Sunbeam Quartet, all girls. Act formerly known as the Four Higgie Girls.

Lo Lewis will join the new Jimmy Harey act despite reports she is to go abroad. The act will start rehearsing in about two weeks.

"Memories," a singing act, dissolved during the war owing to induction into service of three of the cast, will re-enter vaudeville this week. (Flynn & Kenny).

Stan Stanley is framing up a new act for vaudeville with two special acts. One of these will be a scenic effect used for a finish. Stanley is signed up for a Shubert production but will hold the new act for emergencies.

James C. Morton and Frank Moore, lately imported (Morton and Moore) to appear in a Chicago production that had but a brief existence will return under their old name to vaudeville (Max Hart).

Jimmie Meehan recently of Armstrong and James, has rejoined his old act "7 Honey Boys," replacing Manny Ransaine. Armstrong is working with his old partner Lex Neal, recently discharged from the army.

"PEEK-A-BOO" STICKS.

Objections by the Columbia Circuit has lead Jean Bedini to decline all offers for the routing of "Peek-a-Boo" in the legitimate theatres next season and the show intact is expected to swing around the Columbia Wheel, like the other Columbia attractions.

Li-Col. Henry C. Jacobs.

Lieut.-Col. Henry C. Jacobs is the title lately given former Capt. Henry C. Jacobs (Jacobs and Jermon) in the Theatrical Regiment of the Police Reserve.

The appointment was made by Deputy Commissioner Rodman Wamsmaker.

CONEY'S NEW SHOWS

"Smashing the Hindenburg Line."

Hawker and his Sowporth could have been overseas to Queenstown and back from his starting point at Newfoundland, even before he took off, if he'd only known enough to borrow the big family party aeroplane employed to carry passengers at two bits per, in the new Coney pam show, "Smashing the Hindenburg Line," just opened in the entrance section of the old Sea Beach Palace at the Island.

Under high pressure, in the Coney plane, it is quite possible Hawker could make the trip twice, and be back before he started, and even take in unimportant geographic points, like, say the China Sea, Labrador, the Nile, the Ganges, or any old spot on the map, and all en passant—just like that.

It's some air bird, this show uses. To get to the "Line" that's smashed, you first pass the ticket box, then a door-man, at the extreme end of the long Sea Beach arcade, popularized by Bo-stock. As you swing thro' the gates into the auditorium, you are confronted by about a score of rows of bleachers, dotted, as they may be with amateur aviators like yourself, waiting for the big boat to come. With the psychic s'wep you are on the short ladder stair-way of the boat, and Coney is behind you.

When the bird has enough human ballast to make the trip profitable, a gong sounds from somewhere in a semi-gloom, and a lecturer on the boat gives the word for the getaway, and then tells you that the boat is on its way, heading across the ocean. The gloom gets gloomier for an instant, maybe two, and then lifts, and it's all over so far as the dangers of the trans-Atlantic flight is concerned. You're there looking at the "Line." And it doesn't matter what the weather may be down below on the ocean floor. A stereopticon keeps shooting moonlight and cloud spray at the panorama sky-drap, and you're safe from the gates of Hatteras, the hurricanes of the Atlantic, and all the other freak elements. And there's something coming to you for your quarter, besides the psychic ocean trip. The famous line of the Bloody Dutchman is there on canvas for you to see, with its painted victims of war, in more recumbent positions on the moribund than ever Dante conceived, and with more gruesome-savagery, save that it's the sort of painted tragedy that would make, you laugh, but for the big pity that the subject of death in such penny form was ever made the catch penny trick of the morbidly calculating from the morbidly curious.

One night's eight o'clock trip carried about 11 passengers. The lecturer, who explains everything, was feeling good. His stentorian voice pitched in the most florid cadences of Corse Payton at his best, was so attractive as it rippled and rumbled over the picturesque phrases that described just why Hindy got it where he did, that the writer might have listened with glee forever. But the music of oratory came to a sudden halt, about two seconds after the big plane hopped off for its flight. A sudden crash and mase clank as of demon prisoners rattling their chains in dungeons deep stopped the speaker. The airbird at the moment was hanging somewhere over the middle of the Atlantic, within wireless speaking distance of the Azores.

Excusing himself, the lecturer left the 10 passengers and the writer flat, and went below somewhere into the stomach of the bird to investigate. He returned some moments later to inform the 25 cent fliers that the rotary belt swinging the big plane around its orbit, that circumscribed the Atlantic had suddenly suffered a sudden attack of flu or "some of it" was a good half hour before the aeroplane was re-

stored to its usual high speed, after which the stentorian delight resumed functioning, and everybody who wasn't sore because of what they got that they didn't pay for, and what they didn't get that they thought they had paid for, sallied forth into the glare and glare of Surf Avenue again.

"Shimmyland."

It's in Luna, and five girls, of the general physical suggestions of undraped and understated burrows do the thing that has both delighted and disgusted lawmakers, and brought patronage to dance halls, and disrepute to certain tertiachorean arteries of stage and other amusements.

It's a box office show, though, at least for the Coney crowds. They pile in, and stand up in all aisles, and, once the show starts, have a regular Amusement Night time of it.

There's a dark haired shimmer of the quintet who tells you about what you may have seen of the dancer before you faced the present exposition, and about what you may expect to see elsewhere, and what general sensations are co-relative to the exhibition. She's got pop, pep, and a most unusual look as she's long, and always cocksure of herself. She, herself, doesn't win the stellar laurels, as the demonstrator de dance franchise.

These honors are won, to the vociferous delight of the crowd, by a little neuter-toned pony, who could give lessons to Eddie Foy giving imitations of a new chorus girl trying to satisfy a critical stage manager that she can dance without ever facing the audience. The girl has a graceful back and a lively pair of legs, but the shimmying she does with her second act is a riot for the Coney crowds.

Not in the wildest orgies of burlesque, by rude and crude males in the mining camp towns, have gyrations been more debasingly funnier. The shimmying that some types of metropolitan cabarets countenance, if not endorse, with the anatomical dead line fixed at the waist and all that shimmer above it, is revealed variously and the quintet at other stages of their obviously indecent performance.

Over the Falls.

It costs you a dime, and it's a "Falls" for fall guys of both sexes, and it's just west of Luna's entrance. You know you just gotta see it when you come under the spell of the heavy jawed bass voiced speller who sits on a raised platform at the left of the entrance and shoots out a magnetic stare and a ten-fathoms-deep voice, bidding you commandingly to stop where you are instantly or sooner. If you halt in obedience to the command you're in and on, as the principles of suggestion indicated in the advanced psychology of Scranton Correspondence School salesmanship will tell you. And don't be too critical of the motives of your hypnotist, for he it is, also, who shoots you out your ticket with a deft left-hand-little-finger movement, the while he is making change with his right, and battering the gaping crowds with his subterranean spiel. He's good, and it's a good thing you remember he's good after you get inside and have the reflection to console you for the separation that took place between you and the negotiable bit of silver of the Government that might have bought a hot dog at the season's new price.

You follow the other ones born at the rate of one a minute into a short alley after you pass the ticket box, and discover that you're really getting the moving floor and air-blasts in your transit through the alley that Tillyou's gives you for nothing. But the people ahead of you are laughing and you decide that maybe you're too hard to

please for a dime, and you keep trailing the other o. b. e. m. guys into another short alley, the whole distance covered so far being about 20 feet, at the ratio of about 10 ft. for each alley. You merge from a third alley to find yourself rocked out by the sliding platform under your feet into a lighted enclosure, where an attendant, the first you've seen since you entered seizes you or one or two of the other fall guys that have come into this room with you, and, pist presto! before you know it you're plunged through a door that opens automatically, plumped into a seat which drops like a trap, and next thing you know you're on your back or some other part of your rear getting the ride of your life down a thirty ft. rotary toggan with your clothes protected from dust or erosion by a broad belt of green carpet that covers the spools comprising the slide. And next, after another attendant checks your flight at the top of the run, you are propelled through another door and find yourself once more again out in the air of Surf Avenue under the reverberant spell of the arch hypnotist in the speller's box.

If you think it's worth a dime to save yourself traveling down to Steeplechase where this sort of thing is thrown in free on your 50c. combination ticket, why, it's worth a dime, but no one with artistry in his soul will probably ginsay that the privilege of being bossed inside the gates by the imperious voice and man of the ticket seller at the entrance is fair compensation for the fiscal operation that he performs the while on your purse.

Underground in Chinatown.

Mrs. Jarvis' Wax Works show brought up to date with Chinks the type and the Edie Siegel tragedy of New York's Chinatown of years ago probably the inspiration. It isn't maudlin like some of the old Eden Musee horrors, but neither has it the excuse for existence that most of those tropical hair-raising gruesome illusions at one time exercised in New York.

The show is on Surf Avenue just east of the Gumpertz freak tent, and the drag is two jits per. The only underground thing about the show is the underhand skill of giving the thing the cellar monicker, the exhibits being all on the street level, and taking in a footage equivalent to the average fair-size store space. You think after you're divorced from your jack that maybe you're going to get a percentage of what the title of the book promises for as you pass the ticket gate you see a ferocious looking slant-eye from a dead-white Mongolian face staring up at you from a short stair-way. A rail prevents you from descending this decline, but if it didn't the gateman close at hand would do so, for he informs you in answer to your inquiry that the hole is a *cui de sac*, ending where it begins, and that the underground of the show is all overground.

After that it's up to you to roam about the enclosure, and observe as you desire some 20 odd groups, designed to convey a wax-work reflection of Chinese life, mostly in the manifests given notoriety in the crime reports of newspapers and the lurid fiction of scenario writers and others. But there isn't an inch of goose flesh in the whole lot of the exhibits even for a debutante from Hohokus or Balcony Falls.

Even the knickerbockered kiddies who come in clinging apprehensively to their guardians are to go prurient as they move from one exhibit to another, and even the littler sisters of the littler boy fail to get awed. But it's all there, the terrible things that Chinamen are supposed to do by the author of the moulded dramas, the opium smoking, the fan-tan playing, the girl-stealing, the laundry traps for the feminine ingenue, and

all conveyed by life-size casts of hideous looking Mongols, whose slanting, sinister eyes, high, abnormal cheek bones, and gargoylike mouths reflect the ideas of vicious Chinese character as dreamed by the wax-casting dramatist responsive for the monstrosities which are so unreal that they're neither terrifying nor funny. It's comparatively certain that more of this sort of anti-Chinese propaganda would jack the Coney cost of lauding some.

The Last Shot.

(11-11-11)

On an easel in front of the administration building of Luna, and, in effect stopping you on your way into the Neptune avenue, spectadrome at the rear of the park last Wednesday was a two-sheet, hand-painted tribute commemorating the recent death of Frederick Thompson, founder of Luna, and, for that matter, the Coney the world has known for the past 15 odd years.

In the spectadrome this season, just started, is a new attraction, "The Last Shot." Visitors to the Island who rejoiced in the genius for daring novelty that characterized Thompson in the heyday of his powers couldn't have failed when observing the memorial and the new spectadrome exhibit to relate the past with the present.

The Luna of to-day is the Luna of the past only where the Thompson vision remains—in the fantasia of lights and color and the architecture of templed domes and pagoda arches of the concessions, running like Moorish dream structures in an oval loop from and to the broad, gay entrance with its white and gold chariot ticket boxes, its gaily clad girl ticket sellers and its painted ballyhoo band at the gates, playing under the colossal crescent shaped blood-red moon that gives the park its monicker. Those who remember the pageants peopled over with living people of chromatic costumes and alien mystery, given by Thompson in the section now offering "The Last Shot," cannot but find it more exhilarating to live again in the past exploits of the drome than to attempt to find interest for the mature in the playground's newest tenant of capier mache and canvas war-zone "thrills."

"The Last Shot," a pam, like its pam opposition in the Sea Beach Palace next door, is the type of summer park show that is really put up to the speller, whose responsibility it is to so magnetize you with the sorcery of his voice and hypnotic verbiage that you will wish when leaving to apologize to the management for having fallen asleep. But even as dependent as it is upon the support of florid speling, at its dime gate fee, "The Last Shot" in Luna is a vivid and convincing manifest of spectacular illusion compared with the Sea Beach Palace nightmare, "Smashing the Hindenburg Line" at a quarter.

But at that there isn't a single gasp or shudder in "The Last Shot," which aims to reflect dramatically the few minutes immediately preceding the end of the war before the armistice was signed—"11-11-11." To the visitor seeking excitement, however, the show seems merely a waste of very good money and nice pea green paint. Notwithstanding the really effective spiel of the show's lecturer, there's sharp contrast between the ineffective tiny baby toy marionette, moved by strings and offered as puppets of the armistice in the present exhibit, and the hot charges of hordes of real Asiatic cavalry plunging wildly down steep inclines at the imminent and real risk of injury or death given us in the same space with successive variations during the Thompson regime.

Watching the toy substitute for a submarine in its present show's miniature reflex of the Rhine or Ver shooting baby bullets of light from a small roman candle last Wednesday evening, the writer couldn't but hark back

(Continued on page 27)

BURLESQUE

BIG BURLESQUE ASSOCIATIONS HOLD THEIR ANNUAL MEETINGS

Old Boards Re-elected. Leon Lask Added to Columbia's Directors. American Appoints Censoring Committee. New American Route Thirty-three Weeks Without Repeating.

The annual meeting of the Columbia Amusement Co. was held June 4 in the offices of the corporation in the Columbia Building. The old board of directors was re-elected with the exception of the substitution of Leon Lask for Edward Siegman, who died a few months ago.

Mr. Lask has been general counsel for the Columbia for the past 14 years, and his election to the board of directors is regarded as a testimonial to the efficiency of his service in that capacity.

The new board met the following day and re-elected the corporation's officers. J. Herbert Mack, president; Jules Hurlig, vice-president; Samuel A. Scribner, secretary, and Rud K. Hynicka, treasurer. Mr. Scribner continues as general manager and the Messrs. Mack, Scribner and Hynicka will continue as the executive committee.

The annual meeting of the American Burlesque Association was held June 6 at the A. B. A. offices, Columbia Theatre Building.

The Board of Directors remains unchanged and all were unanimously re-elected. They are George Peck, William V. Jennings, Izzy Herk, Doctor Lothrop, Charles Franklin and Judge Muller.

Two important rules that will be strictly adhered to are the elimination of audience work, and strict censoring of any reported uncleanness of material, by a board of four or more censors to be appointed by George Peck. The artists will have to confine their work exclusively to the stage, this being in line with the recommendations made at the recent Boston Censorship meeting.

Each show must carry a minimum of 16 girls, and the usual stage crew, the services of the electrician being optional.

The new route schedule calls for 33 weeks without a repeat. All but three have been definitely added to the wheel, Buffalo, Trenton and Camp Dix being prospective additions.

The route follows: Star, Brooklyn; Plaza, Springfield; Grand, Worcester; Howard, Boston; Olympic, New York; Gayety, Brooklyn; Carleton, Newark; Philadelphia; Broadway, Camden; Majestic, Wilkesbarre; Majestic, Scranton; Armory, Binghamton (3); International, Niagara Falls (3); Star, Toronto; Empire, Cleveland; Cadillac, Detroit; Englewood, Chicago; Haymarket, Chicago, Milwaukee; Gayety, Minneapolis; Gayety, Sioux City; Century, Kansas City; Standard, St. Louis; Grand Opera House, Terre Haute (Sunday); Park, Indianapolis (Balance of week); Gayety, Louisville; Lyceum, Columbus; Victoria, Pittsburgh; Gayety, Baltimore; Lyceum, Washington; Philadelphia; Empire, Hoboken.

BURLESQUE ENGAGEMENTS.

Dave Kraus has engaged Bozo Snyder, Ida Emerson, Ruth Denice, Della Clark, Harry Hills and Will Lewis for his new American Wheel show, "Edmund Hayes' Own Company." Art Moeller will manage the troupe. Evelyn Ramsey and William Purcell, Mollie Williams' show.

Eddie Bozo Fox, late with the National Winter Garden stock burlesque company, has joined the "Monte Carlo Girl" as principal comedian, replacing Frank Murphy.

Marie Wilson and Charles Cole, for Lew Talbot's "Lid Lifters."

Harry Bowen and Mildred Campbell for the Mollie Williams show. Bowen will be the principal comic, Miss Campbell, the prima donna.

Marie Nugent, with the "Mischief Makers."

Loretta Ahearn, in cabaret for the last 3 seasons, signed as ingenue with Warren Irons, of Irons and Clamage, announces the following engagements for his American Wheel Show: "All Jazz Review," Lew Powers, Pat Daly, Chas. Glick, Ray Kelly, Bob Wolf, Margie Catlin, Leona St. Clair, Pearl Hamilton, May Hamilton and a chorus of 18.

For W. S. Campbell's "London Belles" next season, Courtney and Barrett.

Mildred Campbell has signed with Mollie Williams' show for next season. Max Spiegel will place Ruth Addington and the Bernard Trio with one of his shows.

Rube Bernstein's "Follies of Pleasure" (American); Clyde Bates, Tom McKenna, Mary Besser, Sammy Klein, Annette La Rochelle, Lydia Hilson, May Morris, Mae Mills, 13 choristers.

"Sliding" Billy Watson has engaged Joe Williams, leader, formerly of the "Pekin" restaurant. Bob Coah as manager, and Henry Wolf, agent.

Al Clarkson to go ahead of Sim Williams' American Wheel show next season.

Peck & Jennings announce the following principals for "Jazz Babies," Don Clark, Frank X. Silk, George Carrol, Rene Vivian, Mae De Lisle, Florence Whitford, George Crabtree, manager, and John Fay, agent.

Freda Florence and Vic Casmore, for Ben Welch's show.

Harry Bentlet has joined the National Winter Garden stock burlesque, replacing Billy McIntyre.

Grace Fletcher will forsake "Razzle Dazzles" next season for an engagement with one of Hurlig & Seamon's Columbia wheel shows.

Tommy "Bozo" Snyder to Barney Gerard for four years. Will be featured comedian in "Some Show" on the American Wheel.

Ray Shannon and Norma Ray, with Barney Gerard's "Some Show."

WROTTE HEADING SHOW.

Hurlig & Seamon have arranged for Ed Lee Wrotte to again head one of the firm's burlesque shows for next season. Mr. Wrotte was with Hurlig & Seamon for many years, with Bickel, Watson and Wrotte, and more latterly alone.

In recent seasons, Mr. Wrotte has appeared in vaudeville. His last engagement was with the George White's "Scandals of Broadway."

Sim Williams' Musical Rep.

Sim Williams will put out a musical repertoire show with 32 in cast, to open on the Klaw & Erlanger time, Aug. 18.

It will play week-stands. Eddie Hanford will be the featured comedian.

ARTISTS' FORUM

Confine letters to 150 words and write on one side of paper only.

Anonymous communications will not be printed. Name of writer must be signed and will be held in confidence, if desired.

Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed.

Editor VARIETY:

Since the closing of "You'll Like It," I have been very much affected by the manner in which the criticism has been handed through your paper. I refer to the article as written by Swing.

I believe in behalf of the cast and myself, a review of the factors that have given cause to our sudden closing should be mentioned by one who understands show business. They are as follows:

There was plenty of talent in the show, and the prettiest chorus and show girls I have ever seen, very good music, but no book and no stage management. Could you imagine a show being a success with no book, no directing, a cabaret man trying to put over legitimate material, an oil man, who was the angel and backer of the show more interested in the other things than in the managerial end of it, and not having the finale of the second act until ten o'clock that night? We never saw the scenery until eight o'clock the opening night. We never had a rehearsal with the show. The two backers and the restaurant man would call a rehearsal, nothing would be accomplished only arguments between the three. The result was inevitable.

It happens that I have been constantly questioned by my friends as to the its and whys about the show and I feel the same scepticism is still in the minds of my many friends whom I have not been able to reach. In justification, I would deem it a special favor if you will publish the above in your next issue.

Lydia Barry.

Houston, June 3.

Editor VARIETY:

I read a review in VARIETY last week of an act at the 5th Ave., by the name of Bender and Meehan. I am Sim Moore, late of Moore and Gerald (Gerald who died while en route Orpheum circuit in May, 1918). I am now working with Regal, late of Regal and Bender, and I am not doing the Regal and Bender act, as the review stated. I am doing my own act that Gerald and I did, a satire on a vaudeville show. The only thing we are entitled to do is the rope trick as Regal is one of Regal and Bender, and we do it as an encore.

Kindly protect me on my own material.

Sim Moore,

(Regal and Moore).

Bradford, Eng., May 21.

Editor VARIETY:

In VARIETY of May 2nd, I notice Ed and Jack Smith, at Levy's American, New York, are using our "Jewish Recognition" bit.

We have proof they lifted this from us the week of March 15, 1915, while we were playing Temple, Detroit, and they were at Loew's Orpheum.

We have warned them several times. We trust you will try and protect our material, while we are in England.

Kramer and Morton.

Scott's Bluff, Neb., June 7.

Editor VARIETY:

Yesterday my contract with the A. & H. circuit expired and at the Star Theatre in this city we did two shows as per contract.

After the second show my wife and I had lunch and then went home.

At 2 A. M. my wife was taken very ill and at 2:30 I called a doctor. At

3 A. M. a boy weighing 8 lbs. was born at the Mid-West Hospital.

Eddie "Thanks" Kelly. (For the benefit of our friends who can address us General Delivery, Scott's Bluff, Neb., for six weeks.)

TOM HENRY MANAGER OF TWO.

Tom Henry will manage both the Star and Garter and Columbia theatres here next season.

Frank Perry resigned as manager when the Columbia closed for the summer. Dick Brower, at the Star and Garter since its inception, will get an eastern house on the Columbia wheel.

NEWS OF THE MUSIC MEN.

Nat Madison has joined the British branch professional staff of A. Friedland & Co.

Arthur Johnson has joined the professional staff of McCarthy and Fisher.

Jack Neal and Arthur Northrop are additions to the professional staff of McCarthy and Fisher.

Fred Brodie, formerly with the Broadway Music Corporation, has joined the professional staff of Gilbert & Friedland.

"Love," a better class number, written and published by Charlemagne Birch, an industrial engineer, of Los Angeles, had made its appearance recently.

A new music publishing house, with Lew Gilbert at its head, is now located at 1431 Broadway. Sam Cowley has placed a partnership with the house which is the firm's initial publication.

Bob Rusech, professional manager of Gilbert and Friedland, returned from a business inspection trip of his firm's branch offices and will start another three weeks' journey June 23.

John Philip Sousa and his band will inaugurate their twenty-seventh season at the Brooklyn Academy of Music on Saturday, June 14. Two concerts will be given under the auspices of the Brooklyn Boy Scouts of America. The Brooklyn concert will precede a transcontinental tour of six months.

Charles K. Harris has taken over the catalog of the Car-Pold Music Publishing Co., the colored trade name which stands for Emma Carus and Walter Leopold, the artist's accompanist in vaudeville. The catalog consists of some four or five numbers, of which Miss Carus wrote the lyrics and Leopold the music.

Waterson, Berlin any Snyder held their second annual convention of out-of-town managers here last week. The occurrence was celebrated by the serving of a special supper at Maxine's Chateau Laurier, City Island. The managers include Frank Clark (Chicago), Joe Hiltner (Pittsburgh), Charlie Dale (Detroit), Fred Roewe (Minneapolis), Billy Down (St. Louis), Fred Kramer (Cleveland), Ador Britt (New Orleans), Murray Whitman (Buffalo) and Don Ramsden (Boston).

MUSICAL DIRECTOR AT LIBERTY

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Vol. LV. No. 3

Henshaw and Avery have been routed on the Loew Circuit.

M. Thor made good on his threat. He left for the Coast Wednesday.

Harold Goldberg, of the Fox booking office, announces his engagement to Frances Glendering.

Flag Day exercises, N. Y. Lodge No. 1, B. F. O. Elks, will be held at the clubhouse in West 43rd street, June 14.

Helen Murphy, the agentess from Chicago, is visiting and campaigning for acts in New York.

Odiva has been routed on the Loew Circuit. Kraus & Horowitz arranged the time.

George Ward and Nettie Wilson have separated. Miss Wilson may join a production.

Mr. and Mrs. L. Lawrence Weber have taken a cottage at Beechhurst, L. I. for the summer.

During Jack Dempsey's four weeks' vacation, which started last week, Ralph Conlin has been extended the responsibility of booking his houses.

Beginning this week the N. Y. A. dances will be held on Saturday nights in addition to the Tuesday and Thursday night affairs.

Billy Halligan has been offered the light comedy role in "The Woman in Room 13," now at the Republic.

Flo Lewis (Lewis and Joyce) has signed a contract with Andre Charlot and sails for London, June 28, to open in a revue.

Marcella Johnson (Mrs. Ben Atwell) will leave New York next week for a 20 weeks' concert tour of South America.

Charles Briggs, treasurer of the Academy of Music, Richmond, is in New York giving Broadway his last "wet look."

Mae West, formerly of vaudeville, but more recently on "Sometime," will rest for a few weeks and then open in vaudeville.

Wm. Friedlander and Hugh Herbert, now associated in producing vaudeville acts, have taken offices in the Regan Bldg., 42nd street near Broadway.

Oklahoma Four, Conroy and O'Donnell, Tabor and Green, and Cook and Vernon open on the Loew Circuit next week.

Serg. Major Frank Lorraine, 13th Cav., Ft. Clark, Tex., requests the address of Olga Brooks, formerly with the vaudeville act, "The Wedding Party."

Bert Lamont and the "Cowboy Minstrels" sail for Liverpool, England, July 21, on the Adriatic. The act opens at

the Finsbury Park, London, Aug. 4. Lamont will remain a broad six weeks.

Billy Casey has been engaged as pianist with the vaudeville show Harold Kemp is sending down to Panama this week. Casey was formerly Josie Heather's accompanist.

Jack Elliott, of Youngstown, O., after placing a padlock on the Hip out there for the hot weather, has come to a regular town. He expects to get everything in New York, but rest.

Ross Sobel, the first ragtime pianist to visit England, has returned to New York. While abroad Mr. Sobel played in South Africa, India, Burma and on the Continent.

James W. Cody, formerly stage manager of the Amsterdam Roof, New York, and also connected with the U. S. Producing Co., resigned from both last week, to become business representative for Edgar Dudley.

Harry Fitzgerald is moving his office to the New York Theatre Building. He has been temporarily quartered next to the Palace building, but that space is to be taken over by the Keith Exchange extension.

The unveiling of a monument, recently erected and completed in memory of Joe Welch, will be performed at 3 p. m., June 15, at the Washington Cemetery, Brooklyn, N. Y. Mr. Welch died about nine months ago.

The Putnam, formerly a Keeney house in Brooklyn, will try another policy when a colored musical comedy stock company will be installed. The house is in a thickly populated colored section.

Col. John A. Pates, owner of "Old Soldier Fiddlers" celebrated his 75th birthday, June 5. The occasion was marked with a special spread at Wallack's, while his fourteenth honeymoon will be spent looking over the various changes in the city.

The suit for \$200 which Leslie Morosco instituted against A. Douglas Leavitt, of "Take From Me," was settled out of court last week. Morosco acting in a managerial capacity for Leavitt secured the engagement with the Gaities production.

The Hippodrome, Ocean City, and Nixon, Wildwood, N. J., both inactive throughout the year, excepting July and August, open June 30, with six acts and pictures booked by the Frank Wolf, Nixon-Nirdlinger office in Philadelphia.

When "The Voice in the Dark" opened at the Park Square, Boston, Monday, Harold Vosburgh was not in the cast, the reason being that in the re-writing of the play by Willard Mack his part was combined with that of the juvenile.

Harry H. Campbell will be associated in the management of Henderson's,oney Island, over the summer. Mr. Campbell is the manager, in regular season, of the Orpheum Circuit's three-split week on the Coast (Stockton, Fresno and Sacramento).

Keley Allen has been voted the handsomest man in New York. Roy Moulton in "The Evening Mail" ran a contest in his column last week and Keley was unanimously voted the handsomest man on Broadway, and because of that he received a prize consisting of a solid celluloid collar button.

R. Magee, C. E. F. (Engineers), who recently returned from France, where

he has been for the last two and a half years, is anxious to find his sister, known in vaudeville as Marguerite Fousdale. Mr. Magee is now in a sanitarium, recovering from wounds and may be addressed at 562 King street, London, Ont., Canada.

Chas. Horowitz has written a three-act farce, "Husbands Furnished," which will be produced in September. He has collaborated with Charles Dixon on a musical comedy, "Dancing Widow," with music by Geo. Rosey, which will start rehearsing in August. The "Widow" will be under the management of Aubrey Mittenhal.

Among the influx of Chicago agents headquartered at the Putnam Building, was Mike Levey, of the Kramer & Levey office. Mike is familiarly known as the "five and ten cent agent" because, as his friends tell it, an actor paid him commission one day, but the dough fell to the floor, rolled under his desk, and couldn't be found.

The following acts, booked by Harold Kemp, of the Keith Exchange, sailed for Panama on the S. S. Colon, yesterday, (Thursday) for seven weeks' in the various Y. M. C. A. branches on the Isthmus: Swift and Daley, Ruth Edell, Billy Barlow, Tiller Sisters, Charles Deighan and William Casey, the latter to act as special piano accompanist.

It was learned in Wall Street that a new preferred 7 per cent. stock, which carries one share of common as a bonus, was being offered by a broker representing a syndicate of Toronto theatrical men interested in the new Pantages Theatre of New York City. The holding corporation is known as the Eastern Theatre, Limited. The new theatre when completed will be known as the Pantages Theatre.

An action alleging breach of contract on the part of Herman H. Moss, 1493 Broadway, and William E. Atwell, known as the firm of Atwell & Moss, was decided in favor of the plaintiff, Joe Bennett, a member of a vaudeville act known as the "Telephone Tangle." A judgment for \$3,950.00 was found in Bennett's favor. Part of the defense was a denial of any existing partnership by Moss. The jury was unanimous in finding for the plaintiff.

Willie Edelman week-ended at Billy Seeley's farm, starting there last Saturday and returning Sunday. He says he "most liked to freeze to death" with the temperature drop on Sunday. He napped in an arm-chair in the afternoon and awoke to find one of the farm house kittens playing with his mustache. He says he thinks the kitten mistook it for the door mat" (Seeley, formerly of Seeley and West has been off the stage for about two years).

Ira Aronson, erstwhile manager of the United Picture Theatres' Pittsburgh office, has been promoted to the post of special representative, with an unlimited territory, although he will continue his headquarters in the Smoky City. With G. C. Reid's transfer from the management of the United's Cleveland branches, to assume similar duties in Pittsburgh, made vacant by Mr. Aronson's promotion, Sydney Rosenthal will become the Cleveland manager. Mr. Rosenthal was formerly a salesman connected with the same branch, his good work earning him the promotion.

As trustees of the bond issue, the Equitable Trust Co. filed suit in the Supreme Court, last week, against the

New Theatre Corporation, proprietors of the Century Theatre, to foreclose a mortgage of \$1,750,000 and for the appointment of a receiver of the property pending the sale of the theatre. A suit is pending was filed against the defendant at the same time. The complaint alleges that under a ten-year 4 1/2 per cent. gold bond issue begun in 1909 and which expired last Feb. 1, interest amounting to \$337,500 due at the time has remained unpaid. Among the principal holders of the bonds are W. K. Vanderbilt, Otto H. Kahn, and C. H. MacKay, who authorized the enforcement of their rights by their trustees, the Equitable Trust Co. It is planned to sell the property outright and not break it up into lots, the plaintiffs figuring it will bring more that way. The theatre itself represents a \$2,000,000 cash outlay sponsored at the time of its construction by Jacob H. Schiff, the Astors, Morgan, Harriman, George F. Baker, and H. C. Frick, besides the Kahn and Vanderbilt interests. Morris Gest is the present tenant, claiming a lease for two more years.

Simultaneous with A. H. Woods' announcement that he contemplated producing Avery Hopwood's adaptation of "Le Illusioniste" from the French of Sacha Guitry, Carole de Florenz, who retained Ernst, Fox & Kane to represent him legally, charged that Woods had retained him, the latter part of last year, for the same purpose of adapting the play, which he called "Presto, Change," having completed and submitted the manuscript to Woods, after much trouble and labor. It was understood, de Florenz states, that he was to receive a suitably remunerative royalty payment for his labors. De Florenz has communicated his grievances to the Woods offices, complaining the producer had neglected giving him a decision on his version, which, by rights of priority, should be the one produced instead of Hopwood's version. Woods has retained House, Grossman & Vorhaus to look after any legal tangles that may result, which is unlikely, since no plagiarism or copyright infringement—De Florenz's adaptation having been copyrighted in this country by the author—is even hinted at. Woods probably overlooked De Florenz's version. It was planned that Hopwood's adaptation should go under the title, "The Illusionist."

In a complaint from Buffalo last week that "Macushla" was stranded there, Barry McCormack, featured in the piece, alleged the facts to be incorrect. He explained that though several members of the company did return with a burlesque show, that he purchased that transportation to save money, the burlesque organization having seven additional tickets. He also stated that he paid for first class passage back to New York for the balance of the cast. Though the Boyle Amusement Co., which is alleged to have put on the show is insolvent, Mr. McCormack states that he intends to pay sums due the company out of his own pocket. In the matter of the tickets purchased from the burlesque manager, it is alleged that they were obtained by virtue of an I. O. U. signed by McCormack. Salaries forthcoming had been due for some time before the closing and members of the company planned attachment of the scenery to protect themselves, but were advised against such action. Mr. McCormack did make a proposition to the Actors' Equity Association regarding the settlement of salaries due the cast, he having applied to the association because he had personally engaged the company. His proposition was that he placed going into vaudeville and from such earnings he would pay off the sum due the cast at the rate of \$50 per week. It is not known whether the A. E. A. accepted the plan.

LEGITIMATE

WALL STREET MILLIONS TO MAKE GREENWICH VILLAGE NEW RIALTO

William Fox Tries to Buy Ground For Theatre. Learns That Close Corporation Bars His Purchase. Sheridan Square Values Leaping. Seven to Fifteen Millions Will Be Spent There.

Something is doing theatrically below the 14th street line. Between seven and fifteen million dollars (real money) is being slowly but surely dumped into the section surrounding Sheridan square with the avowed intention of making Greenwich Village a unique theatrical and amusement center. The hope is to build up a district corresponding to the Montmartre of Paris.

That the wealthy men who own property down there and intend to get the most they can out of it are a close corporation, was learned this week by William Fox. Fox wants to build a picture theatre, similar to the City Theatre on Fourteenth street on the corner where Barrow street and Seventh avenue intersect. When he came to inquire the price and found how it had risen since the opening of the new Subway, he began to reconsider.

Fox may still build, but not on so prominent a corner. On that corner the property owners will probably arrange to put up a new and modern hotel. Plans for such a venture, and for dance halls, amusement places and so-called private theatres such as the ill-fated Nine O'Clock Theatre are being drawn constantly now. Those back of the whole scheme realize that the section is convenient to the Sixth avenue and Ninth avenue El's, and to the Subway.

They realize, too, that Fifth avenue people are complaining more and more of their inability to get through Broadway in comfort in their motor cars. They could come straight down Fifth avenue in their motors and turn off easily into the side streets of Greenwich Village and so be less inconvenienced. One of the plans for these small side street theatres is to move Broadway plays down for Monday and Sunday evening performances. These performances would be sold out privately. Another plan is to have openings in this restricted "artists" section and later move the plays up to Broadway for the general public.

Diversified as these plans are, the fact remains that large sums of money are going to be spent down there as soon as it is feasible to build.

"TOOT SWEET" CLOSES.

Will Morrissey's show, which started out so bravely in Chicago, as "The Overseas Revue," then came to Broadway rechristened "Toot Sweet," went to pieces Saturday at the Bayes Theatre, after a run of approximately five weeks. The comedians made up in part as artists who had been overseas as entertainers for the Over Theatre League, had been in shoal water for the final two weeks of its existence, with takings so light that salaries were only paid in part.

Friday night one of the cast declared he would not appear unless his salary was forthcoming. Morrissey brought back stage \$106, which was the show's 50 per cent. share of the evening's takings. He told the complaining artist he could have the money, or it would be divided among the chorus. The cast member decided for the chorus, and each girl was given \$5 each. There were no performances Saturday for a variety of reasons, the principal one being the stage hands refused to set without their wages. With the heat wave getting in its final sting, and several of the cast not in evidence,

matinee and night shows were called off.

Harry Green, the vaudevillian, is reported to have lately become financially interested with Morrissey in a plan they evolved to have a co-operative theatre. Before the plan was wholly consummated, Green is reported to have invested around \$2,500 in the "Toot Sweet" show. Whether Morrissey and Green will proceed with their original scheme is unknown.

Morrissey, with Elizabeth Brice, who was featured in the production, may enter vaudeville together. Some of the members of the company, including Eddie Miller, Lon Hascall and May Boley, intend going into vaudeville as an act, using material and scenes from the performance. They allege that their combined salaries due approximately \$2,000, and by virtue of their claims, they are entitled to the material to further their immediate advantage.

It was generally understood that when Morrissey put out "The Overseas Revue," that neither he nor any of his associates was overburdened with money. The idea of a show of this nature struck the Broadwayites as an excellent one, and Morrissey was first in the field. He had just before returned from entertaining abroad. Miss Brice was with the same unit. Reaching New York without money, Morrissey produced the piece, and had the willing assistance of several of his friends. He kept the show out for several months, and it was variously received, doing the best during its run in Chicago, where Morrissey, through personal effort, attracted some attention to the entertaining value of the piece. The "Toot Sweet" show in its way, became productive of quite some benefit for the reputation of several in the cast.

CATES ESCAPES THE LAW.

Elmira, N. Y., June 11. Percival Lynwood Cates, theatrical producer and manager, wanted in Elmira, as a fugitive from justice, has again escaped from the clutches of the law. District Attorney E. W. Parsons, of Chemung County, understands that Cates has been released by the Canadian immigration authorities. Cates was located in Montreal, after he had fled from Elmira, shortly before his pending trial, on the charge of seducing Bessie Phillips, a 16-year-old Elmira girl. Cates was in a similar scrape in Albany, previously, but escaped prosecution by marrying the girl.

At Montreal, Cates finally secured his release in a habeas corpus proceeding, the judge declining to hold him because of a conflict between the Canadian and American statute. He was then taken into custody by the immigration authorities.

Cates, the son of a Southern clergyman, has been married three times. He makes a specialty of producing shows for fraternal organizations. Miss Phillips recently gave birth to a child.

Jolson's Week End.

Al Jolson slipped out of Boston last Sunday to see the Lamb's Gambol in New York and he remained here over Monday looking over the new George White show. He got back to Boston for the Tuesday night performance there.

REVIEWING STOCK SELLING PLAN.

A forecast of the absorption of Klaw & Erlanger interests, reputed to have been mapped out in detail by Levi Mayer, of Chicago, who has interested Western backing as represented by Armour and Julius Rosenwald, is to form a stock company within six months. The stock may be regularly listed on the New York Exchange. Mr. Mayer has had such a plan in mind for some time. It is figured that such a stock company would be capitalized at \$50,000,000.

Large corporate interests have become interested in theatricals as an investment especially since the suit in Philadelphia between K. & E. and the Shuberts when it was brought out that profits of \$500,000 were made in one year.

With the tangible property as represented in the theatres owned by K. & E. in the various cities as the basis for investment, the outside money interests now recognize the percentage of profits in theatricals to be far and away more than industrials have been able to earn.

The plan calls for the holding of voting stock and the sale to the public of treasury stock. The lead of the Famous Play again now being regarded as a good investment, is considered fair grounds for calculations. The latter is now selling for \$113, and it is tipped to go to \$150 per share. The Famous Players-Lasker corporation is capitalized at \$22,000,000.

The proposed incorporation will safeguard and encourage productions, not only those which it will offer, but those from individual producers, the idea being to attract as many of the latter as possible. A board of control, to consist of men now prominently affiliated with K. & E., are, according to the supposed plan, to take charge of practical side of the business. Upon their advice, money may be invested in productions proposed by individual managers.

McKAY-RING CASE SETTLED.

The suit recently brought by Frederick McKay against Blanche Ring, for alleged breach of contract, was amicably settled out of court last week, for a cash payment of \$2,000 to the plaintiff. The alleged breached contract stipulated the actress was to pay McKay \$50 a week, for the first 20 weeks of each season, for a number of years. This agreement cancelled a previous contract, whereby McKay, who, up to 1915, had been Miss Ring's exclusive manager, permitted her to engage someone else to look after her business interests.

Miss Ring, the plaintiff charges, continued paying the latterly agreed sum until the past season, when she refused to make good the \$50 weekly stipulation. This left her in debt to the extent of \$1,000 for the present season. The cash payment of \$2,000 canceled the contract, altogether.

House, Grossman & Vorhaus acted for the plaintiff.

MUSICAL "TWIN BEDS."

Under the title of "Look Who's Here," Max Spiegel and associates are getting ready the musical version of "Twin Beds." The score is being written by Silvio Hein. So far Cecil Lead and Celo Mayfield, Joseph Letora and Herbert Hoey have been signed for the piece. The K. & E. office has booked a route for the opening of the show.

Gray Writing for Hammerstein.

Tommy Gray is writing the book and lyrics for one of the several musical plays to be done by Arthur Hammerstein in the fall. Herbert Stodhard is composing the score, and is also teamed with Otto Harbach for a second piece. The comedy drama which Gray is writing with Earl Carroll, is to be produced by Cohan & Harris.

"SNAP IT UP" WITH SOLDIERS.

"Snap It Up," the prize winning service show of the A. E. F., attached to the 29th Division, is to tour the states from which the Division (known as the "Blue and the Gray") was recruited.

The first performance in this country is to be given June 16 at the Broad Street Theatre, Newark. A tour through New Jersey, Pennsylvania, Maryland, Virginia and the District of Columbia will follow.

"Snap It Up" was written by Ray Leavitt (a brother of Abe Leavitt) and in addition to him a number of former professionals who were overseas will appear. They include Alec Porter (formerly a single act) Wade L. Morton, Beveridge Martie, Bill Small, Bill Kane, Bill Wright (known as the Three Bills), Dick Kirke and Harry Burke (both of the latter from burlesque).

The show is reported to have "cleaned up" in the American areas in France. There is no mention of it being shown in New York.

AMERICAN SINGERS AT PARK.

The Society of American Singers will open at the Park, Oct. 13. A 20-week opera season is planned. The male singers are Craig Campbell, Francis MacLennan, Ralph Brainerd, Richard Bold, Morton Adkins, Bertram Peacock, John Quine, Henri Scott, and Herbert Waterous. The female contingent consists of Lucy Gates, Maggie Teyte, Ruth Miller, Blanche Duffield, Cora Tracy, Kate Condon, Gladys Caldwell, Elizabeth Campbell, Virginia Rea, Gertrude Shannon and Caroline Andrews.

The orchestra will be under the management of Ernest Wagner, the flutist, and will include a chorus of 40, all Americans.

William Wade Henshaw is the general manager.

AFTER A NUMBER PRODUCER.

The A. L. Erlanger interests are said to be after a number producer who will replace Julian Mitchell, signed with Comstock & Gers. It is stated they have had scouts out after Allan Foster who has been staging all of the Winter Garden shows for the Shuberts for the past four or five years and who has been working on other productions for them.

Despite that Mitchell has broken away from K. & E. there seems to have been a private arrangement made between he and Edgar MacGregor whereby Mitchell is to produce the numbers for the MacGregor pieces at least.

MAUD FEALY AMBITIOUS.

Denver, June 11. Called East, it is said, to confer with Cohan & Harris over a starring tour in a new play under the firm's management, Maud Fealy left here Monday for New York.

Miss Fealy has ambitions as a playwright. Failing to reach an agreement on the proposed tour, she will take a course at Columbia College and collaborate with Grant Stewart in writing a new play during the summer.

TYLER'S SECOND HIT.

Washington, June 11. "Made of Money," the second offering by the George C. Tyler Company at the National, was proclaimed by all of the local papers, the Post saying Mr. Tyler had scored a second success. Lynn Fontanne made her first appearance with the company and registered a strong success as did Alfred Lunt, the leading man.

It was written by Richard Washburn Child and Porter Emerson Brown and will be presented by Tyler in New York next season with Miss Fontaine in the lead.

A. E. A. AND MANAGERS DEADLOCK OVER ARBITRATION OF CHANGES

Equity Officials State Eight Performances Weekly Only Important Matter. To Be Determined by Arbitration. Willing to Forego Other Changes. A. E. A. Secretary Meets A. F. L. Officials. Want Independent Charter. Refuse Affiliation with Rats.

With the Actors' Equity Association and the Producing Managers' Association deadlocked over the question of arbitration of the proposed change in the standard A. E. A.-U. M. P. A. forms, the actors' organization is proceeding along the same orderly lines characterizing its methods in the past. The Equity Council has been in almost constant session with a view of securing an adjustment between seasons and if that is not attained, to be prepared for a campaign next season. There is hardly a chance for any drastic action coming during the summer in case arbitration does not attain.

The Equity is active in many ways and one pertains to affiliation with the American Federation of Labor. Under power granted the Council three years ago the A. E. A. can join the A. F. L. at any time and is ready to accept a charter. Frank Gilmore, executive secretary for the Equity, was at the A. F. L. convention in Atlantic City early this week and had several conferences with Federation officials. He is ready to return to the convention upon call. The question arises whether the A. F. L. will consent to grant an independent character after its decision two years ago that the White Rats held a blanket charter for the theatrical profession. It is known, however, that an individual charter was given the picture players in California since that decision which is therefore regarded as discretionary.

Harry Mountford is at the convention ready to contest any move to supersede the Rats through a grant of charter to the A. E. A., and it is understood that he will oppose the A. E. A. The latter aver they have nothing against Mountford, but will not affiliate with the Rats, and, unless an independent charter is granted, they will "carry on" without such support.

So far as the Equity is concerned it is really asking for but one important change in the contract and that is that eight performances shall constitute a week. It is contended that almost every prominent player in America has agreed that the eight performance question will have to be decided one way or another before long.

The A. E. A. did ask the managers for other concessions, but do not care if they lose all other points if the eight performance ruling is won. The other points asked to be placed in arbitration were that salaries be paid Saturday night instead of the ordinary custom of payment on Tuesday; that where a play is rehearsed for more than ten days and is then called off that actors receive some measures of compensation since their names will have been taken off "at liberty" lists and from agency lists they would, therefore, miss opportunity to secure engagements elsewhere; that where a manager may not engage a player two months in advance of rehearsals and then be found during rehearsals to be unsuited to the role, the clause should read one month in advance of

rehearsal (under present arrangement where an actor is engaged more than two months prior to rehearsals and then dismissed during rehearsals he is to be given two weeks' salary); that when a company lays off during Christmas week or Holy week and rehearsals are held during such periods, that one-half salary should be paid (some companies in calling rehearsals at those times prevent players going to their homes; it is provided, however, that if the star or an important cast change be made such rehearsals may be held during those periods without salary).

The Equity in taking the stand that all changes are unimportant to it, save the eight-performance matter, points out that even that question is one the solution of which they are very willing to be decided by arbitration. The Managers' Association last week in meeting gave out a statement that they were not in favor of making any changes either by arbitration or otherwise, but that they were quite content to continue the use of A. E. A. standard forms as in the last two years.

The Equity regarded the stand as deliberately dodging their arbitration proposal, and set forth the claim that the managers have not only not lived up to the agreement during the past two years but that quite a few managers entirely evaded it. The managers further stated that they preferred to arbitrate with players individually which the Equity regards as further dodging and the ignoring of the A. E. A. The latter contends that the order of the day is for collective bargaining and assume that any attempt of an individual to stand up in the face of agreed managerial action would be futile.

Statements sent out anonymously early this week to the effect that several women members of the A. E. A. had resigned and that one woman member of the council had withdrawn because of the Equity stand is looked on as managerial propaganda. In one case (that of Amelia Bingham) the statement advised that she was a manager as well as a player and therefore saw both sides of the dispute.

The A. E. A. this week issued a table setting forth the comparative differences between contracts issued here and the standard forms issued in Australia and England, the table indicating that managers had considerably more leeway here than in the other English-speaking countries. The table showed that England allowed four weeks' notice as against two weeks here; that six hours is the limit for rehearsals in England as against no limit here; that all extra matinees are paid for in England, while eleven holidays are permitted the managers here; that there are no Christmas or Holy week lay-offs in England as here and that in England eight performances constitute a week for dramatic shows and nine performances for musical pieces.

"While You Wait" Closing.

"While You Wait," the musical comedy which opened at New Haven two weeks ago, will close June 14 at Washington. The owners blame the heat and don't care to gamble, although the newspapers treated the piece kindly.

ERLANGER TAKES APPEAL.

A. L. Erlanger appealed, last week, from a judgment of \$33,000 as awarded the plaintiff, William A. Brady, following the report of a referee in an action to dissolve an alleged partnership between both parties and for an accounting of the profits accruing from the co-partnership dealings and transactions. The theatre in question is the Auditorium, Chicago, which Brady and Erlanger leased in 1910 and which they sold later for \$100,000. Brady alleging that Erlanger kept \$20,000 clear, for himself, for commission, dividing the other \$80,000 equally between them, besides refusing to divide the year's profits with him (Brady). The Court held with Brady and sent the case to a referee for an accounting, who arrived at the judgment award, from which Erlanger, acting through Dittenhofer, Etchel & Gerber, is appealing, contending that the referee erred in surcharging his account with certain losses and damages claimed by Brady to have been occasioned by discontinuing vaudeville performances at the time in the Auditorium. It is held, also, that any loss occasioned by the conduct of one partner is always borne by the entire partnership, in the absence of fraud or bad faith.

Erlanger's appeal continues that the referee erred in refusing to allow certain remunerations to Klaw & Erlanger for their services rendered in booking certain road attractions into the Auditorium following the discontinuation of the vaudeville policy, in the year ensuing after the sale of the lease to Dippel and Schaefer. He claims the evidence upon which the award of damages rests in speculative and uncertain and lacks that certainty which the law requires.

Decision within a fortnight.

MISS MERRILL WITH SHUBERTS.

The production and special song writing activities for shows of Blanche Merrill have been transferred to the Shuberts. Miss Merrill has placed several of her numbers for the Shuberts' new "Biff Boom Bang," that opens next week in Atlantic City, due at the 44th Street Theatre the week following.

Miss Merrill started in the summer season to write words and lyrics, also devise comedy scenes for Flo Ziegfeld's new "Follies Academy" according to the story, when Ziegfeld asked Miss Merrill to allow Dave Stamper to rewrite the music for three of her numbers, to which she had composed the score, as well as writing the words. Miss Merrill withdrew her material entirely from the Ziegfeld engagement.

Queenie Williams, the Australian girl, called by vaudevillians who know her the electric spring, has been placed under a long term contract by the Shuberts, at Miss Merrill's suggestion, and will join the "Biff Boom Bang" production.

TINNEY WANTED TOO MUCH.

It looked for a little while last week as though Frank Tinney might be a member of the cast of the George White piece, "Sandal of 1919" at the Liberty, but Tinney isn't going to join. It is said that Tinney, besides a weekly salary of \$1,250, wanted George White's name taken out of the lights and his to replace it. There was also a possibility for a little while of Ed. Wynn going into the show, but this also blew up.

With a break in the weather this week the piece got \$2,250 Monday night with a strong advance for the balance of the week.

Rehearsing "Look Upon Prisoner."

Cohan & Harris are reading "Look Upon The Prisoner," which will open at the Apollo, Atlantic City, June 30. Rehearsals started Wednesday, with Phoebe Hunt as the lead. The piece is a drama written by Rita Weiman, and was originally announced for production some months ago.

WANTS \$500,000 SETTLEMENT.

The long planned action for divorce by Ola Humphrey, Hassan against Prince Hassan of London. Paris and other foreign points will be instituted in this country by her attorney, Herman L. Roth, in association with M. Raymond, a Parisian attorney who is in New York after a South American mission.

It is contended that although through marriage Miss Humphrey became a British subject, taking the citizenship of her royal husband, her residence here for the last five years permits the action to be carried out here without the proceedings necessarily being taken into foreign tribunals.

In a statement made this week Miss Humphrey, who was doing some picture work, estimates the Prince to possess enormous wealth. His estate is reputed to be valued at something over \$300,000. Miss Humphrey asks for a settlement of \$500,000.

The statement sets forth that the pair were married in London in April, 1911, and that they lived in Paris until 1912 or later. While there residing at the MacMahon Hotel, she alleges the Prince beat her until her leg "was raw" and that several ribs were broken. She alleges too that the Prince committed various adulteries, naming No. 22 Rue Obligata Etiple and at Elysée Palace, Paris.

Miss Humphrey says that her husband is a first cousin to the Kedive of Egypt and that his mother, who never leaves the grounds of her Palace, is rated as the richest woman in the Far East. That he can well afford to settle the amount of money asked she claims is evident, since there is no law of disinheritance in Egypt and there are but two brothers. Also the Prince is reputed to have made \$250,000 profits in war munitions. In addition he is a member of the stock exchange in Paris, has estates in Surrey, England, Paris and Cairo, and has interests in Asiatic mines.

Miss Humphrey was formerly married to Edward Mordant. She was born at Columbia, June 1, 1878, but has lived in California most of her life.

SOLDIER PLAYS FOR NEXT SEASON.

For next season is promised a whole flock of plays dealing with returned soldiers. Most of the pieces at now outlined are in the form of comedy-dramas, but it is likely that some of them will also creep into musical comedy.

Already two plays of this class have been tried out, the first being George Anderson's "There and Back" and the second being "Welcome Home," which was offered at Baltimore on Monday by Comstock and Gest. Still another one is being done for Cohah and Harris, by Tommy Gray and Earl Carroll.

"FOLLIES" OPENED TO \$3,250.

Atlantic City, June 11.
Flo Ziegfeld's "Follies" opened Tuesday night to \$3,250 at the Apollo.

The show played to a \$3 top scale, but tickets for the opening brought as high as \$10 each locally.

The show is a massive production that will go through the usual trimming process for the week down here.

NO EARLY K. & E. OPENINGS.

The Klaw & Erlanger side has decided there will be no early openings in their houses this season.

If that intent plans are adhered to there will be no offerings made by them until September.

Commonwealth Co.'s New Officers.

The Commonwealth Opera Co. has changed its name to Associated Players, Inc.

John Philip Sousa was president and Raymond Hitchcock treasurer of the Commonwealth.

Max Bendix, Bertram Peacock and George Goddard are named as officers of the Associated Players.

the returning heroes in that were met by what seemed like a bunch of honorary pall bearers this week in "Welcome Home" the glad hand is extended with smokes, oaks, fruit and every thing in its grasp.

"Welcome Home" is by Guy Bolton and Frank Mandoll and gets many a laugh before

The premiere performance (on any stage) was clogged with unnecessary encores. But out of the effusion of personal tribute may be extracted a fair estimate of the worth of "Angel Face." Opening "cold" was a huge chance, as the curtain was up until 11.35.

bright and attractive when it's lighted up. Early in the first act there is a long dark scene. Three acts and the second of these

summer, which will make it good for the road. As a Low Fields hit, it goes down for him.

BROADWAY'S THIRTY-ONE SHOWS ESTABLISHES NEW JUNE RECORD

Cool Weather in Early Part of Current Week Gives Several Attractions New Lease of Life. Many Shows Operating Under Cut-Salary Arrangements. Producing Managers Hard Hit by Bad Road Business During May. One Firm Loses \$25,000.

Managerial Broadway was no less surprised than others at the number of attractions which survived the ten-day heat wave ending Sunday and started the current week. Thirty-one offerings are still on the boards, a mid-June record, and though only eight shows dropped out of the running last Saturday there will be a further shortening of lines this week. Only half the number of last week's withdrawals, however, are listed for this week, which leaves a still lengthy crop remaining for overstay runs. Some attractions are held in by guarantees and a majority of others are operating under cut salary arrangements, it being stated that the players met the managers half way. While the box offices along Broadway hit the lowest possible marks last week, road conditions were even worse. One musical show ("Among The Girls") played to \$1,300 in Boston, then withdrew with a loss for the week of around \$4,500. One of the best known managers estimated that the losses on the road during May were \$200,000. It is known that one producing firm which had eight shows still going took down an unnecessary loss during that month of almost \$25,000. Annually the managers have attempted to stretch the road season which invariably is through at the end of April and annually they run into steady losses. This year the managers believed that with the New York season pointing to extend to July 1 the road season would also stand up. But conditions here as formerly failed to attain on the road. According to executives handling road attractions, producers are being "failing" for the hope of one of town house managers, who with any date after April, draw unlooked for money to apply for rent. Chicago appears to be the only city able to run theatricals after April, and records from other cities show failures.

The steady haze and heat of last week pushed down business to such an extent that with but a dozen exceptions, all shows played to heavy loss. Many attractions went to \$3,000 and under with musical shows which had been hitting an \$11,000 pace slumped to a \$5,000 gait. One manager with three musical shows met a combined loss which would pay for a new production.

"The Royal Vagabond" and "Monte Cristo, Jr." easily lead the musical pieces though both were off. "Listen Lester" followed but went over its stop limit mark. "The Lady in Red" managed, with the last week of agency aid, to beat the others in drawing \$5,700, with the remainder straggling down as low as \$4,500.

"The Jest" again proved in a class by its own and, largely through advance sales, played to \$18,269, which is three times the gross secured by most of the musical shows. "The Jest," however, will close down for the summer Saturday, one week in advance of the arranged date. The reason lies in the fact that John Barrymore failed to stand the strain of last week's hot wave and asked Arthur Hopkins to cut the run. It is hardly possible that the piece will resume at the Plymouth before some time in September, but at the gait it is stopping at, it should overturn precedent in the matter of halfed engagements. The number of remaining holdovers

is the result of managers gambling on a change in temperature, and the cool snap of the early part of the week proved a bit of luck. The hits jumped to hit business with "The Jest" drawing standing room (playing to over \$2,400 both Monday and Tuesday); "East Is West" also pulled capacity again as did "Vagabond."

"Listen Lester" in beating its stop limit last week is regarded as having a good chance for sticking out the summer, at the Knickerbocker, especially with the number of attractions weekly leaving the lists. If "Lester" can hold to a \$9,000 pace it can play to profit. The show has proved an ace for John Cort although others are interested. Before it opened on Broadway 50 per cent. of the show was sold by him for \$8,000. To date the attraction is ahead \$70,000.

With the cool weather Monday and Tuesday many of the current attractions did a "come-back" but it is the opinion of managers that the season is "shot" and that for the most part, current offerings will do little better than break even.

In addition to the withdrawal Saturday of "The Jest," "I Love You," with one of the lowest grosses of the lot stops at the 48th Street and "Love Laughs" quits the Bijou, held there thus far by virtue of a guarantee. "Toby's Bow" closes at the comedy after a profitable engagement.

"The Better Ole" leaves the Cort and moves to the Booth Monday, a Spanish attractions, entering the former house.

Next week Ziegfeld's "Follies" debuts at the new dark Amsterdam, and "The Greenwich Follies" is due to start at the Village Theatre. "Bing Bang Boom" first designed for the Bayes has been advanced to almost Winter Garden size and will go into the 44th Street (now dark, "Take It From Me") having moved to the Central, with the Lyric a possibility, it not being sure that "The Lady in Red" will stay out its rental of three weeks more. "Bing Bang" is due to open at Atlantic City June 23.

"Peek-a-Boo" stood the hot spell at the Columbia nearly \$7,000 last week.

George White's "Scandals of 1919" at the Liberty is attracting little more than downstairs patronage and that largely through the support of the ticket agencies.

Lew Fields opened Tuesday night at the Shubert with "A Lonely Romeo," and was regarded as having an excellent chance for summer success.

With the addition of the "buy" for the new Lew Fields show "A Lonely Romeo" at the Shubert the list of regular buys now running in New York has simmered down to eight. There are "understandings" with several of the houses and cannot be called "buys" in the full sense of the word. The arrangement for the Fields show is 300 seats a night for four weeks with a return of a third.

The regular buys still running are "The Royal Vagabond" (Cohan and Harris); "Lightnin'" (Gaiety); "La La Lucille" (Miller); "Listen Lester" (Knickerbocker); "Scandals of 1919" (Liberty); "The Jest" (Plymouth), closing on Saturday night of this week, and "Monte Cristo, Jr." (Winter Garden).

WOODS' OPENING DATES.

A. H. Woods has practically set the houses and the opening dates for about a half dozen of his new attractions for the coming season. Judging from the dates of their advent in New York he is looking toward getting a flying start early in the season and beating the other managerial minds to the first of the season money.

The Somerset Maugham piece, "Too Many Husbands," is to open at Atlantic City and be at the Hudson, New York, Aug. 11. Following that the Harold Brighouse play "The Bantam V. C." comes to the Bijou, New York, Aug. 18, after first showing in Stamford, Conn., Aug. 8-9 and at Atlantic City the following week.

Florence Moore in "Breakfast in Bed" is due to open in Stamford Aug. 15, after going to Boston for a run at the Park Sq. The opening attraction at the Eltinge, New York, is to be Doris Kenyon and John Cumberland in the Collison-Hopwood farce now called "Little Love Birds," due Sept. 1, with a free week in Atlantic City.

Pauline Frederick in "Lady Tony" will open in Stamford Aug. 29 and play Atlantic City week of Sept. 1, coming into New York the following Monday at a house yet to be announced, but in all likelihood the Republic. Sept. 7 at Poli's, Washington, "The Great Illusionist" by Avery Hopwood is to be shown for the first time.

The production in which Marjorie Rambeau is to star, "The Unknown Woman," is not scheduled for an opening until Oct. 6 when the piece will be tried out in Atlantic City.

K. & E'S PROVIDENCE OPENING.

Providence, June 11. Mitzi in "Head Over Heels" is the Henry W. Savage attraction with which Klaw & Erlanger will open their new houses in this city, the Colonial, on Labor Day. This announcement was made this week just as workmen started alterations on the burlesque house which Klaw & Erlanger recently leased to invade Providence and compete with their rivals, the Shuberts.

The announcement that the K. & E. shows will come here before they get to Boston has occasioned much surprise.



CHAMBERLAIN BROWN STARS

No. 11-CARL RANDALL

Who has returned after two years with "Oh, Lady, Lady" and placed his business with Chamberlain Brown.

Bessie McCoy Davis, Fritz Schief, Robert Eileen, Lucille Manton, Harry Morton, Zella Russell, Jim Barton, Edmond Lowe, Martha Mayo, May Vokes, Josephine Victor, William Moohan, Florence Mills, Julia Fieley, Harry Fox, Eileen Wilson, Donald MacDonald, Vera Molinas, Ruth Morano, Florence Barie, Anna Cleveland, Grace Leigh, Zella Sears, Fred Graham, Helen Lowell. Have personnel contracts for five years' exclusive management with Mr. Brown.

Next week-FRITZ SCHIEFF.

"WHO DID IT?" HOODOOED.

"Who Did It?" a mystery farce by Stephen Gardner Champlin, twice announced to open at the Belmont, appears fated to a row of croppers. The first time the show wasn't ready and just before the second date, Lyle Andrews withdrew from the management. Walter N. Lawrence going it alone. The Harris was finally secured, or thought to have been, after first planning it for camp try-out.

The Harris had been reeled by Herman Moss, who had a stock company idea. Instead Moe Goldman, who had the New York rights to a feature called "The Spreading Evil," was given tenancy by Moss on a four-week lease on a sharing basis, but Goldman was required to put up \$1,200 guaranteeing his picture to show for the four weeks.

The film started exhibition June 3. Friday last Moss informed Goldman that he would have to vacate as the house was to open with "Who Did It?" on Monday, Lawrence, with the backing of a Brooklyn picture exhibitor named Lane, having put up \$2,000 weekly for rent.

Monday afternoon Goldman secured an injunction from Judge Tierney in the Supreme Court, preventing "Who Did It?" from opening, and Goldman, although unable to operate on Monday afternoon, had all signs regarding the Lawrence play removed from the house.

Late Monday afternoon settlement was attempted by lawyers representing Moss, but while a basis agreeable to Goldman was arrived at, there was no money forthcoming and Tuesday Judge Tierney heard arguments and continued the proceedings until Thursday, the picture being in exhibition the meanwhile.

The picture is playing on percentage, on a 60-40 basis. Goldman alleges that Moss pocketed the entire receipts of Saturday, Sunday and Monday and Tuesday, Abraham Coseny, attorney for Goldman, secured a summons for Moss in a civil action in conversion. Moss has five days to answer the complaint and the hearing in that matter will be held a week later. The adjourned hearing in injunction proceedings will come up Thursday.

Meantime the picture people have entire charge of the box office. The picture's share of the receipts held out by Moss is set down as \$367.

The first nighters who appeared for the "Who Did It?" fumbled premiere were advised to hold their tickets and come back next Monday.

"HE AND SHE" FOURTH TRY.

For the fourth time a play called "He and She" is to have a try-out, the showing being due out of town this month. The piece was first handled by George Tyler, then two years ago Cohan & Harris offered it briefly at Atlantic City.

Rachel Crothers wrote the play and is personally to appear in the forthcoming trial, the production being her own venture.

"He and She" is described as a thesis play, with the chances for popular appeal being problematic. It is said to deal with the privilege of woman to earn and bring money into the home on a par with the man.

Miss Crothers will have in support for the trial showing Constance Binney ("39 East") and Cyril Keightley ("A Little Journey"), the leads in two current attractions written by her.

For the Cohan & Harris showing the late Herbert Kely and Effie Shannon appeared.

Writers For "Never Say Die."

Arthur Hammerstein has named Herbert Stottart to write the score of his proposed musical version of "Never Say Die." Otto Harbach may do the libretto.

Stottart was formerly one of Hammerstein's musical directors.

LEGITIMATE

SHOWS IN NEW YORK AND COMMENT

"A Lonely Romeo." Shubert (1st week). Opened Tuesday and was well regarded. Lew Fields and production will carry it across the summer.

"Century Midnight Whirl" (22d week). Still getting a good run.

"Daddies." Lyceum (41st week). Expected to run strong until August before taking to the road.

"Dark Resolutions." Balaban (8th week). Hit by the heat, but recovered and still claimed strong enough for summer run.

"East Is West." Astor (33d week). Was off a bit last week, but started this week with capacity business.

"Friendly Enemies." Hudson (17th wk.). Figured to stick and should accomplish a full year's run.

"I Love You." 45th St. (7th week). Getting almost nothing, the switch from the booth doing no good. Due to quit Saturday.

"Lady in Red." Lyric (6th week). Fared badly last week. Backer keeping it in. May stick for its eighth-week rental.

"Love Laughs." Elton (4th week). Due to stop Saturday. Guarantee said to have kept it in this week.

"Lutes." Knickerbocker (25th week). Is going well over top-limit score. Summer run easy if a minimum of \$9,000 weekly is drawn. Profit at that sum.

"Luchino." Gaiety (43d week). Almed for a full year. Friday afternoon matinee discontinued.

"Little Journey." Vanderbilt (23d week). Shuberts will attempt a summer run. Operating expense small.

"The Jest." Plymouth (19th week). The biggest gross in Times square with \$18,456 last week, and only attraction not affected by the heat. Play triples the takings of a majority of shows.

"Quest of Barrymore." Was slated to discontinue for summer next week.

"Yoke Ferguson." Garrick (5th week). Heat caused change of plans for indefinite continuation. Expected to stop Saturday, but lower temperature led to another lease of life. Will stick another week or more.

"La La Lucille." Miller (3d week). Pulling fairly well and has a chance when summer lines are drawn.

"Midnight Frolic." Amsterdam Root (28th week). New turns added to both shows from last "Follies." Big business continues.

"Monte Cristo, Jr." Winter Garden (15th week). Holding its own in excellent pace. In some time.

"Pleasant Get Married." Fulton (18th wk.). No closing date as yet. Hoped to make a hot weather show.

"Peek-a-Boo." Columbia (1 week). Got around \$7,000 last week at \$1 top. Monday of this week a new house record was established with the takings of \$178.

"Royal Vaudeville." Cohan & Haverly (17th week). Dropped off with other last week's terrible show, but takings more than doubled other musical shows. Resumed big business this week.

"She's a Good Fellow." Globe (6th wk.). Is drawing nicely, but mostly in the better-priced seats.

"Somebody's Sweetheart." Casino (25th week). Moved down from Central Monday. Location considered excellent for summer draw.

"Take It from Me." Central (11th wk.). Moved over from 45th Street; last week takings away off, but Broadway stand gives attraction a chance for good break.

"Scandal of 1919." Liberty (3d week). Doing business downstairs only mostly through agency support. Show may be rewritten.

"So East." Broadhurst (11th week). Vogue earned in first weeks spent, but may last until July 1.

"Tumble In." Selwyn (12th week). Hit by the hot wave with last week the first losing one. Recovered strongly this week.

"Toby's Now." Comedy (8th week). Stopped Saturday after surprising run.

"The Better One." Cort (46th week). Moving over to the Booth next week, going in on sharing with Broadway offering succeeds.

"Three Wise Fools." Criterion (35th wk.). Another show with little operating expense. Due to stick for several weeks.

"Up in Mabel's Room." Eltinge (21st week). Has the best chance of the bedroom farces to last into summer.

"Woman in Room 13." Republic (10th week). Hit rock bottom last week, but picked up early this week.

"WHILE YOU WAIT," VAUDEVILLE.

Washington, June 11.

"While You Wait" had its metropolitan showing Monday at Poli's. The idea was that a musical comedy would be written for you while you wait and the result was a vaudeville show with

the bare stage used to introduce the various acts.

The opening brings forth the stage manager, property man and author with an audience out front and no play. Volunteers are called from the audience and the plot is thus worked out.

There were bright spots among the dull ones, opportunities were overlooked and considerable fixing will have to be done before the proposed New York showing next week.

Oklahoma Bob Albright plays the property man, and opportunity number one was lost when he was not given a number. The Lighter Sisters and Alexander work all through the performance and in their vaudeville act scored a real success, as did Gray and Rose, the dancers.

Balance of cast is of unknown quantity.

Piece was produced by Keller and Bonwick and was written by Adelaide French and Lewis Allen Browne, staged by Cliff Adams.

Local press was inclined to be kind to the show.

ZIEGFELD'S AD.

Florenz Ziegfeld, Jr., had an advertisement this week printed in the theatrical columns of all of the daily papers which was a general panning comment on all the other producers who are contemplating the use of the word "Follies" in connection with theatrical productions, the roof shows that have hammers on their tables, etc.

Seemingly in retaliation, the Century Grove issued a story Monday that in future the Grove would be open from 9:30 on and that there would be but one price of admission for the two hours that the patrons might spend there in dancing before the Midnight Whirl started.

Ziegfeld also took a "pan" at the specs and took credit upon himself for having had the law passed which limits the agencies from obtaining a premium greater than 30 cents on a ticket.

SHOWS CLOSED.

John Cort's "Flo Flo" closes its season at the Tremont, Boston, this week. Two other Cort companies closing last week were "Fiddlers Three" in Philadelphia and "Gloriana" in Chicago.

SHOWS OPENING.

"Oh My Dear" is to reopen July 14 at Atlantic City and the following week is to be shown in Boston for an engagement of six weeks.

STOCKS OPENING.

Auditorium, Kansas City, under the management of Arthur C. Aiston, late in August, with a stock policy.

STOCK CLOSING.

Blaney's stock closed at the 7th Avenue, New York, June 7.

"SADIE LOVE" TO MUSIC.

Oliver Morosco is going to produce a musicalized version of "Sadie Love" next season. He is already casting for it.

JUDGMENTS.

Judgments made in the County Clerk's office. The first name is that of the judgment debtor, the second the judgment creditor, and the amount of judgment.

S. Charles Gould; Lewis Pub. Co., \$115.50.

Katherine Mann; Greenwich Village Playhouse, Inc., \$107.83.

Spanish Theatre, Inc. Prema Printing Corp., \$102.00.

Bayard Veltier; Charles E. Riess & Co., Inc., \$82.50.

Semuel Liebert; A. Burkhardt; \$735.41.

S. & W. Harmon 35th Ave. Theatre Co., Inc., \$205.20.

Charles McLaughlin (also known as William Mack); G. M. Levy, \$18,910.72.

William Rook; P. F. Benedict; \$106.14.

Hyman Baker; Fifth Avenue Amusement Co., \$200.45.

DEATHS.

Frederic Thompson.

Frederic Thompson, the master outdoor showman of this generation, the creator of the "White City" idea in open air amusement parks, died at St. Vincent's Hospital, New York, June 6. He was 46 years of age and was born at Ironton, Ohio. The burial was June 8 at Woodlawn. Thompson first made his debut as an outdoor showman at the Omaha Exposition and followed it at the Pan-American Exposition with "The Trip to the Moon." Later he spent a season at Steeplechase and presented the attraction there. The following season he conceived the idea of Luna Park which was practically the means of regenerating Coney Island. He and Elmer S. ("Skip") Dundy were partners in all of the early amusement ventures, Dundy acting as the financial man and Thompson as the showman. After Luna Park, his first venture in regular theatricals was with "The Athletic Girl" and "The Duel in the Snow" at the Colonial Theatre, which he had under contract. Then he and Dundy built the Hippodrome, which they retained for a number of years. After the death of Dundy about 12 years ago, Thompson went it alone. He entered the theatrical producing field with "Brewster's Millions" and followed with "Polly of the Circus" and numerous other productions. But the stage finally broke him and in 1912 went into bankruptcy assigning Luna Park to his creditors. In the past few years he underwent seventeen major surgical operations and died from the last one of these. He was married to Mabel Taliaferro, who divorced him in 1911, and in 1913 he remarried, the bride being Selma Pilcher, a boyhood friend. The Thompson and Dundy association was the Barnum and Bailey of later years with Thompson corresponding to the Barnum of the latter firm and Dundy like Bailey, the watchdog of the treasury.

Edward Warming.

Edward Warming, formerly leader of the Massillon, O., Opera House, died last week at his home near Rome, N. Y., where he was acting as director at the Rome State Custodial Asylum and also leader of the Family Theatre orchestra. Mr. Warming was 51 years old, and a native of Cleveland. His wife and three brothers survive. At the Rome Asylum the deceased built up a splendid musical organization from its feeble-minded patients. It is the only band of its kind in the country.

Clyde W. Rigby.

Clyde W. Rigby, former manager of "Watch Your Step" and Century Theatre, New York, died after a lingering illness, at his home in Youngstown, O., June 3. He was auditor for Charles Dillingham for several years, at which time he was compelled to leave the theatrical business on account of ill health. The deceased was 42 years old.

Jack Merritt.

Jack Merritt died June 6 of pneumonia at his home, 976 Whitlock avenue, New York, after a short illness. The deceased, who was appearing in "Oh, Boy," when taken ill, began his stage career in "A Pair of Sixes."

James M. Lackaye.

James M. Lackaye died June 7 at the Broad Street Hospital, of pneumonia after a few days' illness. The deceased, who was 52 years of age, was the brother of Wilton Lackaye, and a well known character actor.

Larry Weber's Theatre.

A site for a theatre within the Times Square section is reported to have been secured by L. Lawrence Weber. Mr. Weber is said to have the plans in his office for the house, but will not disclose its location.

NEWS OF THE DAILIES.

Oliver D. Bailey says that, contrary to all reports, he still holds an eight year lease on the Fulton.

Olive May has replaced Zella Sears in "Tumble In." Miss Sears recently met with an accident while motoring.

The Actors' Fund has received a bequest of \$500 from the estate of the late Jim Meyers, long manager for Maude Adams.

Julia Marlowe (Mrs. E. H. Sothern) last week bought the four-story residence at 21 Washington Square.

Mr. and Mrs. Coburn have accepted a play by Louis N. Anspacher, entitled "All the King's Horses," for production in October.

J. F. Lilley is to produce the musical play, "Love and Other Things," by Arthur J. Lamb, with music by Charles Frovin.

The Society of American Magicians held their annual dinner June 6 at the Hotel McAlpin. More than 200 sat down.

Selwyns have just placed Donald Brian and Wallace Brown in the new play, "Buddies," a new play by George V. Hobart, described as a comedy with music.

Marjorie Pringle replaced Terrie Belge in Fiddlers Three last week at the Philadelphia, when the latter was indisposed. It was Miss Pringle's first appearance with the company.

Manuel Klein, who died recently, left an estate of about \$12,000, all given to his widow without bonds, as executrix of the estate. Mr. Klein is also survived by two children.

Frankie Lee, who died at the Misericordia Hospital Dec. 12, 1917, left an estate of \$15,000, according to an inventory of her property filed in the Surrogate's Court June 7.

Dr. Karl Muck, former conductor of the Brooklyn Symphony Orchestra, who was as an alien and interested at Port Orleans, is to be deported. Germany will pay all his expenses.

"Seven Miles to Arden," a dramatization by Anne Nichols of Ruth Sawyer's novel, will be the initial offering of the new Little Theatre, according to an announcement last week by Oliver Morosco.

The establishment of a theatre in London exclusively for the Christian Church, through which the message now given from the pulpit might be amplified, was advocated recently by one of the prominent clergymen in that city.

Selwyns will star Hobrock Blinn in a new play by Eugene Walter, called "The Challenge." It will be at the Albany, directed by Lotus Robb, Ben Johnson. The play will have its premiere in New York early in August.

The New York State Association of Elks, recently in session in Albany, adopted resolutions committing the various lodges of the order throughout the state to purchase \$500,000 worth of thrift stamps this year.

Phillip Burian and Robert Bihm were arrested last week by detectives from the District Attorney's office, who alleged they had sold two theatre tickets at an increase of \$1 over the face value. The men were discharged by Magistrate Frothingham.

Mrs. Lillian Carlotta Orr last week started divorce proceedings against her husband, William P. Orr, in Justice Gievers' court. Gertrude Harrison, a show girl in Orr's production, "The Kiss Burglar," is named as co-respondent.

Flesh and the Devil, as exemplified on the modern stage, are causes of the unrest and discord of the present day and will bring about the downfall of the nation unless checked, is the opinion of the Rev. William Burgess, of the Illinois Vaudeville Association, speaking recently at Atlantic City.

A project has been started to hold throughout the country Dec. 5 as "Actors' Memorial Day," the purpose of which will be to celebrate the work of the profession and to commemorate the actors who were killed while fighting in France. The idea is to take the form of a benefit for the Actors' Fund of America.

Elizabeth Marbury departed for France on the French liner Lorraine, last week, holding the distinction of being the only woman to be sent abroad representing the welfare unit of the Knights of Columbus. She will visit all the K. of C. secretaries in France and Germany and at the same time distribute films and slides explanatory of how the boys are being treated in this country upon their return.

ENGAGEMENTS.

George Hassell, "Ring, Bang, Boom." Earl House, "Under Orders." Charles Harte, dramatic hook, Garrick, Washington. Joe Heather, Katherine Hart, Frank Klingdon, "Ring, Bang, Boom."

BANKRUPTCY PETITIONS.

Petition in involuntary bankruptcy filed against: Sigmund Werner, restaurant and cafe at 1416 Broadway.

CABARET

The initial steps toward the formation of an association of cabaret agents were taken this week when a notice was sent out calling on the leading agents specializing in cabaret work to attend a meeting set for next Wednesday (June 18). The need of an organization has been felt for several years it is claimed by the sponsors of the proposed cabaret agents' association, but petty jealousies have kept those most interested from getting together. One of the principal matters which the forthcoming organization will attempt to regulate will be the all too prevalent custom of "gypping" by cabaret artists who obtain 10 weeks' work through an agent and forget to come through with commissions after the second or third week. Only five or six of the big cabaret owners are now remitting commissions, in most instances the agents being forced to depend on the artist to send in the agent's percentage direct. A collection agency is proposed as a cure for the commission "gypping" evil, the same to be conducted by the association. The collection agency plan calls for the listing of all acts who are in arrears to any member, with an agreement by all to refuse to secure engagements for such artists until a settlement has been made. In the past a surprisingly large number of cabaret artists have also secured employment through various agents and after working in a given resort for a week or two, have quit and then effected a direct engagement, thus depriving the agent of what he deems as his just commission for the full period of weeks played. The agents propose to combat this practice by refusing to furnish artists for cabaret owners who encourage it, very often for the purpose of obtaining the artist for a cut in salary, which is accomplished by promising a season's engagement. The association will be limited to cabaret booking men. Headquarters will be taken shortly in the Times Square section: Those who received notices for the first meeting include Joe Mann, Wm. Sheridan, Arthur Hunter, Billy Curtis, Joe Franklin, Charlie Jones, Frank Miller and Block and Barrymore. Nothing about prohibition and its possible effect, either way, on cabarets, was mentioned in the call.

The various rumors circulating among the local cabaret booking agents the past week that Sigmund Werner, proprietor of Werner's Restaurant, 39th street and Broadway, was on the verge of bankruptcy, were finally culminated, early this week, when an involuntary petition of bankruptcy was filed against him, Werner, June 9, assigning for the benefit of his creditors to Marcus Helfand. Although a petition for involuntary bankruptcy had been filed against him Oct. 28, not until recently was any decision handed down. The booking agents received their information from the various reports of chorus girls, booked for Werner's revue, that they had not been paid their weekly salaries. Werner's enumerated creditors, according to last year's bankruptcy petition schedule, consist mainly of merchandise dealers, many of whom had signified their willingness to accept 25 cents on the dollar.

Castles-By-the-Sea at Long Beach is the only restaurant down there now open, excepting the Hotel Nassau. Trouville is closed but reported opening shortly, with perhaps Joe Pani indirectly interested in it. Pani again has Castles. A table d'hôte costing \$5, with no alternative, was the menu at Castles the opening night. Wine was to be had, but had no advance price list. After the opening, and with the hot wave, Castles did quite a big

supper business early in the week (for Castles). Not anticipating a rush, the crew seemed slim with the appearance of the restaurant indicating there were more headwaiters than waiters there. The headwaiters got in each other's way so often, several complaints of poor service resulted.

The Broadway night places of late have had police visitation around one to note that all liquor selling there ceased and the room cleared. No special reason appears to be known for the official espionage. It has been periodical of late years, although the current scrutiny may have been brought about through the approach of Prohibition, with the temptation of drinkers and restaurants to prolong the regulating closure hour.

The limit for prices in small drinks has been reached, maybe. One Broadway restaurant is charging \$1.25 for a drink of brandy without guaranteeing the brand. It may be Irish whiskey. That is what several of the cabarets are doling out for Scotch. A pony of brandy in the same mint costs eighty-five cents. New York restaurant prices have been one of the best arguments in favor of Prohibition.

Harry Walker has written and produced a review for the Piccadilly Roof, Brooklyn. Its title is "Breezy Bits." It includes Jean Leonard, Monica Redmond, Ralph Coleman, Cliff Berger, Adel and Za Za, Davis Bros., Delite Sisters and eight chorus girls. Saxie Holdsworth's Jazz Band will continue as a feature.

The Louisiana Five left the Tokio management when they walked out without notice and left for Baltimore to open at the Suburban Gardens. Tony Ladu is the manager of the act and they had contracts until June 30. Charles Klein, of the Tokio, will take action against them.

Vincent Lopez and orchestra have left the Pekin and are now appearing at Perry's, Conkey Island. Lopez is a pianist and has been a feature at the Pekin for years. The outgoing musicians at Perry's will open with Sophie Tucker shortly.

The American Musicians' Syndicate, Inc. has been formed by Earl Fuller. The new organization is a co-operative concern created with the idea of giving the musician an opportunity of sharing in the profits from the sale of successful musical publications.

Marie Cavalline, arrested in Newark recently, charged with indecent exposure after an exhibition she gave at a stag affair in that city, was convicted this week. She hasn't been sentenced as yet.

Ray Miller's Black and White Melody Boys have been contracted for the summer at Perry Rockefeller's Club, Rye Beach, N. Y., opening there next Monday night.

Sophie Tucker, tonight, (Friday) with a new band, headed by Joe Gold, will begin an engagement in the "Paradise Room," at Reiserwebber's.

Emile De Roquat, of Chicago, is in New York, looking for talent for three more revues he is shortly to stage there.

The Flouillias, five piece orchestra, opened at the Cedar Grove House, Highlands, N. J., last week, for the summer.

Saxie Holdsworth's Jazz Band, now at "The Piccadilly," Brooklyn, will join Morton and Moore in vaudeville in two weeks.

IN PARIS

By E. G. Kendrew

Paris, May 26.
"Wild Fire" was produced after a month's rehearsal at the Municipal Theatre, Le Mans, at the end of May, by Madison Corey, of the Y. M. C. A. entertainment board. There is a crackerjack cast with Dallas Tyler, Rebecca Scandrett, Mabel Schyler, Elizabeth Page, Bud Cavern, Leonard Carey, Arthur Carnegie, Harry Fines, Percy Kilbridge, Arthur Foreman, George Hippard, Julius Jenkins, Arm- and Jeancon, Morgan Wheeler. It is another success for the Le Mans Players which has been released for a tour of the A. E. F. circuit.

A good entertainment billed as "Home Again," charge of Serok, is leaving Tours for the road, and will play with Clifford, his partner, and the magician, Dermotti.

"The Moppers Up" revue, played by men of the Rents, Requisitions and Claims Service, under the management of Lt. L. B. C. Delaney, is appearing for a few evenings at the Champs Elysees Theatre. It may be seen as this unit will be the last to leave France (hence the title of their show). The company includes Kaute Erickson, Desmordre (imitating Gaby Desire) who was formerly with Gertrude Hoffman; Dave Kobler, who wrote some of the lyrics of this revue, and Leo Denit, as female impersonator. It is a newly formed troupe, which showed for the first time in Tours early in May, and is now on the A. E. F. circuit.

The Tours Dramatic Club is again in Paris for a fortnight's run at the Theatre Albert I, with "Stop Thief," by Carlyle Moore, under the direction of Howard Hall.

As foreshadowed in these columns some weeks ago the 148th Field Artillery theatrical troupe has presented its famous revue "Hullo Broadway," at the Theatre des Champs Elysees, Paris. It was announced for May 26, but got stranded somewhere between this city and Rheims. A vaudeville show was substituted by the Overseas Theatre League with Bessie Conrad as star. She sang "He's so Pretty" from the orchestra stall, with her hands on the shoulder of a blushing doughboy. The 2,000 odd bucks present cheered, hoping it might be their new jinx.

The Y. M. C. A. Jewish Welfare Board and K. of C. organizations have taken jointly over the Theatre des Varietes Antwerp, for entertaining the American troops. Capt. Donovan is in charge, as entertainment officer of the Rotterdam, Brussels, Spa and The Hague areas. The inauguration program comprises Olive Palmer, Ida Van Tine, Raymond Walker, Eddie Fredericks in vaudeville acts. The association of provincial theatrical directors in France has decided to henceforth make engagements through their union and the intermediary of agents for legitimate actors, for provincial stock companies, will be eschewed.

During 1917 the receipts of the Paris theatres were 27,000,000 frs. and the picture houses 17,000,000 frs. In 1918 they rose to nearly 28 million for the theatres and 28 millions frs. for cinema, thus showing an increase (in spite of eight months being in full warfare, with bombardment by long range guns and air raids) of only one million for the theatres and movie halls, but 9 million francs for pictures. These figures are the highest on record, and will be exceeded in 1920.

Arthur Frayse, a French attorney, on the staff of the Petit Palais (Paris daily) who devoted much time to all fresco theatricals, has died following

an illness contracted in the trenches during the war. Alcide, a well known café concert singer in France, has just died after a long illness.

Edmond Rogers has been appointed manager of the Casino Municipal theatre at Nice.

In Paris Theatres: Salammbô and repertoire (Odeon); Mr. Cesarin, etc. (Odeon); repertoire at Opera, Opera Comique, classical operetta at Trionon, Empire, Ba-Ta-Clan; Sept Balers Capitiaux (Imperial); "Napoleonette" (Sarah Bernhardt); "Demi Vierges" (Porte St-Martin); "Reine de Lemnos" (Bouffes du Nord); "Phi-Phi" (Bouffes Parisiens); "La Rabouline" (Antoine); "Four Avoir Adrienne" (Michel); "Roid es Palaces" (Th. de Paris); "Le Mari, la Femme et l'Amant" (Vaudeville); "Aladin" (Marigny); "Le Secret" (Gymnase); "Occident" (Ambigu); "Greve des Femmes" (Renaissance); "Beplemans a Marseille" (Arts); "Couché de la Marée" (Athene); "Millions d'Uncle Sam" (Chatelet); "Heritier du Bal Tabarin" (Cluny); "Amour et Cinema" (Dejazet); "La President" (Palais Royal); "Dame de chez Maxim" (Scala); "Hara Niri, etc. (Grand Guignol); "Mariage Parisien" (Varietes); Revues at Palace, Foles Bergeres, Casino de Paris, Femina, Ambassadeurs, Cigale.

"THE GIRL ACT"

By GED. M. RUSSELL

What makes the "eerie" look so bright upon this Monday morning?
He rode all night I understand and 'roze before the day was dawning, 'up-what gives the acrobats a thrill?
They always feel this way, did dare, WITH A GIRL ACT ON THE BILL.
The double act (He man and wife) is all up set today.
He wishes she was home with Ma; she thinks the other way.
Where e'er he goes, she's close behind, she's sticking with a will.
For a wife can't be too careful WITH A GIRL ACT ON THE BILL.
The "Grip" and "Prop" and all the gang, each member of the crew.
Has sent his wife out to some farm to duck. Please don't mistake this last remark; they love their wives yet still—
It's funny how things happen WITH A GIRL ACT ON THE BILL.

The manager, a man of men, a chap whose word is law.
N'er had so many things to do back on the stage before.
He mingled with the actors, telling jokes "most fit to kill."
They say he's almost human WITH A GIRL ACT ON THE BILL.
The orchestra plays perfect time, the acts swear it's a "pip."
But when the girl act starts to jazz, they let their tempo slip.
Their mind is off the horse race and the leader has a chill.
Who wants to play a fiddle? WITH A GIRL ACT ON THE BILL?

Then pay-night comes as pay-nights do and parties pass away.
The boys get little dough this week for they have spent their pay.
The girl act gets to pay in full; each Jane and May and Lail.

(Moral)
A wise guy wears a blindfold WITH A GIRL ACT ON THE BILL.

Madge Major, hailing from Quaker-town, has been booked for a principal role in the revue at the Parkway Palace, Brooklyn, by Arthur Hunter.

Musette, the violiniste, who is to appear in South America, will sail for Buenos Aires, June 14.

W. C. Fields will continue in the "Midnight Frolics" on the Amsterdam Roof.

Olli Hotel Greeley, Newark, has a new revue. Tess Gardella as the featured uiricinal.

IF YOU DON'T ADVERTISE IN VARIETY—DON'T ADVERTISE

Chicago By Night

By JACK LAIT

An essential item which seems to be absent in the calculations of many professional entertainers is—

GRAMMAR!
It is difficult, often, to know just what will be pleasing or amusing or entertaining. But grammar, at least, is removed from the hazard of conjecture. It would not be a bad notion if the vaudeville authorities should appoint a crabbed schoolmaster or some philological shark to listen through all talking acts and censor the slips that violate the established rules of syntax and etymology.

The particular incident which prompts this observation, though all public entertainment reeks with reasons for it, came in listening to Hyams and McIntyre. This sweet and polite pair committed two raw transgressions within one minute, and both grated upon ears sensitive to correct diction. In one breath they say "For you and I" and in the next "It's me." "It's I" may sound didactic, but it is right and no other way of saying it is within the law. They wouldn't say "For I," but they would and do say "For you and I."

Popular songs are the most atrocious misdemeanors in these respects. In frivolous jazz slight disorderly conduct toward grammatical rules may be forgiven; but in supposedly formal and straightforward talk from the stage errors of such elementary character should be shunned. One break like that spoils an act for many people.

Chicago is again in the throes of a Griffith mania. Why can this one person do such wonders where others try so hard and miss so widely?

"Broken Blossoms" is far from being a constructive masterpiece. It has many faults that are essential, faults which would no doubt be caught and criticized by the average director of proleged film and the average exhibitor of conventional 15-cent features. But, when the whole thing has been reeled off, one reels out with the consciousness that he has witnessed a classic. This Griffith can impart soul into mechanical portrayal by suggestions dropped in here and there that find the subconscious sensibilities of humans.

It isn't magnitude or brilliant execution that differentiates masterpieces from commonplaces. It is that touch of nature which penetrates without stabbing, which trickles without gushing, which reaches without pushing. Griffith has the genius to always find a nerve and play on it without twinging it.

And that small faculty makes the broad difference between a dime nuisance and a three-dollar triumph.

Cecil Cunningham is one of the most deft of the native comedians. There is about her an aura of distinction which backgrounds lighter moods with a dignity of power. I have always maintained that the same joke told by a duchess is of more weight than when told by a clown. Cecil graces her songs and her quips with the distinctive delivery and the magnificent presence of superior personality without ever appearing "upstage" or snobbish. She descends to tricks and matter of vaudeville without ever leaving the personal plane of the lady. It is a gift, undoubtedly, and can neither be acquired nor imitated.

There are many good natured, rollicking comedians, too, who are lovable and welcome, and must not be contrasted with these, because they utilize other ways—and should. There is nothing more tragic than a kitten trying to be a gazelle.

MAJESTIC, CHICAGO.

Chicago, June 11.
One of those extraordinary bills such as it is almost impossible to foresee, but which booking experts shoot at all the time here. An array of beautiful women, preponderant in smallness and effeminate in all details, in a mass of variety and class and good taste, combining a fast-shooting, rattling vaudeville show which is a good wash, would spread through town like wildfire and heap the cascades of Matisse to its bulging door each week.

Only on such a bill would anyone think of playing an act like Bronson and Baldwin, No. 2. It sounds criminal! Their dainty comedy was hurt a bit at the start by the cruel spot. But when they got a-going they stored the house. Winkle, a tidbit of femininity, aboves and as softly mild as a sunbeam in spring, cuddled her way into the hearts, and the abs and ons were rained forth as she came down to bare knees and clotheless back. If any living woman may wear riques too before an audience with all lights up and please everyone and shock no one, Winkle Baldwin may and does. Percy's manner proved easy take and bitthe. When the pair did the Hawaiian number in a team, the lovely Winkle, tickling a uke as cunning as herself, the outburst was as spontaneous as the picture was irresistible.

Frank Davis, a light comedian, kidded with Della Davis, a rather attractive, but not the cabaret through a routine of songs and by chatter (very snappy written) in a mirror, sure production. Miss Dorothea's gay was exquisite. Her voice is a hit underdone, she sells a song taking in every ear, the stage voice and is as breezy as a zephyr. The hit for her today again at the end of the week. Broderick made the third man-and-girl two-act in succession, in dances and songs. The songs were somewhat blech. But the girl was gorgeous and animated dancing grabbed the house by the throat. The girl was a hit, and she was no diva, either. But she can dance. This act scored for a home run, too.

The statue of Cecil Cunningham, beaute and blonde, tall and swif, every inch the woman of tone and distinction, was tremendously received and tremendously liked. She showed an almost entirely new set of numbers, keeping in only the history song and carrying on a bit of foolishness with the orchestra for her finale. After the act, especially on a straight ballad and on a snappy syncopate called "High Brown Baby's Bell" swept her into the artist, though she is, she was richly entertained by the candid enthusiasm. She tied the show up for as long as she wanted to without a breath of effort.

Paul Dickey, naturally in his punchy character, "The Lincoln Highwayman," acted the secret service hero with that from-the-shoulder manner which belongs to him and only one other—Duke Fairbanks. He unveiled in five minutes a graceful, graceful, graceful, graceful and parts, one of the smashing little pieces of character work that this tired-eyed reporter has seen in many a season's season. The act, of course, was a riotous hit and every thrill registered with Dickey again at its waist. Gene Green had a home-coming, too. He tore off a few yards of song and did his best bit in greenish light, his eyes, his eyes, sang himself hoarse and back into voice again, and bottled up the work until almost 5 o'clock. Greens works too long—but it isn't his fault. What the audience wants he seems to have and the audience wants him. And he gives more. Greens has padded and padded until he is now one of the slickest singles in the game, with a vast variety of song styles and that same robust voice which made him a pioneer of the piano-entertainment acts. He kept the house in a panic. Marmion Sisters, the delicious kiddies, dressed like costly hris-a-bras, with Dave Schouler, bitterly handicapped by the long show, the continuous bombardment of riots they had to follow and the closing position, did valiantly with what was left of the crowd, basking in all who ever them that. The Fennino Troupe opened with masterly aerial work.

STATE-LAKE, CHICAGO.

Chicago, June 11.
The great majority of us, after all, are possessed of brains of innumerable longitudes, and we are highly edified by the elementary and elementary. As long as this is so, Al Shayne will be a riot, or at least a disturbance. Mr. Shayne is of the school of which Al Sherman is a distinguished type, and they are both roving bits, regardless of the pain they give to Percy Hammond, Charlie Collins et al. Nature was kind to Shayne. It endowed him with a physiognomy which requires no concentration for ludicrous effect and a voice which needs no acoustics to make it heard. In addition to which he has an unerring divination of what the house wants, and bands it to them in large, audible portions, unimpaired enough to reach the hives and comical enough to bring reluctant grins even from the most staid and serious. Further addition to which—oh, dread thought!—it seems now that Al is possessed of a real sense of humor. At any rate he has introduced a new number—a travesty on "America, I Love You," which has no rhyme nor reason, but designedly so, and packs a large rock of laughs in each line. Further, his "Fiddlers version of a ballad, entitled "Minnie, Minnie for Me," announced to be "The Ballad of the Wagon Wheel" and under the great majority of patrons Monday. Shayne will and should work as long as he has his health.

Neison and Chain peddle much the same product as Shayne, combining the world for bookum and putting it over with personalities created for bookum. The "Jennie Dear"

bricht spot of the act, and is used throughout the sixteen minutes. The one thing in the offering of the boys that strikes a bit of a blue note is Mr. Chain's singing of "Give a Little Credit to the Navy," preceded by a rather elaborate explanation by Mr. Neison concerning Mr. Chain's sea service. The time has come for history, and history alone, to give the navy, army, aviation, balloon corps, Y. M. C. A., K. C. and even the Red Cross a little credit as they may or may not deserve.

Seabury and Shaw have everything for a high grade time act, except something—something. They are a boy and a girl. They have a beautiful drop in "ons" and a beautiful coloratura, and a pianist, and fifty other things, and the boy is probably one of six best male dancers in American vaudeville. The girl is pretty and a fair dancer—not nearly as clever as her partner, but good enough to work with him. The pianist plays very well. The atmosphere throngs with class. The boy and girl are modest and presentable. But—perhaps it is the arrangement of dances which contains the one tiny flaw in this jewel. In the last analysis the dances are just dances, which seems fair enough, excepting that the last dancing and setting of the act lead one to expect more, and the finish is a bit of an anticlimax. A great dance director—say Royce, for instance—could spend a few hours with this act and transform it.

Seabury and Shaw have a clean, swift aerial act. Hobson and Beatty, two girls, one dancing and one singing, are a moderate favor. The slight Vassar Girls got an enthusiastic hand with their music. No act will believe, however, that they learned it all at Vassar. George Yeoman's monolog, presented in a novel setting and delivered with snap and gentility, was rewarded by much audible appreciation.

Odette's Sane closed the show. There is no act of the kind that can come near it. As long as the little heretics which comprise the semi-payroll lasts, Mr. and Mrs. Odette and their intelligent flock of Pacific sea lions will manage to eke out an existence.

Swing.

HIPPODROME, CHICAGO.

Chicago, June 11.
If some vaudeville Burbank were to copy the personality of Trizie Figrana with the technique of Sophie Tucker he would have a June Mills. Yet for some reason or other Miss Mills has haunted small time for a long time. She was the big hit of the hill here, being aided by a gentleman in the pit who sang one number while she changed gowns. The man has a fine base voice, and were he to keep away from "Rocked in the Cradle of the Deep" which has thus far seems able to do, he might sing two or three numbers instead of just one, to the benefit of the house.

The kidding part of his performance, from the pit, is not so good.

Taketa Brothers opened the show. The majority of their routine is concerned with barrelling, which they manage with their feet, and get a barrel of fun out of it. Mattie Lippard followed them. The show stopped while Miss Lippard was on. Perhaps that is cruel—it might be more fair to say that she is a bit of a show stopper. She seems to have charm and a voice, but that is all, and that is not enough. She Chautauques through three numbers which mean nothing at all. The audience is indulgent because the young woman is pretty and seems to care so much to please, but she added nothing to the hill, and only made it harder for the next act, which was Hutchinson and Southern. They have a sort of sketch—sort of because really has no plot and is not intended to have one. It is concerned with the wooing of a girl by a beuful young man. It is an

effort of a sort to illustrate the Shavian theory that woman, and not man, does the proposing. It succeeds fairly well. Bernard Shaw probably would not like it. But he doesn't book the house.

The Venetian Classics, gathered round a prop empyre, with a background that might be anything from Gary to Calcutta, filled several moments with nothing but music—music with accordeons, banjos, mandolins of various shapes, and even a hooch horn. Perhaps the lady snapped, castanets, another tickled a tambourine and sang, and when she wasn't doing either, she sat on the stump of a papier mache tree and played solitaire on the tambourine. Had she left the four on the lower layout instead of being in a hurry to get rid of it in the act-upping, she might have won that game. Perhaps she realized her mistake the next show.

Coskey and Dunlap, blackface doughboys, in a shabby trash scene, hit on only one cylinder and towards the finish ran out of gas. In Flanders Field the poppies blow, but over here the war is over and vaudeville will have no more of Midian.

The Powell troupe, busy and energetic gymnasts and tight-rope performers, closed the show.

NOTES.

Harry J. Powers, who left Chicago for New York. He will remain away for two months, visiting Harry J. Powers, Jr., who has recently established himself in the auto tire business in West Virginia.

Martin Lee, of Waterson, Berlin & Snyder, has returned from a trip of several months in Middle Western points.

E. P. White, who recently purchased the Strand, Livingston, Mont., passed through Chicago on his way to Kentucky, where he has large oil interests.

Bulletin: Harry Spingold, Marilee Rose and Harry Spingold, who recently moved to New York in Spingold's Mercer, with a record of only seven blowouts on the trip.

Charlie Freeman is back after six weeks in New York.

Paul Rahn is back at the Winter Garden in "Lulu Time."

George A. Kingsbury has returned to his Chicago home for the summer. Next season Kingsbury will be associated with the Chicago productions of "Lightnin'" and "Three Wise Fools."

Nat Phillips will leave for New York shortly on a skirmish for talent.

According to a report from Cheyenne, Wyo., William Lynch, Chicago vaudeville actor, has been arrested in that city on charges of forgery.

It is rumored that "Big Jim" Collins, famous Chicago cabaret proprietor, will branch out into show business after July 1.

SHOWS IN CHICAGO.

June 16—"Honeycomb Town" at La Salle.

Current Attractions.
BLACKSTONE—Patricia Collins in "Tillie," booked to stay until July 6, took a drop on account of the oppressive weather, but still hit \$7,000 (10th week).

COLONIAL—Fritz Schaff in "Gloriana" pulled out with about \$5,000 on the last week, but not money on the last three weeks of the stay, which lasted 11 weeks. George W. Lederer's production of "Angel Face" had a promising opening. (Raylet elsewhere.)

CORT—"I Love You" dropped sharply, in common with most of the other shows (4th week).

GARRICK—"Scandal," which has been holding on at \$12,000 to \$13,000, went down to about \$8,000 (10th week).

GRAND—Edna Mitchell in "A Prince There Was" getting as good a play as any, but fell to \$12,000 (8th week).

ILLINOIS—"Blossoms" can be most conservatively nominated a sensation, being actually the talk of the town, not only among show people, but among show patrons; did at least \$6,000, a profit, as house is rented at \$1,000.

LYMPHIC—Paul J. Rainey's "Hearts of Jungles," a fun, doing a light business at 50 cents top (2d week).

PRINCESS—"Sunshine," brave, but not getting over \$5,000 (1st week).

POWERS—Mey Robson in "Tish," created by the critics, but doing well by cut rates, club arrangements and other devices (2d week).

STUDEBAKER—"A Sleepless Night," slammed by the critics and suffering heavily. About \$4,000 and will not linger long (2d week).

WILSON AVENUE—North Shore Players in "The Mother of the Year" (7th week).

WOODS—Last week of Bertha Kalich in "The Ballad of the Wagon Wheel" (7th week).

PALACE—"Passing Show." The only show in town at capacity all the time. \$21,000 for the Shubert show.

IF YOU DON'T ADVERTISE IN VARIETY—DON'T ADVERTISE

ERNIE YOUNG

PREMIER AT WILSON AVENUE.

Chicago, June 11.
The North Shore Players at the Wilson Avenue Theatre this week offered a Morocco piece never before seen, either in Chicago or New York. It is entitled "Kathleen of Kildare," presented first in Los Angeles.

Adda Gleason, who created the leading role there, will be featured in the piece here.

The North Shore Players are on their 18th week at the Wilson Avenue, and will stay right through the summer. The troupe has weathered adversities by an economical cast and strict attention to expenses.

The company now includes Richard Earle, L. Andrew Castle, Margaret Wilson, Willis Hall, Henrietta Tedro, Mildred Dabis, Vincent Dennis, Eugene McGilgen and Kernan Cuyges. Rodney Kanous is directing.

WARNER—RADIOLOGIST.

Chicago, June 11.
Henry Warner, who has haunted these parts for a number of years in various theatrical and semi-theatrical associations (his last dump has been major dome at the Winter Garden) has quit show business to engage in a new venture. July 1 the nation goes dry. The next day Henry blossoms forth at the Cato building as a "radiologist." Not only that, but as an "expert radiologist." Mr. Warner is shy and diffident about the nature of his new business. He answers all queries by saying "Wait."

SCHWABACHER IN AGAIN.

Chicago, June 11.
Madeline Schwabacher, Chicago chorus girl, who recently gained wide notoriety because of a "love baby" escapade, hit the front page again this week when she was found lying muzzled up on the north side. She accused William Morris, manager of the Morlonde hotel, of having mistreated her, and caused his arrest. Miss Schwabacher's last professional appearance with the revue at the Winter Garden.

NEGOTIATING FOR LA SALLE.

Chicago, June 11.
Negotiations are reported on for the La Salle with Cosmo Hamilton and Walter Hast doing the dickering with Comstock & Gest. The former twain want a house here by the early fall.

OUT OF HARMONY.

Chicago, June 11.
Mrs. Earl McCoy (Mac Bialdel) was granted a divorce this week from her husband, a song-writer. McCoy sued first, naming a St. Louis physician as co-respondent. The wife filed a cross-bill, alleging extreme cruelty, and won.

Lemaire and McLean for Havana.

Chicago, June 11.
Bobby McLean, featured ice-skater at the College Inn for a number of seasons, has lined up with Pierre Le Maire, cyclist and skater, and the team will go to Havana to organize an ice-skating stunt in one of the large cafes there, leaving July 1. Bobby recently was discharged from the Navy, where he had reached the rank of ensign, and Le Maire served in the aviation at Kelly Field.

Sennett's Pic in Chi.

Chicago, June 11.
M. D. Howe, special representative of Mack Sennett's "Yankee Doodle in Berlin" film, arrived this week and made arrangements for a showing of the picture at the Ziegfeld.

The famed bathing girls will come with the picture.

SIX "SCANDAL" COMPANIES.

Chicago, June 11.
Walter Hast will put out six companies of "Scandal" next season. The original company, with Charles Cherry and Francine Larrimore, will play here until about July 15, take a vacation and open in New York August 17. Other Boston, the Middle West, the Pacific district and the South. Overtures are on to get the Southern Company lead for Emma Bunting, who expects to tour next season in her old territory, from Norfolk to San Antonio.

POTTS ARRIVES.

Chicago, June 11.
The Greasy Vest, famed eatery of the post-midnight gang, is no more. Potts, the prop, moved the joint from its little cubby hole on Randolph street to a much larger and more pretentious place on North Clark street, opposite the Sherman House, and the name of the place has now been changed to the "Immaculate Vest."

The new bump has tables and everything. Potts got more flowers on his opening than the State-Lake. Al Mack has been appointed night manager of the place. Al is an old time song plugger, and his cohorts are backing him up strongly.

21ST ANNIVERSARY.

Chicago, June 11.
J. J. Rosenthal and his wife (Katherine Osterman) celebrated their 21st anniversary of very happy married life here June 7. A little banquet at which numerous friends of the family were present was given.

BACHMANN IN FILMS.

Chicago, June 11.
Fred (Bones) Bachmann, former producer of school acts, has dropped out of the "Follies" cast and has joined Billy West's film company, playing light comedy roles in the two-reelers West is producing at the Emerald studios.

WHICH MACVITTITY LEFT?

Chicago, June 11.
In a divorce bill recently filed by Frances Ingraham MacVittity, formerly of Chicago Grand Opera company, she alleged her husband deserted her.

In a cross bill filed this week, Karl G. MacVittity, playwright, says it was Frances who blew him.

His Honor will have to decide.

CURTAIN.

Chicago, June 11.
The Star and Garter, Columbia, Englewood, and Crown (burlesque) are all dark for the season. Imperial, Victoria and National (local subway circuit houses) are also closed.

"SUNSHINE" MOVING.

Chicago, June 11.
"Sunshine" leaves the Princess Sunday for the Studebaker. Richard Carle will replace Harry Short in it. "A Sleepless Night" is moving from the Studebaker to the Woods, taking the place of "The Riddle: Woman" with Bertha Kalich.

Frudenfeld Joins Butterfield.

Chicago, June 11.
Art Frudenfeld, for many years connected with the Finn & Heiman people, has left the firm to become general press representative of the Butterfield circuit, with headquarters at Battle Creek.

Frudenfeld was manager of the F. & H. houses in Waterloo and Davenport.

Mary Hanson Severs Divorce.

Chicago, June 11.
Mary Grace Hanson has secured a decree of divorce from Cliff Deane.

YVONNE WHAT?

Chicago, June 11.
Yvonne Reichman (Mrs. Harry Reichman), formerly in pictures and with the Jolson show, a well remembered sensation of San Francisco, where she made her professional debut at the head of a fashionable cafe revue, is here preparing a vaudeville single act, gowned by Lucille, all special numbers. She will reveal later the stage name she is adopting.

ED CORT AN AUTHOR.

Chicago, June 11.
Ed Cort, son of the producer, John Cort, who has been here managing "Gloriana," will blossom forth soon as an author. Cort has been working on the book of a musical comedy, which is to be produced in the fall. With him has been working George Rubin, a promising young composer of Chicago. Rubin will join Cort at Atlantic City in a couple of weeks, and the two will round out the show together.

CO. STRANDED, TRESSI ARRESTED.

Providence, R. I., June 11.

Twenty-four penniless chorus girls who opened here at the Providence O. H. last week with the Tressi-Andre Comic Opera Company, stranded in this city when the show suddenly broke up Saturday night, were sent back to Broadway Monday through the efforts of Mayor Joseph H. Gainer, to whom the girls in their distress had applied.

The Tressi-Andre organization opened here on Monday of last week. Trouble arose in the middle of the week when Joseph Andre Tressi, musical director of the company, was arrested on a charge of being a fugitive from justice. It appears that the police of Washington, D. C., had been looking for Tressi since March, 1916, on a charge of grand larceny and obtaining money under false pretences. Tressi was sent back to Washington in the custody of a detective, leaving his company penniless.

The performances were continued until the end of the week, but patronage was light and when the proceeds were divided there was nothing left for the chorus girls. The principals were better off, however, and were able to leave town.

Late Saturday night the girls appealed to Mayor Gainer. Monday morning he called them to his office together with Col. Felix R. Wendleshaefer, manager of the Opera House, and Matthew J. Cummings, Overseer of the Poor. It was then arranged that after a dinner at the Rathskeller, at which John Schemminger, Jr., was to be host, the girls would be furnished transportation back to New York. They enjoyed the dinner, and were mighty glad to shake the dust of Providence from their feet.

The Opera House is now dark.

CORT'S NEW FARCE.

John Cort is to produce "Kathleen," a farce by Christopher Morley, which appeared as a story in the Metropolitan. The piece may be renamed.

The rehearsals are to start about Aug. 1 with a view to a New York showing about Sept. 15. May Vokes has been engaged for the cast.

James O'Neill Sending Out "Cristo."

Walter McCullough, now playing at the 14th Street Theatre in "Colleen Bawn," gave a box party last week to James O'Neill of "Monte Cristo" fame. Mr. O'Neill saw McCullough play Edmund Dantes, a role Mr. O'Neill created.

He will send McCullough out in "Monte Cristo" next season as a result.

IF YOU DON'T ADVERTISE IN VARIETY—DON'T ADVERTISE

Chicago By Day

By SWING

"Broken Blossoms" at the Illinois packs a terrific lachrymal reaction. About 80 per cent. of the house drags out handkerchiefs toward the finish of the great picture. One night last week a little girl, seated in the back of the house, watched the picture with rapt eyes. As the sorrowful climax approached her lips trembled. Out came a postage stamp sized kerchief, and the youngster was sobbing into it. It was Lillian Gish. But in the box office there were no sobs. Can anybody sob when figuring up a \$15,000 weekly gross on a six-reeler?

Percy Hammond, awesome dramatic stylist on the Chicago Tribune, is an odd bird. In his column last Sunday he delivered himself of an opinion concerning the best play that has struck Chicago this season. He handed the palm to "Hamlet." He refused to commit himself concerning the worst plays. Maybe there wasn't enough room in his column.

Chicago critics, usually gentle and amiable commentators, put on the reverse English in covering two new shows which ambled in last week. Ashton Stevens says of "A Sleepless Night": "It is a play that I wouldn't take my chambermaid to see." And of "Tish" one of the critics said: "The silliest play that has visited Chicago in many moons."

David W. Griffith admitted to an interviewer that he was "dreaming" a great play. And upon close questioning, he further admitted that it was for the speaking stage.

There's no doubt about it—Griffith is a wise guy.

A local contemporary notes a very satisfying public symptom as regards the stage. He points out that a few years ago the prints were a-reek with divorce and scandal stories of the stage women. Now they chronicle nothing but blessed weddings and dismiss scandal stories with a paragraph. Reference is made by innuendo by this writer to the case of a spicy "first-page" possibility which was never printed because the woman in the case was the adored of millions. Even the divorce case of Galli-Curci, which ten years ago would have filled pages, is being dismissed with short heads.

The answer to this idyllic circumstance is simple. All the smut formerly enveloping stage persons has been transformed the past few months to the stage itself, as witness the great epidemic of virgin widows, unmarried mothers, madonnas of the future, radical brides and liberal spinsters who have been planted in beds for the edification of the public, in plays that have been deliberately named with the sole notion of being more salacious than the most yellow play of last season. In at least two instances in New York the police had to be called in to take the filthy dramas off.

Those who believe in the stage as an institution devoutly pray that the forthcoming season will see the stage bed-ridden, situations substituted for chemises, plots for pajamas, and lines for leers. Then Mr. Hammond may not have cause to pick "Hamlet" as the best play next season.

Charles Judels.
Character Single.
11 Mins.; One.
Fifth Ave.

Charles Judels hails from the legitimate in which he has devoted his efforts almost entirely. Several seasons ago he was at the Winter Garden, but last season he was with Mitzl in "Head Over Heels," cleverly playing the role of "Papa Bombinier," the French vaudeville debut he has chosen to appear as a French goby, using a French accent and announcing that he will sing some popular songs in French. Between each of the numbers there is talk, the main trouble with which is that it does not provide enough laughs. Mr. Judels makes up with a black goatee and without explanation his appearance suggests the style of English vaudevillians. The idea is all right but the material needs building before the single will deliver as it should. Judels is a good dialectician and should not find it difficult to develop the right sort of offering. *See.*

Adler and Dunbar.
Comedy and Imitations.
One.
125th St.

Harry Adler, for his own manner of introducing vocal imitations, has a young and pretty blond named Miss Dunbar in the turn as formerly done by Adler and Adler. During the war Mr. Adler went to France as an entertainer. The new turn follows the exact lines of the old with the only change the young woman. Adler as before goes upon the stage as one of a committee called for by Miss Dunbar, for subjects in hypnotic experiments. Nothing serious is tried for hypnotically. Adler starts to mug from the outset. The hypnotism is merely utilized to place him under the "influence" when he gives imitations of birds, animals, trains, whistles and so on. It is an effective style of introducing old matter in a new way, and so established Adler and Arline through that. It still seems as good as ever, added to quite some as Adler's funny face and mugging comedy. *See.*

Musical Echoes.
Singing.
17 Mins.; Full Stage.
2nd Street.

Two women and two men utilizing a slight sketch structure to introduce an odd assortment of pop and operatic songs. The men talk with a decided foreign accent. Both wear dress suits and evidently intend the open front uniform for straight costume. The suits, however, are ill fitting and at first glance the impression is given the singers are made up for comedy. The turn opens with the men talking about music. One is supposedly a composer and the other a singer. There is a little kidding as to the relative merits of each. Then the singing starts. Following a melody duet by the men, one of the women enters and the three go into a grand opera trio, which later tapers off into a pop melody. The second woman gets into the proceedings toward the end of the act and the operatic trio becomes a quartet. All have excellent voices. The turn has a few laughs, which could be greatly increased if the men's peculiar dialects were played up more for comedy. The act will do for the small houses. Its reception in the larger ones is problematical. *See.*

Frank and Milt Britton.
Musical.
10 Mins.; One.

Two well-garbed young fellows open with a double xylophone melody and then go to brass for some mean jazz music. They are excellent musicians and can play the "blue" stuff with any.

Alan Dinehart Co. (3).
"\$5,000 a Year" (Comedy).
18 Mins.; Full Stage (Parlor).
5th Ave.

A new act review (unsigned) in *Variety* of Dec. 7, 1917, of "\$5,000 a Year," with Alan Dinehart mentioned as the star, did not enthrall over the piece. It was then at the 5th Ave. It was again at the 5th Ave. last half week. Mr. Dinehart may have rewritten it meantime. At any rate "\$5,000 a Year" is now what might be called a delicious playlet for vaudeville, and well played by the three principal characters. There is humor to the piece, smooth construction, rapidity of dialog and action and a "difference" in the theme that removes it from that vast horde of sketches, running along such similar lines that they finally ran each other out of vaudeville. Husband and wife, young, are living in the suburbs, on \$60 a week. The husband invites his boss there for dinner and frames with his wife to secure an increase in salary. The husband started at \$25 weekly and after three years was promoted to head of the sales department at \$3,000 a year, remaining on that salary for two years, to the opening of the sketch. To retain his position it has been necessary for the husband to entertain buyers from out of town. The buyers usually have the wives. He and his wife had to do the entertaining, at home or in the city, more often in the city, at theatres and restaurants. The frame up is for the wife to appear in a shabby gown while the boss is there and the husband to repeat a prepared speech to him, telling of the difficulties of doing all these things and maintaining a home on \$60 weekly. The boss arrives. When the husband remarks that at other times he and his wife eat in the kitchen to keep warm, the boss comments a husband so "frugal" must be saving a lot of money on his salary. That so upsets the frame, the husband starts right in to detail his woes. He mentions what is necessary, what they should have and what they have not, in the latter class dwelling upon his wife's shabby worn gowns, no maid, no butter, and no car, whereupon his wife appears in a modern evening gown, a dark maroon, a small opening in the shape of a dollar mark allows Emmett's face to show, he typifying success. A second opening of heart shape finds Miss Ryan as Romance. After a bit of dialog a voice calls out that Success must answer his country's call, a rumble of drums being heard. There is, however, no further reference to strife which makes that reference foreign to the turn. In full stage is shown the fenced garden of Romance. Success happens along in the garb of the sixties and is warned by Grouch, the third symbol, that he tempts his all by entering the garden. He finally falls as Romance had said he would and together they go to the place "Where Dreams Come True" singing a song of that title and the place being indicated by the illumination on the back drop. There are several songs, including two duets. Both principals make a nice appearance. Miss Ryan is especially good to look upon. "Heartland" is the type of playlet that appeals to but a portion of vaudeville audiences. It's big time value is problematical, but it should find favor in the smaller houses. *See.*

Emmett and Ryan.
"Heartland" (Fantasy).
16 Mins.; Full Stage (Special Settings).
Fifth Ave.

Waring and Ainslee.
Fanc Act.
12 Mins.; One.

Man enters for a long piano solo of some operatic aria, slowing things up at the start. The woman, a fine lyric soprano, rendered the vocal operatic excerpt, an overture of the same thing. She might put that solo towards the end and substitute "Pal of Mine," which she uses later. It would be a welcome change from the operatic stuff.

Ryan and Healey.
Songs and Piano.
15 Mins.; One.
Alhambra.

Eddie Healey formerly did a single. Eddie Ryan has been teamed with Harry Tierney and several other pianists in the last few years. The act opens with both singing a melody of the numerous French songs popular during and since the war. This is done as a double with the orchestra. Then successively follows a series of singles and doubles with Healey playing piano accompaniments and harmonizing second choruses a la Van and Schenck. The routine in the main is well selected. An Italian dialect song, which neither of the boys know how to handle should be replaced at once with a number more suitable to their talents. A prohibition melody with a laugh in every other line makes an excellent finish. The act was one of the hits of the bill at the Alhambra Monday night and should be able to repeat in any of the big time houses. *See.*

Little Josi.
Jap Equilibrat.
9 Mins.; Full Stage.
Fifth Ave.

Josi was probably with one of the Jap acts, working here for sometime and having reached maturity; figured on going it alone. He resembles a worker with one of the Jap acrobatic trunks. Josi opens with a series of somersaults and twisters. Going to the table next he starts equilibristic stunts, the first of which is done with a series of blocks. The final stunt is on a wearing glasses. Mr. Norcross clinches a complete cycle to a foot rest and reverting to a hand balance. Josi's work is clever enough but he stalls too much on the final feat on the pedestal. He might perform a bit quicker and though that reduces the running time. It will enhance the offering which will fit pop. *See.*

Emmett and Ryan.
"Heartland" (Fantasy).
16 Mins.; Full Stage (Special Settings).
Fifth Ave.

K. Emmett and Mary E. Ryan are offering a symbolic Fantasy. It starts with the stage dark save for a circle of electric lights backing a drop of dark maroon. A small opening in the shape of a dollar mark allows Emmett's face to show, he typifying success. A second opening of heart shape finds Miss Ryan as Romance. After a bit of dialog a voice calls out that Success must answer his country's call, a rumble of drums being heard. There is, however, no further reference to strife which makes that reference foreign to the turn. In full stage is shown the fenced garden of Romance. Success happens along in the garb of the sixties and is warned by Grouch, the third symbol, that he tempts his all by entering the garden. He finally falls as Romance had said he would and together they go to the place "Where Dreams Come True" singing a song of that title and the place being indicated by the illumination on the back drop. There are several songs, including two duets. Both principals make a nice appearance. Miss Ryan is especially good to look upon. "Heartland" is the type of playlet that appeals to but a portion of vaudeville audiences. It's big time value is problematical, but it should find favor in the smaller houses. *See.*

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Mr. and Mrs. Norcross.
Songs.
12 Mins.; One.
5th Ave.

The slide sheet dropping down for a moment before the act starts informs the audience that Mr. and Mrs. Norcross are Joseph J. Norcross and Mrs. Nellie I. Norcross, with their total ages 142 years. Mr. Norcross, of course, is very well known throughout theatricals. He has appeared before in vaudeville but with male partners. Norcross is tall, straight and with his snow white hair makes a picturesque figure as a public entertainer at his apparent age. He enters alone in frock coat and high hat, seats himself in a chair before a small table and announces he will sing a melody of old time minstrel sentimental ballads. In a resonant bass (considering his years) Mr. Norcross starts with "Asleep in the Deep," then "The Auctioneer," ending with "Old Black Joe." He precedes the "Auctioneer" number, a recitative one, by the statement that it was a conceit of his own, first done by him on the stage during the Civil War (61-'65). It is the historical story of an auctioneer selling Truth and Liberty to the highest bidder, redeiving 45 cents for Truth and \$100,000,000 for Liberty. While Mr. Norcross continues (now standing) with "When You and I Were Young," Mrs. Norcross joins in the refrain from the wings, entering and singing with her husband in the song. A genteel sweet face, white haired motherly woman, wearing glasses, Mr. Norcross clinches the appeal her husband had started. After their first double number, they continue into "Silver Threads Among the Gold" which seems entwined and it is an endearing picture. The exit to a brief cake walk step, with a kiss for the finish and unquestioned applause from the audience. Mr. and Mrs. Norcross will walk right into your heart and stay there. This is why all vaudeville must like them. Mrs. Norcross' voice is amiss alongside the more healthy tone of her husband's but that is minor. The songs, the bugbear of quartets for the past 25 years, just fit in here and sound new and nice. And withal Mr. Norcross at his age is a first rate showman. He cares for the act and carries it along by his work. The act itself gets over on the loveableness of this elderly couple. There is something extraordinary in arriving at their ages together, more so to be together on the stage, and singing there. Any big time house in the country could play the act twice a season and be certain of its reception for there is no argument against this turn. It could happen but seldom, think like this, in the show business or outside of it. *See.*

Beatrice Morgan and Co. (3).
"Moonlight Madness" (Comedy).
21 Mins.; Full Stage.
Harlem O. H.

Beatrice Morgan and her company are presenting a fairly laughable comedy sketch entitled "Moonlight Madness." The plot deals principally with a woman of 42 trying to pass herself off as 33 and forcing her 18-year-old daughter to be 15, wearing short dresses. Daughter is in love with the son of her dad's partner, and the boy during the earlier part is paying constant attention to mother. The crisis is exploded by the unexpected return of dad who has discovered that all is not well at home and that his wife has been making a fool of herself and incidentally of him and the rest of the family. At this point the boy confesses that his attention to mother was only to make daughter jealous. The sketch isn't exactly what might be termed material for the bigger New York houses, but it should last so skilled a player as Miss Morgan for a trip around the bigger houses out of town. *See.*

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NEW ACTS THIS WEEK

21

Rosa King and Co. (2).
Wire Dancers.
6 Min.; Full Stage (Special Hangings).
Fifth Ave.

This act must have been hiding somewhere. But after showing at the Fifth Ave., the early part of this week, it should get bookings with the very best company. It is a fast wire act with can jump into the air and make considerable crowd into the six minutes of its running time. Yet it is really a one-man affair, as far as exceptional performance goes. Miss King enjoys the name billing, but the star of the trio is the younger of the two men supporting. This chap first does some sliding steps to music time, later doing some jazzy "steps" along the steel line. He then actually runs to a split, holding on with his toes. He completes his (the major part) part of the routine at the finish with slides and a series of kicks. The lad is a wonder and not only deserves billing, but is sure to become known. The other two members do "dancing" bits on the wire, Miss King's contribution being a single number. The other man does "step" to Hawaiian music and the work does resemble bits of the Elsie. The turn is hung with blue material, which is neat and covers the supports. It is sure for the big houses either for opening or closing.

Mullally, Howell and McCarthy.
Anxious Moments (Comedy).
15 Min.; Full Stage.
Harlem O. H. (June 9).

A two-man and a woman combination, comprising Lois Howell, Danny McCarthy and a chap named Mullally. They are presenting a clever little comedy sketch the scene of which is laid in the reception room of a maternity hospital. Miss Howell is the nurse and the two men, anxious fathers, are awaiting the verdict from the precincts beyond. There is a slight touch of drama, but so brief it is lost in the comedy which is fast moving at all times. All three of the players land their points and the playlet should shape up so that it will be worth while playing in the smaller big time houses.

Belle Sisters.
Singing and Dancing.
12 Min.; One.
Royal.

Two classy looking girls with some very effective wardrobe running to the knee length skirt effect. They open with a song, then followed by a neat dancing routine. Then one solos an Irish reel, other follows with a song probably titled "What Do You Think Of Me," making a change for it. Another song and dance solo and a double at the finish with pretty pink dresses. Both girls are good dancers and the shorter sister is a good vocalist, but it is on appearance they register. No classier looking sister act has ever hit vaudeville. Some of the roof hounds would get hungry looking at this pair of beauties.

Alexander Snelley.
Violin and Piano.
11 Min.; One.
Harlem O. H.

It looks as though some one was trying to kid Alexander for the name that is following the Alex portion looks strangely like the old hog-latin gags that boys use. If it was slipped to him that way some one ought to wise him up and have him change it. Alexander is a violinist of no mean ability, but utterly lacking in stage presence and the art of putting a number over. He is accompanied by a pianist. His opening number was the combination of the various smile songs with which he scored. Several classical numbers followed and some simply liked by part of the audience.

Vallie Belasco Martin.
Songs.
10 Min.; One.
Harlem O. H. (June 9).

Vallie Belasco Martin looks like a nice little girl and there doesn't seem any reason why she should carry that extra burden of Belasco Martin tacked onto the Vallie end of the handle. She can just be Vallie Martin or Vallie Belasco as far as vaudeville is concerned and Vallie need not worry over vaudeville worrying over her. She is just a nice little ingenue with a sweet little voice and what she needs principally is a snappy boy to work with her at present or to have the help of another girl in a sister act. Single, Vallie doesn't carry weight enough. She would make a pleasant little singing and dancing ingenue in one of that flock of companies that are usually sent out on the road after one of the Princess shows has finished. That is about where she would fit, but as for vaudeville, Vallie won't do just now. She opens with a Quaker number and then makes a change after which she sings a couple of songs about the Yankee boys in France.

Cole, LaFrance and Cole.
Songs and Wire.
10 Min.; Full.
Harlem O. H. (June 9).

Two women and a man offering a wire act interspersed with singing. They sing out at the Harlem they opened the show. It is a fair small time turn.

Fried and Green.
Songs and Comedy.
12 Min.; One.
Harlem O. H. (June 9).

Fried and Green are a man and woman team presenting a regulation song and comedy act. There is a flirtation bit at the opening with the man doing a wop. A touch of cross fire and finally the man presents what he terms an Italian jazz band consisting of an accompaniment played on two spoons while the orchestra plays a jazz melody. This was by far the strongest point in the act as far as the audience were concerned. The woman later sings "Mammy O Mine" and gets it across. The act is small time.

La Follette and Co. (2).
Singing and Dancing.
18 Min.; Full Stage.
American Roof.

La Follette is a blonde French woman and is assisted by a dancing couple who are on between her single numbers. She makes four changes of costume and has some pretty wardrobe. All the songs are of the intimate sort and the last one where she uses a drum, probably titled "Bum Ta Bum Ta Tum," is decidedly "blue." She crosses-fires with the audience addressing them in French and English with a French accent. She can handle numbers of this sort and makes quite an appearance. The dancing couple exhibit nothing unusual, but an acrobatic waltz, their last offering, was applauded. It's a good three day feature.

Harry J. Kelly.
Songs and Monolog.
14 Min.; One.
American Roof.

Harry J. Kelly is of Kelly and Mayo and has a "single" which should be sure fire with the Irish. He sings a ballad, exhibiting a good voice and falsetto on the last bar. He has four or five minutes of monologues using gags about his friend O'Reilly. The talk has been heard around, but Kelly can handle this kind if he gets the material. He closes with an Irish ballad announced at his own composition and encores with a "Landlord" song. He handles the ballads best and should stick to this kind. Kelly is all right for small time, but with exclusive material should advance.

Adele Parker and Horse.
21 Min.; Full (Interior).
Harlem O. H.

Adele Parker has a novelty in working a trained horse in a parlor set. She enters the set at the opening and paints a couple of wash drawings of horses. Upon the completion of the second one the animal breaks through and then the horse is used in a routine. Monday night the horse was not working to advantage and as the act progressed those in the audience seated in the front rows got out of their seats and either sat further back in the house or stood at the rear. The horse is a beautiful appearing specimen and when the routine is sufficiently drilled into him he should prove an attraction. Miss Parker displays a likable personality in her handling of the animal and with a little more speed in the work can easily cover up the misses that the horse makes.

Dancing Serenaders (7).
Minstrel and Musical.
17 Min.; Full Stage (Special Set).
Harlem O. H. (June 9).

This act looks as though it had some money spent on it for costumes and a drop, but the work of the six boys and girls in the turn looks very much as though the layout was one of those "Talent America" attention gages that are slipped over in the classified departments of some of the evening papers. There are three boys and three girls who really do the work. They open in "one" for a brief minute of hard shoe clog and then the drop raises showing a regulation first part arrangement. There is an interactor and the six are grouped about him. Two of the boys are on the ends in black face while the rest are in white face. After a waltz clog by the ends there is a number by the other boy entitled "Don't You Remember the Day," after which the sextette play a medley of selections on ukles and guitars. There is another clog dance by four while the two blackface boys make a change for the closing number. The act is all small time and will hardly fit in all of the houses playing that class of entertainment.

Elwood and Brown.
Songs, Talk and Dancing.
12 Min.; One.
American Roof.

Nice appearing young couple with an act hung on the flirtation idea. Both are indifferent vocalists and the young man has a nervous delivery when speaking. They have some crossfire made up of gags which sounded new. The girl gets laughs here and handles the closing number. The act is all right for an early spot in the small time bills and work will smooth them out.

Work and Kelt.
Comedy Talking and Acrobatics.
8 Min.; One (Special).
Harlem O. H.

The Work of this act is undoubtedly the former partner in the Work and Over act, which part ends some years ago. The scene that is being used is the front of a cafe with both of the men as souses. Talk delivered by one, but the comedy lines do not seem to score as they should. The acrobatics, especially the funny falls, got over like wild fire. It is big time material.

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PALACE.

Comed-opera weather that had everyone sweating for ten days and then went in reverse Sunday jamming all houses open then, Monday night, the Palace, made its pickings for the vaudeville houses and a life saver for those legitimate attractions still out. Sunday at the Palace the evening show took care of well as it should. Before eight o'clock Monday night but only one to be had. Extra chairs were quickly called for and then the stars were nearly overwhelmed.

The show may have been framed for summer purposes, but it ran as one of the strongest kind of Palace shows, even better than mid-season form. Getting away at an eight o'clock start and running to 11:30, it was a continuous smash, or nearly so, comedy and songs were the principal features with the laugh getting turns on the long end of it. The bill ran ten acts, although but nine were intended. Eddie Mayhew was present with a horse voice. This led to Eddie Borden being yanked from second and placed seventh, just preceding Miss Mayhew, who was moved from fourth to eighth. The dope was that Eddie would help out Stella. The way it ran Borden did his whole turn, it being realized that he couldn't very well appear with the headliner "odd." Miss Mayhew sang but one number, then started talking about her new husband, who she said should be and never was, so she said. Borden was then projected into the going and he sang "Gip" Frederick Courtray. The ensuing comedy routine with Borden and a main idea successfully got away with the full time allotted to Miss Mayhew. In "One" Borden landed on his back, performed out on the piano, striking a pose at the finish. A voice called out that he was "rotten." Eddie shot back "that must be a Low agent" and a chap on the front row started a go homepaw laugh and in going Borden, advised the whole four of them to get out of the Palace. He then got it up as they might get the Six Street for the last half. In all the mixed turn was a real motion and it's the kind of stuff that vaudeville patrons seem to love, perhaps because it's made to look impromptu.

Following and next to closing was the old-new Avon Comedy Four, with Joe Smith, Charles Dale (the original number) and new men, Charles Adams and Eddie Hask. Hask started out by saying he had had a good meal in Wolpin's, so everything was all right. Real vegetables were in sight on the table, including the inevitable banana, the profits which Joe ate. In singing, the reformed quartet is just a slight bit below standard of the old four, that perhaps because it hasn't worked out that and to a mistake, at least in a harmony way. In comedy it is as good if not better than ever. The man and the woman, over and over, and everyone laughed or giggled to the full. They gave the "Hungarian Rhapsody" turn, plus the doctor "Fiddle a Chime" and "Take Your Girls to the Movies." For the latter song, the best done by the way, they used stools and looked into the spotlight from the presumed screen at a picture show, which read the title as "The Girl in the Olga Petroleum in the Trail of Saloni." The Avon ticked the house for 20 minutes.

Pearl Regay and Lester Sheehan opened intermission, that is after the "Topics of the Day" film, which in itself was rich in laugh producing. The acrobatic Miss Regay working in a neat and finished style, stands out as the turn's overwhelming feature, at all ways. Without doubt Sheehan fits in nicely, but it is the fascinating work of the girl that really counts. In her specially new the most graceful of back bending evolutions brought showers of applause several times and the turn went off to an easy hit, after the pair had tossed off a bit of mimicry.

True to prediction made at the time of the initial Liberty Loan appearance the U. S. Navy Jazz Band is a vaudeville sensation. The solo came back from Boston on special permit several months ago and played three weeks at the Palace, doubling with other houses the while. Back again and splitting the top line with Miss Mayhew they more than stood up and almost repeated the top score of last year. Just a good enough, that's all; almost in young riot when right and spotted well. They dropped on third.

Intermission recited the house from a broad laugh over "For Pity's Sake," a vaudeville comedy classic. It was with Charles Withers, now amusing London, and it is almost as hefty with Thomas Duran, he was a trick move left on.

Wellington Cross, programmed for seventh was in fourth, with a routine reduced. Something seemed wrong with the finish, though at the mention of Theodore Roosevelt in a lyric at the close the house went into an applause spasm. Also the light ones were jammed up. Cross got off in good time, but over. He opened with "Give a Thought to Broadway," sponsored, he said, by the Broadway association. It went over fairly well. His introduction to the "movie" song, which was sent, found laughter. The lines were built around queries supposed to be written to Beatrice Fairfax. Cross delivered a coring satire, kidding the house who had been the lyric of "The Star Spangled Banner." Prior to that he said a man he knew objects to the League of Nations because now that he had learned the words of "My Country 'Tis of thee," he didn't want to have it changed to "My Country 'Tis of Those."

The switch that sent Borden down on the

ORPHEUM, FRISCO.

Classical dancing has been featured on the Orpheum's bill for the past week and again this week with the Morgan Dancers. They were fully appreciated, as have been the others, but the hit of the current bill went to Bailey and Cowan, next to closing. Following the dancing with their regular comedy and singing, the two boys did a clean up. Estelle Davis, with plenty of looks, played a saxophone, and is an important figure in the bory turn. She lends class to the act.

The dance drama interpretation by the Marion Morgan Dancers is splendidly presented. It is the most massive dance production of the season around here. It elicits in direction, is full of action and differs from the usual in that the story holds, but for all-plausible another dance number, Muriel Worth and Co. (held over), received the more.

Edwin George with his now familiar but sure fire talk and juggling kept the house laughing all the time, and his time on the stage seemed too short. Swift and Kelly were unable to appear Monday afternoon through Mary Kelly contracting housewife. Muriel Kelly, at the Orpheum last week and still in the city, substituted for the missing act, and as previously employed, but scored just as big in the fifth position.

Joe B. Bernard and his three other acts were another hold over that again got over. Herchel Hinton, who has been in the city and did quite as well in his second week as the first.

Bert Ford and Pauline Price were moved down to close the performance, which they did with an act of their own turn that was a novelty and organization. They are entitled to a deal of credit. Jack Josephs.

PANTAGES, FRISCO.

This week's Pantages bill proved good entertainment even with a girl act ("College Girls' Frolic") that passed as quite ordinary. Placed to close the show, however, and with good comedy ahead of it, the girl turn proved satisfactory in that position.

John O. Sparks and Co. did quite a lot for the program in a well written comedy playlet. That the sketch was in good hands meant much for the results, and it sure did score laugh all the way. It's best like the little comedy Pantages has held in a long while.

Klass and Kermit with their music just about sewed up the entire proceedings. They had to play several encores and wind up with a speech. Kenneth Siddle, comedy bits, included knockabout acrobatics and a table fall with the customary reward for these things. Dorothy Rora as a staple did fairly well, with the early part of her song routine got pulled to her, showing rag, got Miss Rora the best. She might hold to popular and rag stage exclusively.

Ben Linn, next to closing, with popular songs, scored very well, his act ending him greatly. Jack Josephs.

HIP, FRISCO.

The Hip shows have held up very well the past few weeks, with a little exhibiting more variety of entertainment than previously. They have been also of late more evenly balanced. Hadden and Madden, the current program, are a mixed team with songs and flirtation talk. On second they got one of the show's hits. The turn scored many laughs with nutty antics, but have some useless old acts and get them nothing.

Zeider and Holloway are man and woman, with the former impersonating generals. Did quite well with it. Preceding the impersonations are recitations by the woman, dwelling upon the famous men impersonated by her partner. This portion was likewise liked. Jimmy Lyon is billed as "The Titled Statesman," with very good monolog, working much a la Mitt Collins. Lyon captured the bit of the bill. Belmont and Moore provided good novelty to his results. There is a familiar turn hereabouts. The Wyoming Trio closed well, with rapping and songs.

Mildred and Constance Barry, billed, did not appear. The Dancing Barons substituted and opened the show with vaudeville dancing of the ballroom type, the male member throwing in some whistling. Jack Josephs.

CASINO.

The coat to the Casino management for presenting musical comedy stock and a vaudeville policy is around the corner. The Casino Company receiving \$2,500 and the vaudeville attraction about \$1,500, the balance going for operating expenses. Taken together, it is the most expensive show ever offered in this city at the prices.

King's previous engagement was at 30 cents top. The present rate is all 50 cents for all seats including the gallery, and 75 cents for the boxes and at the night shows.

Three shows are given daily and four on Sunday. The seating capacity is 2,475, and the house can do 15,000 seats without overcrowding, which is about the gross since King opened here, as business has been holding up very good. The increase in price has also added more prestige to King, the latter being the only popular picture attraction so far able to draw good patronage at the higher prices.

The vaudeville this week was one of the best bills gathered together that has been seen in any A-H road show this season.

Jack Hone, recently of the local Pantages, showed considerable improvement. Rose was a big surprise, and easily took a boozie of the bill despite the presence of other strong

comedy turns on the same show. He is a natural act (on and off), has acquired some good stories, and with his original delivery will have no trouble redounding on any bill. The J. C. Mack Trio in "Mother's Boy" was funny. The laughs coming, and often. Mack, as the old woman, is capably assisted by a young fellow and a girl. Violet Pearson and Jack Laney were another comedy team that scored substantially, with some good talk delivered in a somewhat exaggerated manner. The two had an act and put their stuff over with a kick. The two Crawford displayed vaudeville in their line—juggling, wire walking, acrobatics, strong jaw and trapeze work—doing everything well. The bulk of the work is done by the man, with the woman assisting capably and pulling a few witty herself.

Lillian Roberts and Charles Scilla opened the show nicely, with some violin and harp playing by Scilla, accompanying Miss Doberty's songs and dances. La Vire Trio, a woman and two men, do some good head-to-head spinning among other aerial feats on the trapeze, the woman in the turn handling the strong work, which seems to be a feature in numerous other similar acts seen here lately.

The Will King Company, closing the show, presented "Say, Uncle" along the usual King line of production, with considerable line interest noted in production and wardrobe. The outstanding members were led by Jack King and another by Dorothy Caldwell singing "Till We Meet Again." Clair Starr had the feature number on the runways—"Mammy of Joe Josephs.

NOTES.

Evelyn Seale, from the films was specially engaged for "The Worst Is Yet to Come," presented by the Del Lawrence Players at the Majestic Theatre last week.

In a game of baseball between artists and stars at the Grand and a picket team of local pugilistic stars, last week, the theatrical bunch were the victors by 11-10. The line-up from the Orpheum included Benjie Florida, Abe Greenman, Nat Goldstein, Edgar Mason and Thomas Patriotic.

Sam Gordon, formerly joint owner and S. H. Jettis, of the Broadway and Lincoln theatres and recent lessee of the Alhambra, has sold his theatrical interests to enter the commercial field.

The Roy Clair Musical Comedy Co. at Clune's Auditorium in Los Angeles, originally scheduled for a ten-week run, terminates its engagement in that city this week (3d week) and will open at the Hippodrome in Fresno June 15.

George Marlow, the Australian theatrical manager, who recently arrived here, left last week for the East.

The managers of the "Aids" performance, recently presented at the Greek Theatre, will produce it again at the Civic Auditorium the latter part of the season.

Muriel Worth, headlining at the Orpheum last week, faintly immediately after finishing her act at the Monday matinee. Fear of the crowd, which is known to get noisy Monday afternoon, is said to be responsible for the swoon. Florence Sedgwick, who followed Worth on the bill, refused to finish her act at the matinee on account of the gallery.

Among the Orpheum acts laying off here for several weeks this summer are "American Ace," "Dickens," "Trickie Friends," Dunham and Edwards and Nora Kelly and Nat Goldstein.

Alexander Pantages, who returned to Seattle last week from his trip East, is due here this week.

The Aerial Barletta have purchased a home in San Jose and announce they have permanently retired from the business.

Dorothy Wetmore, a member of the Alcazar Company, reported the theft of apparel valued at \$100 from her dressing room.

Edwin H. Lemare, city organist, has been retained for another year at his former salary of \$10,000.

Kenneth Taylor Perkins is the instructor of the second year picture scenario writing classes recently inaugurated by the University of California.

The Frank Atkins Musical Comedy Co. will be added to the vaudeville program at the Hipp next week.

Warren Ellsworth, who had musical shows at the various camps on the Coast, is now selling Ford motor cars.

Lillian Boardman left her last week for Los Angeles to open at the Vernon Country Club.

Harry Rosenood, for nearly 20 years property man at the Orpheum, is now in a similar capacity at the Casino.

A meeting of the supervisors was held here last week with representatives of moving picture concerns to discuss plans for the construction of studios in this city.

SHOWS IN FRISCO.

San Francisco, June 11. There is a perceptible increase in the business for the second week of the Otis Skinner engagement at the Columbia. Considerable advance interest is manifested in Henry Miller's appearance at the same house next week. Ruth Chatterton and Blanche Bates will appear with Mr. Miller during his summer engagement here.

"Cappy Ricks" at the Curran caught on strongly. It opened before a capacity house Sunday.

The Alcazar with its stock continues to fairly healthy business.

The Casino, with the Will King Co., the draw slumped off this week. Patronage held up downstairs, but was decidedly off upstairs, the same scale prevailing all over the house.

BUILDING IN EUREKA.

San Francisco, June 11. Ackerman & Harris have arranged to extend their chain of vaudeville theatres by building a house, seating 1,500 in Eureka, with construction to start at once.

\$34,000 IN TWO CONCERTS.

San Francisco, June 11. The receipts for the two concerts given here by John McCormack was over \$34,000.

PROPOSED IN ORGAN LOFT.

San Francisco, June 11. Bert Ragan, orchestra leader, at the Hippodrome, has been sued for breach of promise by Carolyn McEvoy, who until recently was organist at the same theatre.

Miss McEvoy, who is asking for \$5,000, says Ragan proposed to her last month while they were together in the organ loft, and while in the midst of purchasing her trousseau, she received a wire from Sacramento from Ragan telling her he had married his former wife, a professional, who obtained a divorce from him a year ago.

ORCHESTRA SEAT TAX.

San Francisco, June 11. The Board of Supervisors have proposed an ordinance that if it becomes effective, will increase the tax of each theatre 25 cents for every seat a year. The Allied Theatrical managers, which included all the houses except the legitimate and the Orpheum, held a meeting last week to oppose the measure.

GIVE UP CLONES.

San Francisco, June 11. Ackerman & Harris have returned from the direction of Clune's Auditorium, Los Angeles. The house is under agreement for church services each Sunday over the summer.

The firm may take it over again in the fall, if the Sunday objection is removed.

Oakland Stock Doing Well.

San Francisco, June 11. Harry Cornell, Oakland Orpheum manager, who has taken the theatre for the summer on his own hook and installed the Baker Stock Co. from Portland, which opened June 1, should net a nice profit on the venture. Business has been good from the start.

"The plays selected this month include 'The Unkissed Bride,' 'Which One Shall I Marry,' and 'Here Comes the Bride.'"

Ethel Tucker, late of the Woodward Theatre, Spokane, opened with this company this week.

A. & H. Houses Remaining Open.

San Francisco, June 11. The entire string of Ackerman-Harris Hippodrome, excepting the Spokane and Butte houses, will remain open throughout the summer.

There is a possibility that Spokane and Butte will show pictures during the summer.

TOMMY'S TATTLES.

By Thomas J. Gray. Suppose now someone, will get up a Naval Aviators Quartet and call it the "N-C-Four."

It may not have anything to do with it, but we notice the bomb plotters started just about the time the music publishers make up their semi-annual statements for the song writers.

Questions To Ask Returned Soldiers:

Hello! Have you been away? Guess you had a nice time over there, didn't you?

Did you see any Germans? How does it feel when you hear their shells?

Did you have a lot of fun in Paris, wasn't it?

How do you like the French girls? Did you get any gas at all?

What do the boys think about prohibition? Did you hear how we put over the Liberty Loan?

Did you meet my cousin over there? Our Pictoreless Movie Drama.

Edna graduates from school. Her father takes no interest in her. She is forced to make her own livr.

She meets Kenneth Koin, owner the Apple Factory.

Being young and innocent she believes him.

He forces his attentions. Then spring came. The awakening.

Yes, this is Cal Muscie, your school day sweetheart. The revenge.

That night. The elopement. Her first kiss. Happiness.

When the Peace pact is signed the world will have 15 or 20 new nations. Great chance for a new profession to spring up, called the flag designer.

musical show with 18 chorus girls will never be able to get it them all in one finale.

HUNS AND HOKUM.

Chapter Two. The officer, in charge of Camp Soak was very nice to Percy when he reported to him. He allowed him to spend his first day in Camp in the open air, digging up stumps of old trees that someone put near the camp to give the soldiers something to do. It was not quite as hard as doing nine shows a day, so Percy didn't mind it. At five a.m. the following morning, Percy was rudely awakened by the sounds of a bugle. He turned over and went to sleep again, however, as he thought he was in some American Plan Hotel, where they allowed musical acts to rehearse. A sergeant, who wore a 15 shoe, soon made him change his mind. He got up and lined up with the other soldiers. He rehearsed with those boys for five months. It was the longest benefit he ever played. One night he was told to pack up, when dawn broke he was on a transport. A nice ship, too. Crowded like the lobby of a ten-cent picture house before the second show at night. Percy was on his way to France.

(To Be Continued)

White Co. Leaves San Jose Hip.

San Francisco, June 11. The George White Co., with Dave Lerner is leaving the Hippodrome, San Jose, this week, its first there. The intended run was cut abruptly short through poor business. The Hip will play vaudeville over the summer.

Orpheum Skipping Stockton.

San Francisco, June 11. Through the cancellation by mutual agreement of the Orpheum Circuit's lease of the Yosemite Theatre, Stockton, indication is that the Orpheum intends skipping that town next season.

BILLS NEXT WEEK (JUNE 16)

In Vaudeville Theatres

(All houses open for the week with Monday matinee, when not otherwise indicated.)
The bills below are grouped in divisions, according to the booking offices they are supplied from.
The manner in which these bills are printed does not denote the relative importance of acts nor their program positions.
* Before name indicates act is now doing new turn, or reappearing after absence from vaudeville, or appearing in city where listed for the first time.

B. F. KEITH

Palace Theatre Building, New York City
NEW YORK CITY
Keith's Palace
Edna Goodrich Co
Avon Comedy &
Ruth Royce
Wm & Wolfus
Ivan Bankoff Co
Buller Rally
Brasile
(One to fill)
Keith's Colonial
Black & White
Kharum
Burley & Jax Band
Howard & Brooks
"Kiss Me"
Lillian Fitzgerald
Haig & Waldron
Bob Hall
Rosaline

Keith's Riverdale
Lean & Campbell
Rooney & Bent
Mr and Mrs J Barry
New Hollis
Rosaline Bros
Gale Juliet
asch & Chaplow
Eric M Brown
Brown & Mark
Keith's Royal
Allen Brooks
Whitting & Burt
Herbert Clifton
C & H Nicolette
Marion Harris
Pinkie Miles
The Reynolds
Gaston Palmer
Laughlin & West

Keith's H. O. H.
2d half (12-15)
Clayton & Birnes
Geo D Hart Co
Hopper & Burkhardt
Miller & Lyle
1st half (12-15)
May Gardner
The Polots
4 Roles
(Others to fill)

Frederick's 12th St.
2d half (12-15)
Max Gilmore
McGowan Gordon Co
Andrew Mack
Burns & Frabato
1st half (12-15)
J & A Riley
Beatrice Morgan
Rosa King Co
(Others to fill)

2d half (12-15)
M Faust & Bros
Joe Brennan
Vine & Tennille
(Others to fill)
Frederick's 8th Ave.
2d half (12-15)
Rach Bros
Roamond & Dorothy
Gray & Parker
Fiona Gillette
Beatrice Morgan Co
Arnone

1st half (12-15)
Lillian & Twin Bros
Stanley & Birnes
Dorothy Richmond
Cahill & Romaine
(Others to fill)
2d half (12-15)
Reanne
Gonne & Albert
Leonard & Anderson
Crawford & Frederick
Worth Waiting 4

ATLANTIC CITY
Lytle
(Birmingham Split)
1st half
"Reanne"
Gonne & Albert
Leonard & Anderson
Crawford & Frederick
Worth Waiting 4

ALBANY, N. Y.
1st half
McNutt & Evelyn
Scott Gibson
John McGowan Co
Laurie & Bronson
Hall Past 5

2d half
Norman Telma
Harry Tenny Co
Chas A Leder Co
Peck & McIntyre
H Timberg Co

ATLANTA
Lytle
(Birmingham Split)
1st half
"Reanne"
Gonne & Albert
Leonard & Anderson
Crawford & Frederick
Worth Waiting 4

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Worth Waiting 4

FRED HILLEBRAND

"TAKE IT FROM ME"
Central Theatre, New York

Just one Broadway theatre after another

BIRMINGHAM
Lytle
(Atlanta Split)
1st half
De Lane & Pike
J & W Harline
Allen & Doug Taxi
Wallace Galvin
Marie Hart Co

BOSTON
B. F. Keith's
(Toledo Split)
1st half
El Cota
Florence & Mack
Nancy Boyer Co
Evans & Wilson
Capt Bette Saxe
Mary Howard Co
Miller & Bradford

BUFFALO
Shea's
Levonta
Gordon & Metcalf
Marshall Montgome
Ruth Baine
Bonita & Bonita
Nita Jo
Klitter & Reaney
Ed Glinras Duo

CANDEY, N. J.
Towers
Merry Prince Girls
Gordon & Metcalf
"White Coupons"
Hale & Kennedy
Columbia 6

2d half
Earle M Muller
Wood & Wyde
Ails & Dill
"Oh Charmed"

HAZELTON, PA.
Bill Furl
Finley & Furl
(One to fill)

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ize in the scientific care of hair, falling hair,
washing scalp and dandruff. Quick results.

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CHARLESTON
Victory
(Columbia Split)
1st half
Dell & Gless
Helene Davis
Ben Smith
Chink & Kaufman
(One to fill)

CHATTANOOGA
Hietto
(Knoxville Split)
1st half
Tina Armstrong
McShane & Hathaw
Oak Edwards 3
Briere & King
Jack & Queens

CHICAGO, ILL.
Ademcent
Earle & Mullen
Wood & Wyde
Ails & Dill
(One to fill)

CINCINNATI
B. F. Keith's
(Jackson Opening)
Chas Edenburg
McCormack & Wall
Howard & White
Routledge & Barrett
Jack Marley
Casting Campbells

CLEVELAND
Hypodrome
Diana Sis
Hampton & Blake
Arnold Bros
Stephens & Hollist
Elizabeth Murray
Margaret Edwards
Tracy & Norman
Bly

JERSEY CITY
Hampton & Blake
Arnold Bros
Stephens & Hollist
Elizabeth Murray
Margaret Edwards
Tracy & Norman
Bly

DR. S. M. FRANK
SURGON DENTIST
CATHEDRAL TO THE PRODIGAL
30 EIGHTH AVENUE
(THREE DOORS ABOVE AND ST)

1st half (12-15)
M Faust & Bros
Miss Parker
Fenton & Fields
(Others to fill)
2d half (12-15)
J & A Riley
Peterson Kennedy

Dorothy Richmond
Stanley & Birnes
Rosa King Co
Johnstown
Majestic
(Sheridan St. Pitts-
burgh Split)

Ling & Long
Robinson & Thomas
Old Soldier Fiddlers
Henry & Moore
Dore Bros

KNOXVILLE
Bijou
(Chattanooga Split)
1st half
"Pretty Baby"
Joe M Mack
Colonial

LANCASTER, PA.
Colonial
Evelyn O'Neill
Richard & Hyman
Millard Bros
1 Buller Girls
2d half
Bud Lorraine
La France & Kenne
Vine Duo

LOUISVILLE
B. F. Keith's
(Nashville Split)
1st half
Santry & Norton
1st half
Sterling 4
Prosper & Marot

LYRLE
(New Orleans Split)
Synco
Finley & Jackson
Herman & Shirley
Kennedy & Rooney
J Stewart St

MONTGOMERY
Grand
Perlot & Schofield
Municipal Hunters
Cameron Davis Co
Alice Nelson Co
Kenny Mason & S

2d half
Worden Bros
Burs & Lynn
Primrose 4
"What Woman Do"

MONTECAL
Florent Duo
Florent Duo
H & A Seymour
"Heart of a Wood"
Clifton Crawford
Reynolds & Donoga
(Two to fill)

MT. VERNON, N. Y.
1st half
Yoshi
Wayne & Warren
Herbert Clifton
Wm & Wolfus
Rosa King Co
(One to fill)

2d half (12-15)
Yoshi
Wayne & Warren
Herbert Clifton
Wm & Wolfus
Rosa King Co
(One to fill)

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Wayne & Warren
Herbert Clifton
Wm & Wolfus
Rosa King Co
(One to fill)

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Hours 10a to 5a - call by Special Appointment

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B. F. Keith's
1st half
Dancing Dorian
4 Butters
Bond Wilson Co
Major & Thompson
Bill & Caron
Dore Bros

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Direction, THOMAS J. FITZPATRICK
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Fogarty & Foster
McCarthy & Starnard
Grant Gardner
Love & Klossa
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Taktak Bros
Basili & Allen
Boyes Combs Co
Mae King Co
Liberty, Co. Center
Caplane & Walls
El Cota
LaRosa & Lane
Brown & Taylor
O'Brien & So Girls
Gene Green
"Rainbow Revue"
BRANTFORD, CAN.
Brant
LaRosa & DuPre
Boothby & Everden
"Remnants"
2d half
Lamont & Wright
Baron & Murr
"Follies of Today"
FLINT, MICH.
Palace
Tolson & Yoshi
Newell & Most
Tolson & Starnard
Otto Bros
"Love & Kisses"
FT. WAYNE, IND.
Palace
Carson Trio
3 Rounders
"On Manila Bay"
Billy Devere
(One to all)
Caplane & Walls
El Cota

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Hudson & Jones
JACKSON
Orpheum
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Boyes Combs Co
Mae King Co
Liberty, Co. Center
Caplane & Walls
El Cota
KOKOMO, IND.
Shea
Violet & Charles
Simms & Warfield
Mile D'Arcy
3d half
Eddie Badger
Emmer & Weber
The Leoras

BOSTON B. F. KEITH

Vaudeville Exchange

Boston

BATH, ME.
Opera House
Orton & Fellows
Fall Mall
Skating Bear
3d half
Lawrence & Harvey
Wild Bird
ALBANY, N.Y.
Liberty
The Leoras
1st half (12-13)
The Leoras
Slipper Kennedy & R
Hamilton Co
A Robins & Partner
Annette & Morell
BROCKTON, MASS.
Strand
Eras Matthews Co
Emmy Sato Co
Espe & Dutton
3d half
Simmons & Brantley
Powers & Wallace
Master Gabriel Co
CAMBRIDGE
Central Square
The Bards
Edna Bennett
Watt & Davis

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NEW YORK CITY

3d half
Miller & Capman
Fern & Davis
Susan Tompkins
Joe Towle
WALTON, MASS.
The Leoras
Edward Marshall
Holiday & Willette
"Here & There"
3d half
Dancing Humphreys
Billy Everett
2 Jesters
Breen Family
NEW BEDFORD
Gordon's Olympia
J. Weber Girls
Betty Bond
Miller & Capman
Joe Towle
Ed & Lottie Ford
3d half
Top & Bottom
Edna Bennett
Gracie Emmett
Demarest & Doll
O'Donnell & Blair
"All for Ladies"
LOGANSPORT, IND.
Colossal
3d half
Ben Bonny
LaRosa & Lane
LONDON, CAN.
Grand & H.
Lamont & Wright
Baron & Murr
"Follies of Today"
FLINT, MICH.
Palace
Tolson & Yoshi
Newell & Most
Tolson & Starnard
Otto Bros
"Love & Kisses"
FT. WAYNE, IND.
Palace
Carson Trio
3 Rounders
"On Manila Bay"
Billy Devere
(One to all)
Caplane & Walls
El Cota

ORPHEUM CIRCUIT

Palace Theatre Building, New York City

CHICAGO
Majestic
Gus Edwards Rev
Cup P & C
Morris & Campbell
2 Leightons
Young & Young
3 Hickere
Thomas &
Walker & Texas
(One to all)
Waste Lake
Jazzland
Shelton Brooks
Kerr & Watson
Orpheum
Kerr & Watson
Fox
Davis & Darnell
Gonaro & Good
Harry & Aubrey
The Sterlings
EAT & GO
Orpheum
(Sunday opening)
Murdal & Worth Co
WESTERN VAUDEVILLE
State-Lake Theatre Building, Chicago
CHICAGO
Lodge & Sterling
Lodge & Sterling
Mack & Valtour
Old Time Darkies
ILL.
GRANITE CITY, ILL.
Washington
Robbins & Fulton
(One to all)
B & J Creighton
Mac Marvin
Bimbo & James
Bell & Brown
GREEN BAY, WIS.
Orpheum
Mystic Garden
Bob White
Ben Dettley Co
3 Melvins
DES MOINES, IA.
Kerr & Ensign
Jack Laver
L & J Hart
Roth & Roberts
Breen Family
3d half
Kann & LaFrance
Berri & Edwards
H & K Dutton
The Melvins
BILULTE
3d half
P LeVan & Dobbs
Payton & Hickey
"The Generation"
(Two to all)
Leon Sisters Co
Ed & Lillian
3d half
"Tilting Generation"
H. St. Louis, ILL.
Erbers
The Bards
C & M Dunbar

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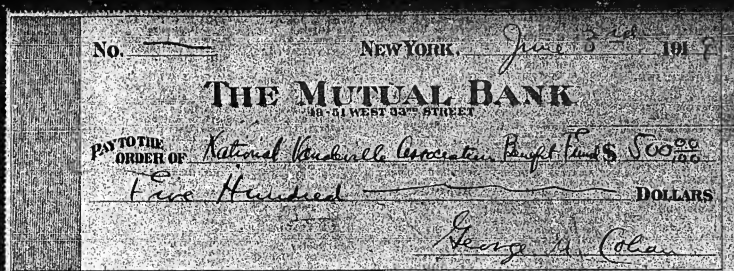
10-Instrumentalists Superb—10

This Week (June 9)—Rialto, Chattanooga

MILWAUKEE
Wais
Mystic Hanson 3
Hal & Francis
De France Bros Co
Gus Erdman
Victorio Trio
(One to all)
3d half
Thomas & Frie
Berri & Jonica
ATLANTA
Kenny & LaFrance
Earle & Edwards
Billy Kinkaid
Dale & Burch
Porter J. White Co
Hong Kong Myst
3d half
Roth & Roberts
Maid Earl Co
Jack Laver
L. Cavanaugh Co
(One to all)
SO. BEND, IND.
Orpheum
Rose & Burch
Frank Hall Co
Hall & Shapiro
Gene Greene
3d half
Laurel Lee
Gene Greene
Potter & Hartwell
(Two to all)
SUPERIOR
Palace
Leon Sisters Co
Ed & Lillian
3d half
Moran Sisters
Pace & Williams
B Fredericks Co
MELISSA
MAX
TEN EYCK AND WEELY
CLASSICAL DANCERS
PALAIS ROYAL, New York—24th Week
"Girls of '61"
3d half
Velyda
"Ginger Plumber"
Robbins & Fulton
Curley & Hall
(One to all)
Vada Clayton
Dunlap & Virden
"Fash & Carie"
(One to all)
Danc' & Macdonalds
Mae Marvin
Hollan & Wal
Hollan & Baldwin
Ed & Lillian
(Two to all)
WINNIEPEG
Church Sisters
Irving Galt & Hazel
John Geiger
3d half
Lewry & Kathryn
Palace
Mr & Mrs G. Wilde
McIntyre & Robbins
MARCUS LOEW
Putnam Building, New York City
3d half
LeVan & Dobbs
Cook & Vernon
"Red Fox Trot"
Adrian
3d half
Wood Young & Ph
S & M Hughes
Nelson Waring & A
Honshaw & Avery
Conroy & O'Donnell
(One to all)
3d half
Louis & Mitchell
Rollinson & King
Lafort & Gold
Renard & Jordan
Rose Revue
O. Handworth Co
Ward & Pryor
Kinima Japs
Smiletsa Sis
Al Trier
Lafort & Gold
"Mimic World"
3d half
Ask & Gloria
Bennington & Scott
Holmes & LeVere
Bison City 4
LaFollette Co
Kingo
Kings & Foxworth
Wm S Hall Co
Ward & Pryor
LaFollette Co
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3d half
Seline's Circus
Josephine Leonard
M. Williams & Boy
Garson & Willard
"Girl in Basket"
Orpheum
Ferraro
McCann & Robie
Cook & Vernon
O. Handworth Co
Adrian
"Girl in Basket"
Smiletsa Sis
Grace Leonard Co
Alexander & Fuda
"Mimic World"
Jungling Delia
Lion & Green
Holmes & LeVere
Hilton & Levator
Oklahoma 4
3d half
Kings & Foxworth
Earl & Curtis
Hawthorne & Cook
Nelson Waring & A
Avenue B
Brown & Barrows
Henry Frey
Guillo Bros
(One to all)
3d half
Howard & Jenkins
Berri Warton
German Bros
(Two to all)
BROOKLYN
Metropolitan
Ask & Gloria
Honey Hurst
Earl & Curtis
Hawthorne & Cook
Rose Revue
3d half
Wilbur & Lyke
Chas Deland Co
Wood Young & Ph
Weed Young & Ph
Palace
Berri Bros
Howard & Jenkins
Berri Warton
Lord & Fuller
Sherman & San Hyma
3d half
Manning & Lee
Henry Frey
Brett & Brooks
Mait Baker Co
(One to all)
Hippodrome
Swan & Fulton
"Shrapnel Dodgers"
Hudson & Jones
Gene Greene
(One to all)
3d half
Hall & Shapiro
Hollan & Baldwin
Ed & Lillian
(Two to all)
WINNIEPEG
Church Sisters
Irving Galt & Hazel
John Geiger
3d half
Lewry & Kathryn
Palace
Mr & Mrs G. Wilde
McIntyre & Robbins
MARCUS LOEW
Putnam Building, New York City
3d half
LeVan & Dobbs
Cook & Vernon
"Red Fox Trot"
Adrian
3d half
Wood Young & Ph
S & M Hughes
Nelson Waring & A
Honshaw & Avery
Conroy & O'Donnell
(One to all)
3d half
Louis & Mitchell
Rollinson & King
Lafort & Gold
Renard & Jordan
Rose Revue
O. Handworth Co
Ward & Pryor
Kinima Japs
Smiletsa Sis
Al Trier
Lafort & Gold
"Mimic World"
3d half
Ask & Gloria
Bennington & Scott
Holmes & LeVere
Bison City 4
LaFollette Co
Kingo
Kings & Foxworth
Wm S Hall Co
Ward & Pryor
LaFollette Co
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Frank Ward
Cook & Oatman
Kane & Herman
Marshall & Boy
Garson & Willard
"Girl in Basket"
The Brightons
Peggy Brooks
Gill Carlisle Co
Boran & Flint
Maxwell Quintet
(One to all)
CHICAGO
McVickers
Nixon & Sane
Poley & McGinn
Hackett & Francis
Montana 5
Merlin
3d half
Jambler Bros
FALL RIVER, MASS.
Ellen
The Brightons
Peggy Brooks
Gill Carlisle Co
Boran & Flint
Maxwell Quintet
3d half
The Parahys
Frank Ward
Cook & Oatman
Kane & Herman
Hirshina Bros
HAMILTON, CAN.
Lee
Swain's Animals
Bates & England
Douglas & Cronin
Brady & Mahony
Wilhat Troupe
HOBOKEN, N. J.
Maybelle Best
Lafort & Gold
(Two to all)
3d half
The Bards
Anderson & Rean
Gene Greene
KANSAS CITY, MO.
Empress
Norvelles
Hinkel Mas
Long & Ward
Julian Hall
Kluti's Animals
3d half
Ed & Jo Smith
Van & Pierce
Hawthorne's Musical
A & E Troupe
Bender & Herr
MEMPHIS
Forrest & Church
Simmon & Moore
Nelson & Cronin
Rev Frank Gorman
Marg Francis
3d half
Same as Birmingham
MONTREAL
Leora
Harbert & Rose
Edah Delbridge 3
In Wrong
Gellert & Bon
NEW ORLEANS
Orpheum
(Sunday Opening)
Robb & Robinson
Bertie Lambert
Berestford Lovett O
Harris & Lyman
Shea & Bowman
3d half
Mahy (as Memphis
1st half)
NEW ROCHELLE
Leora
Watson's Dogs
Manning & Lee
Manning Fealy & K
3d half
Downon Langlan &
Henry Kelly
Equilo Bros
PALISADE PARK
Leora
Paula
Rice Scully & S
Aronty
(One to all)
PITTSBURGH
Orpheum
Connelley Francis
Durkin Girls
Emma Troupe
Friend & Downing
Resista
PROVIDENCE, R. I.
Emery
Tchow's Cats
Armstrong & Sohra
McNally Dine & De
McNally & O'Malley
Romas Troupe
3d half
Oliver
O'Connor & Dixon
Ragni & Mack
Mae Green
Casting Meles
1st 10
ST. LOUIS, MO.
Orpheum
The Parahys
Lorana & Harvey



Facsimile of the check given by George M. Cohan to the National Vaudeville Artists for a \$500 gallery seat to the N. V. A. Third Annual Benefit at the New York Hippodrome June 1. Mr. Cohan was detained in Chicago and unable to appear at the Benefit, wiring in the order for the gallery seat with instructions that it be immediately resold.

Browning & Davis
Berevici Bros
1st half
(Same as Kansas)
SPRINGFIELD, MASS.
1st half
O'Connor & Dixon
Regal & Mack
Adole Oswald
Casting Melos

PANTAGES CIRCUIT

New York and Chicago Offices

BUTTE, MONT.
Fantasies
(14-17) plays
Anacorde 18, Miss-
souls 19
Amores & Oxy
Song & Dance Rev
Bert Melrose
Meyers & Weaver
Betty Brooks
"Lots & Lots"

CALGARY
Fantasies
Novelty Minstrels
The Cromwells
"Submarine F-1"
Arto & Va Sls
Juliet Dika

DENVER
Fantasies
"Acropolis Girls"
Astor 4
Ika Marie Deel
Arthur Barrett
"Million Doll Dollars"
EDMONTON, CAN.
Fantasies
Broslins & Brown
Blyvart & Olive
Hello Peoples Hello
Ball & West
"Richard the Great"
Dorothy Lewis
GT. FALLS, MONT.
Fantasies
(11-15)
(Same bill) plays
Helena 19
Primrose Minstrels
Revue Deluze
Lawrence & Edws
South & Lander
Florence Rayfield
Leroy & Dresner
LOS ANGELES
Fantasies
Gautier's Toyshop
Fox & Britt
Willard's Fantasy

2d half
Teshow's Cats
Armstrong & Schra
McNally Dins & De
Dunham & O'Malley
Roma Troupe
TORONTO
Younge
Hij Raymond
Gray & West
Gray & Graham
Bernard
Patrick & Otto
Burke & Knendert

SALT LAKE

Fantasies
"Miss 1930"
"Who Is He?"
Irene Trevette
McLellan & Carson
3 Weston Sisters

SAN DIEGO

Fantasies
Bullit, Proof Lady
Beth Challie
Haul & Leville
Collins' Dancers
Chas F Semon
4 Danubus

SAN FRANCISCO

Fantasies
(Sunday opening)
Denishawn Dancers
Balnes & Goodrich
Gordon & Day
Stampede Riders
Eddie Ross
Jimmy Britt

SEATTLE

Fantasies
Kelly Field Players
Joe Darcy
4 Renness
S & A Beverly
Monroe & Grant
Fantasies
The Shattucks
Empire Quartet
Lola Shaw Co
Cliff Clark

Hodkins-Pantages Bookings

DALLAS, TEX.

Jefferson
The Monars
Weir & Temple
McLean Co
Joe Roberts
Fekinese Troupe

HOUSTON, TEX.

Marcano & Delton
Jazz Mack & Almes
Golden Bird
Daniels & Walters
"World Wide Rev"
MUSKOGEE, OKLA.
Fantasies
(15-16)
Zara Carmen
Love & Baker Sls
McKay's Revue
Noddies Fagon Co
Derkin's Dogs

Nadell & Pollette
Diaz Montez
Joe Fanton Co
TACOMA
Fantasies
Will Morris
Victoria
Maidie Delong
Steve & LeVay
Harris & Mannion
"Some Baby"

VANCOUVER, B. C.

Fantasies
Schepp's Circus
Samaroff Trio
Tetter Septet
Cook & Lovenz
Arthur Lloyd
Josephine Davis

VICTORIA, B. C.

Fantasies
Anderson's Revue
Kalyans
Pay & Jack Smith
Helen Jackley
Hader & Goodwin
Rhoads & Crampston

WINNIPEG

Fantasies
Joe Jackson
Bobbie Henshaw
Rialto Quartet
Gillrain Dancers
Gaylord & Heron

ILKA MARIE DEEL

In "TEARS"
Featured on Pantages Circuit

ACKERMAN & HARRIS CIRCUIT

San Francisco

BAKERSFIELD
Hippodrome
(10-17)
Appler & Appler
Clerk & Robinson
Infeld & Noble
(18-19)
Jimmy Gallon
Emil & F Willie
Kilne & Klifton
Johnson Dean Rev
Lillian DeVere

PRESNO

Hippodrome
Jimmy Gallon
Clefeld & Treloase
Aerial Snells
Clair Co
2d half
Dougherty & S
Lamey & Pearson
Quaker City 4
Clair Co
(One to fill)

LONG BEACH

Hippodrome
Marian Oman
Morton & Gibson
3 Wallflowers
Della Rothwell Co
Shriner & Herman
4 Pierrots
Appler & Appler
Gertrude Graces
Carter & Webb
Chase & LeTour
4 Astrellas

LOS ANGELES

(Sunday opening)
Clashe & Audi
Propeller Trio
Jolly Wild Co
Chase & LeTour
(Others to fill)

WACO, TEX.

Hippodrome
Harry Evans Co
Gortrud Graves
Snow Sigworth & S
Jambone Quartet
White Co
(Others to fill)

2d half

3 Astrellas
Irene Thomas
Propeller Trio
Jambone Quartet
Waldestein & Daly

STOCKTON

Hippodrome
Lamey & Pearson
Lillian DeVere
Geo Lovett
Johnson Dean Rev
Helena Trio
2d half
Marlett's Manikins
Stone & Manning
DeW Strope & Dew
Great Artison Co
Wilson & Wilson

Cleveland & Treloase

TAFT, CAL.
Hippodrome
(15)
Chase & LeTour
Irene Thomas
Waldestein & Daly
2 Astrellas
(20-21)
Jimmy Gallon
Clay & Robinson
Helena Trio
Infeld & Noble

INTERSTATE CIRCUIT

Palace Theatre Building, New York City

AUSTIN, TEX.
Majestic
(14-17)
Los Rodriguez
Gallieri Sls
Adair & Adelphi
Anthony & Rogers
"Current of Fun"
Geo A Moore
3 Bennett Sls

B. S. MOSS CIRCUIT

723 Seventh Ave., New York City

BALTIMORE, MD.
Garden
Three Bianos
Foster & Seamon
Tommy Allen Co
PHILADELPHIA, PA.
Owens Keys
Reddington & Grant
Nada Norrine
Kennedy & Burt
Aash 2
C & M Cleveland
"Current of Fun"
2d half
Ferrari Sls
Chonek
Phil North Co
Kellum & O'Dare
Bernard & Meyers
"League of Nations"
(One to fill)
Friend Shields
Sora Norrine
Ducouens 4
(One to fill)

WASHINGTON, D.C.

Comcoe
Keyston Trio
Lane & Plant
B & B
Chung Wha Four
Musical Highlanders
(One to fill)

PHOENIX, ARIZ.

Reba & Cunningham
McCormick & Irving
Black & White Revue
Belmont's Warblers
Ford & Cunningham

SAN JOSE

Hippodrome
2 Edwards
Wilson & Wilson
White Co
(Others to fill)

PARIS

Albanes
Hanlon Bros Co
Henri Leon
Merle
Hiawatha

3 De Havillands

Kumling & Windsor
Uniques
Campbell & Scott

DR. JULIAN SIEGEL

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OBITUARY

Memorials in this department, in display type, are charged \$5 per inch (14 lines) and \$18, two inches (28 lines). No space smaller than 1/2 inch (7 lines) accepted; 1/4 inch, \$2.50. All memorial copy must be accompanied by remittance.

Ray Eddy.
Raymond Wakefield Eddy, of Oswego, N. Y., in vaudeville, known on the stage as Ray Eddy, committed suicide at Fulton June 6 by leaping 70 feet from a bridge. He fell on a concrete wall and suffered a broken neck. A card of the N. Y. A. made the identification possible. The police in investigating learned Mason had sought to make a similar leap at Phoenix the previous day, but was chased away from the bridge there.

Mason leaves a widow and child at Oswego. Mrs. Mason was formerly Josephine Roach, also a professional. The Masons recently came to Oswego from Virginia. Mason had been without an engagement for some time and financial difficulties are believed to be responsible for his suicide.

IN MEMORY
of My
PARTNER
AL LAMAR
Died June 1918.
GABRIEL

Gladys Arnold.
Henrietta Burnham (Gladys Arnold), wife of Edwin Felix Burnham (Arnold and Felix), died at the Fordham Hospital, Bronx, New York, June 3, following an attack of paralysis. She was in ill health at her home for the past two years, her death being hastened when her only son was killed in action with the A. E. F. (308th Infantry, 77th Division). The deceased was 43 years old, and is survived by several sisters and her husband. The only sister in the profession is Sophie Everett.

Ernest Green.
Ernest Green, 15, an employee of the Ringling-Barnum-Bailey Circus, was drowned at Utica, N. Y., while the circus was playing there last week. Green went out on the Barge Canal with a leaky boat, and either jumped from it and tried to swim away, or fell out of it when the water began to enter. The police recovered the body. The youth, so far as the circus authorities knew, has no near relatives. He joined the circus at Philadelphia.

Zatella Martin.
News of the death in Rome of Zatella Martin reached New York last week. The deceased, who was born in Hills-

dale, Mich., was prominent on the operatic and concert stage as Martina Zattella.

MEMORIAL
In Loving Memory of
LILLIAN ROBERTS
A sweet and wonderful wife.
Who passed away June 19th, 1918.
JOSEPH ROBERTS

The son of Mr. and Mrs. Neal Harper died at the home of his parents in New York, May 31. The deceased was two years of age.

SHOW REVIEWS.

(Continued from page 22)

his routine without anything approaching a mishap.
Le Van and De Vise followed and cleaned up the bill of the first part. They have a sure-fire frame up for small time and the crowd nearly adopted them. The girl is a clever looking blond who can handle a ballad, and Le Van knows how to milk a soft audience. A lot of the material had a stage of double entendre, but the roof crowd ate it up.

La Follotte and Co. (New Acts) closed the first part, and Henry J. Kelly opened after intermission (New Acts).
"Just For Instance," travesty based on supposition, was a big laugh getter. The man is the object of the scheme of two women and described in the dialog as handsome, etc., sets a laugh on this entrance. He looks like a walking delegate for the bartenders' union and has a delivery, the direct result of his burly appearance.

The Bison City Four were sent to closing and had no trouble at all with their excellent harmonizing and rough comedy. They follow the usual comedy quartet methods, which seem always certain, but the vocalizing is much better than the usual act of this nature displays.
The Army Five held them in until the Americanoospe. Their closing trick is a corker. One member hanging on a belt with an apparatus gripped in his teeth, the other spinning like a top beneath him.

HARLEM OPERA HOUSE.

The general indications are that the Monday night tryouts at this house have drawn an extra clientele to the theatre for these occasions. That at least would be the conclusion reached after watching the audience Monday night. At eight o'clock the lower floor had to be closed off entirely to the still incoming crowds, and the later comers were forced to stand at the back of the balcony. There was a break in the weather on that night, but the tryouts must be given credit for part of the unusually big business.

There was the regular seven-act show and in addition two "tryout" turns of the bill. The tryouts were all bunched at the opening, and were Cole, LaFollette and Cole, Mullally and McCarthy in "Axiomatic Moments," Vallie Belsaco Martin, Fred and Green, and the Dancing Serenaders (New Acts). There was

one break in the tryout list, and that was the appearance of Alexander Slesay (New Act), one of the acts of the regular show in the No. 2 spot.

After the appearance of the turns that were showing the first of the regulars, were Work and Kelt (New Acts), who with a combined routine of talk and acrobatics scored. Charles Conday and Sallie Fields followed and were the first real big hit of the show. That little Sallie Fields is a corking trouper, when it comes to vaudeville, and the Harlem Opera House crew of the night just before was for her. The way in which she handed them the big boom was just what they needed, and just as wonderful. She and Conday have dropped the stage player with the act at the Fifth Avenue and are working alone.

Beatrice Morgan and Co. in "Moonlight Madness" (New Acts) is presenting a sketch that will get her over in the smaller big time houses. The material isn't really Broadway material, but it will pass out of town.

The Two Voices (New Acts) is the billing applied to a couple of women who present a novelty in the way of a singing act which has the popular numbers predominating in their repertoire.

Next to closing Fenton and Fields in their billed specialty had things about as a trainee horse which carried the billing of Adele Parks (New Act). The duo was a comedy of the trainer, who in addition to making a couple of horse-draws also sent the horse through its paces. The work was a little rough Monday night.
Fred.

AUDUBON.

Climatic conditions caused an over-attendance at the Audubon, and the evening was virtually all remaining throughout the entertainment. The inauguration of intermission before the feature picture is a bright idea. Eddy Duo in abbreviated attire gave a full account of themselves, and a variety of material on a slack wire. Shirley Slater and her tent. The twin-like combination have songs and dances with several changes of costume. The songs could have been a little more up to date and the comedy in the discard long ago as far as popularity is concerned. McDowell, Kelly and Lucy, presenting the picture of Currier Evans, were humorously enjoyed. The trio entertained continuously along comedy lines. The two peculiarly dressed chaps create a laughing situation immediately following their entrance and continue to uphold it with comedy talk in which the woman also participates.

W. Whittier to his burly appearance. The picture and continued to keep the house in a good mood. Before a scene representing a party, he enters as a policeman and picks up supposed baby from one of the benches. He then explains the situation. The man's costume, his manner of speech is featured by water, which brought him round of applause. Green and Parker held down next to closing spot with a very strong act. Very long. Before a special drop, representing a railroad terminal, the male member in blackface played a lullaby song. Very good. Tarsan closed the show, holding the audience without a single yawn.

23RD STREET.

Just an average pop vaudeville bill at the 23rd Street the first half with seven instead of the regular eight acts. Very good. The house Tuesday night. Lillian and Fritz Brothman are started on their way with their best balancing turn, gathering in far better applause than opening acts are customarily accorded at the 23rd Street. The act is excellently staged and deserved every bit of appreciation.

Stanley and Birnes display good sense in featuring their dancing and cutting the singing down to a minimum. The eccentric dancing compares favorably with that of any of the double stepping turns, but the union dances become a bit ragged at times. One or two early morning rehearsals would remedy this. A faithful Irish would also aid a lot.

Grews and Pates are far above their present sketch vehicle. The act went over at the 23rd Street, where they are strong for hokum. If the couple aspire to something better, either a new playlet will have to be secured or the present one entirely revised. The Four Musical Shoes (New Acts) passed with a serious collection of pop and operatic vocal selections and medleys. Both of the men seem to be fortification. The women are Americans. The act will succeed in pleasing in the smaller houses.

Billy Quirk, featured in the lights outside, received a reception on his entrance. Quirk's act consists of songs, recitations and character impersonations, all of which he handles competently. The last item is that of an "old actor" of the Shakespearean school, telling of his experiences in the films.

Miller and Loris grabber the first full quota of laughs with the conversational routine. The boxing finish did not go over for its necessary returns, possibly because the audience has seen it too often.

Berio Sisters closed with their sensational diving turn. The trapeze dive is a thriller but could be worked into a more sensational results by surrounding it with better showmanship. The Berio girls' mother, who announced her act as a leader, took a harder route than that which would do credit to a youth of 18. The act makes a first rate feature for the pop houses.
Berl.

HAMILTON.

The show at the Hamilton Tuesday evening ran anything but smoothly. Notwithstanding several acts scored, better benefits would have been derived had the bill been more regular and arranged. The bill had to be rearranged when

Brown and Barrows walked out after Tuesday's matinee, due to the No. 2 spot.

Oliver and Delany, man and woman dancing combination, gave the show an excellent start. Working 10 minutes before an audience of the dancing team executed a routine of old and modern dancing that was well appreciated. Conroy and O'Donnell were next, in the position due to Brown and Barrows leaving. They are billed as the Parcel Post men, each wearing the regulation uniform, with one in blackface. The latter enters a few seconds after his partner, all decorated with the dress of different description, followed by continuous comedy talk which did not quite hit the mark. The couple should at least be more tidy and button their uniforms. Although their material was not ordinarily funny, the couple might prove better in a different spot.

Mary Haras, entitled "The Sunshine Girl," was in the middle of the bill and held only little attention. Assisted by a female piano player, her repertoire could be improved. More pep is needed in the delivery. She gives an impression of Jimmy Huxley in "Belle Horowitz," which landed her more compliments than her entire offering. The piano player should eliminate her song numbers. She is not there as a singer, but is a crack accompanist. Farness and Irvin followed and also had a tough spot. Their usual dramatic opening in "three" for several minutes was followed by comedy talk and ballad selection in "one." The couple sure did entertain as dancers. Frank Mullins, a trapeze artist (Brown and Barrows), held down next-to-closing spot and walked off with the honors. Although it would have taken very little to do this, he received an abundance of credit and then laughing from start to finish. The Russian Balalaika Sextette, featuring Madsen and them, closed the show. It needs pep and more work.

CONEY'S NEW SHOWS.

(Continued from page 9)

to the old nights of Luna under the Thompson direction when somewhere near this same amphitheatre every night three great elephants, propelled by their trainer, Pete Thompson, and watched by Thompson, used to fall to their knees at the top of a 90-foot slide, and take it on their stomachs at express speed down the chute to the bottom. The elephants, as they submergence would precipitate, or to other scenes as weird with the living panoramas electric with thrill and danger for the performers, whether it was a cavalcade of madly ridden steeds charging across streams that engulfed horses and jockeys, to their manes or the ground and the sky. The Russian Balalaika Sextette, featuring Madsen and them, closed the show. It needs pep and more work.

MOSS MATTER UP TO A. F. OF L.

No specific date had been set up to Wednesday by the I. A. T. S. E. for its threatened move against the B. S. Moss houses, as outlined at the Ottawa Convention two weeks ago.

The Moss situation will be put up to the officials of the American Federation of Labor for consideration, it is understood, by the four I. A. T. S. E. delegates now attending the A. F. of L. Convention in Atlantic City, before any definite action is taken in the matter.

LUCY WESTON'S IN TOWN.

Looking like a pretty engine, Lucy Weston has returned to New York after spending two years on the Coast, recovering from an illness.

Outdoor life is the prescription given by Miss Weston for good and youthful looks. She lived most of the while away on Bear Mountain, about 10 miles from Los Angeles.

Miss Weston will remain around New York during the summer, returning to musical comedy in the fall.

ONE "OLE" NEXT SEASON.

There will be but one company of "The Better Ole" next season. It will be headed by De Wolf Hopper.

The Coburn will not continue in the show, but will make a new production of a play which they have secured.

Seamon Treasurer of Yorkville.

When Hurlig & Seamon open the Yorkville as a Columbia wheel house next season, Morris Seamon will preside in the box office.

TO THE MEMORY

of

MAYER JONES

Who died June 3rd, 1919.

Good-bye pal of other days,
Friends you leave behind you;
All of us must go thy way,
Pray that we may find you.
Once again to clasp thy hand,
Once again to greet you;
Good-bye pal of other days,
Sleep until we meet you.

FRIENDS

FEDERAL INVESTIGATION

Continuation from last week of the verbatim testimony in the proceedings of the Federal Trade Commission in the matter of the vaudeville investigation.

The hearing was resumed, pursuant to notice, before Examiner Charles E. Moore, Esq.
Appearances as heretofore noted.

The report below is of the proceedings

FRIDAY, MAY 16 (Continued)

C. WESLEY FRASER

Q. How many did you send out?
A. Well, about sixty-five.
Q. That is, to theatre managers whom you represented?
A. Yes.
Mr. Walsh: I offer this letter in evidence.
Examiner Moore: Without objection it will be received.
(The letter above referred to was marked Commission's Exhibit No. 62.)
By Mr. Walsh:
Q. Were you ever sent from the New York office any benefit tickets to send to the managers of the theatres which you represented?
A. Not to send to the managers.
Q. For what purpose did you receive them?
A. To dispose of them ourselves, if we could, to employees of the office.
Q. Did you ever solicit any advertisements from actors to the N. V. A. programs?
A. Yes, sir.
Q. In what circumstances, or on what occasions?
A. Last season, when they had their benefit, we tried to give the artists our assistance to make the benefit a success.
Mr. Goodman: And you are doing it this season, too, are you not?
Mr. Fraser: Yes.
By Mr. Walsh:
Q. How do you get this assistance—by having the actors buy tickets?
A. We sell the tickets to anybody that will buy them; anybody in commercial life, hotel men, performers, anybody that is willing to aid the cause.
Q. I show you a paper or notice, and ask you whether or not you had such a notice made out?
A. Yes.
Q. What is that, please?
A. That is a list of names of artists who sign their names to a paper taken either in the N. V. A. benefit program, which costs \$5.00 or \$10.00, whatever they agreed to pay. Probably eight or nine or ten months elapsed, and they did not pay for the aid, and we found it necessary, in order to clean up our books and to try and collect these small amounts, to post this little notice in the office so that when the artists were come in and see the names on the list, it would refresh their memory, and if they had the \$5.00 or the \$10.00, they would pay it up, and clean it up.
Q. What was the nature of these programs?
A. It was a benefit program that the N. V. A. got up for the occasion, composed of ads, from \$5.00 to \$10.00 a pop.
Q. What was the purpose of these?
A. It was for the benefit of the N. V. A.; the N. V. A. benefit at the Hippodrome—the program.
Mr. Goodman: It was the program of the show at the benefit performance?
The Witness: Yes; the program of the show.
By Mr. Walsh:
Q. You were not a member of the N. V. A.?
A. No, sir; I am not eligible.
Q. You are not an actor, and never have been an actor?
Mr. Walsh: I offer this paper in evidence.
Examiner Moore: Without objection it will be received.
(The paper above referred to was marked Commission's Exhibit No. 63.)
The Witness: I want to call your attention to the fact that that was stolen or taken out of my office, Mr. Walsh—from the wall of the office. It was not given to anybody to take out.

GROSS EXAMINATION.

By Mr. Goodman:
Q. With regard to Commission's Exhibit No. 63, there are listed thereon the names of 27 acts or artists whose accounts for advertising, apparently, were not paid for the N. V. A. benefit of June 1918. Do you know how many of these acts have paid these accounts?
A. Since then?
Q. Since the date this list was made?
A. Not over three.
Q. Have any of the balance of that list received any bookings, or been employed through the United Booking Office since this list was made up?
A. Yes, sir; they have.
Q. Have any of them been cancelled or refused employment because of the non-payment of that account?
A. No, sir. In fact, we put ourselves out to see that they could get work, giving them a chance to pay them up.
Q. Did you use any of these actors for the non-payment of these bills?
A. No, sir.
Q. Did you ever have any of them arrested for the non-payment of these?
A. No, sir.
Mr. Goodman: I did not understand that he had anything to do with this, Mr. Walsh. He was doing this for the N. V. A. Mr. Walsh: Oh, yes, you are perfectly right.
By Mr. Goodman:
Q. Has there been any suit instituted for anybody, so far as you know, against any of these actors to recover these accounts?
A. No, sir.
Q. Were you present when Mr. Fraser was on the stand the afternoon?
A. Yes.
Q. You heard Mr. Quigley testify to the effect that an act called Bobato told him that you told Bobato that he could not get time if he played for Quigley or that he would be enabled with the act. Q. Did you know that he would be enabled with the act?
Mr. Walsh: I have no objection to your examining Mr. Fraser at this time in reference to that, but he is your witness and not mine on that matter. I object on the ground that it is not proper cross examination. It counsel wants to make Mr. Fraser his witness it is perfectly satisfactory to me, Mr. Examiner.
Mr. Goodman: Yes.
Mr. Walsh: I did not call Mr. Fraser to ask him anything about this matter.
Mr. Goodman: It is not cross examination.
Mr. Walsh: I have no objection to your going ahead

with him as your own witness. It is perfectly satisfactory to me, with the understanding that Mr. Fraser is now Mr. Goodman's witness.
Examiner Moore: Yes, I think that is perfectly proper.
Mr. Goodman: Yes; that is proper.
Mr. Walsh: I do not want to put him to the inconvenience of calling Mr. Fraser back down here again.
By Mr. Goodman:
Q. Did you ever make any such statement to Mr. Bobato?
A. No, sir.
Q. Mr. Quigley testified that other actors told him something to substantially the same effect, that you had told these actors that they would get in bad with the booking office if they would not get here employment, or some such thing. You heard the testimony that I am alluding to, today, by Mr. Quigley, did you not?
A. Yes, all that testimony I deny, wholly.
Examiner Moore: You mean you deny that you had a meeting at all at this hotel?
Mr. Goodman: This is not the hotel matter, Mr. Examiner. This is as to what the actors told Mr. Quigley.
The Witness: As to the five acts that were referred to.
By Mr. Goodman:
Q. You heard Mr. Quigley testify that he had a conversation with you and Jack Shea, at some hotel in Boston, did you not?
A. Yes.
Q. Did you ever, at that conversation or at any other time, say to Mr. Quigley that you would put him out of business?
A. No, sir.
Q. Mr. Quigley testified at the last examination that an actor by the name of Shean telephoned to him in his presence, and that he, Quigley, was the telephone, and heard this conversation:
"Frank, what do you want me to do?" He said, "You said you would protect me if I broke the contract." Fraser said, "Have you got a lawyer?" He said, "You told me to do it and you must get the lawyer." He said, "Where are you talking from?" And he said, "The attorney's office." And he said, "I don't want to go to you there."
Did you have any such conversation with Mr. Shean?
A. No, sir; I do not even know Mr. Shean.
Mr. Goodman: That is all.
Mr. Walsh: That is all.
(Witness crossed.)

JOHN J. QUIGLEY

Was recalled as a witness on behalf of the complainant, and, having been previously sworn, testified as follows:

DIRECT EXAMINATION.

By Mr. Walsh:
Q. Did you ever know a party or a troupe of ladies headed by Miss Mary Youngblood Corson?
A. Yes, sir.
Q. Your troupe was managed by a man by the name of Louis Spahn?
A. Yes.
Q. In 1917 did you every try to book that act in the theatres which you represented in New England?
A. Yes, sir.
Q. What place did you come to book these theatres?
A. You mean book the act into the theatres?
Q. Yes, sir.
A. You mean the act?
Q. They wired me—Mr. Spahn wired me from, I think it was, Buffalo, up around those places—no, Rochester, I think it was Buffalo, one of those two places, asking me if I could book the act.
Mr. Goodman: I object to any telegrams or telephone conversations with Mr. Spahn. You represented them because of a telegram from Spahn, as I understand it?
Q. Is that it?
A. I represented who?
Q. You represented Mr. Spahn and Miss Corson's troupe, through a telegram from Mr. Spahn?
Q. What did you do? Did you attempt to book the act?
A. I tried to book the act.
Q. Where did you try to book the act?
A. Through New England.
Q. What place did you try to book the act?
A. Lawrence, Cambridge, Newport, Rhode Island, Boston, and there may have been several other places that I do not recollect now; but I do recollect those towns and cities as being the ones.
Q. Were you successful in booking this act?
A. No, sir; I was not.
Q. In any of those towns?
A. In some I was and in others I was not.
Q. In which ones were you and in which ones were you not?
A. I hooked the act into Newport, Rhode Island. I had to book them in under a different name.
Q. Under what name did you book them?
A. "The Girls from the Golden West."
Q. What was this troupe known as?
A. The Cora Youngblood Corson Sextette.
Q. You booked it under the name of "The Girls from the Golden West"?
A. Yes.
Q. Why did you book them as "The Girls from the Golden West"?
Mr. Goodman: We object to this as incompetent, irrelevant and immaterial, not tending to the respondents—the operations of this witness' mind, or the operations of somebody else's mind, or may not be the reason. We cannot disprove a thing like that. There is no way of reaching it, no matter what he says.
Examiner Moore: You may answer.
The Witness: Because I was informed by managers with whom I tried to book the act.
Mr. Goodman: We object to what he was informed by managers. They were his customers, with whom he was dealing.
Mr. Goodman: We object to it.
Examiner Moore: What managers were they?
The Witness: The manager at Austin, the manager at Lawrence, and the manager at Cambridge.
By Mr. Walsh:
Q. What were you informed by them?
Mr. Goodman: I submit that those managers would be the witnesses in this case, and that what is intended to be proved by this witness.
The Witness: I have no objection is overruled.
The Witness: They informed me that they would like to play the act very much, but if they did they would get in wrong, because the act was blacklisted.
By Mr. Walsh:
A. By the United Booking Office.
Mr. Goodman: I move to strike out the testimony of this witness as to conversations had with these persons, unnamed and unknown, undesignated.
Examiner Moore: I think you should designate the theatre, Mr. Walsh.

By Mr. Walsh:
Q. Yes. Name them, if you can—the managers of what theatre?
A. Bowdoin Square Theatre, Boston; the Empire Theatre, Lawrence; the Seaside Temple, Cambridge, Massachusetts. Those are three that I remember.
Mr. Goodman: I move to strike out the answer.
Examiner Moore: The motion is overruled.
By Mr. Walsh:
Q. Do you know whether or not the managers of those theatres are connected with the V. M. P. A. or all connected with them?
Mr. Goodman: You know that, do you?
The Witness: Yes; they told me.
Mr. Goodman: I move to strike out the witness' answer that he knows it, and I move to strike out the entire answer of the witness.
Examiner Moore: Explain who told you that.
The Witness: The managers of the theatres told me, themselves.
Examiner Moore: The motion is overruled.
The Witness: I have seen the notices up in the theatre, to the effect that—
Mr. Goodman: Just a moment. You have answered the question.
By Mr. Walsh:
Q. Did these managers refuse to accept this act?
A. Yes, sir.
Q. Do you know whether or not it is a good act?
A. I think it is one of the best musical acts in the show business.

GROSS EXAMINATION.

By Mr. Goodman:
Q. Did you have the exclusive bookings of these theatres?
A. No. You mean the entire three? I did at the Seaside Temple, Cambridge, and the Empire Theatre, as we are doing at the present time, at the Bowdoin Square, until the strike struck us, and then we lost out.
Mr. Goodman: That is all.
Mr. Walsh: That is all.
(Witness crossed.)

JAMES WILLIAM FITZPATRICK

Was recalled as a witness on behalf of the complainant, and, having been previously sworn, testified as follows:

DIRECT EXAMINATION.

By Mr. Walsh:
Q. What is your name, age and residence?
A. My name is James William Fitzpatrick. My age is 40 years the 15th of next month; I live with my wife, Mrs. Fitzpatrick, in Waterbury, I have had no permanent residence for a great many years.
Waterbury, Connecticut?
A. Yes.
Q. What is your business, or profession?
A. Well, I have been an actor and a writer.
Q. Where have you been educated?
A. I made my college education at the College of the Holy Cross, Worcester, and graduated there in 1900. I was two years in the School of Letters at the Catholic University in Washington.
Q. What has been your occupation since you left school?
A. I have been a good many things. I have been a lumber jack. I have worked on a railroad; I have been a reporter on a newspaper; I have been a press agent; I have been a kind of a superior janitor in a theatre; I have been an actor, and a writer of vaudeville material, and of short stories.
Q. Were you ever connected with the "White Rats Actors' Union"?
A. I was, and am.
Q. In what capacity?
A. As a member and Big Chief.
Q. How long have you held that place?
A. I was elected to office on the 1st of April, 1918. I think.
Q. Are you still such officer?
A. I am.
Q. Is that the executive office of that association?
A. No; the executive office is the International Executive and Secretary-Treasurer.
I am the Big Chief of the White Rats Union and the International President of the White Rats Actors' Union, which are two distinct organizations. May I explain what that is?
Q. Yes.
The International Union is composed of certain units, for instance, the White Rats organization, the Hebrew Actors Legitimate Union, and the Hebrew Actors Variety Union, or Vaudeville Union, the German Actors Branch, the Hebrew Chorus, and the International—I cannot remember the title—the International Organization of Grand Opera Chorusists; that is, chorus men of the Grand Opera houses.
Q. When were you elected the Big Chief?
A. I was elected, I think, April, 1918.
Q. Have you been present at the numerous hearings of the Federal Trade Commission in this matter?
A. No; I was here yesterday for the first time.
Q. Where were you previously?
A. I have been in Europe since September of last year.
Q. In what capacity?
A. I was secretary with the 18th Infantry of the First Division for the Knights of Columbus, in France and in Germany.
Q. When did you return?
A. On Saturday, last.
Q. Have you ever been a vaudeville artist, as that term is known?
A. I have been a vaudeville actor, or what is commonly known as a vaudeville performer.
Q. How long did you engage in that occupation?
A. About seven years.
Q. What was the character of work that you did in that line?
A. I worked with a man named Louis B. Madden, and did a one-act play, or what is known as a sketch.
Q. Who was the author, or who were the authors of these sketches?
A. Who?
Q. What character of time did you play?
A. We played almost every high-class theatre in the vaudeville business in America with the exception of some theatres on the Orpheum circuit—I think, San Francisco, Los Angeles, Oakland, Seattle and Portland. I think that is all.
Q. Is there any other big time in the United States other than the Keith circuit and the Orpheum circuit?
A. No, sir.
Q. By whom were you booked as such vaudeville actor?
A. I was booked by a man named Rich & Plunkett.
Q. Afterwards I think Mr. Rich left that combination, and Mr. Plunkett, and booked the act, and subsequently, and until I left the business, or was relieved from the business, Mr. Max Hart was the agent.
Q. How were these connections connected, if at all, with the U. B. O., which is now the B. F. Keith Vaudeville Exchange?
A. They were permitted to book acts with the U. B. O. under what was known to be a franchise.
Q. Were you required to pay them according to the usage of the business, a commission?
A. I was.
Q. And to whom else did you pay a commission?
(Continued on page 30.)

RAYMOND F. HODGDON

VAUDEVILLE PRODUCER AND PROMOTER

Announces the opening of a new office for the booking of vaudeville acts in the various houses represented in the B. F. Keith Vaudeville Exchange and the Orpheum Circuit.

I am prepared to handle the business of a limited number of first-class acts.

TEMPORARY OFFICE

through the courtesy of

MR. JAS. H. MOORE and CARL LATHROP

ROOM 901, PALACE THEATRE BLDG., 47th ST. and BROADWAY, NEW YORK CITY

INVESTIGATION (Continued from page 28).

A. Five per cent was deducted for the U. B. O. office and five for the agent. I never paid anything more myself.

Q. When did you cease your connection with the vaudeville actor?

A. I cannot fix the date exactly, but it was approximately 350 years ago, perhaps a little more, and perhaps a little less. I cannot recall the date exactly. Now that I come to think of it, I think it was in the fall of 1916, but I would not be positive about that.

Q. Have you said any other office with the White Rate Actors' Union, other than Big Chief?

A. No other official capacity.

Q. What did you do first? What was your first official act when you became the Big Chief of the White Rate Actors' Union?

A. I think the first thing I did was to write Mr. Albee a request for a conference to consider existing abuses in the business, three or four days after I was elected to office.

Q. In what year was that?

A. I think it was in 1916.

Q. What were the abuses which you complained of at that time?

A. Exaggerated commissions, cancellation difficulties, the abuse of—

Q. The first was exaggerated commissions?

A. Yes.

Q. What was the next?

A. Commission abuses.

Q. What was the next?

A. Obliging actors to come from a six-day town to play in a town where Sunday performances were permitted. Those were the principal ones.

Q. Did you write a letter or article outlining what the claims were that you made for the organization at that time?

A. I did.

Q. This was in April that you wrote Mr. Albee this letter?

A. Yes.

Q. Asking for a conference?

A. Yes.

Q. Mr. Albee was at that time, as he is now, the executive officer of the U. B. O.?

A. Yes.

Q. And one of the leading managers in connection with the Keith circuit of theatres?

A. Yes; I think he is the brains of the American vaudeville business.

Q. What was the result of this request for an interview?

A. I received no answer at all; and after waiting what I considered was a long time, I wrote again, and I think on this occasion I received an answer from Mr. Albee's secretary, Mr. Robertson, in which he said that the matter should be taken up with the secretary of the Vaudeville Managers' Protective Association, Mr. Moore.

I wrote to Mr. Moore, and that was all that was ever heard of it. I received no answer at all.

Q. Every possible honorable, decent means was attempted to secure a conference. Of course, in the meantime, we were conducting a campaign to increase the membership, which—

Q. That is, the membership of the White Rate?

A. Yes; which had deteriorated to almost extinction under the previous administration; and, at the same time, were conducting a campaign to see if some amicable, intelligent adjustment of the difficulties could not be reached; all of which resulted in failure; that is, the attempt to secure a conference or personal conversation or any opening wedge at all to see if conditions could not be improved, and the abuses we complained of could not be removed.

Q. Was there an organization known as the Association of Actors of the World?

A. The Associated Actors of America.

Q. What was that organization? Was it affiliated with the White Rate?

A. Yes, sir, that is the branch of the White Rate to which the women members of the variety profession are attached.

Q. How long did you continue these attempts to get into communication with Mr. Albee, or the heads of the booking office or the manager?

A. Directly or indirectly until almost the day the strike was called. We used every conceivable, possible angle of contact that we could, to secure a conference.

Q. Did you later, or during this time, publish an open statement or letter, in Variety?

A. Yes, sir, I did.

Q. What is Variety?

A. It is a publication devoted to the news of the variety business, the burlesque business and a certain section that is given over to items relating to the motion picture industry.

Q. How is that paper regarded generally by people in the theatrical and burlesque business?

A. Well, until a certain period in its existence, it was regarded as this medium of expression whereby the real news of the variety business could be obtained. It was practically the actors' bible.

Q. Do you know when the organization known as the N. V. A. was initiated or instituted?

A. I know the time, but I cannot recall the date, exactly.

Q. What was it, if you recall, in relation to the time that you were seeking these interviews?

A. It was about the time, I think, that the managers had announced that after a certain date no more White Rate would be played in any theatre of which the owner or proprietor was a member of the Vaudeville Managers' Protective Association. I think that was in September, sometime. It may have been a few days after April 1st.

Q. On what date were you elected as the Big Chief?

A. That is the first of April, 1916, April 1st.

Q. Of what year?

A. I think it was 1916. I have a very bad memory for dates, Mr. Walsh.

Q. I show you what purports to be a clipping from the New York Herald of April 4, 1916, and ask you whether you saw the article printed thereon, or about the time of its publication?

A. I presume I read it at the time; but I have forgotten a lot of the details connected with these matters.

Q. How long after you became President of the White Rate was the strike called?

A. There was a local situation in Oklahoma, in the summer. It started in the summer, but to be a concerted move on the part of the others. That is from my impression.

Q. Was not the strike out there a strike caused by the musicians and stage hands?

A. Yes; it was caused by the musicians, I believe, and the stage hands and operators automatically became involved in it, by reason of their international agreements.

Examiner Moore: A sympathetic strike? Was that it?

The Witness: I do not know that it was. It is a sympathetic strike, Mr. Examiner, I suppose that is the common term for it. It was a strike in concert by all the crafts.

By Mr. Walsh:

A. I show you pages 15, 16, 17, 18 and 19, and ask you what this material is, or writing on these sheets of paper.

A. It is an open letter to the Vaudeville Managers, of the United States, as it is printed in Variety, apparently from the footnotes, September 22, 1916, which I wrote. It is a compilation and writing, a historical record, as it were, compiled, and the comment and the other material is my own.

Q. What was the general object of the publication of that material, the general or the specific purpose of the publication of it?

A. I can answer that question best by quoting this, second from the last paragraph, in which it says:

"I ask Mr. Albee, Mr. Block, Mr. Low, Mr. Miles, Mr. Moss, Mr. Fox, Mr. Pennington, Mr. Poll and the other members of the Vaudeville Managers' Protective Association, who you name a committee appointed by me as President of the International Union of the White Rate Actors' Union of America to see if an amicable adjustment cannot be obtained at once."

"I make this request publicly, so that at no time can it be stated that we did not endeavor by all means in our power to seek a solution of difficulties by arbitration and conference."

Mr. Goodman: What was the date of that?

The Witness: I think it is September 22, 1916.

Mr. Walsh: I ask that those sheets be marked.

(The sheet above referred to was marked Commission's Exhibit No. 44.)

By Mr. Walsh:

Q. The statement or open letter which I handed you is now marked Commission's Exhibit No. 44, and that is the open letter which you refer to as being addressed to the managers?

A. Yes.

Q. I will ask you if that, in your judgment, correctly states all the conditions and the situation surrounding the vaudeville industry at the time it was written?

A. It did.

Mr. Goodman: We object, Mr. Examiner, to the witness testifying in this fashion, so far as it is intended to carry into the record the statement of the facts.

Mr. Walsh: I asked him if, in his judgment, it stated them.

Mr. Goodman: I have no objection to the letter going in, for whatever it may be worth, to show that such a letter was written by Mr. F. B. Robertson, but I object to it if it is designed to have the statements in that letter carried into the record as facts proven, as to conditions which did exist.

Mr. Walsh: I am not asking as to absolute facts. I am asking if the conditions were as stated in the letter, it states fully the conditions that existed at that time.

Examiner Moore: His name is attached to the paper, is it not?

Mr. Walsh: Yes.

Examiner Moore: I think it would speak for itself. It is obvious that that is what he thought about it.

By Mr. Walsh:

Q. I have in here, Mr. Fitzpatrick—referring, now, to Commission's Exhibit No. 64—a statement in reference to the managers or the grievances of the White Rate. I desire to state this statement: "You broke the Employment Agency Law of 1910." What did you refer to in that statement?

A. The matter of charging more than a 5 per cent commission, which was a matter of law in the State of New York, that the maximum amount of commission to be deducted from any actor's salary for any engagement should be 5 per cent, no matter how many agents were involved in the transaction.

Q. What was your complaint in reference to that?

A. That actors were not only paying 5 per cent, but that they were paying 10—15 was paying 10, myself, and I knew of cases where actors were paying more than 10 per cent—12 1/2 per cent.

Q. And then the next is:

"They broke their promise of an equitable contract of September, 1911." What does that refer to?

A. That is the part of the contract that is contained in the early section of the article, which I had to draw on from the file of the organization, and with which I was not familiar except as a piece of documentary evidence; that is all.

Q. The next statement is: "They broke their telegraphed promise to George Fuller Golden in September, 1911." What does that refer to?

A. That also refers, as explained by a section in the earlier part of the article, to a matter of the organization's history. I was not a member of the organization at that time.

Q. When did you become a member of the organization?

A. I think it was in 1912. I could not say positively. You understand, Mr. Walsh, that that is a recollection of what has gone before, in the body of the article.

Q. On page 18 is a copy of a letter sent by you to Mr. Albee.

A. I do not know whether that is the first copy. Yes; I think it is. It was April 20, 1916, I see.

Q. Below it is a copy of a letter of April 27, 1916. Is that a letter that you sent to Mr. Albee?

A. Yes, sir.

Q. And below that is a copy of a letter of April 29, 1916, which appears to have been signed by E. L. Robertson, Secretary.

A. That is the letter of Mr. Robertson, to whom I alluded in the first part of my testimony.

Q. In this letter of April 29, 1916, Mr. Robertson tells you by an indirect way that he is the manager of the result of your letter of April 20th, and to say that the same would have been answered sooner, but that he has been waiting to present it to the Vaudeville Managers' Protective Association, which had their meeting yesterday. He also wishes me to say that he has no objection to my making any communication in reference to affairs of interest to the vaudeville situation generally, should be addressed to the Vaudeville Managers' Protective Association. Did you present the matter of the grievances of the White Rate Actors' Union to the Vaudeville Managers' Protective Association?

A. I think a similar letter was sent to Mr. B. S. Moss, as the secretary.

Q. Did you get any reply to that?

A. I do not recall ever having received one. I think I never received a reply.

Q. The next statement of grievances that you have is this: "They have created and have been unremorseful in the purpose of obtaining half these agents' extra commissions, and to obtain an additional part of the actors' salary." What was the significance of that?

A. Men were put in the agency business, and in their agencies were given the vaudeville authority had interests, financial or otherwise.

Q. Make it explicit. I want to understand just what that situation is.

Mr. Goodman: I want to raise the objection to this, and move to strike out that entire sentence, because the question was rather general, and the answer is too general. I object.

to anything unless this witness can testify to his own experience and his own knowledge on the subject.

Examiner Moore: Just confine him to his own knowledge, Mr. Walsh.

Mr. Walsh: Yes; I am trying to confine him to his own knowledge, as closely as possible.

The Witness: Then you want me to answer of personal knowledge that I have of these agencies? That is a little difficult for me to answer, now, without refreshing my memory. I have to have a good many of the details of the entire business have passed from my mind in the last eight months, especially, I have forgotten a good deal. I cannot recall, at this particular time, any case of which I have direct personal knowledge. I can say, however, that it was a matter of common belief at the time.

By Mr. Walsh:

Q. That certain agencies had been created—

Mr. Goodman: I object to the witness testifying to any common belief, or anything commonly understood, or any gossip.

Mr. Walsh: He can testify as to the general conditions in the industry in which he was engaged, which he became cognizant of as the head of the organization.

Mr. Goodman: Unless, Mr. Examiner, these are personal experiences, they would naturally have to be from information received from other persons, and that, I think, is objectionable.

Examiner Moore: He should confine himself to what he knows of his own knowledge. I think.

By Mr. Walsh:

Q. What was your own personal experience as to commission?

A. I know that 5 per cent of my salary, or the ad's salary, was deducted every Saturday night, and 5 per cent in addition for Mr. Hart.

Q. Your agent?

A. My agent.

Examiner Moore: Was that deducted, too, at the same time?

The Witness: At the same time, I believe, in Keith's Theatre, in Boston, the name of the treasurer of the house assigned to both slips, the white one and the yellow one. I never had any agreement with Mr. Hart to do any such thing.

By Mr. Walsh:

Q. You never had any agreement with Mr. Hart to do what?

A. To collect 5 per cent. I mean, there was no written agreement. I was asked, at one time, to sign a contract with him, which I refused to do, on the score that it obligated me to do everything, and him to do nothing; and when he refused, he said: "Do you know, I am going to do it for your advantage of it?" I said: "It is not a question of what you would do, but a question of what you could do, and I see reason for signing any such contract."

Examiner Moore: Mr. Hart was your booking agent?

The Witness: Yes; he was my booking agent.

By Mr. Goodman:

Q. You employed Mr. Hart to represent you, though, did you not?

A. There was an understanding—that is, he agreed to handle the business for me.

Q. Yes. I gathered a different impression; from what you stated.

A. But there was no such thing as a written agreement.

Q. He was acting with your knowledge? That is what I mean.

A. Oh, yes.

By Mr. Walsh:

Q. You also paid a 5 per cent commission to the U. B. O.?

A. I did, yes.

Q. For what service was that?

A. Nothing at all that I have ever been able to discover, except that they control the situation, and it was a condition which had to be recognized and submitted to.

Q. Has that commission been exacted, such 5 per cent, on the yellow slip; the white slip represented the commission for the agent, or vice versa; I cannot fix the colors.

Q. Who collected the commission for the agent?

A. It was collected by the manager or the treasurer of the theatre, whoever made out the salary.

Q. Do you know through what agency it was collected for your agent or representative?

A. I think it was collected through the Vaudeville Collection Agency. I think I have some of the old collection slips somewhere in my things, but I am not positive.

Q. Did you ever give the Vaudeville Collection Agency any assignment or direction to collect Mr. Hart's commission?

A. No. I never saw the yellow slip until it was put in the envelope on Saturday night. I believe it is worded so that assignment is made, but it is all consequent to the deduction being made—not antecedent.

Q. Is this the form of agreement which Mr. Hart asked you to sign (handing paper to witness)?

A. I think there are additions to the contract which Mr. Hart submitted to me to sign, and it differs in some particulars, but at least there is one clause here which is, I believe, the same. I do not recall the details.

Q. The contract, at all; at least, the one that I saw: "The manager agrees to advertise and exploit the agent's talent, and to make reports of the success of said act, and otherwise popularize the same. I am quite clear in my mind that I never saw the contract before. I think clause 5 is identical, especially the phrase which says: 'This agreement shall not be considered as an assignment of the agent's talent, but as a promise or offer to procure, or to attempt to procure or provide the act with vaudeville or other engagements.'"

That is the general plan of our contract was the same as that.

Q. Now is this a blank assignment of the agent of his 5 per cent commission, with the power of attorney to the Vaudeville Collection Agency to collect the agent's commission. Did you ever sign an assignment or authorization (exhibiting paper to the witness)?

A. No. I never did. I could not say any positively, but my impression is that I never saw a document of that kind.

Q. I would like to see the agent's name. He is also asked as your agent at one time. I had forgotten all about that.

Q. Mr. Hart's contract was like that, except what paragraph, did you say?

A. There may be other differences that have slipped my mind now, but I think paragraph 8—shall I read it?

The Verbatim report of the investigation will be continued in next week's issue of VARIETY.

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Coner Larry
Connell Grace
Cook Joe
Cook R B
Cornelia James
Coughlin Vincent
Coyne Helene
Craighton Jim
Cressay Wm
Croft Ruth
Cromwell Wm
Crosbie Miss F

D
Da Glenn George
Dallas Ethel
Damann Carl

Deane Phyllis
Dennison Essie
Derris Joe
Doty Maud
Dixie Charles
Dooler Bill
Drake & Walkers
Draper Bert
Dunbar Mittle
Duncan Sammy
Dunlay Willie
Dunlay Essie
Dunn Jimmy

E
Edwards Meril
Edwards Wm
Ellison S
Elliott Frank
Emerson Chas
Engelman Henry
Erlice Joe
Evans Betty

F
Fairburn Lillian
Farlow Earl
Fay Frank
Ferus Ray
Fern & Davis
Fields Ben
Finn Albert
Fisher Gladys
Fisher & Gilmore
Fitzgerald Lillian
Flint Mr J
Fosco Anna
Foley James
Francesco Anita
Francesco Helen
Franklin Bonnie
Franklin Blanche
Franklin Ruth
Francis Dolores
Frawley Daniel T
Fraser H H

G
Gaby Tom
Gale Franklyn
Gandans L R
Garfield Frank
Gates Austin
Giles June
Gillespie Frank
Golden Grace
Gordon & Delmar
Gordon Babe
Gordon Pearl
Graville & Pierpont
Green Grace
Grey Clarice

H
Hall Chas
Halls F E
Halls Ethel May
Hampton & Blake
Hanson Adele
Harnes Bob
Hart Hal
Hawley Helene
Haywood Jesse
Haywood Ella
Heath Bobby
Herrman Adelaide
Heather Joie
Hesley Kathryn
Hilli Russell
Holden Robt
Holman Mr
Holmes Dorothy
Hoover Lillian
Horter Mrs. Kath'ine
Howard
Howard Martin
Howe Laura
Hunter Winnie
Huff Sadie
Hughes Geo
Hyman Robt
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ATLANTIC CITY.

Shubert bookings at the Globe have been timed to suit the visit of the Zeigfeld "Follies," for which a \$3 top is being asked. During this week, when everybody is trying to see the "Follies," regardless of the cost, the Globe is playing "Auction of Souls," the Armenian film, and doing a big business at 25-50. The movie is considered in the theatrical district exceptionally clever business. This is especially true as the Globe was booked to follow up the "Follies" with "Bim, Bam, Boom," the new Winter Garden show, but this date has been postponed for one week—the opening being scheduled for June 22. "Welcome Home," which had its premiere in Baltimore this week, is scheduled to supplant the original date of "Bim, Bam, Boom" at the Globe next week.

The "Devil's Dance" is to be produced at the Apollo June 10 by George H. Altkinson—who also claims title as writer of the show. Charlie Dalton and Mary Servino are listed in the cast, while the author claims shawlin traits for his comedy.

Conventions are absorbing a great deal of interest in Atlantic City at present, starting extensive exhibits. The American Medical Association on the Steel and Garden Piers and the coming convention of the American Railway Master Mechanics on the Million Dollar Pier are all using thousands of square feet of exhibit space. To some extent these large conventions are proving booming events for the theatrical business. Petron, who is at Kold's this week because her husband, Dr. John Stewart, of the New York Post Graduate Hospital, is in attendance on the American Medical, is doing capacity business and the house has been sold to the convention for both Thursday matinee and night.

"The Gold Diggers" (Belasco) is to be at the Apollo June 24.

Advance booking at the Globe includes a new Broadway melodrama for July 7, which comes to the shore in tow of Louis Olin, a former local dramatic editor, to be followed by "Oh, My Dear," and new Woods productions.

BALTIMORE.

By F. D. OTTOLE.
AUDITORIUM.—Comstock & Gast are presenting a new comedy, "Welcome Home," here this week (Reviewed elsewhere in this issue).
ACADEMY.—Dark.
MARYLAND.—Vaudville.
FORD'S.—Mary Pickford in the film version of Jean Webster's book, and play continues to draw crowds in its second week.
PALACE.—The management seems to believe the best should be kept till last, for this week's show is by far the best here this season.
The "Burlesque Wonder Show" is a misnomer for this attraction for it is neither burlesque nor a new merit. George F. Murphy handles the comedy and has an original head of humor. Primrose Summer, a "virtuoso," heads the feminine contingent.

and made a big hit with her impersonation. This house closes for the summer after this week.

HIPPODROME.—"Help! Police!" a short musical comedy, headlines this week, but it is by no means the "Virtuous Wife," a film, which came on immediately after the headline, was the comedy hit and real thing on the bill. Sherman and Rose dance; Fagg and White, blackfaced comedians, clever; Lane and Harper have fair lines to hand out in their manœuvre shop turn. Chang Wu Chinese does the show. Film included Dorothy Dalton in "The Lady of Red Butte."

GARDEN.—Film, Teda Bara in "A Woman There Was." The Deputies Comedy Four, large favorites here last time, repeated their former success; the new songs. The Asha Troupe have a novel act. Others billed are Harry Tenny and Co., Kennedy and Bart and Maurice Samuel and Co.
VICTORIA.—"Big Jim," a dancing bear, headliner; Paul and Pauline, acrobats; Varr and Tonia dance; Gordon and Lamar present "In the Cabaret," and Frazar, Bagot and Frazar, Marguerite Clarke, in "Let's Boogie," film, held interest throughout.

FOLLY.—"The Balmain Dance," portrayed "close up" on the runways, made a large hit with the first-nighters and is the strong feature of the "Girls of America." Ray and Taylor, colored musical jassers, are the added attraction, but there is a need for more than just one attraction.

BOSTON.

By LEN LIBREY.
ORPHEUM-LOWE, BOSTON.—Picture and vaudeville.
BLOU.—Picture and songs.
GORDON'S OLYMPIA.—Vaudville. Fitzgerald and Carroll, Homer Lind and Co., Mabel and Lee, Lane and Marr. "My Hagan," film.
BOULAY OLYMPIA.—"Mary Hagan," film. Also at this house, Vaudville, Douglas and Fischer, George Best and Co., Arthur Vertch, camp, Under and Hines.
GORDON'S CENTRAL SQUARE.—Film. "The Kickerbecker Bunkers." Vaudville, Betty Bond, Harry Rodgers, George and Nettie Scott, Fawcett and Wallace, Sandy Shaw, Hughes Dan.
WALDORF.—Picture and vaudeville.
EXETER STREET, CUDMAN SQUARE, LAFAYETTE, MODERNE, BOSTON, PENWAY, STRAND, GLOBE, HUNTER.—Picture. ST. JAMES.—Picture and vaudeville.
FRANKLIN PARK.—Picture and vaudeville.

SHUBERT.—"Open Your Eyes," film, opened Monday. Advertised widely in the dailies.
PLYMOUTH.—Opening of the new musical comedy with "Oh, Boy," a first offering, and "Very Good, Eddie," underlining.
MAJESTIC.—Big house. Film, "The Unpardonable Sin." Second week at an industrial stay.
PARK.—Picture and songs.
HUBERT.—One of the surprises of the season is "Pie-Flie," here for several weeks and bids fair to close this week, unless the cool weather gives it another lease of life.
COLONIAL.—Third big week of Griffith's "Broken Blood." The house for a third summer season with this run of pieces.

PARK SQUARE.—A new show, "A Voice in the Dark," opened Monday night to big house.

BOSTON OPERA HOUSE.—Al Jensen continues in "Shinied" and the word has gone forth that the show will stay here for several weeks to come.

COFFEE.—Henry Jewett Players, stock company, with "Are You a Mason?"
ARLINGTON.—"Colleen Bawn," stock company.
CABINO.—"The Bostonians," burlesque.

BUFFALO.

By SIDNEY BURTON.

"The Unpardonable Sin" is in its second and last week at the Majestic. The picture scarcely did enough business to pay expenses. Only that the film has a two weeks' contract keeps it here another week.

Charles Hendrick, of the Ringling Bros., Barnum and Bailey Show, was drowned while swimming in a pond near the circus grounds. It was several days before his body was identified. The remains were sent to the man's home in Johnstown, Pa., by the circus management.

The South Park Amusement Co. has announced a picture theatre to cost \$50,000 on Triangle street. Plans were filed this week.

At the meeting of the Associated Harvard Clubs here last week a three act musical satire, "The Return of John Harvard," was produced. The book and lyrics were by Capt. Edward Steward, author of the "Dear Mabel" letters. The show was one of the cleverest student productions seen here in many a day.

More than one act at Shaw's three days has been started during the Monday and Tuesday days by the appearance of the house cat, which stalks majestically onto the stage at least once during every performance. She has never been known to exhibit any signs of stage fright. As a result the management is reported contemplating staging her in a trained "wild animal" specialty.

"The Woman Thou Gavest Me" is playing to big business at Shaw's Hippodrome this week. Sensational pictures of this calibre seem to do well here and the film is getting money on the reputation of the story.

BUTT, MONT.

By DAVE TREMP.

E. J. Myrick, of Trenton, where he reconstructed the Liberty and managed it for Jesson & Von Herberg for a year, has succeeded Ralph Ruffner as manager of the Rialto.

A. C. Raleigh has resigned as manager of the American and gone to Portland to manage the Columbia. Herbert Albright is the new manager at the American. He has been in charge of outdoor advertising for the local house the past year.

An innovation at Grogan Springs, a bathing and dancing resort sixteen miles from Butte, during June will have a side show on the Opera. Manager George Forsythe started the show June 1. When the entertainers were Jeff Holcombe, violinist; Rex Howard, cymbalist; soloist and drums; and Rose Mendel, soprano soloist and pianist. The Holcombe Co. came from Spokane, where they completed their vaudeville engagement.

Id. Donald McDoath, violinist with John McCormack, left the company in Butte for his home in Australia, where he was discovered by the singer about two years ago. Lieutenant succeeded Vernon Oatis as instructor in aviation at the U. S. A. camp and also served in France.

Mayor W. T. Stodden has come out in a strong endorsement of the Sunday show. He has refused to lend an ear to those who would put the bar on Sunday performances in Butte.
The People's Hippodrome closed for the summer June 7. This is the Asterman-Harris house. The show was by Tom McDonald, a pianist for opening the house for a third summer season, until Sept. 1, when vaudeville will resume, and this may be done. The house

Kenny & Hollis
Kraemer & Bryant

Powell Mrs. H. W.
Presburg Mrs. J.
Primrose Mrs. Geo.

L
Lamert Sam
Lamers & Roselle
Lang Augusta
Londie
La Rue Ethel
La Rue Evelyn
Layden Harry
Layne Mrs. M.
Lette Millard
Lesson Ray
Lee Andrey
Lee Genevieve
Leigh Lola
Le Van Harry
Levy Chas.
Lloyd Bonnie
Le May Pierre
Lenders Jack
Lena Dawson
Leonard Olive
Leroy Hilda
Le Roy Rose
Le Roy Perry
Le Roy Service
Lemish Mr.
Lewie Doty
Lille Carrie
Lindholm Alphonse
Littlejohn The
Livingston Margaret
Lodhat Zille
Love Isabelle
Luby Edna
Lynch Todd
Lynne Oral

M
McCoey Harry
McClure & Frank
McIntosh Sadie
McIntosh O. B.
McIntosh Frank
Mack Wilbur
Mack Marion
Mack Gail
Maggard Jack
Maggard Ethel
Marshall Geo.
Martin Florence
Martindale Edward
Martini Agnes
Martini Rubin
Martini Tony
Martin Adelina
Mayo Mr. O. A.
Mastover Dorothy
Matsona Barry
Merrill Beale
Miller James
Miller Samuel
Mitchell D. H.
Monroe Frank
Morgan Kathleen
Morgan Jack
Morgan Kathleen

N
Nelson Edward
Nester Ned
Noble Herman
Noble & Norton
Nollette Vera
Noian Louisa
Norton Mary
Norton & Noble
Novotina Ulana

O
O'Hara James
Oliver Jane
Ole Kate
Omar Mildred
Olsen Marion
Overton Pri

P
Parker Harry
Parker John
Pattor Col. & Mrs.
Pena Betty
Paul Claire
Phillips Isabelle
Pike Raymond
Piano George
Pietel Len
Pottier Wm.
Powell Albert Jr.

R
Ramsey Edna
Randall Beatrice
Randolph Penny
Raymond Dorothy
Reddy Jack
Reese Constance
Reinath L. M.
Reynold Harrington
Ricardo Jean
Richards Chris
Rider B. B.
Rita Miss A.
Roberts Jane
Roberts Bob
Robson Robert
Robson Robert
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Rosa Mary
Rosa Irene
Royalson Craig
Rucker Harry Mrs.
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St. George Fred
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Sella Sophie
Simmons Daniel
Simmons M.
Smith & Tobin
Sparks Joe
Spurr Harry
Stirling Harry
Stevens Dorothy
Stevens Nordaux
Stevens Irene
Stork Frank
Stoddard Lee
Steward Helen

T
Talmadge Ray
Taylor Phyllis
Terrell Chas.
Thomas H. T.
Thomas H. T.
Travers Roland
Tyler A. St. Clair

V
Valentine Gertrude
Van Allen Anna
Vannell Blanche
Varr & Tonia
Varona Countess
Vassant Ella

W
Warden Geo.
Warden Paul
Wardman Jack
Wagland Carlton
Walburn Lillian
Warne
Weems Walter
Westcott Ida
Weston Murray
Weston Phineas
Wheeler Elsie
Whitehead Joe
Whiteheads Flobee

Chicago Office
Brown Gil
Cable John
Salmon Murray
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*Tuesday
June 17th*

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Some indiscreet burlesque and picture players have nibbled at bits of my various acts. I am therefore compelled to notify them, that all my acts (and business therein) are protected by United States and International copyright.

I intend to vigorously prosecute all offenders in the future and have so instructed my attorneys.

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has not paid for some time. This spring the admission prices were cut to 10 and 20. It would have required about 2,500 daily attendance to meet expenses, according to Mr. McDonald. With warm weather, and Butts in comparatively bad condition, due to few men being employed in the copper mines, the attendance was not forthcoming. For a few days the Peoples packed them in at the bargain prices, for a feature picture was thrown in for good measure. But it was only a dying spark. The house is a large one and considered one of the best vaudeville theatres in the state.

The Empress, where stock has held forth, closed June 8. It will reopen Aug. 24.

DENVER.

By R. C. DAY.
BROADWAY.—Julian Eltinge show.
DENHAM.—Wilkes Stock in "A Gentleman of Leisure."
TABOR.—Second week of "Unpardonable Sin" (film).
AMERICA.—Alice Joyce in "The Third Degree."
PRINCESS.—Kitty Gordon in "Playthings of Passion" and Vivian Martin in "An Innocent Adventure," films.



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Next week (June 16)—Bushwick Theatre; June 23—Royal Theatre; June 30—Riverside Theatre; July 7—Keith's, Washington.

Booked Solid

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RIALTO.—Griffith's "True Heart Sue," film.

RIVOLI.—Pauline Frederick in "The Four Women."

ISIS.—First half: Harry Morey in "Beauty Proof; second half: Bessie Love in "The Little Rose," films.

Manager Max Faish, of the Orpheum, will leave Denver June 15 for New York.

M. H. Cohn, manager; H. I. Krause, assistant manager, and C. Wag, salesman, constituting the executive force of the Famous Players-Lasky Co. in Denver, left Friday for Los Angeles to attend the annual convention of branch managers and salesforce of the Paramount-Artcraft Pictures. The Denver delegation was joined at Salt Lake by Louis Marcus, district manager, and his salesforce.

Fulton Cook, formerly of St. Mary's, Ida., has taken over the New Theatre, at Thermopolis, Wyo.

CHORUS GIRLS ATTENTION!

"Hip, Hip, Hooray Girls" can use a few exceptional chorus girls for next season. Salary, \$25.00. Everything furnished, including wardrobe, R. R. fares, sleepers. No half salaries. Girls, this is your opportunity to advance yourselves. For, if you show exceptional talent, your salary will be increased. GEO. F. BELFRAGE, Room 704, Columbia Theatre Bldg., 47th Street and Broadway, New York, N. Y.

The first week's run of "Unpardonable Sin" at the Tabor broke all records. The picture was put on at 25-50-50 cents, or twice the usual admission price charged for pictures in Denver, but hundreds were turned away on the opening day and capacity houses were reported at subsequent showings. It is planned to keep the picture on for three weeks.

The First National Exhibitors' Exchange, operated by the Swanton-Nolan interests, was moved last week into Welton street, adjoining the store rooms of the Swanton-Nolan Film Supply Co. This new addition to film row gives the street almost 100 per cent. representation among film distributors. There are only two exchanges in locations other than on Welton street.

Serge Rachmaninoff, the great Slav composer, passed through Denver last week en route to Colorado Springs, where he will spend the summer. He was accompanied by his wife and two daughters.

A new picture theatre has been opened at Ogdards, Colo.

Fort Collins has vaudeville day Wednesday instead of Thursday now, owing to a rearrangement of the Northern Colorado circuit.

David T. McElhinney, formerly of Fox, has been added to the salesforce of the United Picture Theatres Co. in the Denver district.

The promise of a picture theatre for the town has caused great excitement in Deer Trail, Colo. The local newspaper, in announcing the prospect, says in big display type: "Thea Barar and Fatty Shoebuckle are coming!" The closing paragraph of the story says: "As usual, Deer Trail is first and best in everything, and it will certainly be one

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It's a timely ballad that will
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audience.

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BLOWING
BUBBLES**

by **JAAH KENBROVIN**
and **JOHN WILLIAM KELLETTE**
is typical of the Remick publication.
Catching melody and words that cling
to the memory. It will stay with your
audience and linger long after
your performance.

**SOME
SUNNY
DAY**

Lyrics by **ARTHUR J. JACKSON**
Music by **WALTER DONALDSON**
Is one of the best case novelty
songs offered in years.
It's a happy impromptu of his song
because nearly all are new
and far better.

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SOME SUNNY DAY
BY DONALDSON & JACKSON

**A LITTLE BIRCH CANOE
AND YOU**
BY ROBERTS & CALLAHAN

I'M FOREVER BLOWING BUBBLES
BY KELLETTE & KENBROVIN

**YOU'RE STILL AN OLD SWEETHEART
OF MINE**
BY WHITING & EGAN
TILL WE MEET AGAIN
BY WHITING & EGAN

MADELON
BY ROBERT, BOUSQUET & BRYAN

I'LL SAY SHE DOES
BY JOLSON, KAHN & DE SYLVA

**I'M GOIN' TO BREAK
THAT MASON-DIXON LINE**
BY BRYAN & SCHWARTZ

**I'M GOIN' TO
BREAK THAT
MASON-DIXON
LINE**

(UNTIL I GET TO THAT
GAL OF MINE)
by **ALFRED BRYAN**
and **JEAN SCHWARTZ**
It's one of the best case novelty
songs offered in years.
It's a happy impromptu of his song
because nearly all are new
and far better.

**I'LL
SAY SHE
DOES**

by **AL JOLSON**
GUS KAHN
and **BUD DE SYLVA**
AL JOLSON'S great comedy
hit just released to the
profession

**OUT
OF THE
EAST**

by **JOE ROSEY**
and **JEAN HAYEZ**
It's a new song, different, with an
oriental melody that will appeal
to you and your audiences.

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"A feature act that is invariably THE applause hit of the show"

McKay's Scotch Revue

Now headlining on the Pantages circuit. Open time October Sixth.

Humorous songs by the comedienne, Wm. May McKay. May is a sort of female Harry Lauder, minus the whisky-tinted nasal accent, and many in Monday's audience thought the female of the species more comical than the male. Childless, who previously considered Lauder as an instrument of torture, were fully surprised when the "laughing king of ragtime and popular music" was given to McKay's "Twelve Windows" "Merrily."

McKay's Scotch Revue, six female lazes and a brow lad, in brilliant tartan, "sopped the show" with their fast burlesque and drum band, a distinct incremental novelty, with the moderns' raptures and popular numbers and dancing at the same time. The first feature, Wm. May McKay, a clever comedienne who is "no" "saw" "see," by the way, and her Scotch songs brought down the house. No act in many months received the applause that greeted the Scotch performers yesterday. —Seattle "News."

Headline honors on the Pantages Bill this week are easily captured by McKay's Scotch Revue. It is rarely that an act is staged with such brilliancy, smoothness and spirit as the McKay production. Wm. May McKay is the star of the company, and a more delightful, fascinating comedienne has not been seen here recently. —Los Angeles "Herald."

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Articles of corporation have been filed by the De Beque Amusement Association, of De Beque, Colo. The company is incorporated for \$100,000. The directors are Tom O. May, E. F. Kennon and H. A. Quigley.

DETROIT.

The Honorable Stock plans a number of new productions during their Detroit engagement. This week at the Garrick "Why Marry?"

Charles H. Miles, who operates the Majestic, Regent and Orpheum, is the father of a girl. Mrs. Miles is at the Providence Hospital. Both she and the baby are doing nicely. Charlie wanted a boy—but then he is just as happy.

A few of the proposed new theatres will be erected this year owing to the enormous building costs.

At the films: "The Crimson Gardenia" (Goldwyn), "Washington" (Kreitz), "The Fast" (Goldwyn), "Majestic."

M. C. Hughes, Metro manager in Detroit, has resigned to take charge of the Triangle New York office. Mr. Shiloh, brother of Joe Hughes, now Metro manager at Omaha, succeeds him.

"Eyes of the World" has been booked at the Broadway-Strand, playing in September for two weeks.

W. S. Buttersfield, now building at Lima, O., may build in several other Ohio and Indiana towns.

INDIANAPOLIS.

By WILL B. SMITH.

MURAT. — "Summer vaudeville."
ENGLISH'S — "Summer vaudeville."
KEITH'S — "Summer vaudeville."
PARK. — "Dark."
HALLS — "Vaudeville."
GAYETY — "Vaudeville."
MAJESTIC — "Burlesque."
EMPIRE — "Burlesque."

The rusty door of the old Empire Theatre swung open for a theatrical performance this week for the first time in two years. The international convention of Shriners is being held in Indianapolis, and "Politeness of the Day," with Stinger Condy, was billed at the Empire. All the vaudeville and burlesque houses had special bills. The Mural was dark this week since it is the temple of the local Shriners.

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Marcus Loew, while in Indianapolis last week, announced he has decided to build a large popular-priced vaudeville theatre in Indianapolis, which will involve an expenditure of about \$1,000,000. He has three sites under consideration.

Rolaine Eggleston, manager of Keith's, planted the members of Tex Austin's roundup troupe, who appeared in a roundup at the State Fair ground for the Shriners this week, in a couple of boxes one night last week and served the Keith crowd with a double treat. The cowboys attracted so much attention with their roosterous applause and picturesque dress that Rolaine had to stop the show and invite some of them on the stage to do a few fancy rope stunts.

B. V. Barton, formerly of Barton & Olsen, is about to close a deal for the erection of a 3,000-seat theatre one of the leading cities of Indiana outside of Indianapolis. It is rumored.

A number of Indianapolis picture theatres have raised their prices recently. The Sanders and Strand have raised from ten cents, with war tax added, to 15 cents, with war tax included, every day in the week. The Garrick and North Star raised to 17 cents, with war tax included, on Sundays and holidays. The regular admission is ten cents, with war tax added.

Exhibitors and distributors of Indianapolis are organizing a Screen Club. The club will have the third floor of the new Lyric Theatre Building for its home. The building will be ready for occupancy about Sept. 1.

Herbert Wagner, former salesman for the United Film Corporation in Indiana, has severed his connection.

Harry Nagle has disposed of his interest in the Dream Theatre in Brightwood and retired from the film business.

Sammy Saks, formerly of Cincinnati, has taken over the Indiana branch of the Mutual Film Corporation.

Shocked at seeing on the City Hall lawn a gaudy advertisement of a burlesque show on a billboard, which before had displayed only war posters, the board of public works ordered the sign removed at once.

When Nelson Trowbridge, manager of the Shubert-Murat, protested last week against

Peppie & Greenwald, of Chicago, playing a comedy skit at the Rialto under the name "Oh, Baby, Baby," Trowbridge was interested because the Shubert-Murat has "O Lady, Lady" billed here next winter.

MONTREAL.

By ARTHUR SCHALEK.

PRINCESS.—Vaudeville. This theatre will remain open all summer.

ORPHEUM.—Orpheum Players, with Margaret Knight and David Herblin in "Liane Time." "Johnny, Get Your Gun." Next week, "13th Chair."

LOEW'S.—"For Better for Worse" (feature film) and vaudeville.

IMPERIAL.—First half, double bill, Dorothy Gish in "I'll Get Him Yet" (feature), Shirley Mason in "The Final Close Up" (feature). Feature, last half, Mary Pickford in "Daddy Long Legs." Robert Buchanan (tenor) all week.

ST. DENIS.—Last week of season. Kitty Gordon in "The Unwilling Hand" (feature) and vaudeville.

GRAND.—For one week this house is having a Mary Pickford review, showing four pictures during week.

STRAND.—First half, Anita Stewart in "Two Women." "TIVOLI"—First half, Montague Love in "The Hand Invisibile." Second half, Mary Miles Minter and "The White" features.

THE ALLEN.—First half, Eild Bennett in "The Law of Man." Second half, Chas. Ray in "Greatest Lightening." Features.

REJENT.—First half, Beesie Barricade in "Jesse's Wife." Second half, Maxine Elliott in "The Eternal Magdalene" (features).

Montreal is getting its share of bores this year. Henry Leonard and Jack Britton will both appear at the Theatre Francaise this week.

The Orpheum Players have a baseball team and are going to meet Loew's Theatre Sunday morning.

NEW ORLEANS.

By O. M. SAMUEL.

CRESCENT.—A light collection of turns at Loew's during the latter part of last week. Frank Hartley, with his pots, pans and the familiar juggling calagamas began proceeding. The implements employed are unsightly and his dressing ill-kempt. Some little speed is injected here and there, but the act in its

entirety is quite colorless. Scott and Christy were second. They furnished most of the class that obtained, gathering their best reward with some very bright matrimonial talk, well delivered. Scott was formerly of Alexander and Scott, and would, it seems, derive more value from a blackface delineation. There are songs here and there, some verveful and others not so peppy. Miss Christy is imbued with bounding vigor and is always shooting straight with the cross-fire stuff. The coming automobile talk might have replaced "Motoring" years ago, took the edge off all the motor accident matter, and nobody has followed it. The Bernivols still have their Venetian scenery and violins, playing in virile manner selections that were popular last fall. They used "William Tell" for an introduction during one part of the act (divisional turn, this). Browning and Davis submitted the best chatter heard here in months.

BILLY BERNARD

and

CHARLOTTE MEYERS

Only one commission now.

**BILLY
BERNARD**
on the stand.

Q. Are you working?
A. At last.
Q. Where and why?
A. For B. S. Moss.
Q. Outside of regular circuits who else have you worked for?
A. The outrageous time.
Q. Who books that?
A. Mr. Chris Cook.
Q. How many weeks did you play?
A. Eleven, with six cuts and an option to follow.
Q. Do you ever follow?
A. Who can tell?
Q. The circuit is a kind of a joke?
A. Yes, the owner is the joker.
Q. Did you ever play for Gus Sun?
A. Yes, and proud of it.
Q. Why so proud of it?
A. Ask Van Hoven who gave him the first 50 weeks.
Q. Do you remember some of the riddles you told on the time?
A. If you won't get angry I'll tell them.

HERE THEY ARE:

What kind of a dead hen lays the longest?
When one blows nose. (I'll take vanilla.)
When some one comes down the lake. (I'll tell it to you.)
The Statue of Liberty must be cold. She only has a "Jersey" in the back.
Q. Enough. Help! Have mercy on us. Recede.
(To be continued Sept. 2.)

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BEEHLER and JACOBS—WEST**

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"Mending a Heart," "Wild Honey," "Bring Back Those
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12th BROADWAY, 12th
512 WEEKLY AND UP At 53rd Street Best Central Location Phone: Circle 1114
ALBERT GUMMINER, Manager

To the Profession:

Contrary to all reports, we have not raised rates at this hotel. Still catering to artists at same old rates.
Seymore Hotel, Rochester, N. Y.

the humor being of a very high order, more for big time than small. It is told in drab slurs. Lastly, Louis, Harry Barry and his appearance. "Mimic" is not billed but is much the better of the twin. His routine is quite stereotyped, but the girl is something, magnetic in measure and has personality plus. PALACE—Nothing painful about the Palace, some standard and set, while others were eager, hazy and dazed. The audience did not seem to care, one way or the other. Fanny, the frogman, preceded the exit march. Down

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Weekly Rates, \$4 to \$10
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arrive in Chicago will pay for the transfer of your baggage from depot to hotel.
Phone: Superior 9070

through the years his frog seems to grow younger. The present froggie is surely younger than that shown 15 years ago. Hope with more alacrity, too, all of which shows field, at least, for conversations. If not for exploitation, Marty and Florence, opening, seemed to gather more of the slight applause awarded than any of the others. Their juggle has changed not, the fork catching from the audience, and ultimately from the wings, bringing the best results. Some origination, however, as Miss Florence employed several nifty costumes. Charlie Gibbs calls

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NOW WHERE YOU MEET THE GANG OPEN
Delicious Food our Specialty
POTTS PLACE—"The Greasy Vest"
New Address: 173 N. Clark St., cross from the Sherman Hotel, Chicago, Ill.

himself "The Prince of Mimica." He imitates musical instruments in front of a faded drop that needs pruning, as it is nearly as writhing as Gibbs' lore. When the olio drop is lowered, Gibbs imitates a dog, and whistles "The Stars and Stripes Forever." Gibbs has more confidence and less imitative ability than any number of his class posed to view in this vicinity in years. Deleas and Daves were filled in measure. They disclosed the same act presented earlier in the season at the Orpheum, with just about the same returns. A last, pleasant couple who are always trying, and vaudeville should help those who try, because so few really do. Kester and Alberts, with somewhat odd robe treated, were next to closing. The woman has a booming voice, reminding of that of Sophie Tucker when Sophie first filtered through. She fills every crevice and cranny of the theatre with it, and it is so voluminous as to be almost vitalizing. The couple are slick dressers in a strictly bucolic way, the cleanly, starched appearance suggesting they see to it the laundry is always in the offing. They furnish a good example to many who do not watch the wash as they should.

SPRAND—Douglas Fairbanks in "The Kickapoo Buckaroo."
LIBERTY—"Theda Bara in 'Selma.'"

Spanish Fort 4e offering its patrons very little this summer in the way of amusement other than the regular concessions. Business at the resort is good on Saturday and Sunday, but quite light during the week.

William Gueringer has returned from New York, after spending a vacation of a month in the Metropole.

William S. Hart is making a picture here with his company, the working title of which is "John Patterson." Hart says his contract with Artcraft expires July 15, and while he has offers from them to renew, and others from Goldwyn, First National, and Chaplin. Doug. Griffith and Mary (that's the way Bill said it) he has not yet decided just what to do, although mentioning the high dollar would do the trick. However, Bill seems to be leaning just a trifle to First National.

The local theatres have announced they will obscure the "shlimmy," which may or may not happen.

Arthur White left for his summer home at Forest Lake, Minn., last week, and will not return to this city until the early part of August.

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Willie Keith says: "The thirst is yet to come."

The first approach of hot weather sent the reptile down at the local theatre the latter part of last week.

John Gros, superintendent of the Orpheum for many years and who has been called to Los Angeles by Charles E. Bray, is to return to the old home town July 1.

PHILADELPHIA.
"Oh, Uncle," the musical show now in its third week at the Shubert, was the only legitimate attraction to survive the terrific heat spell of last week, and, having no opposition, "Uncle" opened to a packed house, prodding

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GREATEST
JAZZ SONG
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WATCH THIS
SENSATION

WHEN I MET YOU

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FASCINATING
WALTZ SONG
SENSATION

WHEN YOU HOLD ME IN YOUR ARMS

By
GEO. BUCHANAN
and
F. HENRI KICKMANN

Lyrics by
GEO. BUCHANAN
CHORDS BY HENRI KICKMANN

Music by
F. HENRI KICKMANN

SWEET HAWAIIAN MOONLIGHT

YOU CAN HAVE IT, I DON'T WANT IT

WEeping WILLOW LANE

Wan-dering where the weeping willows grow, Dreaming there of days you loved me so; Weep-ing wil-lows too, dear, They just weep for you, dear.
Nev-er more will you come back to me, Still, dear, in my fond-est mem-o-ry, You and I are stroll-ing once a gain. Down in weep-ing wil-low lane.

GREAT
NOVELTY
BALLAD

RIOTOUS
COMEDY SONG

I WOULDN'T DO IT FOR ANYBODY BUT YOU OH LADY, STOP ROLLING YOUR EYES!

FOR SINGLES
OR
DOUBLES
LOTS OF
BUSINESS
IN THIS

CHICAGO

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by a break in the weather. The Chestnut Street Opera House and the Forrest joined with the Garrick in offering feature pictures, so that there is plenty of amusement for the screen devotees.

The opening of the Opera House has been discussed for two weeks, and with a regular flood of paper the house opened to capacity at both shows Monday night and followed it with two big houses Tuesday. The matinee Tuesday was fair business. The attraction is "Yachow Doodle in Berlin," with the Mack Sennett Bathing Girls and Bothwell Browne as an extra feature. The picture is evidently a rehash of several of the Mack Sennett comedies, and created only mild interest, but the girls in their jersey swimming suits caught the crowd. The girls appeared with Browne in an act he used in vaudeville, did a couple of numbers by themselves, which included a rush down the theatre aisles while they dis-

tributed photos. The crowd liked this, and while many in the audience kidded the whole thing, it looks like a big draw at the prices, 25 and 50 cents. It's a broader display than any of the burlesque houses have attempted this season and ought to be a good warm weather attraction.

"Auction of Souls," film, featuring Aurora Mardiganian, opened fairly well at the Forrest, with the prices ranging from 20c to one dollar. This looks like a gamble with this picture, and with the rental something around \$1,500 a week it will have to do better than what is promised on the first two days' business.

"Broken Blossoms" is doing much better at the Garrick, enjoying a very good week and creating some talk about town.

Olive Thomas in "Upstairs and Down" is at the Henry and drew the heaviest play among the regular picture houses. Next week, "Stolen Orders."

VICTORIA—"Woman." Next week Robert Warwick in "Secret Service."
PALACE—Norma Talmadge in "The New Moon." Next week, Mary Pickford in "Daddy Long Legs."
ARADIA—Ethel Clayton in "Men, Women and Money."
STRAND—Douglas Fairbanks in "Kaleidoscope Bureau."

RIVOLI—"A House Divided."

William Frohofer, whose interests include a half dozen vaudeville and picture houses in this city, has purchased eleven for two new houses. One will be situated at Germantown and Lehigh avenues and will cost about \$250,000. Its policy will be motion pictures. The other will adjoin the Frankford Theatre which Mr. Frohofer operates. The new house will show pictures, and the present building will be devoted to "pop" vaudeville.

J. J. Shubert has entered suit for the return of \$17,000 from the Philadelphia Electric Co., charging discrimination. He charges the company illegally demanded his sum from him before it would supply electricity to the New Shubert Theatre. Mr. Shubert claims this forced him to postpone the opening of the house for approximately three months.

PORTLAND, ORE.

By JOSEPH GRANT KELLEY, JR.
ORPHEUM-PANTAGES—Vaudeville.
HIPPODROME—STRAUD.—Pop vaudeville and pictures.
BAKER—Baker Players in "Six Hop-Kins" with Verna Fulton.
ALCAZAR—S. Alcazar Players in "Madame Sherry" with Mabel White and Oscar Figman.
LYRIC—Musical comedy stock.
OAKS—Armstrong Folly Co.

LIBERTY, COLUMBIA, PEOPLE'S, MAJESTIC, STAR, SUNSET.—Pictures.

George Mercer and his wife could enjoy a performance at the Fantasio each week during the next six months for less than it cost them for two seats at that theatre April 9 last. The original cost of the seats was 60 cents, but because the management refused to refund this amount when Mercer and his wife found, on entering, that the only remaining seats for the performance were in the gallery the matter came before a jury in a local district court.

The jury backed the management up and found that Mercer should have been satisfied with the seats. As a result Mercer finds that, in addition to missing the performance, his entertainment for the evening in question, starting with 60 cents and ending with court costs and attorney's fees, cost him \$27.00.

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Because he presented a good target for the execution of a "merry little jest" indulged in by one of his companions in art, Leland Tubbs, 28, in "Martyrs of Yesterday," being filmed by the American Lifeograph Co. at Baker Bridge, Clackamas County, is at the Bellwood Hospital with a deep wound in the fleshy part of his thigh and severe powder burns. Tubbs barely escaped with his life when a companion fired a blank rifle cartridge from close range in a "spirit of play." A provident property man, who equipped his actors with blanks, may have prevented fatal injury. The property man even removed blank loads from the rifles, and the gun with which Tubbs was injured was thought to be unloaded. Employees of the film company at the studio refused to reveal the name of the person who fired the shot. Hospital authorities report that Tubbs will likely recover if blood poison does not set in.

The Heilig and Auditorium continues dark, but July and August are bringing several good shows.

The Pantages, Strand and Hippodrome, vaudeville, will remain open all summer; Lyric till August.

Rube Harris is in town and will likely direct for one of the picture companies here.

Ruth St. Denis will offer for the first time in Portland her Rose Dance, a feature of the Victory Rose festival, June 11-13.

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1928

Frank J. Mcgettigan, manager of Orpheum, is in receipt of a telegram from San Francisco stating his father, Edward Mcgettigan, died there last week at the age of 80 years.

Ruby Benning, Glorvito Film Co. star, established a world's record in motor boating here Sunday when she arrived from Hamford, a small town 300 miles from Portland. She made the trip in 11 hours and 12 minutes. She is said to be the youngest woman in existence having a charter to run boats.

Paul F. ("Ace") Noble, publicity expert for the Liberty and Columbia theatres, is now manager of the Liberty.

Florence Hart, touring on the road in "Seventeen," has arrived to spend her vacation in Portland with her brother and sister-in-law, Mr. and Mrs. Harry L. Hart, of 107 North 21st street.

According to a local picture man, Mitchell Lewis and his players have departed for Oregon from Los Angeles to get some timber scenes.

Robert Warwick, having completed his picture, has returned to the southern city.

PROVIDENCE, R. I.

BY KARI K. KLARK

E. F. ALDER—The Albee Stock this week is offering "Fair and Warner" before its usual good houses. The principal parts this week are taken by Charles Schofield, director of the company, Edith Campbell Walker, Raymond Bond and Anne Hamilton. William H. Turner arrived this week to join the company when he concludes rehearsals, making his first appearance this season the week of June 16 in "Salvation Nell."

FAY'S—Bill headed by William Baxter in

a comedy, "Bobby." Others on bill are Charles Haviland and company, Frank Wilson and Billy Held, Grace Beckwith and company, Pearl Clark, Bill Jones and George Stone. Feature films.

COLONIAL—Final show of the season was given Monday night when B. Tomahofsky and his company presented in Yiddish the comedy, "The Green Millionaire," before a packed house. Alterations of the house began Tuesday.

Bob Jewett, formerly of this city, is seen the last of the week at the Emery with his new dancing partner, May Egin, after a tour of the Western vaudeville circuit. The couple is presenting its new act, "Dancers from Dancesland."

Articles of Incorporation for the Rocky Point Amusement Co., with offices in this city, were filed with the Secretary of State last week by Paul Castiglioni, of Johnson, Alfred Castiglioni, of Warwick, and Joseph L. Carolo, also of Warwick. The company is capitalized for \$100,000 and will operate Rocky Point, Rhode Island's largest summer amusement park, operated for years by the late Col. Randall H. Harrington.

Adelaide Bell, who brings her jazz band to the Emery the first of the week, has not been in Providence since coming here with the Harry Lauder road show, and she received a fine welcome upon her appearance.

The lease of the Academy at Fall River, Mass., expires June 30 and it is understood here that Louis M. Boas, the present lessee, has completed arrangements whereby he is to retain it. It was rumored a short time ago that other interests in which Providence men were interested were seeking the house.

Claiming that lack of adequate light made

the aisles of the Auditorium at Taunton, Mass., dangerous to patrons Sept. 2 last, and that David E. Breaud, of Boston, who it is alleged controlled the theatre at that time, was negligent in not having the aisles and exits reasonably illuminated, Mary E. Jordan, of that city (Taunton), has brought suit against Mr. Breaud in a \$5,000 action of tort in the Superior Court. Mrs. Jordan claims that at the time of the theatre there is an elevated platform on which seats were placed, this being approached by steps. On account of the lack of lights as she was passing down the aisles she claims she could not see the steps and fell from the platform suffering serious injuries.

Following the arrest of Joseph Andre Tress at the Opera House last week and in order that performances of "Her Regiment" might be continued during the week, Raymond G. Lead, musical director of the Shubert Majestic, took Tress's place at the Opera House. Although he had never seen the scores and was in no way acquainted with the company or its makeup, he did credit both to himself and the company during the remainder of the week and received many compliments upon his work.

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THIS WEEK (June 9) KEITH'S, PHILADELPHIA
NEXT WEEK (June 16) KEITH'S, WASHINGTON

(Too bad the President is not home to see us)

Direction of ROSE & CURTIS

at the Wilkes is being hailed with delight. One enterprising candy manufacturer has introduced the Marjorie Rambau Chocolates. As a tribute to Miss Rambau, 15 bouquets of flowers were presented here when she made her initial appearance. Miss Rambau and her husband, Hugh Dillon, together with a fine cast, are drawing exceptional big houses. The regular Tuesday matinee has been cancelled at the Wilkes during the present engagement.

Manager George Carpenter, of the Paramount-Emprise, has invested more than \$2,000 by equipping the interior of his playhouse with new summer draperies, hangings, settings and other decorative features. All ushers and attendants have been provided Palm Beach uniforms.

Announcement has been made by Goldwyn that a film distribution branch office is to be established in Salt Lake City. The new office will probably be located in the building now occupied by the exchange of the World Pictures Corporation. No local representative has been appointed, but according to A. S. Aronson, salesmanager, who is in the city, the local man will be announced early next week.

After a vacation of a few weeks, Ralph Cloninger and his players have returned to the Hippodrome for a special one-week engagement. The company opened Monday with

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"When Cupid Strikes," playing to a big audience. Cloninger, who plays the leads, is ably supported by Gertrude Bonhill, Mary Roberts and other local favorites.

Art Penney, a revue star new to Salt Lake City, has opened in the revue at the New-house. Penney served in France for 18 months, and upon being discharged from the army, came to Salt Lake City to join Bob Robinson and his company.

Lucy Gates, the Salt Lake City vocalist, returned to her home Saturday to spend the summer. Before coming to Utah she completed a tour of San Bernardino, Phoenix and other southern cities.

"Mickey" is playing to crowded houses at the Orpheum. During the showing of the famous Mabel Normand picture, Carlton Reiger, late of the New York Hippodrome, is rendering the popular song hit, "Mickey."

The Pantages team, made up of vaudeville artists, won its sixth straight game here Thursday when it defeated the fast Rubber Products nine.

Inmates of the state prison were treated to a production of "Happy School Days," a one-act play presented by the Clara Treadway War Players.

SEATTLE.

By W. E. BURTON.

METROPOLITAN—Alexander and his show of mysteries, 5-7.
WILKES—Wilkes' Players in "Hypocrites"; Ivan Miller and Grace Huff in star parts. Next, "Why Smith Left Home."
OAK—Monte Carter Musical Comedy Co. in "The Dreamers."

LEVY'S ORPHEUM—"Kahlbelle the Peddler," with Lew White and Ert Hunt in comedy parts.
LYRIC—Walter Owen's Musical Comedy Co.

PALACE HIP—W. V. M. A. vaudeville.

PANTAGES—Vaudeville.
MOORE—Orpheum vaudeville. Next, final bill of season. Pictures and road attractions during summer.

COLISEUM—Alice Joyce in "The Third Degree."

LIBERTY—"I'll Get Him Yet," with Dorothy Gish in the stellar role.

STRAND—Marguerite Clark in "Come Out of the Kitchen."

CLEMMER—"The Red Lantern" (second week).

REX—Harry Carey in "Bare-Fists."

CLASS A—"Birth," in its second and final showing in this city.

MISSION—"Some Liar," with William Russell in star role.

LITTLE—Evelyn Nesbit in "Thou Shalt Not."

COLONIAL—"Modern Husbands," with Harry E. Walthall.

VICTORY CIRCUIT, RIALTO, DREAM, WASHINGTON, ISIS, IMPERIAL, PALACE, STAR, HIGH CLASS, EUREKA, JACKSON, FLAG, MAJESTIC, EMPRESS, FREMONT.—Pictures only.

The Seattle Daily Times started running Jack Latta's "Red Shawl" story serially last Monday and they have advertised it like a circus. One and two sheets in glaring poster type and a cut of the lady with the scarlet shawl fill every store window, and the bill-posters have them displayed in the remotest corners of the city.

Mrs. Robert Sandall, originator of the first church theatre in America, has enlisted in

the War Camp Community Service to direct an all-city campaign for Community Transients. Olive Gwinn, U. of W. actress, will assist her. Details are now being completed for a cash municipal payment.

Naturium Park, Spokane, opened June 1, under direction of R. A. Wilson, of the Washington Water Power Co. A theatrical manager is preparing to install a vaudeville stock organization there for the summer.

Ellen W. von Kaler, daughter of Madame Yarina, famous singer, and cousin of Kaiser Bill, of Potsdam, died here June 1, at the home of her sister, following an illness of two years. She was 87 years of age. Both her father and mother were naturalized citizens, and she has always been a staunch American despite her close blood relationship to the ex-Kaiser.

The Hugonic Film Corporation has leased the Class A Theatre this week for the second and final showing of the feature film, "Birth," in this city.

July 16-19 has been set as the date for the Motion Picture convention and grand ball in this city, by the Northwest Film Board of Trade.

The Seattle Lodge of Elks produced "The Mikado" at the Metropolitan 22-31 to turn-away business. Helen O'Neil, leading member of the "Bostonian" company, Mrs. Dick Allen, of the Allen Stock, and other professionals were in the cast. John Bourne, of the Seattle Symphony Orchestra, directed the production. Each year this lodge puts on a show at the Metropolitan, and it's always a success—financially and historically.

Leo Houck, Seattle lightweight, will quit

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the pugilistic game for a while and join the Jack Pickford picture company. Houch has played with Pickford before in the films.

Harry A. Best has resigned as assistant manager of the Colonial and will go to Spokane to engage in commercial business for himself.

Maurice Brown, founder of the Chicago Little Theatre, and who, with his wife, founded the Cornish Little Theatre, in this city, about a year ago, has been engaged to deliver a series of addresses on the various phases of things theatrical by the Cornish School of Music, this city.

Al Strussel is directing the orchestra at the Palace Hip.

The 16 girl ushers at the Liberty have been provided with Oriental costume-uniforms that are the niftiest wearables seen in these parts around a theatre. Each of the costumes is individual and no two are alike except as to material.

SYRACUSE, N. Y.

EMPIRE—Kickerbooker. Players in "The Blue Envelope" current. Benefit night for the Onondaga General Hospital drew a capacity house on Monday night. As presented by the Knicks, the attraction is the equal of any road production. Two of the best roles fall to Margaret Cusack as the Angel and to Mabel Colcord as Alma, the gum chewing maid in the doctor's office.

WISTING.—Dark until June 18 when Sesua will appear for a concert.

TEMPLE.—Vaudeville.

CRESCENT.—Vaudeville.

STRAND.—First half, "For Better, For Worse."

Returning from New York following a conference with officials of the Columbia Amuse-

ment Co., Manager Stephen Bastable and Treasurer Sam Rosenberg, of the Bastable, announced Tuesday that that house would again be the home of burlesque here next season. The announcement settles the speculation relative to the Columbia Wheel going to the Crescent Theatre, now devoted to vaudeville. By the terms of the contract signed by Manager Bastable, his theatre will be devoted to burlesque for the ensuing five years. The renewal of the Bastable agreement means that extensive changes will be made to that house before the opening of the 1919-20 season, tentatively set for Aug. 15. In the neighborhood of \$10,000 will be spent to place the theatre in proper condition.

"Hip, Hip, Hoony Girls" will be the attraction at the Bastable for its reopening. The Bastable will split the week with the Lumborg at Titus as burlesque. For the last three days of the week the Bastable will offer legitimate and musical shows. William Cahill, who controls the Crescent and Temple, declined to comment on the Bastable announcement. It was understood that Max Spolac and Cahill had practically closed a deal to turn the Crescent into a Columbia house. According to the new dope, the Crescent may still have burlesque, either the American Wheel or a stock organization.

The Lyceum, Ithaca, had two post-season bookings this week. "The Zig Zag Follies" held forth 9 and the Paulist Choristers 10.

The Col. Francis Fernal Shows will play a week's stand in Watertown next week as the feature of a carnival staged by St. Joachim's Hospital.

The announcement that the Bastable will undergo extensive alterations at once puts the kibosh on the projected summer stock season at that house. The Wisting will have its last summer booking June 15. The Crescent

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winds up Saturday. This leaves Syracuse with the most slim theatrical entertainment program for a summer in many years. Business at the Empire and Temple is withstanding the heat, but the film houses are suffering a falling off in patronage, on the whole. Several of the houses have postponed costly feature bookings until the weather changes as a result. The Betsy for the first part of the week showed "The Crimson Gardenia," the Rex Beach film. It drew well. The Strand also had satisfactory business with DeMille's "For Better, For Worse." The Eckel offered William Farnum's latest, "The Jungle Trail." It's about the poorest film in that house this year; the story is incoherent, it is impossible, and the action is machine-made to the nth degree.

Beach Owego, the Colony Island of Owego, N. Y., will open June 14.

The Colonial at Utica closed for the summer Saturday.

The Armory, Binghamton, had the 75th Division's "Big Egg Follies" the 6th and 7th. In the cast were two well-known Binghamtonians—Ben Herr and Ralph Henn. Lieutenant John A. McNamara, also of the Parlor City, is one of the authors of the production.

Rorick's Glen Theatre, Elmira, will have a summer run of musical comedy stock. Hoyt's Rarus will present the entertainment, and may open on June 16, although the date is not final.

With professionals and local talent forming the cast the opera "Cavalleria Rusticana" was presented at Kalurah Temple, Binghamton, on Wednesday.

Kalurah Temple, Binghamton, will go over

Exquisite Daintiness is necessary to every woman who wears the sheer georgette and organdy blouses or the steeple dancing frocks desired by Fashion. She must remove the hair from her arms-pits to be modest or well groomed. X-Bazin provides the simple, comfortable, womanly way of eliminating hair from the lip, armpits, or arm-pits, in five minutes—just as soap and water dissolve and remove soap, leaving the skin smooth, soft and white.

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to pictures under the management of P. Joe Condon. The first film will be "The Red Lanterns," 15-21.

Polack Brothers' shows are holding forth in Elmira this week in connection with the Loyal Order of Moose celebration.

The Little Falls Common Council has put the lid on Sunday films.

Owego may not have a "Home-We-Come"

celebration. With the liquor dealers preparing to close July 1 no contributions to the celebration fund were forthcoming from them. In the past they have dug down deep in their pockets for similar carnivals. The Ferris show, however, will play Owego for the week originally selected for the celebration.

The old Hotel Frontenac on Round Island, in the St. Lawrence, until it burned in 1911 one of the most popular summer hotels in that district, is to be rebuilt, it is said. The Du

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In "Beach Filtration"—Playing in the West
Direction, LEW GOLDBERG

LILLIAN DE VERE

The Girl with a Voice
Direction, EARL & YATES

THE FAYNES

Fuller Circuit, Australia

Post interests are back of the rebuilding. After settling a new stock record for Utica, the Park Players will close their run of dramatic stock at the Park 14.

The Irving James Players at the Burris Grand, Auburn, are giving "Nearly Married" this week, with "The Nest Eggs" next week.

The Lumberg, Utica, will probably stick to films this summer.

Guy G. Houghton, of Boston, is the promoter behind "Beach Owego," Owego's summer playground. Samuel Gokley is manager for Houghton.

The Campbell Point problem has been satisfactorily solved, and the Inn there opened 10. Mrs. Anna Belch and George Clark, both of Watertown, are managers.

The World of Mirth Shows are holding forth in Utica this week as the feature of the 27th Division's Big Carnival for Disabled and Crippled.

Inclement weather forced the presentation of "Joan of Arc" by students of Elmira College in the Lyceum Theatre of the city rather than on the college campus. The shift was made at the sixteenth hour through the courtesy of Florence Stapleton, resident manager of the Lyceum, and there was only a half hour's delay in starting the performance.

Binghamton may drop its annual Industrial Exposition this year.

Work will soon start on additions to the Lyric, Rudolfs, which will permit that house

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"Deer Heart" "Nobody's Baby"

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next season to offer legitimate attractions as well as vaudeville and film. The stage will be extended to 28 feet in depth, with a proscenium arch 28 feet in width and 23 feet in height. The work is to be finished for a reopening in September. Manager Benjamin H. Detrick announces.

Where is the man claiming to be Harvey Beal, who says he is an intimate pal of John McCormack, and also that he is the personal representative of the Boston Symphony Orchestra and the Metropolitan Opera Co. is the question they are asking down Binghamton way. Beal hied into Binghamton last week and paid a visit to principal John P. Hummer, of the Binghamton High School. He explained that he was a theatrical manager at present engaged in booking the Boston Symphony Orchestra, which was moving in that direction after a concert at Rochester. There was an open date, he explained, and Binghamton could have it. He informed the school head that he would assume all expenses of advertising and that Binghamton would have a real musical treat at a very small cost. His offer was accepted and tickets were distributed among the pupils. Some 50 were sold quickly at 50 cents each. Later in the day, Beal appeared at a local music store and asked permission to sell tickets there. He was told he might do so if he would provide someone to attend to the cash. The following morning the Binghamton paper carried a big ad. of the concert and advising where tickets might be secured. Hummer then started to verify some of Beal's statements. He telephoned Rochester and learned that the orchestra had not given a concert there under Beal's direction. While Beal couldn't be located, Hummer was still hoping that the apparent tangle might be straightened out.

TORONTO.

ROYAL ALEXANDER—Robbie Players presenting Estelle Winwood in "A Successful Calamity." Next, "Hush."
RECENT.—Arlene Stewart in "Mary Hagan," film.
GRAND—Fannie Ward in "Common Clay," film.
STRAND—Alice Joyce in "The Third Degree," film.
ALLEN—Elsie Ferguson in "Eyes of the Soul," film.
MADISON—First half, "A Rogue's Romance"; 2d half, Petrova in "The Panther Woman."
STAR—Maud Rockwell and Joe Carr with "Hullo! Frenchy."
OAKWOOD—Pictures.
LOREWS, WINTER GARDEN, SHEA'S HIP-PODROME—Vaudeville and film.
ALLEN—BLOOR, BEAVER, ROYAL, RIALTO—pictures.

Dr. Albert Ham, conductor, is organizing the National Chorus. Dr. Ham is going to England at the end of the month.

Shea's has closed for the summer.

Henriette Bonner, Belgian artiste, is returning to America this summer and will spend a few months in Toronto.

Amusement parks and beaches are returning to their pre-war attractiveness.

VANCOUVER, B. C.

By R. P. NEWBERRY.
EMPERESS—2, "The Masterly Banker Bean," with Myrtle Elliott and Ray Collins in leads. Play is well staged. 9, "The Woman on the Index."
ROYAL—Continuing with film policy.
ORPHEUM—2, Last week of Orpheum vaudeville season.
BARNUM—The Hypnotist.
PANTAGES—"Some Baby" and vaudeville.
COLUMBIA—Hippodrome Circuit vaudeville. First half: Claire Hanson and Village Four

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The Trades and Labor Council in this city called a general strike. All theatrical companies are allowed to remain at work, but the street car men will be called out.

June 2 the Rex and Dominion theatres went back to their former admission price of 25 cents. The Rex raised prices to 50 cents during the week.

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EDWARD GROPPER
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ing the two weeks when they had Mary Pickford in "Daddy Long Legs," and then Mabel Normand in "Mickey." The Dominion announced the return to summer prices as they have been charging 50c during the past season and showing pictures which they secured as soon as they were released. Both of the houses are under the management of the United Theatres Co.

The local Orpheum will remain open during the summer and play pictures and other attractions. The vaudeville season closed June 7 and Barnum, the Hypnotist, opened for one week, June 9, at \$1 top, the usual Orpheum price. June 10 the attraction will be "The Whip" (film), shown at this theatre two years ago. At that time it was such a success that it was brought back for a week's re-run engagement, so that the present run will make its third week here. Alexander, the Musical Marvel, will open June 22 for two weeks. It is announced that a number of other attractions have been secured. Last summer the Orpheum was closed while repairs were made, but in former seasons when the house remained open it showed films only.

Robert Athos, of the Empress, is considering taking a trip in one of the aeroplanes located here.

Ella Delman has succeeded Dorothy Davis as character woman with the Empress Players. Miss Davis, it is said, has returned to vaudeville.

Sherman Balnbridge and Robert Athos, with the Empress Stock one year, both opened June 3, 1915, in "Sinners." Mr. Balnbridge during the past season has also been conducting a dramatic school and, recently, together with Byron Alden, juvenile with the company, started a class for picture work.

WASHINGTON, D. C.

By HARDIE MEAKIN.

KEITH'S.—Vaudeville.
NATIONAL.—George Tyler's Co. in its second week, and presenting for its first showing "Made of Money," by Richard Washburn Child and Porter Emerson Browne. This company is drawing from Washington's most select set, and it is not often that such an organization as this is gathered together. It was hoped Harry Mestayer would be seen in the various productions, but his contract with Mr. Belasco made it possible for him to appear only in last week's production, "On the Firing Line."

SHUBERT-BELASCO.—Winthrop Ames is presenting Richard Bennett in his new vehicle, "The Barst Mask," already successful in London and Paris.
SHUBERT-GARRICK.—Garrick Players in "Nothing But the Truth." This stock company has caught on and doing excellent business. The limitations of the stage are being made the best of and the necessary smallness of the production is proving of value, inasmuch as the "drawing room" theatre idea seems to be well liked.

FOLIE.—"While You Wait," new musical comedy by Adelaide French and Lewis Allen Brown. The cast includes a number of vaudevillians and a good looking chorus.
COSMOS.—Josie Flynn and Her Minstrels, Arthur DeJoy and Co., Mumford and Stanley in "Frying It Out," McCormack and Irving Doyle and Elaine, Mary and Evans.
GAYETY.—"Dinner Burglars."

LYCEUM.—Burlesque.
LOREWS PALACE.—D. W. Griffith's "True Heart Sins."
LOREWS COLUMBIA.—Wallace Reid in "You're Fired."
MOORE'S RIALTO.—"Sarah," or "Forbidden Fruit."
GRANDALL'S METROPOLITAN.—Alice Joyce in "The Third Degree."

Memorial services were conducted here June 5 by the colored contingent in honor of Lieut. Europe.

H. ROBERT LAW SCENIC STUDIOS

"The Greenwich Follies," Opening Next Week

NEW YORK

MOVING PICTURES

NEWS OF THE FILM WORLD

Elizabeth Peterson has been appointed press agent for the Virginia Pearson Productions.

The Pioneer Film Corporation opened a new branch exchange in Buffalo, last week.

June 16 has been set as the releasing date of "Too Many Crooks," in which Gladys Leslie is starred.

M. Maurice, chief of technical department of the Sclair Co. (France) is visiting the United States.

Earle Williams is to be starred in "The Wolf." The piece was first produced on the stage by Eugene Walter.

George D. Baker has severed his connection with Metro and will become a "free lance" director.

"Fools and Their Money," Emmy Whelan's new Metro, will be released June 16. It is from an original story by E. Forst.

Percy Marmont, leading man with Alice Joyce in "Vengeance," has signed a long-term contract with Vitagraph.

Elmo Lincoln has signed a Universal contract to appear in special features for two years.

The Atlantic Garden and part of the old Borey Theatre is to be turned into a picture house.

Alice Lake has been engaged by the Christies to head the cast for the next special comedy which Al. E. Christie will produce.

Marguerite Snow has been engaged by Metro to support Hale Hamilton in "In His Brother's Place."

During the summer months Goldwyn will release six Capitol comedies, three of which will have "Smiling Bill" Parsons as the star and three, Carter De Haven.

Max Spiegel's new Strand in Brooklyn, will open about Sept. 1, with Lew Gilbert as treasurer and assistant manager, for Spiegel's burlesque shows.

J. G. Rohlf, Jr., lately connected with the Goldwyn organization, has been appointed Newark branch manager for W. W. Hodkinson.

A contingent of stock players, headed by Harry T. Morey, has begun work on "The Gamblers," the third of a cycle of Charles Klein's stage plays to be screened by Vita.

Gilbert P. Hamilton has been engaged by World to direct June Sledge in "The Tangled Romance," a five-reel feature on which work will start immediately.

William Van Woven Koller, who is principally responsible for the development of the Prisma processes, is conducting a school for cameramen.

Perry N. Vekroff has been engaged by the World to direct "Dust of Desire," with Ruby de Romer. The photoplay was written by Forrest Halsey.

Charles K. French has been engaged by American Films for a part in the new William Russell feature entitled "This Hero Stood," by Stephen Fox.

Thomas Meighan will play the title role in Arctcraft's version of Sir James M. Barrie's play, "The Admirable Crichton," shortly to be released under another title.

The first of the Great Authors' Pictures, Inc., productions, Stewart Edward White's "The Waterbury," will have its initial representation in Los Angeles June 15.

Frank H. Williams, assistant manager World, is leaving that concern to join the editorial staff of "Printer's Ink," a trade paper. W. W. Christie succeeds him.

William Dudley Felley's story, "One-Thing-at-a-Time O'Day," as published in the Saturday Evening Post and produced by Metro with Bert Lytell as its star, is announced for release June 23.

William E. Atkinson has been appointed general manager of Metro. Mr. Atkinson has hitherto been business manager. Harry J. Cohen has been placed in charge of the Foreign Dept.

Vitagraph has purchased the film rights to Eugene Walter's stage play, "The Wolf," which is to serve Earle Williams as a vehicle next fall. Jane Novak will appear opposite him.

Max Marcia, the playwright, who recently accepted a one year's contract to assume charge of Goldwyn's scenario staff, left for Culver City, Cal., early this week to begin

his duties. This is Mr. Marcia's first picture alliance of any importance.

Louis Dannenberg, musical director of "Hearts of the World" (southern), which opened last August in New Orleans and closed last week in Savannah, has resigned. Mr. Dannenberg directed the orchestra at 600 performances.

J. Stuart Blackton has organized the J. Stuart Blackton Feature Pictures, Inc., of which he is president and director general; the organization will absorb the interests of Blackton Productions, Inc. The new concern is capitalized at \$1,000,000.

Burton and Alton C. Emery have filed notice with the Secretary of Rhode Island State of the changing of the name of the Rhode Theatre on Mathewson street, Providence, to the Rialto. The property was recently acquired by the Emery Brothers is now being renovated for a picture house.

The Independent Film Distribution Co. has secured the state rights to "The Challenge of Chance," the seven-reel feature starring Jess Willard, the heavy-weight champion. This is the picture recently completed by Willard in California which held up the start of his training for the coming Dempsey fight.

Sherwin, Editor-in-Chief.

Louis Sherwin, formerly dramatic critic on the Globe, is now editor-in-chief for Goldwyn on the Coast.

The Breezy Splash!

LIKE a trip to the ocean beach are these Paramount-Mack Sennett comedies. Their breezy waves of fun build up your financial system by keeping your box-office exercised whenever you show one. Lots of subjects, all good at any time—the comedies de-luxe made by the grand master of screen fun—Mack Sennett himself.

PARAMOUNT PLAYERS-LASKY CORPORATION

Paramount-Mack Sennett Comedies

By PATSY SMITH.

Bryant Washburn, in "All Wrong," portrays a young man grown tired of eugenic, birth control, soul mating and

The Donald Sisters surprised with their athletic feats, the fair one in white satin bloomers and skirtlet trimmed with black sequins and a solid sequin bodice, and the dark one in black satin with opalescent shades up in the same style. White socks and white pumps with white tights and little caps of satin carried out the black and white effect. Loretta Marks, of Patten and Marks, presented a scintillating smile and a pretty array of vanity. A pink pussy cat in a white frock, a red and white striped hat, a red and white striped skirt and of same. Chinese embroidered pants had a short kimono coat of many colors and an extreme gold Chinese headgear. A flash orchid metallic wrap had a brown marabout collar and was worn over an opalesque spangled bodice. A white skirt with a protruded through side seam, a white shirt and she carried an ostrich fan. A transparent peach frilly skirt was held

A very fair sketch was spoiled by the American first half by the young woman in it who persisted in shrieking her lines. "Just for Instance" is a sort of dream sketch—two women discussing the improbability of a newspaper being the cause of a story. It was very good, but, unfortunately, it was—were—as if, for instance, it happened to them. It's well worked out, the male weakling being particularly good and the wife. The "girl" in blue serge is very well played with frills at neck and wrists looks like a very typical type but was too anxious to impress and her acting. There was a novel scene. Ellwood and Brown on No. 2 opened chipper enough, but must have lost their heads when the flash as they could hardly be heard. The girl in the short curls and looked cute in calico apron and bonnet and in overalls and

Warren Kent, a young salesman, has a theory that his happiness with Betty will continue forever if they only live in separate apartments. "All right," says Betty, but presently it gets on her nerves. Moreover, her Mamma sees Warren with another girl, takes Betty home with her, and there are various complications. Another girl is found in Warren's apartment, and Warren finds Betty in her pajamas with another man. All this, however, is innocent and everything turns out happily.

Her contract calls for two serials per year. Gilson Willets, who wrote a number of the star's later releases, will also collaborate with the star on her present serial output.

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THE SNEAK

A WOMAN THERE WAS

The play is clean enough. It will offend no one. But it is stupid and unattractive.

THEIR DAY OF REST.
This Carter De Haven domestic frivolity

THEIR DAY OF REST.

Lucien C. Wheeler, head of the film department of Bech, Van Sicken & Co., called for Europe last week.

THROUGH THE TOILS

Meanwhile a burglar has broken into the house. He takes the old butler, but Graham saves him in the nick of time. He is a silhouetted. Grateful, the old man confesses what he knows about Mallings' plot, and Graham charges upstairs to confront the drying novelist. "The novel," cries Graham, "is mine but it is my life story, my bitterness, it is false. My bitterness was your doing." Destroying the novel, he rushes downstairs and meets Rhona. The burglar was dragged in without much reason, but

SOME BRIDE

IN A PINCH.
This Mr. and Mrs. Carter De Haven comedy was released June 1, but was caught at a press exhibition in conjunction with two

IN A PINCH

share the space of the film with some other member of the technical staff, this seemed an undue publicity for him considering that his direction powers were nothing startling. On the other hand, he had no opportunity to do himself justice, considering the inferior material.

RIDERS OF VENGEANCE

Complicated by his love for Lola, Cheyenne's purposes are toned down. In a peculiarly effective scene he works it so that Buel himself, instigator of the whole plot, is shot by his own men, and the next day, ranging the desert, he is forced to the rescue of Thurman, who has been attacked by Apaches. While fighting side by side with the sheriff he learns that Thurman did not belong to the party that shot up Cheyenne's wedding. Side by side, in well-directed scene after scene, the two, desperately wounded, fight their way to

OH, BOY!

Two youngsters, boy and girl, decide to get married. The parents of the girl and the parents of the boy are prohibitionists. They forbid the banns. The girl, it seems, has had a drink or two. Well, then, two youngsters, the course of the story are taken unaware of a pretty young actress tempts the judge, and he drinks. Auntie, too, is led into imbibing too freely, and the fun begins. It is rather strained at times. Stories more suited to the screen naturally avoid many difficulties that a dramatization leads up to, but that is beside the point.

To the point is the fact that six reels of farce is a bit too much. This story is neither farce nor comedy, neither a convincing picture nor a roar of laughter. It is moderately interesting and clean—that's all.

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Bert Rothe has joined the technical and art staff of the Belgick Pictures.

New York City*Los Angeles*

TO THE TRADE

In the selection of the above insignia as my trade-mark I have been governed by a desire to make it mean something more than merely the necessary stamp for commercial protection.

I want this trade-mark to represent the collective signature of myself and organization as affixed to a guarantee—a guarantee that the production so marked has attained or surpassed the standard set by "Rebecca of Sunnybrook Farm," "Stella Maris," "M'Liss," "The Unpardonable Sin," and "Daddy Long Legs."

In the past it has been the custom of producing organizations to carelessly and indiscriminately place their trade-mark on productions whether good, bad or indifferent. Such practice has caused the average trade-mark to mean nothing to the exhibitor or public insofar as quality is concerned. This latter condition is the very thing I want to avoid, and in order to establish and conserve the integrity of the above trade-mark it will be my policy not to release any production falling below the aforementioned standard.

Marshall A. Neilan.

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MOVING PICTURES

LAEMMLE ANNOUNCES PROGRAM.

Chicago, June 11. This month marks the seventh anniversary of the Universal Film, and coincident with a celebration of that event, Carl Laemmle, president, announces an extensive program.

"In September we will launch a season that will be without precedent in our organization," said Mr. Laemmle. "We have and will continue to hold fast to the open market plan of booking."

Before September, however, there is planned a showing of the Universal's Stage Women's War Relief series. These are two-reelers, with stage people featured. The first one has as its chief character David Belasco, who has never before appeared in any picture.

Others to be featured are Bruce MacRae, Blanche Bates, Tom Wise and William Courtney, Cyril Maude, David Bispham, Mabel Taliaferro, Galli Curci, Otis Skinner, Tyrone Power and Daniel Frohman.

Special photoplays with Mary MacLaren, Mildred Harris, Priscilla Dean and Monroe Salisbury will be released. Serials will be made with Eddie Polo and Marie Walcamp, and James J. Corbett will be featured in a picture called "The Midnight Men."

The Universal "ace in the hole" is a big production with Dorothy Phillips and others.

NEEDED ENGLISH O. K.

When Thomas H. Ince and A. H. Woods, proprietors of the film, "Free and Equal," sold the British rights to the Stoll Film Co. of London, it was on the agreement the deal, to be valid, must have the British film censor's O. K. on the feature. That censoring board refused to sanction the production, and Woods, who had received an advance of \$20,000 on the film, besides a percentage profit-sharing arrangement, retained his attorney, Alfred Beckman, of House, Grossman & Vorhaus, to secure a re-importation for the purpose of making the necessary changes to suit the English Board of Censors.

The picture is now being re-assembled and re-titled, in the hope that it will pass.

STARRING EDITH HOPE.

Lee Kraus and Arthur Horowitz invaded the film world when they incorporated the Edith Hope Film Co. in New York. Horowitz is president of the company, and Kraus is named as one of the incorporators.

M. S. Livingston and Edith Hope are the others.

It is a picture producing concern, to star Miss Hope in features.

INCORPORATIONS.

WHI Morrissey Producing Co., Manhattan, theatricals and pictures, \$50,000; W. Morrissey, R. Green, H. Downes, 342 West 56th street, New York.

Burtie Grand Theatre Co., Syracuse, \$10,000; A. Cohen, F. Bassin, A. J. Lane, Syracuse.

Gus Edwards Theatrical Enterprises, Inc., Manhattan, \$200,000; G. Edwards, S. W. Richards, S. Soker, 1878 Lexington avenue, New York.

Frederick Amusement Co., Brooklyn, \$550,000; N. Palmer, P. Cuyler, A. M. Hicks, 548 9th street, Brooklyn.

Boyle & Rort, Inc., Manhattan, pictures, \$50,000; C. Boyle, C. A. Hart, L. R. Thomas, 1 W. 48th street, New York.

DELAWARE CHARTERS. Cinema Art, New York, \$1,000,000; E. L. Croteau, F. B. Drew, H. E. Knox, of Wilmington.

Interstate Amusement Co., \$5,000; F. R. Hansell, E. M. MacFarland, J. Vernon Fimm, of Philadelphia.

Maritime Pictures Corp., Manhattan, \$50,000; B. J. McCormick, E. McCormick, M. J. Bonney, 1228 90th street, Brooklyn.

Wilder-Bomberg Corp., Manhattan, pictures and theatricals, \$100,000; S. Borovitch, S. Bomberg, M. R. Wilner, 1451 Broadway, New York.

Adams Theatre Co., \$2,000,000; W. D. Jamison, Shenandoah, Iowa; J. L. Adams, J. W. Adams, Charler, Iowa.

Talking Motion Pictures, Inc., \$1,050,000; A. E. Person, Philip Loft, Horace Ford, Yonkers.

PRODUCING IN SEATTLE.

Seattle, June 11. Adventure Pictures Corporation was formed here today and work will begin this week on a series of scenic pictures of the Northwest. John Ranz, owner of two theatres in Bremerton, is president. H. H. Brownell, manager of the Mutual Exchange, is president of the company. J. G. Sull, photographer for the Robert Bruce Scenics, will be production manager. Brownell, an experienced cameraman, will take active part in producing and photographing the coming productions.

The Multnomah Corporation was formed in Portland late last week with Raymond Wells as director. Jeane Herzholt, assistant, and Louis Moomaw as cameraman. The studios of the American Lifeograph Co. at Thirty-third and Halsey streets, are to be used by them. This studio is the best equipped studio north of Philadelphia. The first picture will be the Whitman massacre, scenario by Eva Emery Dye, author of "The Bridge of the Gods." An authority on Indian customs will supervise all settings. A tribe of Umatilla Indians has been brought from Pendleton to work in this picture. A replica of the old Whitman Mission is being built at Troutdale, near Portland, where the picture will be filmed. The cast is not procurable at this time.

STANTON'S SIGNPOST SCHEME.

S. E. Stanton, of the Selwyn office, has an original advertising idea for the automobile roads within 100 miles of New York. It is the placing of mile posts all over the territory indicating the number of miles to the Selwyn controlled theatres in New York and the attractions that are playing there.

A sample board on display in his office this week is about five feet square and mounted on a solid post for placing in the ground. There were the following attractions listed for the coming season, two slated for theatres that are still to be built, but as there were seven laborers working in the lot next to the Selwyn theatres may be ready for occupancy when the season opens. The shows listed were: "Tumble In," at the Selwyn; "The Challenge," at the Brant; "Wedding Bells," at the Times Square; and "Among the Girls," at the Harris.

PEARL WHITE MARRIED?

It appears to be generally understood by their acquaintances that Wallace McCutcheon and Pearl White were lately wed, and are now reported to have taken up a summer residence at Bayside, L. I.

Miss White is the Pathe serial film star. Mr. McCutcheon joined the English Army during the war, and was mustered out with the rank of Major.

STUDIO IN BINGHAMTON?

Binghamton, N. Y., June 11. Binghamton will have a picture studio if present plans materialize. Mr. and Mrs. G. W. Weston are in that city looking over the field and express themselves as satisfied with the scenic features. The Westons proceed "War Mothers" and intend to specialize in historical and Biblical dramas. The first picture to be produced by the Westons in Binghamton will be an adaptation of Mrs. Booth's story, "The Fates' Decree."

Farnum in 2-Reel Westerners.

The Canyon Pictures Corporation, recently formed, capitalized at \$10,000, with Joseph M. Goldstein and Jacob Weinberg at its head, has engaged Franklyn Farnum for a series of 26 two-reel Western featurettes, to be produced under William N. Selig's direction.

The Canyon will release the pictures on a state rights basis.

"PEG" CASE ON REVIEW.

In the action instituted by J. Hartley Manners, the playwright, against Oliver Morosco, agent the question of the film rights to the plaintiff's "Peg O' My Heart" play, produced by the defendant, the Supreme Court of the United States early this week rendered a decision directing the issue of a writ of certiorari, meaning that the entire case is to be brought up for a review before the Court, after which a final decision will be handed down.

The litigated differences lie in Morosco's claim that his contract with Manners entitled him to the film rights to the play. The judges of the lower courts were divided on the question. The Supreme Court at Washington held the case under advisement for only one week.

David Gerber, of Dittgenhoefer, Fishel & Gerber, appeared for the plaintiff.

BREAKS CHINESE FILM CO.

Chicago, June 11. C. Herbert Webb, editor of the China Press of Shanghai, has passed here on a trip around the world. He told of a picture project which went wrong in the Orient. Numerous white residents of China pooled and raised \$100,000 to take scenic and dramatic photofilms through China. They started a studio in Shanghai. They were preparing to do a series of stories of expatriated Caucasians in the Far East when the treasurer of the project decamped with the funds and has never been heard from.

BIG OFFER FOR "PETER PAN."

London, June 11. Sir James M. Barrie has refused an offer of \$50,000 and half the profits for the film rights to "Peter Pan." He was compelled to decline, he felt, because "Peter Pan" is revived annually at Christmas time, and yields handsome royalties.

ADVERTISING NEW PLAN.

The new open booking plan, which Famous Players-Lasky has been working on for the last six months, will become effective Sept. 1. The plan, partly co-operative, will be extensively advertised starting next Sunday, when \$25,000 will be spent in newspapers throughout the country to inform the picture showmen and general public of the idea in detail.

The advertising campaign will call for a total expenditure of upwards of \$100,000 and will embrace electric sign and billboard publicity as well as newspapers.

The star series system will be eliminated and other radical departures in booking inaugurated. In effect the Famous Players-Lasky booking plan is about the same as that announced by the United Artists.

The first week in Sept. will be Paramount-Artcraft week, and all picture houses playing P-A films will run them for the full seven-day period. F. P. Lasky will get behind the full week plan also with a healthy ad campaign.

ADOLF PHILIPP PRODUCING.

"Alma, Where Do You Live?" and other farces and musical comedies to which he owns the rights will be made into pictures by Adolf Philipp at his studio, 11 East 14th street.

Robert Nicholls has been engaged by Philipp as technical director and is remodeling the studio. The Philipp himself will direct, and is now engaging players for the first five reel comedies.

\$5,000 FOR "LADIES."

A deal was completed last week, whereby the Mayflower Pictures Corporation acquired the screen rights to Alice Duer Miller's novel, "Ladies," for \$5,000.



The Adolf Philipp Film Corporation

OFFICES AND STUDIOS

ELEVEN EAST FOURTEENTH STREET

Telephone Stuyvesant 6787

NEW YORK CITY

Announce the Production of

TWO
REEL
COMEDIES

PHOTO-PLAYS

FIVE
REEL
FEATURES

Under the personal direction of

ADOLF PHILIPP

The Author, Composer, Actor and Producer of the well known BROADWAY SUCCESSES

"ALMA, WHERE DO YOU LIVE?"

"ADELE"

"THE MIDNIGHT GIRL"

"THE GIRL WHO SMILES"

"AUCTION PINOCHLE"

and numerous other stage successes

With an Excellent Cast of Players

See Further Announcements

Address all communications to Paul Philipp, Business Representative

SORE FROM GETTING SHORT END CANADIAN EXHIBITORS ORGANIZE

Bids for Famous Players-Lasky Films and Resulting Mix-Up Cause Move for Self-Protection. Regal Co. and Allens Opposed. Deal With Latter Gives First National 45 First Run Houses in Canada.

The Canadian exhibitors are organizing under the title of the Canadian Exhibitors' Protective Association of Ottawa. There are 126 charter members of the association; and by September 1, they expect to have enrolled about 65 per cent. of the exhibitors of the Dominion. The purpose of the organization is to protect its membership against the practices that have been in vogue among the distributors in the Canadian territory, through which the exhibitors allege they got the worst of the deals.

The present organization members control about 400 days of booking in Canada. They propose to buy Canadian rights direct from the manufacturers and establish their own distributing organization in the territory.

Generally it is believed that this move on the part of the Canadian exhibitors is a sort of a self-protection against the invasion of their territory by the larger motion picture interests who are lining up theatres in this country, and are looking towards Canada for a link up. During the last week there was a scramble regarding the rights for the territory for the Famous Players-Lasky productions. The firm controlled by Jules and J. J. Allen claimed that they had the rights, and the Regal Co. later entered a claim. This latter was denied by the Famous Players-Lasky Co.

Later last week the Allens were reported as having consummated a deal with John H. Schuberg, for the control of a string of theatres in Western Canada which he controls, and also for his interest in the First National Exchange of Western Canada.

Schuberg and his associates have theatres in Winnipeg, Victoria, Vancouver. The deal with the Allens gives the First National about 45 first run houses in Canada.

HUSBAND ALLEGES DECEIT.

Syracuse, N. Y., June 11.

Charging that his wife deceived him in concealing from him the fact that she had a past, Austin Flint Gibbons, son of Dr. Peter M. Gibbons, for years one of Syracuse's best known physicians, today is suing for an annulment of his marriage to Anna Olga Treskoff, of Wilkes-Barre, which occurred in December, 1916.

Among other sensational allegations, Mr. Gibbons, who is himself an attorney, charges that since March 16 last he has discovered that his wife had been known as "The Countess" and as "Olga Trosky," and that she had been on friendly terms with other men.

"The assertion that I deceived him is absurd," is Mrs. Gibbons' answer. "He has known ever since I was a child. I was known as 'Olga Treskoff' and 'The Countess' on account of my appearances in pictures."

For over a year the matrimonial differences between the Gibbons have led to several court actions in which Mrs. Gibbons has been the plaintiff. She brought a suit for separation, yet to be tried, in which she declares that her husband's feet and hands literally cost her 30 pounds in weight, reducing her from 120 to 90 pounds.

In his answer, the lawyer related the manner of his first meeting with the Wilkes-Barre girl, which he said was on the occasion of his coming out of St. Patrick's Cathedral when they struck up a flirtation. Their acquaintance-ship developed, quickly, wedding bells rang and then came disillusionment.

Attorney Gibbons asserts that he found his wife was both able and willing to use him as a punching bag, striking him with her fists, a poker, a plaster statue, heavy books and other handy articles a la Mrs. Jiggs, with such telling effect that he was able to attach to his affidavits a photo of his bumps and bruises.

In a second action, Mrs. Gibbons demanded \$100,000 from her husband's parents, alleging that they had stolen her husband's love. This they answered by declaring that they had shown the film actresses every kindness and consideration due a daughter-in-law.

Dr. Gibbons averred that he had tried frequently to persuade the young folks to stop quarreling. They looked and made up, but the reconciliation failed to last.

Mrs. Gibbons says that she will deny all of her husband's charges in his annulment action.

CLEVER PRESS WORK.

One of the cleverest bits of picture press work in months is credited to Lee Kugel, of the World Film in connection with the June Elvidge pictures. Mr. Kugel sent out a story Miss Elvidge had received 500 proposals of marriage through her screen appearances and followed that up with an offer of free syndicate service of a series of 12 stories on "How Men Make Love," supposed to be written by Miss Elvidge.

Several hundred dailies ran the series which was completed last week, along with cuts showing the actress in poses with various types of men. In back of the idea was the assumption that perhaps a million women had not, through one cause or another ever received a marriage proposal and that such a series of yarns would be good newspaper stuff.

The stories were used by World salesmen in direct contact with exhibitors in the cities where they were published and it claimed that they demanded for Elvidge pictures was quadrupled within a month. The economy of the idea, it is pointed out, increased the demand both from the producer and the box office without expenditure for advertising, at the same time tending to popularize the star.

TRIANGLE SERIAL RELEASING.

The Triangle has decided to enter the serial releasing field and with a 15-episode of melodramatic punch ready for the market early in September.

The production is to be financed by Wilkes-Barre money and will be made at the studios there.

SECOND SWEET FILM SOLD.

"The Hushed Hour," the second of the Blanche Sweet picture, has been sold outright by Harry I. Garson. The production is said to have been passed for \$30,000.

"DADDY LONG LEGS" SONG.

The present craze for publication of songs dedicated to picture stars, led to a controversy over the rights to the number "Daddy Long Legs," published by Watson, Berlin & Snyder with Mary Pickford's name and photograph on the title page. The Broadway Music Corporation claimed a similar right for a number called "Dear Old Daddy Long Legs."

The tangle was straightened up this week through receipt of a telegram from Miss Pickford to the First National Exhibitors' Circuit, explaining that her mother acting as business manager had signed a contract with Watson, Berlin & Snyder for the use of her name and picture for "Daddy Long Legs."

Unknown to the mother, Miss Pickford at the same time signed a memorandum giving the publication rights to the Broadway Music Corporation for their own "Legs" number. Miss Pickford denied, however, that it was her intention to stipulate the latter number as the official song.

PERRET PLACES DISTRIBUTION.

Leonce Perret, who produced "The Thirteenth Chair" from the stage success of the same name, has granted the release rights of the feature to Pathe. Coincident with the sale, Charles Pathe, head of the firm, purchased the French rights to Perret's "The Unknown Love."

Perret is at work producing "The Woman in White" after Wilkie Collins' novel of the same name, in which Mae Murray is to be featured with a supporting cast that includes Warner Oland, Henry Sell and J. W. Johnson.

BAKER DIRECTING MARION DAVIES.

George D. Baker, who resigned as director in chief of Metro a couple of weeks ago following long continued friction with Max Karger, signed with the International this week. Baker will direct Marion Davies. It is understood that Baker's contract with the International will net him over \$100,000 a year.

SELECT CREATES NEW OFFICE.

O. P. Whittaker, formerly branch manager for Select at Washington, has been appointed eastern representative for that concern. The position is a newly created one.

J. Hugh McCormick, Whittaker's assistant, is now manager of Select's Washington Branch.

KANE'S THREE STARS.

Arthur S. Kane, formerly with the Select, has three stars under contract for the making of feature productions. The identity of two he is willing to divulge, namely Alice Brady and Constance Binney, but the third is being kept under cover for the present. He has opened offices in 42nd street and will shortly issue an announcement regarding his activities.

The first picture that Miss Brady is to make under his management according to the present plans is to be a screen version of the famous play "Way Down East." Miss Binney will be a new star. She scored successfully in the latest screen play in which John Barrymore appeared and has been a success on the stage in the Rachel Crothers play, "39 East."

Nazimova's Contract Renewed.

Nazimova's two year contract, which she signed before leaving for Los Angeles with her husband, Charles Bryant, provides for no definite number of pictures to be supplied Metro. Even the first picture she will do has been left for discussion between the star and Maxwell Karger, Metro's general director.

R. A. Rowland signed for Metro before sailing, but Madame waited till June 4, her birthday, before attaching her signature.

ROCHESTER CONVENTION SEPT. 23.

Rochester, N. Y., June 11.

What is expected to be the most important gathering in the history of the film industry will be staged in this city when the National Association of the Motion Picture Industry meets here Sept. 23. This will be the third annual meeting of the association, and it is called much earlier than had been anticipated, owing to the desire to adopt a program for the continuance of the campaign in regard to censorship, Sunday opening, and a number of other questions of vital importance to the industry at this time.

Various committees are now being organized and it is planned at this meeting to present reports on various matters for the consideration of the association. Many of the problems to be tackled are those arising out of the changed conditions due to the war, and its after-effects, as well as a desire to stabilize the policy of the association in these changed times, and to secure for the industry in its various branches the recognition which is due. The Executive Board of the association will be the guests of the Eastman Kodak Co., and will be transported from New York City and return at the expense of the company. The meeting of the association has been arranged for this city at the invitation of the Eastman Company. The visitors will be elaborately entertained.

MORE BARA-FOX TROUBLE.

Theda Bara's difficulties with William Fox have once more become a sharp subject for discussion at the offices on 46th street. The trouble this time is that the Fox managers, at the convention which ended this week, voted against retaining Miss Bara on the Fox list. They say vampire stuff is "cold."

Miss Bara has refused to appear in any more vamp pictures. So far she has been able to weather all the winds that blew against her in the Fox organization, and says that she does not expect to have any real trouble this time.

HORSLEY'S RAILROAD SERIAL.

David Horsley, arrived in New York late last week from Cleveland, where he had been attending the convention of the Brotherhood of Railroad Trainmen, who are to finance a 15-episode serial of railroad life, which he is to produce.

The serial is to be about 95 per cent. entertainment and the balance propaganda for the Brotherhood. Horsley is going to arrange the distribution details here this week and then leave for the Coast to start work on the pictures. The first episode is to be released Labor Day, according to the present plans.

"HELL ON EARTH" RENAMED.

"Hell on Earth," Guy Empey's latest picture, which will be released shortly by Select, has been retitled "The Under Current."

Peggy Woods Going in Films.

Peggy Wood, of "Maytime" and musical comedy, has signed with Goldwyn and left for the Coast Monday. She will be leading lady for Will Rogers.

Picture News Changing Size.

The Moving Picture News will change its present page size from 9x12 to 10x13 inches, starting with the issue of June 28.

Lou Rogers Has the Leo Kida.

Louis T. Rogers, formerly with the Famous Players-Lasky sales force as special representative, has placed Jane and Katherine Lee under contract for two years. He will produce a series of two reel comedy dramas with the Lees directed.

Bartholomae will write the stories and Carl Harbaugh has been engaged to direct.

VARIETY

ROWLAND AND CIPPICO'S DEAL WITH GREAT ITALIAN FILM CO.

Former Gets Contract With \$30,000,000 Cinematografico Corporation to Sell Their Whole Product in the United States. Latter Has Contract With Eastman Similar to Brulatour's, For Sales in Europe.

London, June 11. Richard A. Rowland, president of Metro Pictures, and his traveling companion, Count Giuseppe Cippico, husband of the American actress, Rita Jolivet, who arrived this week on the Aquitania, are concerned together and separately in several big deals.

Count Cippico has secured from the Eastman Kodak Co., of Rochester, an exclusive contract, running five years, for the sale of raw stock on the Continent. This contract is similar to Brulatour's contract for America. Through Cippico, Rowland has been able to arrange a contract almost as big by securing for Metro the American rights to all productions made and to be made by the new Italian film trust. The trust is called the Unione Industria Cinematografica, and is now capitalized at \$30,000,000, the capitalization having been recently increased from \$16,000,000 in anticipation of American business.

The trust owns a number of Italian first run houses and will import American directors to make features for the American market.

"FIT TO WIN'S" FINAL DECISION.

Isaac Silverman, the owner of the Government production, "Fit to Win," was granted a permanent injunction against John P. Gilchrist, Commissioner of Licenses of New York City, to enjoin him from interfering with the film's exhibition, the Federal District Court, on handing down its decision last week, holding that the production, in their opinion, was an educational feature, fit for the edification of the masses.

This final injunction is the result of two former temporary injunctions granted the plaintiff, in conjunction with the Grand Opera House, Brooklyn, and to the Gotham Theatre, on East 125th street, which are the two sole exhibitors locally. This move on their part was a result of the License Commissioner's threat to revoke the picture houses' licenses.

Raymond H. Sarfaty, of Sarfaty & Griffiths, who in association with Henry J. and Frederick E. Goldsmith, had represented the various plaintiffs, testified that the Government, which produced the picture under Surgeon

General Blue's supervision, had exhibited it in all the army cantonnements, having granted Mr. Silverman the commercial world rights as a reward for the latter's efforts in exploiting the picture under the Government's regime. Shes & Slitsker control the local state rights.

The Court arrived at its decision after viewing the picture in its chambers in the Woolworth Building.

McCLURE'S ENGLISH AFFILIATION.

Frederic L. Collins, president of McClure Productions, sails from London for New York June 15. Upon his return Collins, who has been in England for the last six months, will announce an affiliation between McClure Pictures and one of the largest film making and distributing concerns in Great Britain. The final details which will call for the British concern making productions over here and McClure doing the same in England will not be arranged until Collins arrives in New York.

\$20,000 AND 50 PER CENT.

London, June 11. Jury, Ltd., bought the Anita Stewart pictures for Great Britain, paying \$20,000 each and fifty per cent. of the profits.

PROPOSED BIG LONDON HOUSE.

London, June 11. Famous Players, Ltd., incorporated as an English syndicate, is planning a huge picture house (similar to the Capitol Theatre, now approaching completion on Broadway, New York City) on the site of the old Tivoli.

The property is now occupied by the Y. M. C. A., whose lease has still six months to run.

This new theatre will be the finest of its kind in England.

PROFIT IN WILDE PLAYS.

A clever young man with an idea has cleaned up on the Oscar Wilde plays. A short time ago he bought the picture rights to them for \$6,000 apiece. He has sold those rights for \$18,000 a play plus a percentage of the profits.

\$20,000 FOR ENGLISH RIGHTS.

London, June 11. "Ravished Armenia," now called "Auction of Souls," brought a good price for the right to the United Kingdom. \$20,000 was paid.

QUIRK'S ENGLISH EDITION.

Paris, June 11. James Quirk, editor of the Photo-play Magazine in the States has organized an English company to issue in London a foreign edition of his magazine.

SOUTH AFRICAN OPPOSITION.

London, June 11. A combination of British and American film distributors are organizing a large syndicate here and selling stock to the English public.

This combination is going to build a circuit of theatres in opposition to the South African Trust, because the trust refuses to pay the asking price for features.

BRADY FORMS ALLIANCE.

London, June 11. William A. Brady and Mrs. Brady (Grace George) sailed on the Olympie, June 7, for New York. While here, Brady arranged the Anglo-American Film Alliance, an organization which includes the Film D'Art, of Paris, which in turn controls the output of Kistemaker and Bernstein, the authors. English people who have important political and financial connections are interested with Brady.

During his stay, Brady shook hands with Herbert Brenon and buried the hatchet.

DALY'S FRENCH-MADE FILM.

Paris, June 11. Americans are very active in picture circles here.

William Elliott has arrived on his way to Algiers where he will take a picture.

Arnold Daly is arranging for his own appearance in a film to be made in France.

MAKING HICHENS' STORY.

Paris, June 11. Louis Mercanton is engaging a cast for the picturization of Robert Hichens' novel, "The Call of the Blood."

The films are to be taken in the south of France and in North Africa during July and August.

French Pictures Arranged For.

Paris, June 11. E. W. Hammond, manager of the Educational Film Corporation of America, was here last week, but returned to London. He arranged to take French subjects for presentation in the United States.

TOURNEUR'S "BUTTERFLY" CAST.

Maurice Tourneur has just announced the cast that appears in his latest picture, "The Broken Butterfly." It includes Pauline Stark (featured in Broadway legitimate productions), Lewis J. Cody (of "Mickey" fame), Mary Alden, "Peaches" Jackson, and Nina Byron.

The picture is founded on an original story and scenario by Penelope Knapp. The first print will arrive from the Coast in a few days.

METRO OUT FOR BIG STUFF.

Metro's frantic buying in the open market of all big book and play rights necessary to its new policy of big pictures only has caused a flurry among film and story brokers.

Metro already has bought the right to retake "The Right of Way," by Sir Gilbert Parker, and in addition will shortly do a picture version of "Lombardi, Ltd." and "Fair and Warmer."

GOLDWYN'S NEW SYSTEM.

It is understood Goldwyn will change its booking system in August. Pictures will be sold on the three-months' basis.

Every three months exhibitors will be invited to meet in convention in various zones and buy for three months ahead the pictures made during the previous three months.

SENNETT'S BIG PRODUCTION.

The advent of E. M. Asher, personal representative for Mack Sennett, in the East has brought the story that the famous comedy producer intends to start on a master production which he intends to go down in history as the master effort of his life.

It is to be a drama of heart throbs and laughs and the production is to be gotten underway almost immediately.

TWO CHICAGO FILM PALACES.

Chicago, June 11. Two tremendous picture-palace deals are in the process. There is not a large first class picture house in the "Loop," Chicago being the only large city without one.

A movement is on foot to raze the famous old Palmer House and build a 3,000-seat theatre and hotel there, and there is another downtown location in the hands of architects for estimates in the same direction.

Jesse Lasky has offered \$125,000 a year for one if it goes through.

FILM WEEKLY FOR HEARST?

According to an intimate friend, William Randolph Hearst has issued instructions to his subordinates to set about getting out a paper to be devoted to pictures alone. It will probably be a weekly, but Hearst's connection with the venture is to be carefully camouflaged.

**JACK
ORBEN**
and
**NELLIE
DIXIE**

Booked for Ben Welch's Summer Show
Direction, I. WEBER
"The Jack of Hearts and the
Queen of Spades"

**FOUR
LAURELS**

An oddity in terpsichore
BOOKED SOLID
Direction:
HORWITZ-KRAUS, Inc.

THE FATHER OF
MISS RUTH NELSON
wishes to announce that, after doing supper shows,
waiting on the N. Y. A. and following
the black and green lines for quite some time, he
has given time of the way of the large city and
wishes to announce.
THEREFORE—
It has been arranged by Mr. Curtis for him to
make a tour of a few Southern cities, starting
NEXT WEEK (June 10)
MARYLAND THEATRE, BALTIMORE
WANTED—Several States of cool silk
B.V.D.; one electric fan.
FOR SALE—One fishing outfit.
ADDRESS:
CLYDE NELSON
ROSE & CURTIS

FRED DUPREZ



Starring in "Mr.
Manhattan" in
England.
New York Rep.:
SAM. BAERWITZ
1493 Broadway
London Rep.:
MURRAY & DAW
8, Lisle St., W.C. 2

**STAN
STANLEY**

Theatre Patron
of the Messrs Shubert,
Broadway, New York



**CLARKE
AND
LaVERE'S**

FRIEND MAGGIE
BEZ—
"I am glad that Timble is
back from France and that
Mr. Frank Evans our engage-
ments is waiting for me and
him in the Keith Theatre."
"Good, ain't that grand."
"You know how it is with
me, Timble."

JIM and MARIAN
HARKINS

June 9-10—Majestic, Austin, Tex.
June 12, 13, 14—Majestic, Little Rock
DIRECTION
NORMAN JEFFERIES

The Last Word
in
PERSUASION

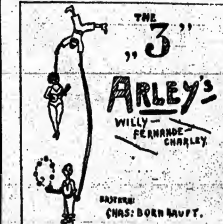
Phil Kornheiser trying
to coax a
Trained Seal to Use a
Feist Song Routine
LIEUT. HARRY BERRY and MISS
Loew's Southern Time Direction, MARK LEVY

Ten Theatrical
COMMANDMENTS

THOU SHALT NOT
1. Knock the Orchestra
2. Kick about Billing
3. Tip Stage Hands
(7 to Fill)
MONTROSE and ALLEN
Moss Time Direction, MARK LEVY

TO LITTLE MAY

Met May Boley of "Tost Sweet" for the first
time. I have a sweet and lovable disposi-
tion and I wish to
deny that I hit the
piece out of her
opera dress that
caused such a
scream. I would
like to claim it, but
it was her own
idea. But I will
bite a hunk out of
the pirates who are
going to copy it, I'm
for you, May.
OSWALD



Pauline Saxon
SI
PERKINS'
KID

FRED LEWIS
(Himself)
BOOKED SOLID BY
EARL & YATES

FRANK STANLEY
Anchored by
BEE WILSON
In a Vaudeville Surprise
Playing Full Time

FRANK JOYCE says: See
ALICE JOYCE
in "THE THIRD DEGREE"
ALICE JOYCE says: See
FRANK JOYCE
at HOTEL JOYCE
Milton Marx is up in Boston for a few days.
Milton is a hustler.
Full Baker says his favorite flowers are leaves.
Joe Stewart says the wind blew him out of bed
the other night. He is on the 14th floor.
Jack Ingels has nothing to do with this hotel.
HOTEL JOYCE, 31 West 71st St.

EL FLO
BRENDELandBERT
IN THEIR OWN ACT
"Waiting for Her"

THE
HORDES DUO

(MARIA and IVAN)

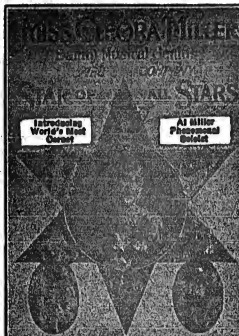


PRESENTING
**A EUROPEAN
NOVELTY**
SINGING, MUSIC
and DANCING
With Original Costumes and Scenery
DIRECTION
LEW GOLDBERG

THE SURVIVAL OF THE FITTEST
KALALUH'S HAWAIIANS
STILL GOING STRONG

Frank BARRETT CARMAN
FINISHED PLAYING FOR OUR SAMMIES MAY 16
WANT ALL MY FRIENDS TO CALL TO SEE ME
Returned May 13, on U.S.S. Haverford Retaining to Vaudeville Soon

CHICK OVERFIELD
That Sensational Chap on the Wire. An American With Advanced Ideas.
Address VARIETY, New York

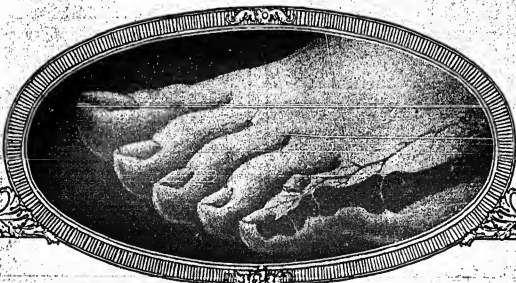


"A MITE OF MIRTH"
LITTLE JERRY
AND HIS
PIZZAZA BAND
A DISTINCT COMEDY JAZZ NOVELTY

8 to 16 CONTRACTS FOR Nothing too
Weeks firm. FRANCE big!!!
APPLY TO

HUGHES RYNER
Exclusive Booking Manager for
CH. DEBRAY'S HALLS
NOUVEAU CIRQUE, PARIS

*A Diagram
Picture*



*Note the
Pointed Corn*

Why Corns Hurt

Note this diagram picture of a corn. Note its conical shape. The cause of the corn is pressure. And pressure makes it hurt. The point of the corn is pushed into the nerves.

Applying a Blue-jay plaster instantly removes the pressure. Note the felt ring (A) in the picture below. We apply no anesthetic. The ring gives barefoot comfort in the tightest shoe.

But that is temporary. One should not continue a pad. The corn should be quickly ended.

The bit of B&B wax in the center of the ring does that (marked B in illustration below). In two days, usually, the whole corn disappears. Only rare corns need a second application.

That's the great reason for Blue-jay. It stops the pain, then ends the corn. And it wraps the corn so the action is undisturbed.

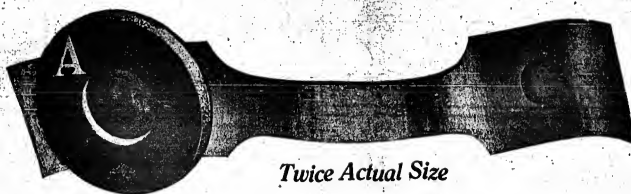
Then the action of the B&B wax is centered on the corn. Held there by the rubber coated adhesive tape (C) which wraps comfortably around the toe. Healthy tissue is not affected.

These facts cannot be true of liquid applications.

Those are the reasons why millions of people have adopted the Blue-jay method. It is scientific, quick, comfortable and certain.

Keeping corns is folly when this easy way can end them. Treating them in cruder ways is inexcusable.

For your own sake, convince yourself by applying Blue-jay to one corn.



Twice Actual Size

B&B Blue-jay
The Scientific Corn Ender

*Stops Pain Instantly
Ends Corns Completely*

25c—At Druggists

BAUER & BLACK, - - - Chicago, New York, Toronto

Makers of Sterile Surgical Dressings and Allied Products

JUN 21 1919

15 CENTS

page 3. changed

VARIETY

VOL. LV, No. 4

NEW YORK CITY, FRIDAY, JUNE 20, 1919

PRICE 15 CENTS

Pictures

ARTCRAFT PICTURES



Drama

Variety

WILLIAM S. HART
STAR IN ARTCRAFT PICTURES

The central image is a black and white portrait of actor William S. Hart, looking slightly to the right with a serious expression. The portrait is framed by an ornate, classical-style border. Above the portrait is a decorative archway containing the word 'Pictures' and a small circular logo for 'ARTCRAFT PICTURES'. Below the portrait is a rectangular box containing the actor's name and his association with Artcraft Pictures. The entire composition is flanked by two vertical columns, each topped with a decorative capital and featuring a shield-shaped label with the words 'Drama' and 'Variety' respectively. The bottom of the frame is decorated with a series of small, repeating motifs.

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**FRANKIE
JAAMES**

WITH

**JEAN BEDINI'S
"PEEKA-BOO"**

AT THE

COLUMBIA, NEW YORK

Especially engaged for the dual role of Prima Donna and Comedienne for the summer engagement, ending early in August.

Something a little different in style, appearance and delivery. A harmonious blend of voice, talent and material.

Direction of JEAN BEDINI

If you haven't

SEE HER

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VARIETY

Vol. LV, No. 4

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NEW YORK CITY, JUNE 20, 1919

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N. Y., under the Act of March 3, 1879.

F-P-L EXPECTS 30 THEATRES BY NEXT SEASON'S OPENING

**Start for Objective of 100 Theatres in Taking Over B. S. Moss
Circuit. Moss to Be General Manager of Theatre
Combination for Picture Concern. Adolph
Zukor Ready to Buy, Buy in or Build.**

That the Famous Players-Lasky is sincere in its reported intention to operate 100 of its own controlled theatres for picture exhibition purposes was generally accepted after the announcement that it had taken over the B. S. Moss Circuit of pop vaudeville houses in Greater New York.

The F. P. L.-Moss deal, no small theatrical item, was completed within 24 hours between Adolph Zukor and B. S. Moss attorneys, for both sides are said to have closed the negotiations within two hours after receiving the details. When the papers were signed Zukor had the Moss theatres under the direction of his company and Moss was richer by \$750,000, according to the story. That is the amount report credits Moss with having received for his interest in his circuit. Moss received, it is said, \$250,000 in cash when he signed and the remainder in cash when he turned the properties over. It's the quickest big deal ever recorded in the show business.

With the disposal of his theatres to the F. P. L. combination, Moss agreed to the proposal of Mr. Zukor that he take charge of the theatre managing end of the business. This includes the securing and operation of the 100 theatres made the objective by the Famous Players-Lasky. It is an important post in the show world and bounds heavily to the credit of B. S. Moss, who, through the selection, apexes a theatrical career of seven years, coming into vaudeville from commercial life. The Moss theatres and their locations, together with their construction, all carried weight for the selection of the Moss houses and Moss himself by the F. P. L.-Lasky's astute director general, Zukor. The Moss theatres taken over by the film people are the Hamilton at Broadway and 145th street, the Regent at 7th avenue and 116th street, Jefferson on East 14th street, Flatbush, in Flatbush, Brooklyn, and the Broadway (under lease) at Broadway and 40th street. Besides the Moss building sites at

Broadway and 181st street, Manhattan, and 61st street, Bronx, will go forward under the film's concern direction, per Moss, who will reassume charge of his own original course in building as the theatre representative of the big film corporation's operations in that line.

The Famous Players-Lasky is prepared to buy, buy in or build any theatre it decides upon, anywhere that strikes it as advantageous. The theatres under its control will operate picture shows, but not necessarily all pictures turned out by the F. P. L. or its affiliations. It has been estimated that the Moss-governed theatres will not play on the whole over 50 per cent. of the F. P. output. Rather they will be in the market to snatch up such subjects as in their judgment will prove the most profitable in exhibition, for the benefit of the gross and for the loss thereby to competitors.

It is somewhat authentically reported that Moss will be at the head, for the F. P. L., by the opening of next season of 30 theatres, obtained for picture exhibition. These will be added to rapidly until the objective of 100 theatres, more or less, has been reached.

The 30 houses to start the season, besides having for its New York leaders the Moss theatres, will carry be the F. P. L. models, and so constructed for the houses outside New York and duplicates may be placed in theatres obtained outside New York. The Rivoli and Rialto programs will be the F. P. L. models, and so constructed for the houses outside New York as the tariff will allow. They will be aided by a publicity campaign of the F. P. L. when its pictures are exhibited, and through this the admission prices may be raised. Where a theatre has been charging 25 cents top for its

(Continued on page 19)

ITALIAN ORCHESTRA COMING.

The announcement last week that the Saint Cecilia Orchestra, Italy's greatest symphonic organization, would tour America next fall, has in back of it a well defined idea on the part of Italy to counteract the influence of the recently ended tour of the Paris Conservatoire symphony orchestra, sent here under official sanction of the French Government, and designed to stimulate interest in French music and opera.

The orchestra is officially known as that of the Royal Academy of Saint Cecilia and also the Augusteum orchestra and is reputed to be the oldest musical society in the world.

The Saint Ceciliaans are coming here under the auspices of the Italian King. It is the second notable musical feature listed, the other being the Sistine Chapel Choir Singers, the latter however, being under different management.

The tour of the Saint Cecilia symphony was arranged by the Count of San Martino, its president and Otto H. Kahn in association with several well known Americans of Italian lineage. Mr. Kahn was also at the head of the Parisian musicians' tour. Richard G. Herndon, who managed the French-American musical activities last season, is now abroad arranging the details for the coming of the Italian artists.

FRIENDLY PAPER.

The billboard paper designed for the tour of the several "Friendly Enemies" companies next season includes lithographs of a distinctly intimate though international flavor.

The lithos will depict President Wilson and the King of England. The wording under the President's picture will say: "Well, George, I told you it was a good show." The reply under the King's picture will be: "You're right, Woodrow."

The show is being presented in England under the title of "Uncle Sam."

STARRING MIKE DONALSON.

Mike Donalson, the most decorated soldier in the ranks of professionals, is to be taken on a tour of the country by Johnny Ford, who is now collecting a troupe to offer a show in connection with Mike.

No arrangements for booking have been made, but the show will consist of several acts, including Ford's dancing specialty, Mike lecturing on his experiences. Donalson won the D. S. O., Croix de Guerre with Palm and Médaille Militaire, as well as an Italian decoration.

IF YOU DON'T ADVERTISE IN VARIETY—
DON'T ADVERTISE

BUNKING GREENWICH VILLAGE.

Greenwich Village has many queer and unique things, but the topnotcher of them all is the Home of the Soul Light Shrine on the corner of Sheridan square. The Shrine is conducted by Clivette, formerly known in vaudeville as The Man in Black, prominent around Chicago a few years ago.

Clivette has an art gallery and a shop, but his Soul Light Shrine is a prize bunk of the Village. There is a large picture of Christ, set wall of the building's cellar. Clivette gives a lecture or a series of lectures, after which they are the chumps are standing in lines. The cellar, a damp, m. is explained by Mme. Clivette, been the former slave market of men, and the picture a m. picked up by Clivette in India years ago. Sightseeing bus: the chumps down in loads to lectures, after which they are through the gallery and opportunity to make purchase. Clivette is cleaning up on and has forsaken vaudeville.

KLAW BUYS "GREENWICH FOLLIES"

Joseph Klau bought in "Greenwich Follies" this week, over 51 per cent. of the Bohé Inc., which is producing the Young Klau saw several rehearsals and the deal was made after he remarked that the Village "Follies" was the best thing he had seen in ten years.

The attraction opens cold at the Greenwich Village Theatre next Tuesday evening. Mr. Klau is now general manager of the show, with Maurice Green, who has a piece of it, remaining as assistant manager.

In this connection comes confirmation of rumors long current that the Klaws would align themselves with the Shuberts when the Klau and Erlanger partnership is dissolved June 30. It is now known that the Village "Follies" will be billed on stands set up in the lobby of every Shubert theatre in this city.

SATIRE ON BEDROOM FARCES.

A satire on bedroom farces, with the present title "An Innocent Idea" is to be put on next month by Charles Emerson Cook. The piece is by Martin Brown, who, however, has chosen the program name of "George Wise."

Robert Emmet Kane is to be starred in the new play. The plot has to do with the writing of a great play which proves unsuccessful, but which through apparently simple little twists is made into a bedroom farce to the author's embarrassment.

CABLES

POPE GRANTS PERMISSION FOR TOUR OF VATICAN CHORISTERS

**Seventy Singers to Come to This Country For 78 Concerts.
Trying to Secure Permission For 15 Years. James
Slevin Finally Successful. Sail Next Month.
Tour Opens Here in September.**

Rome, Italy, June 18. James Slevin, president of the St. Gregory Musical Society of New York, after spending almost six months here, has closed a contract with permission of His Holiness Pope Benedict XV, for a tour of America of 70 singers of the choirs of St. Peter's Cathedral and the Sistine Chapel of the Vatican. For the past 15 years attempts have been made almost annually to secure permission for the world's famous singers to appear in America, but none of the previous efforts have met with success.

According to the arrangements completed thus far the choristers are to sail from Rome July 2 on the Canopic for the United States. In the event that they will not leave by that steamer they will sail early in August. The American tour is to open in New York September and the singers are to make a tour lasting 13 weeks. They are headed by the Right Rev. Raffaele Casimiro Casimiro, who includes the selected singers of St. John Laterans, St. Peter's Chapel and the Pontifical Higher Sacred Music.

The St. Gregory Musical Society of New York are located in New York City. It was stated there that a cable had been received from the president, dated June 18, stating that he had signed the Vatican singers to America. That contract was now on its way to Rome.

It is understood that the singers are to carry on a work of propaganda for the Church during the tour of this country. Butt has lyric. Sir Alfred Butt has taken the Lyric on a three years' contract, his control to begin in the Fall. He will supply attractions on a percentage basis. The lessees prefer this arrangement, though they were offered \$2,000 weekly for the house, with \$100,000, or practically a year's rent, deposited with them as a security.

'L'INDISCRET' REVIVED. Paris, June 18. The revival, at the Comedie Francaise, of "L'Indiscret" by Edmond See on Monday went well, though the production was poorly mounted. Gaillard was excellent in the leading role.

DAREWSKI APPOINTED. Hermann Darewski has been officially appointed to have charge of the Victory Loan so far as soliciting in the regular theatres, the variety halls and the cinema theatres is concerned.

ALHAMBRA, PARIS, CLOSES. The Alhambra closes the summer season July 4. Fulgora, the impersonator, terminates his month's engagement there tomorrow and leaves for London.

DE FRECE TO BUILD IN PARIS. Sir Walter De Frece intends building a variety theatre in Paris.

000 recently, and the Board of Trade is willing to underwrite the visit of the Vatican singers.

The present plans call for several performances in New York with prices ranging from \$2 to \$7 a seat, with the Hippodrome as the auditorium that might possibly be used for the initial concert.

Among those who tried to secure the Vatican singers for this country was George Tyer, who several years ago sent Ralph Edmunds to Rome to ascertain if it was possible to secure the Papal permission for the trip. Never before, at any time or in any circumstances, has either the Sistine Choir or the Choir of St. Peter's Basilica sung anywhere but in its appointed sacred place. Never in the last five centuries (the choirs have been in existence for 16 centuries) has either been heard outside of Rome. For 1,600 years, since the Papal Choir was established, it has been protected by the personal interest of every Pope.

The program that is to be presented by the singers here are to be distinctive in variety and scope in classic liturgical music. The Right Rev. Maestro Raffaele Casimiro Casimiro has selected Pre-Gregorian, Gregorian, Palestrina, Marcello, Gounod, Porsini compositions, as well as his own in Polyphonic music. One of the great illusions of the choir is the rendering of numbers so arranged that the impression is created that a great orchestra is playing instead of their being sung.

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"LOST LEADER" WELL RECEIVED.

London, June 18. The bitterness surrounding every phase of the Irish question has directed extraordinary attention to "The Lost Leader," the new drama by Lennox Robinson, opening at the Court June 10.

The leading character is meant to suggest Parnell. The idea set forth is that he did not die in 1891, but reappeared during the Sinn Fein crisis in 1917 and offered a solution of the Irish question.

The play contains superb dramatic situations, but leading rebore. Parnell is accidentally killed before his solution is divulged.

The piece was well received and powerfully acted. Norman McKinnel and Arthur Whitby are magnificent in it.

"PURPLE LADY" FOR LONDON.

London, June 18. The production of "The Velvet Lady," to be made here by J. L. Sacks, Ltd., is to be entitled "The Purple Lady," carrying out the color scheme of the title that was the first success of the firm here. They produced "The Lilac Domino," which has been running for more than a year at the Gaiety. "The Purple Lady" is to succeed that attraction early in the Fall. The Victor Herbert score, which was used for "The Velvet Lady" in America, will not be heard here. A score is being written by English composers to an English version of the original farce, "A Full House."

This same firm is to present the "Tiger Rose" in London, about the same time that the other production opens.

SHIPBUILDER INVESTS \$8,000,000.

London, June 18. The British edition of the Famous Players of New York is backed by a Cardiff shipbuilder named Davies, who is investing \$8,000,000 altogether. Five million of this he is putting into the erection of picture theatres on the lines of the Rivoli, Rialto and the Capitol. Three million goes to back an English producing branch.

ROYALTY AT STOLL DINNER.

London, June 18. Royalty, as well as personages prominent in a public way and in the theatrical world, attended the complimentary dinner tendered Sir Oswald Stoll at the Savoy June 15. It was given in honor of his receiving his knighthood. Lord Sanderson spoke.

HALL CAINE'S SON BUSY.

London, June 18. Derwent Hall Caine, son of the novelist, successfully presented the sketch, "A Lincoln Highwayman" by Paul Dickey, this week.

TAKES AERO TO CATCH BOAT.

London, June 18. Leon Errol's wife caught the Aquitania by aeroplane. Missing the boat train at Waterloo station, she appealed to an aviator friend and he saw to it that she caught the boat before it left Southampton.

"L'AIGLON" REVIVED.

London, June 18. At the Globe June 10 Marie Lohr and Len Harding appeared in a revival of "L'Aiglon." Both scored personal triumphs.

PHILLPOTS COMEDY POOR.

London, June 18. "St. George and the Dragon" an old fashioned comedy by Eden Phillpotts, given at the Kingsway on the eleventh, proved to be superficial and of little merit. It served, however, to introduce Meggie Albenani, a very clever actress.

IF YOU DON'T ADVERTISE IN VARIETY, DON'T ADVERTISE

SAILINGS.

(Reported through Paul Tausing and Son, 104 East 14th Street, New York.)
June 12, S. S. Rotterdam; Claude McGowan.
June 16, S. S. Adriatic; LeVail & Lenartz.
June 21, S. S. Lapland; Eddie Polo, Errol Kramer, J. P. McGowan, Ellis Arup, Earnest W. Smith, Jean Perkins, Irving James Wilkinson, Virgil E. Miller, Earl O. Miller, Mary Wetherell, Mr. & Mrs. Percy Parsons, Demarest & Collette, Merles Cockatoos and Elias Kemp.
July 1, S. S. Baltic; Bert and Betty Wheeler.
July 5, S. S. Celtic; Scott Gibson.

"LITTLE WIDOWS" IN LONDON.

London, June 18. "His Little Widows" was presented at Wyndham's, June 16, with Laddie Cliff in De Haven role. He was excellent, and Marie Black, playing the leading woman's part, was admirable. She is twice Cliff's size. The adaptation was well done, but shoddy costumes marred the premier. The management promises new gowns by next week. If the weather moderates, this show will, in all likelihood, prove a hit.

BUTT'S PARIS OPENING SHOW.

Paris, June 18. The opening attraction for the new Sir Alfred Butt theatre here, is to be a dramatic version of the Decameron of Boccaccio, written by Robert MacLaughlin, an American. The piece is to be produced by J. L. Sacks, Ltd., of London, and the title is to be "Decameron Nights." The new theatre is to be ready for occupancy by about Sept. 15.

WILLIAM A. BRADY ACTIVE.

London, June 18. William A. Brady, while here, tried to secure from the British Government a lease of the Crystal Palace, which he wanted to use as a picture studio. Failing in that, he began negotiations for White City. He will return here to make a picture of the Drury Lane melodrama, "Cheer, Boys, Cheer."

AVIATOR PARTIES GIVEN.

London, June 18. Twenty-four Allied Aces, who among them accounted for 422 German aeroplanes, visited the Drury Lane Theatre in a body the other night. They were also guests yesterday at the luncheon given at the Criterion by the Raiders Club. Robert Loraine was the guest of honor. All the members of this club are fighting airmen.

'APOLLO CLOSED FOR A TIME.

London, June 18. "Oh, Joy" has been withdrawn at the Apollo and the house will remain closed pending the production of "Tilly of Bloomsbury" in July. Allan Ayneworth, Arthur Housheer and Mary Glynnie will have the leading roles.

"LITTLE WOMEN" FOR LONDON.

London, June 18. Leon Zeitlin has arranged with William A. Brady to bring over an American company to present "Little Women" here next September.

"THE LOST LEADER" WEAK.

London, June 18. At the Court "The Lost Leader" has proved to be a sincere play, but the interest is not strong enough. It is too purely political. It will probably be a failure.

TITLED ARTISTS TWO.

London, June 18. Lady De Frece (Vesta Tilley) and Lady Maxwell (Norma Delancy) are both appearing here.

VAUDEVILLE

5

NEW CONTRACT OF MANAGERS HOLDS NO ARBITRATION CLAUSE

Producing Managers Association Ignores Equity's Plan for Passing on Differences. All Questions to Be Settled by Managers and Actors as Individuals. A. E. A. Denies Resignations. Rats Retain Their Charter.

Ignoring the Actors' Equity Association's plan for arbitration of the proposed changes in the standard U. M. P. A. E. A. contract, the new Producing Managers Association is going ahead printing its own contract forms. These contracts are to be issued as soon as printed according to an official of the managers' association. There is no heading to the forms, but there is included all the clauses now incorporated in the standard contract, with the exception of the clause referring to arbitration. In the P. M. A. contract there is to be no arbitration board as now provided for, but it is specified that all differences are to be settled between manager and artist individually.

There was no meeting of the managers up to Wednesday, within a ten-day period, but one of the committee members of the P. M. A. expressed it as his opinion that the A. E. A. has passed up an opportunity in declining to accept the managers' proposition to continue the standard contract for another two years, without any changes. He pointed out that had that course been pursued, the A. E. A. could have built up the strongest kind of an organization within that time.

The claim, however, from managers that wholesale resignations from the A. E. A. had been given in was firmly denied at the Equity office. There it was stated that since the general meeting there had been but three members resign, which was normal.

The A. E. A. stated this week that it still sought an adjustment of the proposed changes in the contract through arbitration and that even if an arbitration board conceded to the Equity the points in contention, the managers would not be asked to make such changes until the season of 1920-21, since the A. E. A. felt that the next season was already "set," though it did not officially begin until September. Equity members have been instructed to accept the standard forms and continue to do so until such time as instructed otherwise.

At the Astor hotel, what developed into a general A. E. A. meeting, was held on Tuesday afternoon with around 150 well known professionals also invited. The sense of the meeting was against alleged managerial propaganda such as the claim of resignations from the A. E. A. The meeting was addressed by several speakers, including Elsie Janis, who told of the successful outcome of unionization of professionals in England.

The meeting took on the tone of favoring the plan to unionize. The A. E. A. still has pending its application to the American Federation of Labor for an individual charter, which would not necessitate affiliation with others, such as the Rats Union. The fact that the Rats charter is still retained, since there was no action in the A. F. L. convention, at Atlantic City, did not bring forth any comment. But the Equity is still in hopes of being granted an exception in the matter of the labor charter grant, and the feeling in the A. E. A. against affiliation with the Rats is still firm.

It was announced at the meeting that both ex-President William H.

Taft and Hon. Charles E. Hughes had consented to act as "umpire" on the joint committee of arbitration asked by the Equity on the proposed contract changes.

Atlantic City, June 18. Up to today there appears to be no serious effort to contest the retention of the charter of the White Rats in the A. F. L., whose convention is due to adjourn at the end of the week. No action is reported on the resolution of James W. Fitzpatrick to federalize employment agencies. It is known that a resolution was framed calling for an investigation of the Rats affairs, but for some reason withdrawn. Pending, too, are charges preferred against the Rats by the Hebrew Actors Union. Such charges were filed with the Central Labor Union some time ago and will probably be considered by the executive board of the Federation.

PHIL BAKER'S FORTUNE.
Phil Baker, formerly of Bernie and Baker, received a favorable jolt this week with the arrival of an uncle from Johannesburg, So. Africa, who made the trip to secure Phillip's signature to a number of real estate deeds through the disposal of which Baker inherits about \$60,000, an equal share going to his sisters.

The estate is in Johannesburg and is ready for sale, but required the release of all heirs. It was left by Sam Baker, who acquired a fortune there in investments.

Baker cancelled all engagements following Aug. 10, and will sail for South Africa to close the matter and collect. He has been working with "Jo-Jo" Lee of late, and declared "Jo-Jo" in for a \$5,000 gift, arranging for him to accompany him on the trip. "Jo-Jo" had to sign the deeds as witness and disclosed his right name as Levy.

DARLING NOT MARRYING.
Mabel McCane and Eddie Darling, of the Keith Vaudeville Exchange, are not contemplating marriage, despite the recent published reports which credited them with a forthcoming ceremony.

Miss McCane and Mr. Darling were seen discussing business recently and it is believed an overzealous press agent concocted the yarn, adding they would be entertained at a box party at the theatre in which he was interested.

Both Miss McCane and Mr. Darling deny any intention of marriage was either discussed or thought of.

ARTIE HALL'S COMEBACK.
Artie Hall, the most popular of all coon shouters a few years back, has registered a "comeback" and is now on the Keith time.

Miss Hall, following her marriage to Billy Atwell, retired from the stage and has not been seen in public since. She is doing an act similar to that in which she appeared previously.

FAN SAN

BOB O'DONNELL PINCHED.
Bob O'Donnell, manager of Proctor's 125th Street was summoned to appear in court Wednesday morning, and answer to charges that the Sunday (June 8) performance was a violation of the Sunday law. The violation, according to the complaint, consisted in the performance of Beeman and Anderson, roller skaters and a costume change by Frances Dougherty, a "single" on the bill.

The arrest is probably the outcome of the recent police activities following the Sunday performance of "Toot Sweet," recently given intact on one of the Sabbaths.

The tip went out some weeks ago that Sunday Concerts were in for a rigid censorship and local vaudeville agencies immediately removed all "dumb" acts from their Sunday bills. The Keith people didn't take any action at the time.

O'Donnell was granted an adjournment until Friday.

TINNEY AND HART MAKE-UP.
Frank Tinney is again under the management of Max Hart, his first New York agent, following a period of two years when the pair were at loggerheads. The actor and agent did not speak for some time, following a quarrel arising out of some business dealing.

When Tinney recently returned from the road, following the closing of his "Attaboy" show, he sealed the difference with Hart by signing a new contract making Hart his exclusive business representative.

Tinney will not enter vaudeville, but will probably engage with some show for the coming season.

BILL MACART WRITES PLAY.
"The Mac Downtown," a three-act murder-mystery play, by Will H. Macart, of Macart and Bradford, will be tried out at Polk's, Springfield, Mass. during the week of Aug. 1, the Polk stock company having arranged to stage the piece.

Macart is now writing a farce comedy collaboration with James William Fitzpatrick, which will be ready for production next fall. Macart is the author of "Hogan's Alley," introduced some years ago. He has been active of late years in vaudeville.

CRESSY MONOLOGING.
Next week at the Palace, New York, Will Cressy will offer a new monolog in addition to the regular Cressy and Dayne sketch, booked in on the regular bill.

This is Cressy's first attempt at a monolog in recent years, having tried the specialty out in a few of the Keith theatres around New York before coming into the Palace.

N. V. A. WEDDING.
George Brown, the world's champion walker, now in vaudeville, was married June 16 to Lurena Chapman, a non-professional, of Providence. The ceremony was scheduled to take place in the clubrooms of the National Vaudeville Artists, it being the first affair of this kind held in the club house.

K. & P. OUTING JUNE 24.
The Keith and Proctor house managers held a meeting on the sixth floor Keith Exchange, Wednesday morning, and after debating the subject of a date for their forthcoming outing at Wietzel's Grove, College Point, for two hours, set the affair tentatively for Tuesday, June 24. A golf tournament in which several artists representatives will participate is also scheduled for some day next week. If it is found that the dates of the managers outing and golf tournament conflict, there is a possibility the outing will be postponed until Friday, June 27.

LEO MAASE DEAD.
Leo Maase died in a base hospital in Berlin August 18, last, and was buried in the soldiers' cemetery at Hasenside (Berlin).

The information concerning the death was contained in a letter written to New York by S. Wollsteiner, who is now at 53 Unter den Linden, Berlin. Mr. Wollsteiner states he was at the funeral services.

Maase was for several years the New York representative of H. B. Marinelli. He left here some months before Germany started the war. When it broke out he was on German soil. Totally unfit physically, he was drafted into the German army and stray reports of him from time to time said he was in a bad way. One of the best informed men in international variety, Maase left an impression upon those he became intimately acquainted with, but his was not a happy life through his highly nervous temperament.

Wollsteiner, the writer of the letter, was in New York in 1910-11, attached to the Marinelli office. He also was in the German army for two years and was wounded near Verdun. He is now in Berlin booking acts for the neutral countries of the Continent, principally doing business with variety houses in Switzerland. His letter was dated May 3, 1919.

16 "DREAM GIRLS" STRANDED.

Poughkeepsie, N. Y., June 18. Jack Corbett's "Dream Girls," who played the Duchesse here last week, are stranded and Corbett has disappeared owing the sixteen members of the company two weeks' salary.

Corbett's wife left Poughkeepsie Saturday, supposedly en route to Newark, N. J., for money, and Sunday morning Corbett disappeared, Corbett taking all of his baggage and leaving the hotel bills and salaries unpaid.

Some of the people were engaged through the Louis Rhedleheimer office in the Columbia Theatre Building. Corbett and his wife once were a vaudeville team known as Corbett and Forrester.

50-CLUB ORGANIZING.

Tom Penfold, late of "Toot Sweet," which recently closed, is utilizing his time now organizing the 50-Club, an organization who be composed of 50 members who will have their headquarters on West 54th street.

The "50-Club" is being promoted to prepare against the prohibition period, expected July 1. Each member will have his supply of wet stuff stored in his individual locker, the initiation fee of \$100 per person going toward the purchase of the grog and the essential expense of fitting up the club rooms.

About 35 members have already been enrolled.

STANLEY OUT.

Stan Stanley withdrew from the Shubert show, "Gaieties of 1919," Monday, following a week of rehearsals, during which Stanley arrived at the conclusion the opportunities of his part were too limited.

He will return to vaudeville for a few weeks.

PRETTY SOON—PRETTY SOON

HELLO LONDON
JUST DROPPED
PARISH & PERU
AT YOUR TOWN
NEXT WEEK !!

GOOD FOR YOU
NEW YORK. TALK
SPEET THEM.
HERE IN HALF
PART WERE TOO
REHEARSAL !!

WITH THE WIRE-LESS
PHONES AND THE OVER-SEA
AERO SERVICE, WELL SOON SEE THE

PARISH & PERU
Direction FRANK EVANS

MOSS' BOOKING OFFICE REMAINS THOUGH HOUSES GO TO PICTURES

**Purchase of B. S. Moss Circuit by Famous Players-Lasky Not
Expected to Disturb Moss Booking Conditions.**

**Picture Houses May Need Many Acts. Moss'
Rapid Rise in Theatricals.**

The loss to vaudeville of one complete circuit of pop houses through the purchase of the B. S. Moss Circuit by the Famous Players-Lasky will not remove the B. S. Moss booking office from the field. That is the statement made at the Moss agency this week.

The Moss office, besides booking the Moss houses, also handles around 15 other theatres through supplying them with bills. These are the dozen or so Sablatsky & McGurk theatres, the two Keeney houses, Whitehouse in Baltimore, Brydland in Washington and Herschfield in Trenton. It was pointed out in the Moss office that the F. P.-L. picture theatres Mr. Moss is to operate for film exhibition may ultimately engage weekly more acts of the singing and musical type than all the Moss Vaudeville theatres now use. It will be necessary to maintain a booking office for this reason, it was said. While Mr. Moss will shortly move his headquarters to the F. P.-L. Fifth avenue offices, the Moss booking department will remain separate, perhaps at the Godfrey building where it is now located.

The Moss houses may continue their present policy of pop vaudeville and pictures over the summer, though they have already passed to the ownership of the picture institution. In the fall they will commence the picture policy.

"The Moss time," as it has been called, has been of great convenience to vaudeville artists in and around New York. It gave considerable and consecutive work, playing split week policy with two full weeks in New York City. The Moss Circuit has enjoyed an excellent reputation in vaudeville, treated artists justly and fairly and was looked upon as very desirable time for those who could play it.

B. S. Moss, if totally disappearing from vaudeville will be felt as a distinct loss. He is president of the Vaudeville Managers' Protective Association, personally very popular and known as a man of integrity, whose word could always be depended upon and who never stooped to the petty things so often found in managerial offices. Although the head of what is known as a small time circuit, Mr. Moss lent a dignity to it and to the vaudeville he played.

Mr. Moss has had but seven years for a career in the show business. Operating under much less favorable conditions than several of his competitors and virtually the sole head and owner of his business, Moss went through with everything he started, and successfully.

Reports have been about offer of late that the Keith office was in negotiation with Moss, for the Moss Circuit to go into the Keith office, no book, with perhaps other details connected. There was believed at all times that much truth attached to these reports, but no confirmation could be secured. However, it is said that only the rapidity of the consummation of the deal between Adolph Zukor and Moss prevented the Keith-Moss affiliation. It was also reported that had Moss and Keith connected Mr. Moss would have organized an extensive picture department in the Keith office. Other reports in the past that Moss with Alexander Panigay had linked Moss with Alexander Panigay for an ocean to ocean chain, and while

there may have been some talk in that direction, there was nothing ever tangible enough to bank on in a Moss-Panigay deal.

In 1912, Moss & Brill opened the 80th Street Theatre with vaudeville of the pop brand. The partners were Ben S. Moss and Sol Brill. During 1914, after a series of disagreements, Moss bought out Brill and renamed the circuit the B. S. Moss Enterprises. Its agency was then reformed and operate as the Amalgamated Vaudeville Agency, which name is still retained. Mr. Moss built the Jefferson on East 14th street, a hazardous venture in those days for that district, on the east side of Third avenue with a spacious and expensive theatre at pop prices. Moss disproved the general opinion by putting over the house, and while it has had its vicissitudes, it has not been a loser at any time. After that Moss took over the Regent Theatre at 116th street and 7th avenue, which had been playing pictures. Again he went against expert opinion, installing the vaudeville policy the Regent under Moss' direction went over from the day it opened. Later Moss built the Hamilton, selecting an upper Broadway district (145th street) that brought regrets from many vaudeville managers when they thought what had been missed by them. Moss Hamilton has never been in doubt, though now it is in the midst of much pictures and vaudeville. Adding the Flatbush, Brooklyn, to his string, Moss picked another winner, and lately he procured for the remainder of the lease the Broadway, New York, now playing straight pictures. His contemplated building operations were a vaudeville house at Broadway and 181st street and another on 161st street in the Bronx. Both sites are ready for construction. These passed with the others to the F. P.-L. The Ridgewood, Brooklyn, building proposition reported on behalf of Moss died away with the transfer deal. The season just ending was Moss' best since he started.

The report is that Moss received \$750,000 in cash from the Zukor concern for his interest in the Moss houses. If the figure is not exact, it is not far off. In addition Moss agreed to operate the F. P.-L. picture theatres at a big salary. He will be in sole control of that department.

Mr. Moss has many warm friends in the theatrical division. He may be counted to add as many more among the picture people, where he is already well known, having been an exhibitor and producer of feature films.

The Washington, a Fox house in which Mr. Moss has an interest, will likely change from pictures to vaudeville upon the turn-over of the Moss houses. The Washington is located at 160th street and Amsterdam avenue, but its proximity to Moss' Hamilton was the reason for a straight picture policy. With the Hamilton in pictures the field will open for vaudeville at the Washington. The nearest other Fox house is the Audubon.

The Famous Players-Lasky people refused to make any statement regarding the taking over by them of the Moss theatres, but intimated that all that was to be said on the subject had come from the Moss offices.

LOEW'S WASHINGTON BUY.

Washington, D. C., June 18. Marcus Loew today purchased the property adjoining his Palace Theatre in this city. This announcement was made by Walter Brownlee, a large candy manufacturer here, who is Mr. Loew's financial manager and heavily interested in the Loew ventures in this city. The deal is one of the largest real estate transactions in the downtown district for some time, the property acquired embracing all the various small buildings up to the walls of the Palace Theatre.

The transaction involved a trust deed for \$200,000 the entire purchase price, however, not being announced, nor for what purpose the property will be utilized. It is not so situated as to be used for an enlargement of the theatre and it appears that it was purely an investment, although it is understood that the plans of the purchasers ultimately call for a large building to occupy the corner space adjoining the theatre.

ANNA WHEATON-MARRIED.

The marriage on Wednesday of Anna Wheaton to Major Walter Collins drew considerable interest to those in on the "secret." The ceremony was performed at the home of Mossmore Kendall, at his estate on the Hudson.

Miss Wheaton has been a vaudeville favorite, teamed with Harry Carroll, in between the toes of the number one "Oh, Boy" company. The groom is a bond salesman.

WANT TANNEN ABROAD.

Julius Tannen is apt to go to London for an engagement with a production. Cable offers were made to him this week. The comedian, however, is trying to decide whether he will go abroad or remain here until the opening of the season when the former backers of "The Land of Joy" are to bring the last operetta of Quinto Valverde to New York. They want Tannen for the production. Valverde died last winter in Mexico.

Weber-Ackerman Productions.

Harry Weber and P. Dodd Ackerman, the scenic artist, have combined for the production of several vaudeville acts and plan to enter the field extensively later on.

Recently Mr. Weber has become interested in the production field.

The Weber-Ackerman combination will offer its first act sometime in August.

Low Cooper Starts Divorce.

Low Cooper started an action for absolute divorce against his wife, Dorothy Cooper, in the Supreme Court, Part 3, last Friday. The case was placed on the calendar for a further hearing today (June 20).

Harry Saks Hecheimer is attorney for the plaintiff.

Early this week, however, the reports hit Broadway that similar deals were "on" by the Famous Players-Lasky people for the Stanley houses in Philadelphia, the Gordon string of houses in Boston and other New England cities and the Ascher theatres in Chicago.

Again the Famous Players-Lasky representatives refused to talk regarding the subject of theatres. It was intimated, however, that the Ascher deal was almost consummated and that the transfer of the houses would take place either late this week or early next.

The question of the Philadelphia-Boston connection seems to be covered by the fact that McQuirk, of the Stanley interests in Philadelphia is at present in New England and that he is there representing the Famous Players-Lasky interests in a deal seems to be the general conjecture among the wise ones along the street.

\$2,500 FOR "TOOT SWEET."

"Toot Sweet," under that title or as "The Overseas Revue," is going into vaudeville at \$2,500 weekly. It has been engaged for two weeks at the Palace, New York. The act will contain the original company and production from the 44th Street Roof, condensed into a turn. Will Morrissey, Elizabeth Brice and May Boley will be featured. Among the others are Lon Hascall, Tom Penfold and Clarence Osterman. The exception to the principals of the show in the vaudeville act will be Eddie Miller. Mr. Miller was requested by the Keith office to enter the turn, but declined for personal reasons.

Two "Toot Sweet" acts were proposed. Miller was the first in the field, claiming a moral right to the show's material for himself and companions through salary claims against the show. Miller had the Harry Weber agency representing him. Later H. B. Marinelli came forward with a proposal to propel the Morrissey act along. In the collision of agents and acts the matter went before the Keith agency officials, who decided in favor of Marinelli and Morrissey.

Lee Shubert stated this week that there would be no hitch in releasing the "Toot Sweet" production and he gave orders to allow Morrissey to take any portion or all of the actings at any time desired. This offer was made without any guarantees, but it is Morrissey's plan to repay the debts of "Toot Sweet" through earnings from the vaudeville presentation. Shubert is said to have advanced the show \$1,000 with the effects as collateral.

FEIST'S NEW PROF. DEPT.

The professional offices of the Leo Feist Music Co. at 711 Seventh avenue were officially opened Tuesday afternoon and evening, with managers from the out-of-town branch offices attending as a reception committee for visiting artists.

Two jazz bands blazed away at either end of the large room while in the rear reception room a cold luncheon of sandwiches, cake and punch was served to the callers. Business was entirely suspended for the opening and an impromptu dance staged. The new Feist studio is unquestionably the prettiest professional music parlor in the country, with large, spacious piano rooms, quartet rooms, lounging and reception rooms and private offices, all fitted up in modern style. The decorations are attractive. The location, a half block above the Palace Theatre, is well centralized for the professional colony.

Phil Kornheiser is in charge, with Solly Cohen supervising the professional department. Edward Bitner, general manager of the Feist Co., supervised the opening.

MERCEDES' \$2 ROAD SHOW.

Mercedes is planning a vaudeville road show for next season that will have a \$2 top admission scale. The show is to go to the Coast, with week or big city time skips.

There will be seven or eight turns besides Mercedes' own (with Mlle. Stanton). The attraction is to be liberally supplied with paper of all description with a crack advance man ahead. The Mercedes' idea is to circus the tour.

Mercedes operated a couple of very successful road shows over the camp circuit here during the war, securing box office records at several of them.

A. & H. Discontinue Bookings.

Los Angeles, June 18. Ackerman & Harris have discontinued the Clune Auditorium bookings until such time as the house can be obtained for Sunday performances.

Pictures will be shown there throughout the summer under the continued management of Bert St. John.

VAUDEVILLE

ACTS LOSE OUT ON SUNDAYS BY DELAYS AT P. A. STATION

Complaints Are Constant That Service Is Bad. Railroad Officials Say Baggage Men Are Too Few in Number to Handle New Business Since B. & O. and Lehigh Have Used Terminal.

Considerable difficulty has been encountered within the past few months by professionals in the matter of transferring baggage, both into and from New York City. Most of the trouble has been at the Pennsylvania station and acts booked for Sunday concerts have been unable to appear because of the delay in checking baggage from the station.

One case in particular was gruffly advised that the baggage had not been received from the Grand Central station, but after finally locating the required trunks the expressman sent for them was also advised that they were not at the station. It was necessary for the act to apply for a third time and when the baggage was again located it was too late for them to show.

It is stated by a railroad official that the Penn station had not enough baggage men to handle the increased amount of business, due to the Lehigh, Baltimore and Ohio and other roads using the station as a terminal. Trains from those roads have been using the station and tube for about a year by order of the Railroad Administration. Other complaints are that around a half hour is necessary in checking baggage outward bound.

AGENT HELD UP.

Lieutenant Floyd Stoker, the vaudeville agent, and Lieutenant Commander McPhee, of the "Matawaska," the transport on which Stoker made several trips abroad during the war, were the victims of a slugging match last week at 55th street and 8th avenue.

Three soldiers, a sailor and a woman were in the party which attacked the officers, neither of whom was in uniform, having been discharged from active duty some weeks ago. No reason for the attack could be gleaned from anyone, although it is thought it was a holdup, the men fearing arrest after the attack and disappearing in a machine.

Stoker was badly cut around the head and face and McPhee suffered some scalp wounds.

ALICE LLOYD ON THE WATER.

A cablegram received Monday by Charles MacNaughton, appearing in the New York company of "The Better Ole," stated that Tom MacNaughton, Alice Lloyd and their two children had sailed for New York aboard the Aquitania June 14. The boat was scheduled to leave last week, but was delayed through a strike among dock workers.

Miss Lloyd will appear in vaudeville here next season. Her first date is out of town late in August. Tom MacNaughton is listed for a production.

Lewis & Gordon's New Playlets. Lewis & Gordon are readying two playlets for next season. One is by Aaron Hoffman and will be called "The Last Woman," to be presented with a cast of four.

There will be a similar number of people in a comedy playlet called "Hearts and Flowers," in which Josephine Victor will be starred. William Anthony Maguire wrote the latter act.

New Sun House at Springfield, O.

Springfield, O., June 18.
Gus Sun, who was in this city last

week, closed a deal on a piece of property for the building of a new \$150,000 theatre.

The house will have a seating capacity of 1,600 and a stage large enough to play any attraction. Construction will start on Aug. 1.

BARNEY FAGAN TESTIMONIAL.

A testimonial show to be staged at one of the New York theatres will be held Aug. 31 in honor of the 50th anniversary of Barney Fagan as an actor.

William W. Randall is supervising the show with various committees carrying E. F. Albee, E. B. Marks, Sam Scribner, Walter Kingsley, Julius Witmark and Chas. K. Harris listed as chairmen.

Headquarters for the affair have been established at 1547 Broadway.

Fagan recently underwent several operations for nasal and throat trouble. While a veteran of the footlights, he has been decidedly active right up to date.

Act for Sennett Bathing Girls.

Gus Edwards has placed ten of the Mack Sennett Bathing Girls under contract and will shortly produce an act written around them.

Rose & Curtis will handle the bookings.

NEW FIRM'S SHOW MUSIC.

Among the publications, other than its catalog of popular numbers, that the Irving Berlin Co. will have for its formal opening around July 1, will be the music of this year's "Follies," which was written by Irving Berlin.

Mr. Berlin wrote the entire second act of "The Follies," in words and music besides having one or more of his songs in the first act of the show. Other songs were contributed by Gene Buck and Dave Stampfer, who have been writing "Follies" songs for several years.

While Berlin was engaged in turning out the "Follies" numbers, he is said to have developed a "writing streak" at the same time turning out many songs for popular use and sale. From these Berlin's partner, Max Winslow, is reported to have compiled a complete popular catalog with the firm all set to commence business when its offices in the former N. V. A. suite at Broadway and 48th street are pronounced ready.

HOUSES CLOSING.

The Liberty Theatre, Camp Devens, Mass., playing vaudeville first three days of each week, will close, next week, June 25.

The Keystone and Wm. Penn, Phila., close for the season June 28.

J. BERNSTEIN DEAD.

London, June 18.

As the result of a fatal attack of meningitis, J. Bernstein, the solicitor, a son-in-law of George Foster, died here on the 16th.

He was thirty-five years of age and leaves a widow and two children.

Playing Out Old Contracts.

London, June 18.

Doyle and Dixon are to play out their contract on the Moss circuit over here.

DELIGHTFUL WAR COMEDY.

London, June 18.

"A Temporary Gentleman," by F. Maltby, was given at the Oxford June 9 and proved a delightful war comedy. It was splendidly acted. Gordon Ash, H. Maltby, Arthur Vezin, and Alice Mansfield scored.

LET'S OPTION LAPSE.

Paris, June 18.

J. J. Shubert, while here recently, paid 25,000 francs down as an option of a panorama entitled "Pantheon de la Guerre," running here for some time. Since his return to America however, he has permitted the option to lapse.

The "Pan" is a series of portraits of the famous heroes of the war, painted on the field of battle.

"MEMORY OF FRANCE" GOOD.

London, June 18.

At the Chadwick "A Memory of France" proved highly successful. The vocal interlude was presented by Constance Westworth, Marjorie Samuel and Frederic Cooper.

BREST STOCK CAST.

Paris, June 18.

The Brest Stock Co. has been playing "Paid in Full" by Eugene Walter at the Theatre Champs Elysee all week. In the cast are Betty Barnicot, Irene Timmins, Phyllis Carrington, Arthur Kohl, Sergeant Nedell, Sergeant Tob Brown, and John Alexander.

BARCLAY IN "VERY IDEA."

London, June 18.

Don Barclay, now playing Tate's part in "A Box of Tricks," opens in Ernest Truex's part in "The Very Idea" at St. Martin's Theatre on Friday. He has a three years' contract with De Courville.

TATE IN ACCIDENT.

Paris, June 18.

Harry Tate, returning to London from Monte Carlo, was in the railroad accident in the tunnel near Marseilles, but escaped without injury.

De Courville Postpones Paris Show.

London, June 18.

The de Courville show, scheduled to open in Paris, has been indefinitely postponed.

Meanwhile Julian Mitchell has been doctoring "Joy Bells" at the Hippodrome here.

Ward and Glenville Reappear.

London, June 18.

At the Finsbury Empire Dorothy Ward and Shaan Glenville reappeared in "Happy Go Lucky," one of De Courville's revues.

Sailings from London for New York.

London, June 18.

Among those sailing on the Aquitania June 14 were Stella Errol (wife of Lepp Errol) and Claude Golden.

Empire, Kingston, Burnt Down.

London, June 18.

The Empire Theatre, Kingston, was destroyed by fire, on June 10.

Dalston Closed Indefinitely.

London, June 18.

The Dalston Theatre closed down in definitely on the fourteenth.

Elida Morris Returning.

London, June 18.

Elida Morris sails on the Aquitania July 10.

Roberts Revising Dick Turpin.

London, June 18.

Roberts will shortly produce a revised version of "Dick Turpin."



WILTON SISTERS

MAE AND ROSE

At Palace, New York, last week (June 9) VARIETY said: "Went for a hit . . . there is no doubt of their ability to deliver in fast company . . . their work scores . . . undoubted ability entertain." Direction, EDWARD S. KELLER. Riverside, New York, next week (June 23); Atlantic City, this week (June 16).

FAN SAN

VAUDEVILLE

SPORTS

A ball team of acts playing the Hippodrome, Butte, first half of last week, played a team from "Felly-Field Players," then at the Pantheons, the same town. The Hippodrome defeated the Fans, score 6 to 5.

The arrival of the out of town music dealers was celebrated by a clam bake at Holly Arms, Far Rockaway, Thursday of last week. A game of ball was played between the boys from out of town and the home team. The latter won by a score of 6 to 3. Ritter and Grossman was the battery for the winners.

Jack Kennedy was awarded the cup for his good score of the New York Newspaper Golf Club tournament at the Essex (N. Y.) Country Club May 13. Mr. Kennedy also won the low net score, but the rules of the club prohibit more than one prize be awarded to a single person. Mr. Kennedy is the star of a sketch in vaudeville.

The bout at Montreal last week between Benny Leonard and Charlie Pitts was refereed by Harry Cooper, then playing in the city.

The Lights lost their ball game with the N. V. A. last Saturday by a score of 7-4 in 10 innings. The game was played on the Lights' grounds at Freeport, L. I. The Lights led up to the ninth inning, 4-3, with young Robertson pitching. Georgie Page (VAUDEVILLE) was playing shortstop for the Lights. Without asking anyone any questions, Page told Robertson to play short in the ninth while he went in to pitch. Before he could be stopped, Page had pitched a ball and could not then be taken out as the Lights had no other pitcher available. Page passed the first four men on balls and the N. V. A's, tying the score, went to Page in the 10th for three runs more. That is how it happened according to Manny Manwaring, who is the Lights' baseball manager. Manwaring claims he had his back turned when Page pulled the pitching trick and also admits he was very sore about it, especially as Page had asked him often through the game for a chance to pitch. Page went on vacation this week so his version is unknown, but it's quite notorious that Georgie thinks he's a pitcher. Whether passing four men will cure him remains to be seen and if that doesn't maybe the three runs in the tenth will. Even so it would not hurt his rep as an infielder and there are but few better. Sunday the Lights were beaten by the Weona A. C., 11-4.

Nonette, the Gypsy Violinist, with "Some Time" that closed at the Central, drove her Lexington car, alone, to Columbus, O., last week, from New York. The first day Nonette made 230 miles, the second 120 miles (over hills), and the final day 240, reaching Columbus at five in the afternoon. It was excellent driving for a woman, more so when riding alone. Nonette had no tire nor engine trouble on the way.

Ray Rivers, the California feather-weight who came East a few years ago and placed himself under the management of Chris Brown, was discharged from the A. E. F., 2nd Div., this week after 14 months' active service in the Argonne and Champagne sectors and escaped unhurt. He has blossomed forth into lightweight and immediately started active training for future bouts with Willie Jackson, Ralph Brady and Benny Valger.

Jimmy Hussey, who accompanied Johnny Dundee to Philly Monday night, says that Dundee never looked better and produced a couple of clips

plings from Philadelphia papers giving Leonard a slight shade. According to Hussey, Dundee had no trouble hitting Benny whenever he pleased and if he was a hard puncher would have stopped Billy Gibson's meal ticket. All this notwithstanding the metropolitan dailies were unanimously of the opinion that Leonard is a good business man and that he and Johnny will live to fight another day.

NAVY NEEDS STAGE MATERIAL.
The Commission on Training Camp Activities of the Navy Department is anxious to receive manuscripts, songs, sketches, etc., in order to permit the men on receiving ships and training stations to stage their own entertainments, minstrel shows, etc.

Dramatic directors have been engaged from the ranks to handle the affairs, but the lack of material has proven a handicap.

Scripts should be sent to C. W. Gifford, Bureau of Navigation, Washington, D. C.

IN AND OUT OF SERVICE.

Sergt. Oliver Bingham, formerly of Bingham and West, returned from France with the 28th Div.

Bobbie Elliott attached to the U. S. S. Princess Matorka for the past year, has been released from the U. S. Navy.

George Wilson and Ben Larsen were discharged from the A. E. F., 89th Division, June 4. They are returning to vaudeville.

"Whistling" Wilson, formerly of Wilson and Wise, has been discharged from the Canadian Army, after three and a half years' service.

Corp. Al Lukens of the former turn, the Four Lukens, a casting act, who has been with the 302d Field Artillery, A. E. F., was detached from his unit some time ago and has been appearing in the rest area in France with "Point 7" Players, whose show is called "The New War."

VOLUNTEER SERVICE SHOWS.

Vaudeville entertainments for the men of the army and navy will be given every Friday at Rumford Hall, 30 East 41st street, under the auspices of the Volunteer Entertainment Bureau of the New York Camp Community Service.

TOM ROONEY'S FIND.

Tom Rooney has dug up a real find in the way of a female baritone named Du Freen, with a vocal register of two and a half octaves.

Rooney has placed the freak singer with Will Ward's Symphony Girls.

MARRIAGES.

Ruth Burtwick to Samuel Bail, at Jackson, Mich., June 12.

John Emerson to Anita Loos, at Bay-side, L. I., June 15.

Arthur W. Maitland (Maitland Players) to Mrs. Louise Kellogg Whipple, non-professional, at San Jose, Cal., last week.

Marshall Walker to Blanche Rolley ("The Devil's Daughter"), at Manhattan, Kan., June 11.

Henry W. Engelman to Sylvia Coyé, of Australia, at Pensacola, Fla., June 10. Both are members of the Ione O'Donnell Co.

Harry Sauber, vaudeville producer, to Mollie Greenberg (non-professional), June 29. Ceremony will be performed by Cantor Joseph Rosenblott at Temple Ohab Zedek, New York City.

BIRTHS.

Mr. and Mrs. Lewis Lee Arms (Mae Marsh) in the Lying-In Hospital, New York, June 13, daughter.

NEW ACTS.

Walter Ward and Ethel Dooley.
Lester Louise and Jack Lee.
Theo. Kossloff, dancing (4 people).
Harry Tighe and Co. (2 people) singing and talking (Harry Weber).

Flo Millership has teamed for vaudeville with Al Gerard.

Willie Mahoney, formerly of the Mahoney Bros. Singing, dancing and talking.

Paul Cunningham and Florence Bennett (Leo Fitzgerald).

Will Oakland in a single (John Peebles).

Harry Ellis and Dave Irwin (John Peebles).

Kimawa Japs, acrobatic (7 people).
Wohlman and West (2 men).

Oakes and Delour (man and woman) singing and dancing.

Harry Steppe and Ray Montgomery, of burlesque.

Bill Harris and Fred Mackie, of burlesque.

Corse Payton will play some summer vaudeville dates and will be supported by his leading woman from stock.

"The Rose Review," featuring James Amersand and George King, has been routed by the Loew Office (Mazel and Rose).

The Ray Hodgson office announce the following new acts: Weston and Peggy, Chalmers Weber and Co., Lola Gaylor (Bank and Gaylor).

Ben Harrison (with the former Harry Cooper "single" "The Mail Man").

During Irene Bordon's absence from Amerasia and Goetz Rice will offer a double act with Hal Fox, continuing the former Bordon-Rice specialty upon her return. Miss Bordon sailed Wednesday for Paris to fill an engagement at the Scala Theatre for which she was contracted some time ago.

"UNDER COVER" TOURING FRANCE.

"Under Cover" is one of the modern plays and one of the first to be produced abroad in the regions around La Mans, France, for the exclusive benefit of the American soldiers.

The piece was recently staged under the direction of Laura Sherry, formerly directress of the Milwaukee Players in that city. She selected the cast from the ranks, finding it difficult to procure soldiers who were willing to remain abroad after their divisions had left for home, costumed the piece through the aid of the Y. M. C. A. and is now touring the battlefield regions, playing in garages, barns, "Y" huts, etc.

The cast includes Joe Wallace, Arthur Mack, Harold Gonyea, Guy Beach, Leonard Carey, Harry Fries, Brinton Eggleston and Warren Trech.

It is estimated the piece will be played to more than a quarter million men before it is shelved.

ILL AND INJURED.

Grace Inman (Smith and Inman) was operated upon last week at the Vineland (N. J.) Hospital. She is recovering.

Mrs. Al B. White (Myrtle Young), convalescing at Peck Memorial Hospital, Brooklyn, after an operation, June 5.

Joe Whithead withdrew from the bill at the Fifth Avenue Theatre last night (June 12) on account of illness.

He was replaced by Martin and Webb. John Murdock, Jr., son of John J. Murdock, general manager of the Keith Agency, suffered a broken leg this week, the result of an auto accident.

Pauline Chambers, formerly of "Ziegfeld Frolics" and lately of Rosalie Stewart's, "What Girls Can Do," was operated on for appendicitis and is now convalescing.

Pauline Cooke narrowly escaped pneumonia and was not pronounced by her physician as out of danger until Monday, the tenth day. Miss Cooke was taken down with pleurisy. Wednesday she was recovering, but it may be several weeks before she is again normal.

PEEKING THROUGH THE BUSHES.

Buffalo, June 18.

Dear Johnny:

We're in third place after copping three out of four here from Buffalo, but the series wuz won in room 18, the Iroquois Hotel. The bouncer they got here is a big apple thrower named Enright, who wuz on my ship during the recent quarrel. He's been picking every other day and goin' through the league like a maniac. He looked like a set up to stop our winning streak, but the Chinese Gods ruled him off.

As soon as he and I lamp each other we go up to my room to punch the bag.

While we're lying to each other, I smell a familiar odor and get itchy all over. It gets so I can't stand it any longer so I go out in the hall to investigate and find about nine guys crawling around on their hands and knees smelling under doors and keyholes. I had a hunch it cum from room 18 so I screw down to the desk and take a slum at the register. Sure enough, Charley Waller and another guy is down for the room. I got them on the house phone and they invite me to cum up and lay down.

I go back to my room, but I can't air my shipmate. I finally tell him that a couple of friends of mine who are suffering from asthma are taking a cure in room 18 and I'm goin' to join them. He won't blow, so I take him along. Charley lets us in after he takes down the wet sheets, and when Enright pipes the lamp his eyes stuck out like hard buttons.

Johnny, they must of had 10 pounds of grease. The guy with Waller is a ventriloquist and he brought the stuff in from Canada in the head of his duck. It's all Greek to me, but he tells them he's sorry to hear they're sick. I give him his instructions about not moving about while my friends is curing their asthma and we begin to kick it around.

Pretty soon the yokel gets curious and wants to cop a pill. He's one of them stubborn eggs and finally Charley fixes him a high hat as big as a lead pencil. He grabs the stem with both hands and manages to swallow half of it. Frum then on he's full of asthma and won't let us miss him.

Along about six in the mornin' I'm just on the last verse of the "Blue Velvet Band" when I hear a sort of a groan from the bath room and lookin' around I miss Enright. It seems he had become thirsty and didn't want to disturb anybody so he goes in and drinks a large glass of water. His face wuz the color of the new flag of the Irish Republic and he insisted that he wuz dying. He gave me instructions about what to do with his effects and we had a terrible time convincing him that he wuzn't fatally sick. I finally got him to bed in my room and he never moved for three days. I told the manager of the Buffalo club about him being suddenly stricken while makin' me a visit and he brought the club's croaker up to look him over. He couldn't guess it and the sick man didn't dare tip his mit fer I told him the low down about the asthma cure. He cum to in time to beat the last game and the way that bird mowed our gang down wuz a crime.

We wouldn't beat him a game with 18 men if he had started the first game against us. The funny part of it all wuz that I won't get no credit for his absence fer I dassent tip my mit either.

The other three games wuz duck hotup and we beat them without gettin' a sweat up. We have a good chin Johnny, and Schulte hasn't forgotten any baseball since he used to smack them for the old Cubs. No wonder Chance copped so many pennants, he had nine managers in the ball game every day. Ben Shaffer could have won pennants with that gang.

When we play in Jersey City and Newark I'll run over and see the mob.

Your old pal,

Con.

VAUDEVILLE

9

WHO'S WHO—AND WHY IN VAUDEVILLE

(To be continued as a series, with one Who's Who article weekly. Name of writer supplied, upon request—this one by Johnny O'Connor (Wynn).)

WILLIE HAMMERSTEIN.

Five years ago this month they plucked Willie Hammerstein away from us, took the little light of life away from the "corner" and the "corner" hasn't been the same since. Or—to the mob—will it ever be. Even now, with all the highbrow effect, it looks like an Eden Musee reproduction of the morgue—to the mob. For—to the mob—Willie was the breadth of life and joy and with the life and joy away from the old "corner" it looks more like a curve.

Willie was a funny bird. He'd listen to anyone from Jules Ruby to J. P. Morgan and was always open for suggestions. He loved to listen to Walter Rosenberg, according to reports current during his stay here, not that he paid any serious attention to Walter, but he had a profound respect for his profanity. Even Joe Raymond and Fred Ward had their innings of advice with Willie, and Dave Clark was often seen giving him an earful of useful suggestions.

Willie didn't crave the high spots and never liked to do the full dress suit posing stunt which the lobby, although he was always to be found there. He only wore full dress once, they say, and only made one after-dinner speech. The mad to get him soured to pull that one.

Willie started in the managerial end of the Olympia Theatre, at Times Square, managing the house for his father. He cleaned up on that job with a burlesque of the famous Seeley dinner. Then he ran a vaudeville show up on 110th street, known in those days as Little Coney Island. Later came his introduction at Hammerstein's, Victoria and change—away went all the traditions of vaudeville and everyone else who ever tried to record them.

Willie was fond of illusions, freak acts, etc. He started off Don, the talking dog, brought up Princess Rajah from Huber's Museum and even imported Wilkie Bard, at an enormous price for two weeks at the "corner." He gave Evelyn Nesbit her first start and broke the long distance record for a single New York vaudeville engagement with her. The act played most at the Victoria was Harry Tate's "Motoring." It handed Willie a laugh and that cinched it for life at the "corner." He also conceived the Roof innovations such as the trained flea, Sober Sue, etc. Once making good for Willie, your status was fixed in vaudeville.

Willie loved a laugh and one of his favorite angles for a titter was Doc Steiner. He would sit and listen to Doc for hours. Who wouldn't? And Willie was a gambler. He liked to shoot dice with his pals and many a hot crap game was staged upstairs after hours. The best evidence of his gambling spirit was shown when he engaged Jack Johnson before the Jefferies-Johnson battle. He felt the spade would win and cinched the attraction, even at a large possible loss.

Contrary to the general belief of many, Willie Hammerstein was not a rounder. He loved the old slippers and the fireside and saw little of Broadway. He generally took the air north about 10 P. M. He never liked to waste time in an office. The lobby was his office and many a lucky one got his start in that same dirty, pictureless lobby. He never tied the "can" on an employee, but how he hated a four-flusher or a false alarm.

His nearest chum in life was Loney Haskell. Loney was like a shadow of Willie's. He announced around the house, looked after the show and after the "corner" went into mourning.

Loney settled up affairs there. Loney misses Willie probably more than everyone else, among his following of pals.

And five years ago Willie was there, large as life, full of "zipp" and digging for laughs. Too bad he isn't there now. The "corner" would not be just a transfer point. The old gang has drifted north a bit and—well, you forget a lot in five years. But there's quite a number who will never forget Willie Hammerstein, the whitest, rightest guy who ever pushed his kisser into show business and if half the present gang of managers would try to emulate him, his habits, his ideas—but what's the use. There could be but one Willie Hammerstein. When they checked him out, the gold became an antique. Good old Willie!

GILLEN STARTS PUBLISHING CO.

Frank Gillen, connected with the professional staffs of several of the large music publishers in the last few years, has started in the publishing business for himself under the corporate name of Frank Gillen Music Co.

MUSICIANS' SALARY DEMANDS.

Representatives of the American Federation of Musicians and the United Managers Protective Assn. held a conference Thursday, June 19, for the purpose of threshing out the musicians' salary demands for next season.

EDELSTEN COMING.

London, June 18.
Ernest Edelman sails the middle of August.



JOE TOWLE

In his own peculiar entertainment.

Returned after nine months in France with the A. E. F. helping to stop the big show. Next week (June 29)—New York.
One of America's foremost journalists, RICHARD HENRY LITTLE, said: "Right now I cannot think of anyone in vaudeville who is funnier or more entertaining, every second he is on the stage, than the highly esteemed Mr. Towle. His imitations of the piano rise to the realms of art. Mr. Towle, I think you are much cleverer than you realize—you are great."

"CINDERELLA MAN" HIT.

London, June 18.
At the Queen's "The Cinderella Man" is an undoubted success. It is certain of a long run despite the hot weather.

PHYLLIS TERRY IN FILMS.

London, June 18.
Phyllis Neilson Terry has gone to Paris to make her first appearance in motion pictures.

"OVERTHERE" SHOWS COMBINE.

Paris, June 18.
Rambler's and Williard's Overthere League Companies of Professionals have combined and are appearing this week at the Theatre Albert Premier.

LAW IN LONDON.

London, June 18.
Herbert Ward, representing the Robert Law studios, is here supervising Sack's production of "The Velvet Lady."

KOUNS GIRLS SUCCESS.

London, June 18.
At the Coliseum, Monday, Nellie and Sarah Kouns made their debut doing three numbers and being called back enthusiastically for an encore. They met with certain success.

DUPREZ RETURNS.

London, June 18.
Fred Duprez arrived on the fifteenth and is rehearsing in "Mr. Manhattan," which opens at Portsmouth on the thirtieth.

PRODUCER ILL TAKES REST.

London, June 18.
Felix Edwards Grossmith, Laurillard's producer, has been seriously ill, but is now recovering. His doctor has ordered him to the country for a rest.

TOMMY'S TATTLES.

By Thomas J. Gray.
Now that flying boats cross the ocean in sixteen hours Felix Adler says he's going to book some dates to play clubs in Paris and London.

Soon there will be enough ocean crossing flyers to supply headlines for all the vaudeville theatres.

Daily routine of an actor on his vacation:

10 a. m. Arrives. Finds no eggs in house for breakfast. Drives car to village.

10:45 a. m. Meets friend going to city; talks about next season's salary.

12 m. Breakfast. Tells wife he is going fishing. Wife objects, insists he fix garden.

2 p. m. Finishes fixing garden, gets phone call to play benefit.

3 p. m. Drives twenty miles to rehearse for benefit.

5 p. m. Finds cellar full of water on account of leak. Fixes leak.

7 p. m. Dinner. Fights with wife. Leaves dinner and goes over to play benefit alone.

9 p. m. Waiting to go on at benefit.

10 p. m. Stiff waiting.

11 p. m. Goes on at benefit. Audience walks out on him.

Midnight. Returns home. Makes up with wife. Drinks four bottles of beer. Retires. A great day's rest.

Manager looking for novelty for burlesque show is trying to get a quartette with three people. If he can't get that he wants a one person duo.

Nothing is funnier than a photo showing some moving picture star reading his or her scenario. Suppose the idea is to give the impression that they can read.

Our Pictureless Movie Comedy.

"A busy day in the Bakers."

The new baker's boy.

Hilda the maid.

Love at first sight.

Her hated rival.

The poisoned doughnuts.

Police.

The mixup.

Pie, Pie, Pie.

A dry country won't be half as bad to put up with as some of the comedy the boys are writing about it.

Guess Mexico thought she would start a little excitement just to get herself a place in the News' Weeklies.

Congressman who says it cheaper to live in Paris than it is in New York must have had someone else taking the checks.

How can you give a thought to Broadway, when Broadway is so thoughtless itself?

Give a thought to vaudeville.

FORUM.

New York City, June 9.

Editor VARNETT:

In reviewing my act at 5th Avenue week of June 2nd, VARNETT mentioned I was a "new single" around New York. I have been doing a "single" around here for two years and have played 5th Avenue three times. Funny how you forget faces.

It also mentioned I would do well on the small time and would probably be satisfied with that. No, indeed, I am not satisfied with small time and wish to inform you again I have already played the Big Time.

Hope you will not forget my act the next time you see it, as one likely to be remembered even if it is a panning.

Keep awake, young man, and don't make so many mistakes.

Frances Dougherty.

BURLESQUE

CABARET

Atlantic City, June 18.

You gotta be a sport to be a saloon keeper these days and a case card garo guesser to be the bank roll guy for a cabaret. Atlantic City, which needs booze as much as it needs the ocean to keep it popular is riding into the teeth of the last fortnight of the bone-wet gale on an even keel and minus the sight of a single scare on the faces of any one of the 189 dispensers of jazz water that pay the commonwealth here big license fees for their privilege. The bone dry law to become operative fairly ten days hence might just as well never have passed in so far as it is affecting the gap between the edict's passage and its action. Only a being whose consciousness is coked can escape the conviction after a survey of the situation here that there "ain't going to be no first of July on the calendar or the legal statute books for Atlantic City this year, and maybe never." And you don't care to let your conclusion rest purely on psychics that this resort is going to remain with all decks awash and unswayed after the first, just tinge around among the elect of the saloons and cabarets, and then see what odds you'll be willing to offer that your opinion is protected by a secret understanding the source of which you won't want to publish even if you know it. And if there is any other part of the country that is driving up to the first of July with the anti-booze doldrums, and wants assurance that the bone dry scare is and has been a false alarm, the timid only need to listen in on the Atlantic City wire, and then get their "Business Going On As Usual" signs all freshened up for early July use. Before the big labor convention got into action here last week there were many among the elite de ferment who were looking up the possible profits in non-alcoholic peanuts and other salable commodities after the first, but with the advent of last week's labor poll showing more than 20,000 delegate votes against prohibition with a bare 4,000 votes for it, this poll representing every state in the Union, the timid ones took heart. And this heartening was stiffened into vigorous confidence during the later days of the labor convention by a mouth-to-ear stimulant administered allopathically by certain labor leaders present who had had private sessions with national civic powers, who, the report went, had told the hysterical ones to "go on about your business and stop worrying!" The nine big cabaret purveyors of the Boardwalk and its immediate arteries give no indication that there is to be any change in their policies after July 1. In their arrangements with their orchestras and other salon artists—musical and alcoholic—nothing is hinted of modified conditions after the end of the month. They still keep their bands going right into the wee small hours, and their charges for creme de coca at the ceiling price. While the law prohibits the employment of singing, talking and other manifests of hired entertainment, it doesn't taboo dancing, and the cabaret managers contrive to get around the legal barrier to the satisfaction of their patrons who are no other places to go save the Boardwalk or the Atlantic, and neither of these rival attractions are attractive during the hours the cabarets are blaring the atmosphere. The cabaret men here have a league designed to protect them offensively and defensively—a sort of hit-one-hit-all group, with the Martinique, the Alamae, the Moutin Rouge, Moore's, and the other center spots factors of the pool. Naturally, because of the anti-performer law, the cabaret men have no entertainment

overhead save for orchestra and "hostesses," the latter copied from Broadway, meaning girls who after being properly introduced by a waiter will consent to be a dance partner to the introduced in all of the unshimmed dances that Newport may approve and the New Jersey permit, and sink the visiting stranger in for as much or as little of the creme de coca en route as he may want to buy. The straits to which the cabaret men are driven to keep up a surface semblance of a floor show for their patrons is illustrated strikingly at the Martinique this week, where a colored man in a fool suit, with turkey red pants, takes the center of the dance floor at intervals and keeps time to the resort's twin orchestras by strumming clattering with metal thimbles on all fingers against the corrugated faces—both sides—of a common sheet iron washboard. Sounding more like a museum exhibit than a show factor, yet the negro, privately known as William Smith, and hailing from the Arctic avenue coon belt of the town, scores prodigious encores with his every appearance. The amusement piers officially open this week, a proceeding usually co-relative with the beginning of the bathing season, generally understood to be any time after June 15. No special pier features are announced, and the many delegates that the labor and the medical conventions attracted to the shore during the past fortnight reported this phase of the Boardwalk emulsified to a degree this season that made the sidewalks of Coney's by-streets big Barnum-Bailey-Ringling exhibits in comparison.

Bookings for this week by Billy Casis include Alice Howard (Shanley's); Shirley Sherman (Wallach's); O'Brien Bros. (Churchill's); Henry and Lazelle (Somer's Garden, Coney Island); Ethel Graham (Harvard Inn); Florence Rush, Billie Wilburn, Frank Farnham, Harriet Mills, Estelle Ward, Bebe Kirwin, Claire Douglas, Betty Collins (Moulin Rouge, Atlantic City); Eggy Van, Margie Hackett, Claire St. Clair (Martinique, Atlantic City); Margaret Mercier, Billie Pointer (Farnham's Albany); Laurette Ahearn, Jack B. Wilson, Hugo Dittrichson (Keeler's Albany); Oscar Lloyd (Perry's); Louise and Mitchell, Nellie Brewster (Picadilly); Belle Baron (Parkway Palace).

Julian Alberti, nephew of Harry Hershfield of "Abie Kabbille" fame, arrived in New York this week from Chicago. Alberti is considered the "star" drummer of jazz bands from the Windy City. He is 17 years of age and was leader of the famous jazz band that played at the Palmer House. He is accompanied by his mother, Rose Alberti, who is well known in cabaret circles as a "featured" entertainer. Alberti is considering a number of offers for his services in the city. His "Functie Harrie" is deeply interested in his nephew's debut and undoubtedly the "Yegg Club" will attend in a body.

Eddie Sheehan is back in Shanley's restaurant show. Mr. Sheehan was with Shanley's entertainers for five years or more before going into service. Returning from France lately and securing his discharge from the Army, Eddie was offered his former engagement, for he is the most popular entertainer with the patrons Shanley's has ever had.

Francis Arnhaus is back at Churchill's after a long absence. The Norre Sisters are also at Churchill's. Lillian Green placed the turn in the restaurant.

COLUMBIA'S LONGEST RUN.

"Peck-a-Boo," the summer show at the Columbia, is now scheduled to remain at the house to Aug. 9, the Saturday before the regular season opening (Aug. 11). This establishes a record run for the theatre, totaling 12 weeks since opening with this show. The nearest approach to that was the nine weeks' summer run of "The Merry Whirl," opening at the Columbia during June, while the Bedini show opened during May.

It is planned to route the Bedini show intact as it is now playing over the Columbia Monday night, for the returning soldiers of that state. They attended in a body. Tuesday the Columbia issued invitations for 100 wounded soldiers to attend the matinee.

The matinees at the Columbia are a trifle off, but the night shows are playing to continued capacity, despite the intense heat and the influx of several other summer shows. Because of this the date of closing was decided upon for the last possible week.

BURLESQUE CLUB ELECTION.

The following elections, for officers and Board of Governors, were decided upon at the Burlesque Club House, at a general meeting last Monday. Henry Jacobs, President; James E. Cooper, Vice-President; Dan Doty, Treasurer; and Al Singer, Secretary, while the Board of Governors, occupying office for two years, include Sam Lewis, J. J. Williams, Chas. F. Faus, Dan Guggenheim and Joe Emerson.

The meeting also decided that the date for their annual picnic would be June 29, at Witzel's Grove, College Point, L. I. The most prominent inauguration at the festivities will be the donation of a \$10 bill to the first girl who is fortunate enough to catch and control a greasy pig for a few minutes.

HILL'S PEOPLE FOR 12 SHOWS.

The Gus Hill Enterprises announce 12 shows for next season with the following people among those engaged: Lillian Goldsmith, Johnny Cain, Blanche Newcomb, Grace Hansen, Pinard and Dudley, Robert J. Rice, Oscar Lloyd, William Gardner, Hermann, Jerry Sullivan, Marty Healy, Lyda and Viola Kane, Ross Snow, Harry Kay, Sam Kelly, Effie Pearson, Fran Lambert, Hayes and Wynne, John Russell, Jr., and Meta Caldwell. The shows will include two "Gus Hill Minstrels," two "Odds and Ends," three "Bringing Up Father," three "Mutt and Jeff," one "Hitchy Koo" and one "Overseas Revue."

MARIE CLARKE NEAR-SUICIDE.

Chicago; June 18.

The stock burlesque season at the Haymarket closed, and Marie Clarke, one of the ladies of the chorus, found time hanging heavy on her hands. The police came to the St. Regis hotel one day last week, and found much excitement in Miss Clarke's room. There had been a row with a person named Percy Smith; Marie had grabbed a bottle of poison and was about to drink it when Percy slammed it from her hands. Elsie, Marie's sister, sent in a Man 13 call and the reserves, arriving, found Marie hysterical. Cause of the attempted suicide is not known.

Camp Dix on American Route. American wheel shows will play the Camp Dix Theatre at Wrightstown, N. J., next season. The Jersey week was acquired by the wheel this week, it having been listed as open when the American made up its route. Jimmy Powers has been engaged to manage the house.

BURLESQUE ENGAGEMENTS.

Engagements for next season's "Behman Show" include Harry Lander, principal comedian; Maudie Sparrow, principal woman; Ned Dandy, comedian; Joe Melino, comedian; Frank Manning, character; Ameta Pynes, dancing ingenue; Clarice Lawrence, soubrette; Harry Watson, juvenile; Frank Zanova, straight; and Lucille Virginia.

For the Lew Kelly Show: Lew Kelly, principal comedian; Charles Raymond, straight; Arthur Putnam, comedian; Helen Lloyd, soubrette; Harry Leewood, blackface; Dudley Darnworth, juvenile; Annette Shaw, ingenue; Harry Rose, orchestra leader.

For J. E. Cooper's "Slight Seers": Gus Fay, principal comedian; Fred Nolan, comedian; Johnny Walker, eccentric; Richard Clay, straight; Gene Lord, Jewish comic; Katharine Biepy, prima donna; Ruth Rosemond, ingenue; Flo Davis, soubrette; Emily Dyer, Lillian Isbell, Sam Howard, and manager, Joe Edmonston.

For "Best Show in Town": Frank Hunter, comedian; Manny Koler, eccentric; Harry Fisher, Charles Weston, juvenile; Lynn Canter, prima donna; Virginia Ware, soubrette; Flossie McClood, ingenue; May McClood, and manager, Louis Oberwarth.

For J. E. Cooper's "Victory Belles": Eddie Dale, comedian; Tom Nawn, eccentric; Fred Rees, straight; Morris Lloyd, juvenile; Bert Lester, character; Franz-Marie Texas, prima donna; Jeannette Brown, ingenue; Helen McArdle and Madam Davenport. Agent Louis Frank.

For J. E. Cooper's "Roseland Girls": Harry Coleman, comedian; Bert Lahr, comedian; Ben Hilbert, character; Esther Delaur, prima donna; Stella Wood, soubrette; Kitty Mitchell, ingenue; Mattie De Lece, Be Darling, California Trio and Manager Bob Simmons.

For J. E. Cooper's "Blue Birds" (American Wheel): Harry Kelly, principal comedian; Charles Wilkens, comedian; Nat Brown; Tilly Delaney, ingenue; Helen Andrews, soubrette; Amelia Bartoletti, dancer; Carnival Trio, and Agent Tom Nolan.

With Eddie Bozo Fox's resignation from the National Winter Garden stock burlesque for the "Monte Carlo Glee," Ambarik Ali replaced him in the stock company, downtown.

Pearl Lawlor, late of "Broadway Belles," for the prima donna role with Watson's "Beef Trust."

Fred Dale and Billy Wainwright, for Hastings' Big Show. Wainwright is the Union Square burlesque stock company.

Edward Cole and Joe Marks for a summer engagement beginning June 23 at the Union Square stock.

Edd Lee Wrothe, last with George White's "Scandals of 1919" company, has been signed by Hurling and Seamon to head their "Twentieth Century Maids" show.

Florence Whitford, soubrette, with "Jazz Babies."

Ben Bard for the straight role in Art Pearson's "Girls a la Carte." Martha Pryor (formerly Ward and Pryor) has been signed as feature member of the company.

Margie Wilson, prima, Anna Propp, soubrette, and McAllister and Shannon, comedians, resigned for "Step Lively" with Al Watson for "Girls from Joyland."

Supporting Tom Bevo Snyder in Barney Girard's "Some Show" will be Babe Hely, Jack Williams, Ray Shannon, Bill McIntyre and Elsie Boitel.

Ray Leavitt, a brother of A. Douglas Leavitt (nee Abe Leavitt) was engaged by Max Spiegel for Abe Reynolds' show immediately following his return from service with the A. E. F. Leavitt will do straight.

Gus Kahn has been engaged to manage Tom Beatty's American wheel show, "Oh, Frenchy," next season.

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Walter James has been routed by the Low Office.

Albert James has been added to the staff of the Chamberlain Brown office. Last season he was with "The Cop-head."

The parents of the Klein Bros. celebrated their fortieth wedding anniversary this week. On the same day the artists were initiated into the Elks.

Will Bland and Co., Australian musicians, left for England June 16 on the Vassari. They will open July 7 at the New Castle, London, England, thence tour Paris and Brussels.

Belle Rutland, of vaudeville, has gone into the cast of "Somebody's Sweetheart," replacing Rosa Sagraña, who joins the Spanish Dancers from the Park, who go into vaudeville.

Chas. Huber (Stetson and Huber) of "So Long Letty" was stuck up while the show was playing Kansas City. The gunmen drew a blank as he was carrying the lure in his shoe.

John Curt is to open the new musical show, "Just a Minute," at Atlantic City, Aug. 26. The piece is scheduled for the Knickerbocker here, about a week later.

Booth Tarkington has gone to Washington to attend rehearsals of his new play, "Clarence," which is being put on at the National for a tryout by George C. Tyler.

Celia Bloom leaves New York for a three-week vacation beginning next Monday. This is the last week of Interstate Circuit bill until the regular season opening next fall.

Oiga Petrova, playing Keith's, Atlantic City last week, increased receipts to such an extent that she was re-engaged for a return week there July 7.

Irwin Irving and Barney Ward, vaudeville team, dissolved partnership last Sunday evening. The reason for the dissolution could not be ascertained.

Moran and Weiser and Frank Orth have taken over a garage on North Park avenue, Philadelphia. They propose to be open for business July 1. Both acts will continue in vaudeville however.

Charles Felekey, head of the Orpheum producing department, sailed on the Nieuw Amsterdam last week for Holland. Mr. Felekey will scout for material on the Continent and also in England.

Jack McGowan leaves "Take It from Me" June 21 and will sail for London immediately to open at the Gaiety in the "Velvet Lady," under the management of J. L. Sachs. Mr. McGowan will play the leading male role.

Sammy White (Clayton and White) will be unable to appear in vaudeville until about September 1. The team were playing a club engagement last week and White fell over a chair, breaking three ribs.

Kelso and Leighton's trunk was broken open while playing the Murray Theatre, Richmond, Indiana, last week, valuables to the extent of \$25 being removed. The act has placed a claim with the Gus Sun office for the amount.

The Showmen's League of America have given up their New York club rooms, Sixth avenue and 48th street. The organization will secure new quarters in the Times Square section in the fall.

"Look Who's Here," the musical show which Max Spiegel is producing, is not the musical version of "Twin Beds." Walter Jordan owns the play and there is only one scene in which twin beds appear in the musical version.

Rida Johnson Young and Victor Herbert are at Lake Placid, N. Y., completing the book lyrics and score for "The Dream Girl," for Edgar MacGiegor. The piece is to be a comic opera version of "The Road to Yesterday."

Walter Catlett walked out of "Shubert's Gaieties" this week when George Hassel joined the cast. Billy Kent has replaced Catlett and the show will open Friday night (June 20) at Atlantic City. Stan Stanley is also in the roster.

The notice that Anatol Friedlander and Hugo Hebert were going into an act together isn't a fact. The name confusion resulted from the news that Hugh Herbert is now identified with Wm. B. Friedlander's office. Anatol Friedlander is writing for productions.

Oiga Arnold left Lamont's "Montana Five" last week when the turn was playing Kansas City upon receipt of a wire that her father had died in New York City. Miss Arnold has been replaced in the turn which played the week with four people.

Ada Patterson, in interviewing Arthur Hammerstein this week, touched upon his matrimonial ventures, the most recent of which was his marriage to Claire Nagle, who was in his "Tumble In" show. Mr. Hammerstein admitted that he might be after the record of Nat Goodwin.

Herbert Corthell left the cast of "Tumble In" at the Selwyn last Saturday. Will Philbrick succeeding him on Monday. The comedian drew a two weeks' notice through failure to attend a rehearsal last week when a new principal (Eleanor Williams) joined the company.

David Belasco leaves shortly for Toronto to see his new play, "Call the Doctor," tried out by the Edward H. Robins stock company, at the Royal Alexandra Theatre. In the cast, beside Robins himself, will be Margaret Armstrong, June Walker and William A. Williams. At the present time, Estelle Winwood is playing the leads for the company.

Johnny Turk is now with F. Ray Comstock as assistant and will probably remain in the Comstock & Gest office in an executive capacity. Several months ago he was discharged from the army. Mr. Turk was formerly with William A. Brady. Charles McCaull also formerly in the Brady office, has had charge of the Comstock & Elliott road attractions for the past two years.

The Belmont will be renovated and will open in September with a season of French plays and musical playlets. The house will be known as the new "Theatre Parisien" and the artists will be imported from Paris by Richard C. Herndons, manager of the French Theatre Du Vieux Colombier, who is to manage the new house. Mr. Herndons has recently returned from France.

Willie Solar in the last act of "A Lonely Romeo" at the Shubert does a "nance" professor, bit. Monday he was regaled with four letters from chappies requesting his autograph. Willie gave the notes to the stage door keeper at souvenirs. One of the writers asked where he had the frock coat cut, worn for the character. Guttenberg hacked it out on Willie's own admission, which probably shook the chappies terribly.

A dinner was tendered Al Darling, manager of Keith's Royal Theatre, by Bronx admirers for his recent work in war drives and charity affairs, at the Criterion Restaurant in the Bronx. Among those present were Billy Gibson, Benny Leonard, Street Cleaning Commissioner McStay, Albert Goldman, Duke Darling, Louis Friedlander, Ted Casey, Commissioner German and others. A four karat diamond ring was presented to Al and the dinner was followed by a vaudeville show and entertainment.

The financial conditions of the usual summer gatherings of vaudeville artists around 47th street are worse this year than ever before. Hundreds of artists, coming in from out-of-town, are flat broke, due to unsettled conditions during the season, "flu" epidemics, closings, and other angles. Many are even without abodes and depend on daily loans for the necessary room rent. The apgar is out at every stop. One actor, who returned after a good season, fell for \$195 in small touches within an hour. With the usual booze taken, added the best way to approach the Palace building is via either 6th or 8th avenue, taking it on the fly across the main street.

Creamer and Layton have severed their connection with the Broadway Music Corporation and will confine their future efforts to collaboration on musical comedy scores and restricted material. Robert Dore is their personal representative and they are at present working on the book lyrics and music for a musical comedy they contracted to write, "After You've Gone," "Sweet Emeline My Gal," "Sweet Pretty," "Goodbye Alexander," "Everybody's Crazy Bout the Dog Gone Blues," "Cute Little Wigglin Dance," "Twenty Years," and "Wondrous Morn" are among some of their hits.

After the regular show at the Palace, New Haven, Friday night (June 13), vaudeville show was put on for "The Jesters' Gambol," the local collegian aggregation. The acts making the tour from New York were Ted Sener, Belle Baker, Martin and Webb, Burns and Kisson and Boyle and Brazil. The vaudeville portion of the entertainment ran until 3 a. m. and was followed by a banquet tendered to the artists at Malone's Cafe. During the act of Martin and Webb the gallery-ites got after Tony Martin, who works from the audience. They were unaware he was a part of the act and threatened to evict him, coming down into the orchestra to carry out the threat. Martin joined his partner on the stage and they retreated.

"Skigie," when a kid a number of years ago, uttered childish opinions on vaudeville programs and these were published weekly in VARIETY under the boy's nickname at that time, "Skigie." Several of the old timers in vaudeville may recall them. While many thought the comment fake by some one on VARIETY's staff, that was a mistaken impression. Now "Skigie," grown up, is ready to return to VARIETY's office. He left school the other day and the following appeared June 15 in the Post-Standard of Syracuse concerning him:

"The silver trophy and cups emblematic of leadership in athletics and military affairs at St. John's School, Manlius, was awarded yesterday to Sydney Silverman, of New York."

"Not in years has any graduate of the Manlius schools been honored as has Capt. Captain Silverman. The young man was captain of the football, basketball and baseball teams in his senior year and played on all these teams in earlier years."

"Silverman" was the commander of Company C at Manlius which won the competitive drill test Friday morning. This contest is one of the events in the school years and rivalry among the various companies is keen. The judges were regular army officers.

"Members of Captain Silverman's company presented him with a silver loving cup upon after the judges pronounced the result of the contest. The name of each member of the company is engraved on the cup. Under his command Company C also won two other competitive drills."

"It is not surprising, in view of his record in athletics and military affairs that Captain Silverman is popular among his colleagues at Manlius. He is secretary of the senior class and president of Adelphi Club."

The following appeared in a recent issue of the Philadelphia "Record":

A Word to Vaudeville Managers.

As the managers of amusement houses are responsible morally and legally for the character of the entertainments they present to the patrons it is high time to direct their attention to a new form of indecency which seems to be securing a foothold upon the vaudeville stage. We refer to the efforts of cheap actors to get an occasional laugh from the ignorant or the unthinking by introducing into their tiresome sketches slurring allusions to the President of the United States.

Complaints have reached "The Record" from varied sources of outrageous violations of propriety in this respect. Theatrical entertainments are not given for the purpose of encouraging Bolshevism or inculcating disregard for and contempt of authority, and when they are perverted to these ends they constitute an affront to decent citizenship which is sure to be hotly resented. A certain latitude of discussion, too often abused, is permissible in political matters and in party organs; but some of the stage slurs upon the President are too offensive for even the most un-American newspaper published in this city to print, and there is no reason why public entertainers, of however low a type, should be allowed to indulge their alleged wit to an extent denied to Red orators or the near-Red press.

In this matter no partnership is involved. By virtue of his office the President of the United States is respected by people who do not agree with and whose political policies he does not approve of his administrative acts, and law-abiding citizens of all parties are outraged when he is made the butt of vile aspersions by rotten actors.

"The Record" believes that the managers of the houses where this sort of thing is indulged in do not know what is going on under their noses, and that to call their attention to the matter will suffice to put a stop to it.

FAN SAN

LEGITIMATE

METHODISTS SPEND \$500,000 FOR HUGE CENTENARY CELEBRATION

Biggest Musical Festival Since Peace Jubilee in Boston in 1872. Opens Today in Columbus at Coliseum. Biblical Spectacle, with Chorus of 4,000 and Orchestra of 1,000. Sleeping Tents for 70,000 on Scene.

Columbus, O., June 18. The Methodist Centenary Celebration opens here at the Coliseum on Friday. It is to commemorate the beginning of the present missionary system of the Methodist Church, which was inaugurated 100 years ago. The event is to last until July 13, with daily performances of a huge Biblical spectacle and a tremendous musical festival, which is to be the biggest in history since the famous Peace Jubilee which was held in Boston in 1872. On that occasion tremendous cannon were used to furnish the bass notes for the playing of the massed musicians of the world.

Arrangements have been made here for the housing of 70,000 people under tents during the length of the celebration. The performances at the Coliseum were financed by the Methodist Church, which appropriated \$500,000. Livingston Platt, of New York, supervised the production and the spectacle. There is to be a chorus of 4,000 voices and an orchestra of 1,000, there being one section in which 125 trombones alone have solo work.

Kingsbury Foster handled the detail of the leading singers for the festival and Theodore Carl, tenor; Bernard Fergusson, baritone; Helen Newitt, soprano and Viola Ellis, contralto are to have the leading roles.

The Coliseum has a seating capacity of 25,000 and the executive committee for the Church believes that the original \$500,000 appropriated for the celebration spectacle here will be returned many times to the coffers of the organization.

In addition to the spectacle appropriation there has been \$300,000 allotted for the financing of a motion picture enterprise to take scenes in Palestine. Ten picture productions of a Biblical nature are to be made, each to cost \$30,000.

ZIEGFELD BONDS AGENCIES.

Despite that prior to the opening of the "Follies" in New York Flo Ziegfeld stated he would not do business with any of the theatre ticket agencies, a "buy" was concluded between the manager and six of the agencies for seats. Ziegfeld states he exacted a bond of \$100,000 from each of the agencies that he is doing business with, under which the brokers agree that they will not exact a premium of more than 50 cents a ticket from the public.

The agencies included in the "buy" are McBride, Tyson Co., Tyson & Co., Tyson & Bros., Leo Newman and Louis Cohen. The Broadway and the United agencies remained out. The sale to the six agencies is about 520 seats a night for the lower floor, of which 60 per cent. of the seats are in the first ten rows, where the scale calls for \$3.50 a seat. The balance of 40 per cent. is back of the first ten rows, in the 33 section.

Tuesday, after the bonding precaution had been taken, several of the brokers admitted to the bonding, while others included in the list said they did not have to bond themselves, as "their word" was sufficient.

At that, several agencies, not those in the list of bonded ones, were quoting as high as \$7.50 and \$10 a seat for performances of the "Follies" for this week. At one agency, seats were offered

for the Wednesday night performance at \$7.50 a seat, and snapped up.

The opening night found a general scarcity of "Follies" seats along the street, although several pair did show up about 7 o'clock in the evening, and they were pounced on at \$100 a pair. Ziegfeld handled all of the seats for the opening performance personally taking the entire orchestra floor and the first eight rows of the balcony out of the box office and allotting them. The box office was not permitted to handle any orders for the opening night. The result was a combination "grand opera and Palm Beach" opening, with the society column of the Herald playing up the social notables present.

Under the new scale that is in force for this season of the "Follies" at the Amsterdam, the house will hold about \$4,400 a performance for the six evening shows, and the matinees, with the business somewhat off should at least bring the gross on the week to almost \$29,000.

"LADY IN RED" TO STOP.

"The Lady in Red" is due to stop at the Lyric on Saturday, indications early in the week being that the piece would not stick out the eight weeks rental period. This is the sixth week of the piece. Adele Rowland withdrew from the show last Saturday, being replaced by Ruth Mitchell, who did a stuttering bit and drew attention from first nighters. Tom Richards the singing lead also left the cast.

Due into the Lyric July 7 is Comstock & Gest's "Welcome Home." It will be the first of the plays with returned soldier plots, which have been preparing and is being drawn in to be the first in the field.

Another Comstock and Gest show is due at the Lyric in the fall, it being the pretentious "The Light of the World," which was opened out of town under the title of "Through the Ages." It is a drama of the Passion Play and requires a large stage.

POLLOCK'S SPEED PLAY.

Channing Pollock completed a play under order from A. H. Woods in 21 days. He read the script to the producer last Sunday, having completed it in exactly the time that was stipulated when the order was given. Pollock had an idea, he told it to Woods. Woods liked the idea and ordered that the play be written in three weeks. Pollock did the job. The title is "A Room at the Ritz."

ACTORS' GUILD OFFICERS.

The Catholic Actors' Guild held the meeting at the Hotel Astor on Tuesday marking the end of the fifth year of the organization. Brandon Lyman was re-elected president. Other officers chosen were: First vice-president, Gene Buck; second vice-president, Peter McElligott; third vice-president, Mrs. Henry Miller; fourth vice-president, Mrs. Elizabeth Marbury; treasurer, the Rev. John Talbot Smith; chairman executive committee, Justice Victor J. Dowling; recording secretary, Mrs. C. J. Gallagher; social secretary, Mrs. M. P. Paulk.

ANOTHER "AMERICAN" BOOST.

The New York American is going to inaugurate another boost in rates for theatrical advertising by Sept. 1. The rate was recently raised to 90 cents a line from 75 cents. At that time all the theatres cut their advertising to a minimum. After a series of conferences between the representatives of Wm. R. Hearst and the managers an arrangement was effected whereby the "American" would receive the same amount of money as was spent by the managers in the "Times."

Under the new rate to become effective in September all of the theatres that give the American full copy will get the benefit of the 90 cent rate, those that cut the copy to less than what the other papers receive will have to pay \$1 a line for their space.

Last week Victor H. Polachek, who has been the publisher of the "American," resigned from the Hearst organization to take effect next month. The "Telegram" has increased the price of its Sunday evening edition during the last two weeks, getting five cents a copy on the street. The paper instead of three cents as heretofore. The Sunday edition of the "Telegram" was always made its big theatrical number of the week and for more than a year it has been usually receiving full page advertising copy for the pictures playing the three big New York houses.

On a card which has been issued by the "American" the daily rate is given as 66 2/3 cents a line, the Sunday rate at \$1, with a proviso of "Full Copy Discount, 10 per cent." The further information is that "by full copy is meant as many separate lines of advertising as is given to any other morning or Sunday newspaper every day."

The rate card also informs the managers as to the minimum space that will be accepted. It must be "the equivalent amount of appropriation at New York 'American' rates as is appropriated for advertising in any other morning or Sunday paper." The new rate is to become effective September 1.

LOUISE DRESSER'S CASE UP.

The action for \$50,000 damages, brought by Louise Dresser against Henry W. Savage and Klaw & Erlanger was on the Supreme Court, New York City calendar early this week, set for trial. Many witnesses were served with subpoenas by both sides.

Miss Dresser asked damages through a fall sustained on the stage of the Amsterdam Theatre while appearing in "Have a Heart." The show was Savage's and the theatre Klaw & Erlanger's. Miss Dresser slipped on a ground cloth, breaking her ankle and arm. She was off the stage for one year as a result of the accident, spending most of that time at Mrs. Alston's Sanatorium. When the accident occurred Miss Dresser was receiving \$750 as weekly salary.

MYSTERY AD.

A mystery advertisement announcing the appearance in October of one, Harry Kew, "his study Jago" at the Morosco recently, has been unsolved. Such an "adv" was telephoned to the dailies, some person informing the various newspaper offices that he was speaking from the J. P. Muller agency. The Morosco office denied any knowledge of the attraction and responsibility for the insertion and sent letters to all the dailies stating that unless advertising came through the agency in the regular manner, it would not be responsible for the bills. Whoever phoned the "adv" was apparently aware that at times late copy is telephoned to the papers, but that is very seldom done.

Only one of the large dailies "fell" for the phoned order, though the insertion appeared but one day.

HARRIS STILL IN DISPUTE.

The mix-up regarding possession of the Harris Theatre has been partially cleared up since last week, but the affair has not yet been settled. "The Spreading Evil" film continues to exhibit there, now in its third week. Judge Tierney did not make the junction restraining the opening of the mystery farce, "Who Did It," permanent late last week when the adjourned proceedings were heard.

There was no further move on the part of Herman Moss, against whom a suit in conversion comes up next week, nor of Walter N. Lawrence, manager of the show. The latter withdrew from the muddle and decided to open at the Belmont Tuesday. This was the house originally planned for the piece. Two premiere dates had been previously arranged.

The backers of the "Spreading Evil" picture continue in charge of the Harris box office, banking the total receipts to be retained against the \$1,200 put up with Moss as a guarantee of the picture remaining for four weeks.

FLOHN & LEVY TO PRODUCE.

Flohn & Levy, who for the past several seasons have been offering duplicate attractions in one-night territory, are to debut as producers in the fall in association with Rudolph Friml and Otto Harbeck who are writing a new operetta.

The piece is being adapted from a picture feature called "Miss Washington, Jr.," in which Marguerite Clark was featured.

The show, which is due to open at the Cohan in October, will have Vivienne Siegel in the lead and there are to be a number of roles called for girl players of between sixteen and seventeen years of age. Also in the cast will be W. J. Ferguson, who recently celebrated his 73rd birthday.

JOLSON ENDING SEASON.

Boston, June 18. "Sinbad" ends its record-breaking run at the Boston Opera House Saturday, the show stopping then for the season, with late August slated for a resumption of the road tour with Philadelphia the probable re-opening point. Aside from the Washington engagement (two weeks) this is the only city except New York that the Jolson show has played.

Al Jolson was out of the cast last week for several days, going to New York, but he returned this week. Ernest Hare substituted for him.

MULLER ENLARGING OFFICES.

The J. P. Muller advertising agency, which specializes entirely in amusement advertising is celebrating its 17th anniversary by enlarging the offices and installing an enlarged art department and a special room for visiting press agents to work in.

The floor space in the Candler building has been doubled and the staff of the office includes, in addition to J. P. Muller, Herman J. Schmittner, J. A. Benjamin, Frank Hughes, Miss Fannie Cohen, Mrs. A. H. Hoffman, H. F. C. Schaeffer, C. B. Spalding and Lawrence Weiner. L. B. Bird will have charge of the art department.

J. B. Muller stated this week that the amount spent by the theatre managers during the week of July 7, on advertising exceeds \$3,000,000.

"NO BODY'S BOY" FOR LONDON.

"No Body's Boy" is the title of a new musical production that is to be presented in London at the Garrick Theatre during the week of July 7. It will be presented by the J. L. Sacks, Ltd., who obtained the rights to the production from Arthur Voegtlin. The piece was written by two American authors.

BROADWAY'S SUMMER SEASON ON WITH FLOCK OF MUSICAL SHOWS

The 1918-19 Theatrical Year Finishes. Few Dramatic Attractions Still Holding On. Fifteen Musical Productions Now Holding Forth. "Follies" Open This Week.

The continuance of cool weather last week jumped business along Broadway from fifty to a hundred per cent. and accompanied a return of confidence of an "open" summer and a record number of houses operating. The 1918-19 season is about through and was through a week ago. The hits are sticking it out to good pickings but those attractions which were coasting along with the tide of the exception season are for the most part out of the running. Around fourteen of such plays have exited within the past two weeks and others will exit with the coming of July. But the weeding out processes, hastened by the recent warm spell, helped straighten the lines. Several attractions are now playing close to the cushion, for at this time of the year with reduced salaries the operating costs are at a minimum. Also the pooling of house and attraction is keeping a few in, for that is a welcome arrangement at the end of the season when any money coming into the average house is looked on as velvet, offsetting the rent which is usually charged off before the end of May.

Of the twenty-eight attractions facing the late June boards, fifteen are musical pieces, counting the two roof shows. This preponderance bears out the prediction of the spring regarding the influx and bidding for summer money that formerly was left to three or four houses. Of the musical plays about half are new offerings and the rest is to be increased by two within a fortnight, the Shuberts' "Gaieties" coming into the 44th Street about the first of the month and the "Greenwich Village Follies," opening cold down in the Village next Tuesday evening.

The additions, however, will be more than offset by withdrawals. Due to stop this week are "The Lady in the Red," at the Lyric and "Take It From Me," at the Central. The former will be the first of the summer shows to stop. The others stand a rather good chance. George White's "Scandals" is doing well at the Liberty and despite the opening of Ziegfeld's "Follies" failed to hurt the White show thus far. The piece isn't all that it should be but may fool form and work out a moderately good run. "She's A Good Fellow" is strong in the going at the Globe, but the real strength of the summer musical shows outside of the "Follies" is shown at the Shubert with "La La Lucille" and "A Lonely Romeo." The demand runs next to the Ziegfeld affair and the ticket agencies have loaded up on the attraction. "La La Lucille" runs along fairly at the Henry Miller, handicapped by being away from Broadway.

To be figured with the summer musical offerings must be "The Royal Vagabond," the class of the past season's productions, "Listen Lester," which has done wonders at the Knickerbocker (a house but partially tenanted for two seasons) and "The Better 'Ole" which moves over to the Booth from the Cort. The other musical shows are swinging with the wind and several will probably shut up with the first crack of more hot weather. But the line-up of current and coming attractions shows that the prediction of a score or more theatres running through the summer is practically assured.

Among the non-musical stickers "East Is West" made at the Astor, "Lightnin'" is running second at the

Gaiety. It is claimed that the attraction no year to play any empty seats and that the play will not only go through the summer, but holdover for the fall. The two Belasco pieces, "Daddies" and "Dark Rosalind," respectively, at the Lyceum and Belasco are running along to good business with the runs made indefinite. "John Ferguson" down in the Garrick appears to be pulling good business though not in the measure claimed. It changes its closing time almost weekly. "Up In Mabel's Room" holds on nicely at the Eltinge but "Please Get Married" at the Fulton is not so safe for continuance. "39 East" at the Broadhurst and "A Little Journey" still at the Vanderbilt have a fair chance and an attempt will be made to keep the latter running into July. "Friendly Enemies" should complete a year's run at the Hudson next month and will probably stop at that time.

The week's new offerings are the "Follies" at the New Amsterdam and "Who Did It," a delayed mystery farce which debuted at the Belmont Tuesday and stands little chance judging from the reviews in the dailies. The Ziegfeld show is regarded as the strongest yet, it being the thirteenth annual edition. The boost in the scale to \$3.50 top for the first ten rows is not figured in this season's increase in opposing summer pieces.

The general business along Broadway remains about as good this week as last, but \$11,000 and \$12,000 weeks are no longer the rule. The old musical shows are running around \$2,000 with the other plays getting proportionately less.

The Spanish Opera Company, due in to the Cort with a version of "Merry Widow," failed to materialize. To be added to last week's withdrawals is "The Woman in Room 13," which left the Republic. The show fared well after moving over from the Booth some weeks ago, but the hot spell was the exit cue.

The summer has finally had the effect of eliminating a number of "buys" that the brokers had for the current shows. This week there are eight still running, with one of these to finish tomorrow night and another a week hence. They are "La La Lucille" at the Miller, which ends this Saturday night, and "The Scandals of 1919" at the Liberty, which finishes a week later. The buys for "Tumble In" and "Listen Lester" ran out last Saturday night, and were not renewed, neither will those for the two earlier mentioned attractions be extended by the brokers.

For the "Scandals" show George White, the producer, had an opportunity to arrange a "buy" with the brokers for eight weeks prior to the opening of the attraction on tour. This he refused; later after the show opened in New York the brokers took seats for four weeks only.

Those "buys" still running are "The Royal Vagabond" (Cohan & Harris); "Lightnin'" (Gaiety); "She's A Good Fellow" (Globe); "La La Lucille" (Miller); "Scandals of 1919" (Liberty); "A Lonely Romeo" (Shubert); "Monte Cristo, Jr." (Winter Garden) and the "Follies" (New Amsterdam), which came in this week.

CLEVELAND FRANCHISE PASSING.

The Syndicate franchise for Cleveland is to pass into other hands next season, after being held by Augustus F. Hartz for 25 years. The passing of the franchise will also mark the elimination of the Euclid Avenue theatre from the list of theatres that are playing regular attractions. Mr. Hartz is going to retire from show business and the new franchise holder for the town will be Robert MacLaughlin, who will have the management of a new theatre which is being built there.

The Euclid avenue house is on property that is owned by the Mark Hanna Estate and the rental of the theatre has been \$20,000 annually for the house itself and \$8,000 for the property which is used for the lobby to the house. The Shubert house in the town is the Colonial of which F. Ray Comstock is the nominal lessee and the rental of that theatre is said to be \$20,000 per annum.

It is understood that Robert MacLaughlin immediately after the fact became known that the Euclid Avenue was to be torn down and an office building built on the site, got in touch with some local capital and obtained assurances that they would build a theatre for him providing he could obtain the K. & E. franchise for the town. Then the war came along and stopped both the Winton and MacLaughlin deals.

This spring, however, MacLaughlin again became active regarding his theatre venture and again got capital to back him and closed a contract with Erlanger for the K. & E. routed shows to be placed in his house beginning with the season of 1920-21. The new franchise is for a period of 25 years, or until the season of 1945. At present MacLaughlin, in association with F. Ray Comstock, is conducting a stock company for the summer at the Colonial and trying out several plays which he has written.

HITCHCOCK'S "HITCHIE KOO."

Raymond Hitchcock arrived in New York from London Sunday last and this week started preparations for a new edition of "Hitchie Koo," in which it is understood A. L. Erlanger will be largely interested. The new show is not expected to be ready until late in the summer.

Mr. Hitchcock attended the extra showing of the Lambs Gambol at the Hippodrome Sunday night. Called to the stage he said that he had come 3,000 miles to be in putting the Gambol over, then auctioned a souvenir program for \$200, letting the memento go on the second bid.

Hitchcock appeared in the second edition of "Hello America" in London. Since his arrival from London, Hitchcock has engaged 17 girls for the new version of "Hitchie Koo," which George V. Hobart is writing. Ruth Mitchell, who has taken Adele Rowland's place in "The Red Lady," will probably head the list of principals.

"YOU'LL LIKE IT" FOR ROAD.

"You'll Like It" a musical revue which had a very brief and very unsuccessful appearance at the Playhouse, recently, is to be sent on the Chicago road next season with Arthur West featured. B. D. Berg, who was one of the sponsors of the show has arranged to buy the production but there will be an entirely new book and score. Berg arrived in New York this week with his playwright designer, Joe Burrows, in tow, the object being to engage talent for the tour. He is also arranging for the new book and music. Ballard MacDonald is mentioned for the latter.

CASE FOR PRODUCERS.

When Walter Catlett withdrew from the cast of the forthcoming Shuberts' "Gaieties of 1919" (renamed from "Bing, Bang, Boom") last week and William Kent replaced him, it brought objections from Arthur Hammerstein, who has Kent under contract for this and next season. The comedian walked out of "Somebody's Sweetheart" some weeks ago, but Mr. Hammerstein stated that the option on his services for next season had been exercised. Hammerstein through his attorney, Alfred Beckman, of the office of House, Grossman & Vorhaus, has taken up the matter which, unless adjusted, may lead to injunction proceedings restraining Kent from appearing in the "Gaieties."

The Hammerstein office stated that it did not object to Kent's appearance in "Gaieties" but that guarantees must be made ensuring his return to the Hammerstein attractions at the start of next season.

The by-laws of the new Producing Managers' Association provide against a manager engaging an actor who is under contract with a fellow member of the organization. That is one of the principles upon which brought the managers together. Bonds to the amount of \$10,000 have been filed by members of the association guaranteeing their adherence to the by-laws. Unless the Kent case is settled it will be the first one for the producers to consider.

LEADING MAN No. 3.

Chicago, June 18. A third leading man has been engaged for the short and eventful run of "A Sleepless Night." Ernest Glendinning was on the job when the show arrived in St. Paul at the end of a week. A week later Gordon Morris took the part.

This week, with the show moving to the Woods, Morris goes out and Donald Gallaher, who has had a minor role in the piece, has been advanced to the leading part.

WHITESIDE'S PLAY NEXT SEASON.

Walker Whiteside will appear next year in a stage version of "The Master of Ballantrae," the celebrated novel by Robert Louis Stevenson. Lloyd Osborne, Stevenson's stepson, owns the rights, and assisted in making the dramatization.

ROMBERG TO PRODUCE.

Sigmund Romberg, who in the past has been identified with the musical end of numerous Winter Garden productions, is to start producing on his own accord. Last week his company was formed by him and Max R. Witner, of Yiddish theatre fame, with a capital of \$15,000 for the presentation of musical productions.

Hip Has No Street Number.

The Hippodrome was informed by a city department last week that there were no street numbers on the 43rd street side of the building and that such an omission laid the management open to a fine of \$150.

The specific missing number was that which belonged over the gallery entrance. It was finally determined that the missing number was 51 West 43rd street.

The Hip has been built for 14 years and the necessity of a street number, until last week, never was discovered by the city.

Lawford in "Too Many Husbands." Ernest Lawford has been signed by A. H. Woods for "Too Many Husbands," by W. Somerset Maugham. Kenneth Douglas will be in it. Clifford Brooke comes from London to stage the piece. It opens August 4 at Atlantic City, and comes to the Hudson, Aug. 11.

FAN SAN

NEWS OF THE DAILIES.

William Wade Hinshaw, general manager of the Society of American Singers, has purchased from Albert Reiss the production rights of H. E. Kreibel's book, "The Impresario," music by Mozart. It will be given at the Park next season.

OPENING DATES.
June 17—"Honeymoon Town."
CURRENT ATTRACTIONS.
BLACKSTONE.—Patricia Collinge in "THE
le," dropping with the rest because of the
weather; \$8,000 on the week; goes out July
1, after a record run; (17th week).
COLONIAL.—Angol Fae, backed by per
sonal appearance of Victor Herbert leadin
the orchestra and band; support the pros
colled up \$10,000 on the week after brillian
opening. (1st week).

ERNIE YOUNG TELLS ALL.

Chicago, June 18. — Ernie Young, whose picture has been mysteriously appearing in *Variety* week after week, finally announces what it is all about.

He has taken offices in the Masonic Temple to transact a general vaudeville business, comprising producing, booking, managing of acts, purchase and sale of scripts and rights, negotiation for vaudevillians in pictures and the legitimate. He has formed an eastern connection and will correspond with Chamberlain Brown in New York for legitimate affairs and N. W. Aronson in Los Angeles for picture matters.

Young wants it clearly understood that he is not invading the "ten percent" field as a rival of the established agents, although he proposes to book and handle acts—but only new acts. Such acts as he is able to put together, establish and start, either from ranks of amateurs or other fields than regular vaudeville, he will refer to V. M. A. Orpheum and Keith offices. Max Halperin will be associated with him, with the title of office manager, and will devote his entire time thereto.

While Young has never applied for not been granted a "franchise" on the Chicago floor, he starts business with the encouragement of "Tink" Humphreys and the knowledge of Mort Singer, who made it known that he is not anxious to have more competition among regular agents, but is extremely favorable to any project which will inject new blood and hitherto unobtainable material into local vaudeville markets.

Young is a progressive man with a wealth of general theatrical experience. He first came here 8 years ago as treasurer for William Morris' American Music Hall, and was later appointed assistant manager by Jack Lait, then in charge of the house. After the resignation of the Morris' interests from big time vaudeville, Young established a theatre ticket agency, and has since expanded into the ownership of four, compiling a neat competency. He has promoted several transitory ventures besides, always revealing a talent for gleaming a profit. He has been connected with theatricals ever since he was in knee pants, having started as a peanut boy in Hopkins, St. Louis, later becoming a treasurer in Salt Lake, Memphis and New York (Lincoln Square).

He started on a fishing trip this week, and on his return will go to New York to start getting material and putting up some "fences." His office, handsomely fitted, opens formally at the end of this week, with Halperin in charge.

CARLE SAVES SUNSHINE.

Chicago, June 18. — When "Sunshine" moved from the Princess to the Studebaker, it was all different. The new musical show, with but an indifferent start, introduced Richard Carle in the star role, and Carle ran away with the proceedings. The notices were handsome and activity began immediately about the box office with promise of one of those theatrical phenomena, a show that got off on the wrong foot getting a second lease of existence and ending out a winner. The book was largely rewritten to let in Carle in a typical comedy part. He was received with warm welcome here, his old stand.

150 FOR TILLIE.

Thursday, June 19, marks the 150th performance of Miss Patricia Collinge in "Tillie" at the Blackstone. Up to last Saturday 126,915 people had seen the show, and the piece had rolled up a gross during the Chicago engagement of \$147,750. Each week has shown a profit. The engagement closes July 5.

SHUBERT-POST SUIT HEARD.

Chicago, June 18. — The famous suit of the Shuberts against the Chicago Evening Post came up for preliminary hearing before Judge Joseph Sabath on Monday. The hearing, was devoted largely to arranging the unfavorable notices. Roy Keen, one of Chicago's most prominent attorneys, represented the Shuberts. The suit is divided into several sections, each of which must be heard separately, the theatrical firm asking a total of \$1,000,000 damages. The suit is based on criticisms of "The Passing Show of 1917" by Charles Collins, dramatic editor of the Post. Following the unfavorable notices, the Shuberts barred the critic, whereupon the newspaper began a campaign against the firm, which included exclusion of their advertising.

CHICAGO'S ILL.

The following are reported at the American Theatrical Hospital, Chicago: Thomas J. Johnson (comic opera); Victoria Holt (vaudeville); F. W. Wadsworth, owner of the Princess Olga (outdoor) shows; Violet Morris (Mrs. Fred Mosher); Margaret Nease (chorus "Bringing Up Father"); Walt Terry (formerly Terry & Elmer); Dorothy Coulter (Suffragette Revue); Arthur Stanley (Stanley Stock Company, St. Louis).

SULLIVAN BATTING FOR TWO.

Chicago, June 18. — E. J. Sullivan, manager of the Orpheum, St. Louis, which has closed its season after 42 phenomenal weeks in which it played to more than 500,000 people, relieved Earl Steward, manager of the Palace, here, for two weeks, then William G. Tisdale, manager of the Majestic, while these two local house heads take their vacations. Sullivan will again have the Orpheum next season. He is a Chicagoan of old, having at one time run the Studebaker.

\$125,000 House for E. St. Louis.

Chicago, June 18. — Joe Erber, owner and manager of Erber's, East St. Louis, Ill., has completed arrangements for the building of a theatre to be known as Erber's. The house will have a seating capacity of 2,200. The estimated cost is \$125,000. The theatre will be supplied with acts by Charles Freeman, of the Western Vaudeville Managers' Association. Erber's present house will go into pictures when the new one opens.



ERNIE YOUNG
Of Chicago

AUSTRALIANS PASS THROUGH.

Chicago, June 18. — George Marlow, theatre owner and one of the principal Australian producers, stopped off here with his wife en route to New York. He announced he was building a new house in Sydney, seating 2,000, and called on a number of the local factors, including Frank J. Hogan, with whom he negotiated for the rights to a number of American productions.

"Another Australian visitor during the week was Taylor Darbyshire. Mr. Darbyshire, formerly an associate director of J. G. Williamson, Ltd., of Sydney, has been appointed general manager of the Australian Cable Association. He announced, incidentally, that Hugh J. Ward, managing director of the big Sydney theatrical firm, is due in Chicago and New York within a month, loaded for action and determined to grab the best America has to offer in show business.

BURCHILL BOOKS A-H.

Chicago, June 18. — Harry Miller's resignation was accepted and Tommy Burchill is for the present in charge of the Ackerman-Burchill books. Miller, at his wife's started on a tour to California, as guests of Eddie Hayman and Mrs. Hayman, in Hayman's car. Miller declared himself as probably through with bookkeeping, and hopes to get a house to manage.

PEGGY HOPKINS ILL.

Chicago, June 18. — Peggy Hopkins, leading woman of "A Sleepless Night" at the Studebaker, became ill on Saturday and dropped out of both performances, her place being taken by her understudy. Miss Hopkins was able to resume her work when the show moved into the Woods.

KALICH TO RECUPERATE.

Chicago, June 18. — Bertha Kalich, who has fulfilled her engagement at the Woods despite poor health during the entire Chicago run, left Sunday, the day following the closing of "The Riddle Woman," for the Catskills, where she will rest up by reading numerous manuscripts submitted as vehicles for the actress for the coming season.

FROM TROYON TO CHICAGO.

Chicago, June 18. — "Liberty Belle," the soldier show of the Prairie Division, created under the direction of Major General George Bell, opened an engagement at the Playhouse today (Wednesday). The history of this show is remarkable. The thirty-third had been fighting 64 days along the Meuse when General Bell dictated the formation of a "show." Two score men were put into the cast, every one having seen action under fire. The first rehearsal was at Troyon, in a wrecked clubhouse that had been captured from the Germans the day before. The roof was missing; only a wall section and part of the ceiling remained. The acoustics weren't so good and the lighting was far from adequate. But they went it and whipped a show together. There isn't a member of the division who hasn't seen the show, and officers from other divisions enjoyed the show.

Shortly after the armistice the troupe took to the road. On their first appearance they used the headlights of an auto for flood lights and candles for footlights. Instead of Pullmans, they traveled in motor trucks. Thousands of wounded men saw the show. Lester Cusno, well known sewing picture lead, in leading man of the "Liberty Belle." He is supported by forty soldiers, including John L. Murray, Frank Morris, William Scully, George Antley, Donald Reid, Owen Murphy, H. Newell, William Black, Julius Kahn, Charles Schoedel, Sol Cohen, Arthur W. Kessel and Lester News. One of the features of the show is a film showing the 32d in action. The profits of the show go to the members of the division who are in need.

Ralph Dunbar's "Tennessee Ten" are the featured attraction at the Rainbow outdoor garden.

Florence Cummings, Martin Howard and Vivian Lucas have joined "Lilac Time" at the Winter Garden.

Chicago By Day

By SWING

HEAVY-HEARTED downtown persons held a wake Saturday night which lasted until midnight. They spent most of their time reading the handwriting on the wall, and when midnight struck the hounds howled dimly, for the hour had struck the passing of their favorite kenneled. The Lambs' cafe is no more, and soon will be but a memory of halcyon days and nights; where once the hounds bounded the hick will now graze-on Chop Suey. The heathen chime, cashing in on the advent of the seven lean and fustian years, moves in to the subterranean haunt presided over for nine years by "Smiley" Corbett. Its passing will find a pensive echo in many hearts in many cities. It opened on the eve of a new year and closed on the eve of a new year. Politicians, judges, scribes, pharisees, actors, song pluggers, thieves, magnificent rowdies, players and prophets, pugs and ball players, all the principals in the hectic night life of the town that was, contributed their mite to this most colorful of the loop jazzeries. It was the Restless of Chicago. It was the favorite Chicago rendezvous of George Cohan, Nat Goodwin, De Wolf Hopper, Richard Carle, Frank Fogarty and scores of others. From his sickbed last week "Smiley" Corbett sent the word to the manager to close up the place. At midnight Sunday the guillotine that lopped off the head of Barleymore shaved the Lambs' wool.

BUT THEN cheer. What odds? Potts has enlarged his "Greasy Veil"; Sotoros' "Thirteenth Chair" joint next to the Colonial now has twenty chairs; Henrich's is open until one o'clock. The lucious days are not dead so long as yeast may be manufactured and raisins grown.

DOCTOR WATSON, this appears wrong looking into. At the Illinois there is a six-reel animated picture which is selling out at \$2 top. At the Woods is a drama yclept "A Sleepless Night," which shows many empty seats at \$1.50 top. You will find the needle in the second pigeon-hole.

AN OPEN letter to Miss Lydia Barry: Dear Lady—Sorry you didn't like my review of "You'll Like It." I was present at the dress rehearsal the day before the show opened. The show's angel, Mr. Bucher, asked me what I would do with the piece for the good of everybody concerned. I advised him to throw it into the river. Had he taken my advice I would not have been compelled to review the piece, and the chorus girls wouldn't have been out any money, and you wouldn't have had to sue for \$500 back salary, and my reputation as a critic would have been unblemished.

THE GREAT trouble with Mr. Shakespeare's plays lies in their titles, which are not built for modern appeal. For those who contemplate Shakespearean repertory this season, the following changes are suggested: "Romeo and Juliet" should be changed to "How Could You, Juliet?"; "Merchant of Venice" to "Call of the Flesh"; "Othello" to "Strangled in Bed"; "Hamlet" to "The Nutty Princess"; "Henry V" to "Hen, Who Do You Love?"; "Richard the Third" to "Big Dick"; "Julius Caesar" to "The Knife"; and "Midsummer Night's Dream" to "Moonlight and Honey-suckle."

IF YOU DON'T ADVERTISE IN VARIETY—DON'T ADVERTISE

AMONG THE WOMEN

By PATSY SMITH.

Priscilla Dean is a fascinating little crook in "Pretty Smooth." The story is simple and winsome in its appeal, despite the crook characters. Miss Dean looked real "Frenchy" in her maid's uniform and exceedingly attractive in a flowered organdie summer frock. A combination of black and white satin, was striking, but not so becoming. The upper part of skirt and entire bodice were of white satin banded with black satin which composed the lower portion of skirt. The "Mrs. Harper" of the cast wore a stunning metallic formal evening gown. "Mrs. Manson" flashed a good looking satin wrap with blue fox scarf and wide sleeve trimming, and a smart velvet one piece dress.

"The Haunted Bedroom" featured another little screen star, in maid's attire. Enid Bennett, as Betsy Thorn, a special writer, gets in a haunted house in the guise of a maid. Miss Bennett was a very timid girlie newspaper writer, but developed unlooked for wisdom as a maid and unraveled the mystery of the haunted chamber. A nicely tailored box suit à la mode and a jap kimono were worn by Miss Bennett when not in her maid's uniform.

The ushersette smiled greetings at the Palace Monday in pretty new-gray silk poplin dresses. The skirts were in deep plaits and the waists piped and girdled with rose silk. Narrow white lace trimmed sleeves and lingerie collars. Rosa King and Co. opened in a blue silk setting. Miss Rosa was in pink georgette and satin, adorned with bands of white marabout, a garland of flowers and dainty blue ribbon bows. A large georgette chapeau had pink satin crush crown and streamers and the tiny bodice was a glitter with iridescents.

Miss Phebe (Ivan Bankoff and Co.) was delightfully cool looking in accordion plaited pearl gray georgette semi-classical dancing frock. The high bodice outlined with tiny pastel shaded flowers. The orchid plaited front and back panels of a lovely lace frock were caught up in a bunch, front and back, like a butterfly bow and fell fan-like over the skirt. Beautiful white lace composed the greater portion of a Russian bridal array. There was a deep cape attached to head-dress and a penum flounce fell between the satin drapery in a cascade down side of skirt. The bloomers of orchid and white costume were too deep a shade or should be of a more delicate fabric. The act includes three rare artists.

Hilda Wolfus (Williams and Wolfus) opened in a leopard skin dress that fits her as if it grew on her. A costume of blue satin with panel front and long loose sleeves of net ruffled with narrow pink and blue ribbons was too frilly but the peach taffeta flounce was very becoming.

The girls in the excruciatingly funny telephone bit in Harry Watson's act have brightened up their parts with gay summer gingham.

Ruth Royce was in her orange gold spangled frock.

It is safe to say no vaudeville theatre in Greater New York has ever staged such a clown festival as at the Riverside Monday night. The first three acts were allowed to go on unmolested, the trouble or fun (just as one felt inclined to view it) starting with Bob Hall, who substituted for Lou Holtz. Mr. Hall called attention in his rhythmical witty manner to a bridal party in one of the stage boxes and various professional friends in the audience and on the stage. He was ably abetted by Pat Rooney, Jimmy Barry and Cecil Lean. The bride of

George Brown, champion walker, on later-in bill) demurely clad in ruffled dark taffeta frock, with fair locks muchly curled, blushing accepted the homage due her. Pat Rooney stepped down from the stage and gave her a generous embrace and sighting Sophie Tucker (looking exceedingly bridey in a beautiful white lace frock), seated in the orchestra with Johnny Lampf, he extended his osculatory demonstrations to her.

Despite that the show was all balled up, there were many laughs, particularly from the antics of Pat, who essayed the role of "Mr. Butinsky" in the program. When Mr. Brown came on for his walking stunt, he was showered with rice, not only from the audience, but streams of it fell like rain from the flies. Pat Rooney in evening dress coat, high hat and tights, and Jimmy Barry in somebody's white iridescent gown, burlesqued a bride and groom and Cecil Lean was a dancing minister. During Miss Juliet's remarkable presentations, they were fairly quiet until the finale, when Miss Tucker and Eddie Leonard were dragged upon the stage to do special numbers. It was a great night for those in the audience who like to be on intimate terms with professionals, but for those who paid their good money to see regular first class vaudeville it must have been terrible piffle.

Loretta Marks and Jack Patten broke all records, I should say, at this house, as a double in No. 2 spot. The sparkling vibrant personality of Miss Marks just holds you throughout, but she really does not commence to do anything until she dances, and then she carries out their billing, "Just class." Her pretty clothes just seem to belong, rather than stand out as special adornments.

Rene Chaplow (with Eddie Janis) made three changes. A French blue sequin cloth, soubrette dress had one deep cuff of same material in violet. For a corking good song featuring Theda Bara and Mary Pickford "impressions," she was in white chiffon trimmed with many small ruffles and she closed in spangled black net. Two strips of black velvet encircled the skirt and the tiny bib bodice was embroidered in brilliants. Ankle length fitted trousers showed just beneath the hem. Miss Mayfield appeared in same wardrobe she has worn all season, and Marion Bent in the same costumes recently reviewed. Mrs. Jimmy Barry wore a new graceful frock of white georgette similar in construction to most of her others. Silver bugle beads or spangles trimmed it across the corsage front, in straight lines, accentuating a corset effect.

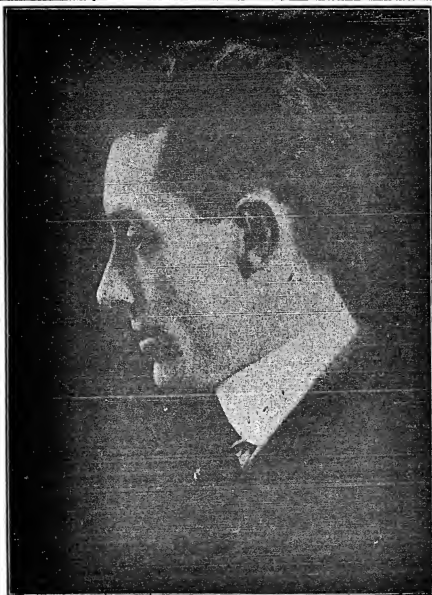
Miss Juliet's fresh ocean green satin costume, the bodice embroidered in self tone beads, bodice girdled with a heliotrope sash and feet incased in same color, seemed really immaterial against her clever, almost uncanny versatile mimicry. She was the legitimate hit of the bill.

"Sunnyside" assuredly does not portray Charlie Chaplin's "funnyface." Except for arm idolators of Chaplin, many of whom laugh as soon as his face is flashed, the new release holds few legitimate snickers even. Edna Purviance, in the role of a Rubie girl, not being a comedienne, did all she could with the part.

"You're Fired" featuring Wallace Reid, is short and sweet. Wanda Hawley, the pretty blond lead, wore some nice apparel, which, however, showed quite as little individuality as she herself. Lillian Mason was a smartly gowned society matron and many minor women stood out nicely in the ball room and restaurant scenes on costume display.

White was the popular note at the American Tuesday night—five acts on the bill featuring it. Miss Jesson (Jesson & Jesson) wore a white satin and lace, the foundation lengthened with a wide band of opalesques and the corset bodice of the same. The Keltons were both in white, the opening—Mrs. Kelton in draped satin and Miss Kelton in georgette, the skirt made up in four graduate tucks. Mrs. Kelton made two changes—black velvet and sea green satin with chiffon overdress. An eccentric little dash in pink pussy willow puffed overskirt, over gold lace and a high peaked hat featuring a plume about a yard long, helped put the comedy of the girl well over toward the finale. An extreme costume at the opening with more humorous lines, or business, would add much to the offering. It would be well for Salina (Salinas Circus) to show a little more kindness to the poor animals who are helping him make a livelihood this warm weather. A couple of his dogs, undoubtedly scared to death of him, and little wonder, when because of fright, a dog pulling some monkeys around stage, gets mixed up in harness and Salina deliberately and brutally pinches him while extricating him. Mrs. Salina appeared on the stage a couple of times, in a brown-silk dress. It would be a far pleasanter sight to see her working the animals than the man.

The woman of Wood, Young and Phillips, opened in a white silk gold brocade polonaise over a triple flounced gold lace foundation, that was bulky and puzzled you as to whether it was going or coming. A golden rod net over a drop elaborately embroidered in silver and gold, spanned, with a circle of same, was better looking. A black and white striped double flounce skirtlet and bodice, over black satin leg o' mutton trousers was worn for a Russian dance. Stanley & Maie Hughes (presented by Adelaide & Hughes) have a rather showy offering with the Belgian woolly dolls used as a closing number. A purple and orchid net frock at opening, trimmed with metallic cloth bands, was too fussy, but an old-fashioned hoop skirt costume of pompadour silk with charreuse velvet bodice and silver poke was very becoming. The pianist read the song originally written in the Adelaide & Hughes act for David Schooler, read it and played the piano, with a decided difference. The woman of Waring & Ainslee wore a rose Spanish shawl with a salmon pink skirt. A delicate blue satin foundation had cornflower blue drapery falling from shoulder straps in back, the edges bound with the satin. The net over bodice which fell in a wide point in front was embroidered in pearl and crystal beads and there was a deep fringe of the beads across the front. A rather stylish black tailored hat was quite out of harmony with the formal evening gown. A white coat and black and white polka dot baronet satin skirt made a sporty little suit for Mrs. Henshaw, of Henshaw & Avery, especially combined with a red silk hat and a green silk parasol. That these clever performers should be playing small time in one of the mysteries of the vaudeville game. More elaborate wardrobe, such as Mrs. Henshaw has shown in the past, is all that is required to put this act over in any first class theatre. The Genec Trio consists of three women athletes. Their "traps" were nicely decorated in magenta satin and bugle beads. White satin short dresses, the fronts of skirts embroidered in colored spangles, showed white satin bloomers, just below hem, edged with gold lace. The largest one, undoubtedly quite young, showed an extraordinary muscular development which has not as yet robbed her figure of its pretty curves. The dark one, most likely Madam Genec herself, overworks her smile a bit.



JOE WILMOT NIEMEYER

Whose success in Mr. Lew Fields' "A Lonely Romeo" at the Shubert Theatre was remarkable.

ORPHEUM, SAN FRANCISCO.

San Francisco, June 18.
 Trizio Prigiana with her "Block Party" vehicle, carrying a grade of excellent material made to order for this popular vaudeville star, was the life of the Orpheum bill, of which half the audience were members from the previous week. Miss Prigiana got them going right at the start, with some good stories, a mock ballet and the attending audience, calling for a burlesque dance, insured her the hit of the bill. Looking a bit more portly than ever in a beautiful ermine coat, her turn was indeed a welcome one. Half the bill was made up of hoochies, but with the new arrivals it was very pleasing entertainment, with Miss Prigiana the life of the party. She landed from the start with her stories and the mock ballet, then stopped the show cold with the burlesque dance failed. Bill Bailey and Lynn Cowan, holding over from last week and assisted by Estelle Davis, closed the show and ran second to the headliner's riot scene. They took a flock of bows and then a speech, surely going some for that spot. Ann Gray, a harpist, whose routine also included vocal selections nicely selected for vaudeville, meriting and winning the applause. Miss Gray has a sweet personality, and that helped a lot. Harry Holman and Co. in the comedy playlet, "My Daughter's Husband," proved highly entertaining, largely on Holman's playing, for the supporting cast is below par. Thomas J. Swift and Mary H. Kelley in "Offer \$3,000," a talking shift with some good points from the conventional and pleased immensely. Edwin George in "A Comedy of Errors" repeated his success last week and was again in second spot. Some of the regulars took the air with the excellent music of the Orpheum Dancers repeated their pretentious classic dance offering. Yet the class of the turn and its well arranged music were quite commendable. Ed Alexander, a painter with oils, was excellent, but his painting was so good, he could not be heard beyond the footlights. He should either speak louder or cut out the talk entirely. Jack Joseph.

PANTAGES.

San Francisco, June 18.
 A lot of show this week, and most of it very good entertainment. The bill carried enough names of native talent to draw the audience. This being Jimmy Britt's home town he was given a good old-fashioned send-off with doral piece and everything from left fans and others. Britt's finished story of talking hit was between two eyes, and he seemed justly proud of their "son." Stripped to fighting top, Jimmy's rendition of "The Kid's Last Fight," was a real thing. Eddie Ross, however, who followed in the closing spot, easily drew down the bill with his story, piano strumming and special dance. In the first were the "Stump Riders," with a fast, clever exhibition of old-fashioned Wild West days, roping and bronco-busting; and his fast and impressive. The "Danishman Dancers" pleased with a well-staged show, and the aggregation including six attractive girls. Gordon and Day gave the bill an excellent start. The man's pantomime new plenty of laughs, together with his comedy crying and the girl's captivating appearance. The story of the Danes and Goodrich did not fairly. They are handicapped by a routine holding mediocre tale. But the team is a clever one and possesses good voices. More singing would help them at this time. Jack Joseph.

HIPPODROME.

San Francisco, June 18.
 The show was established under the standard established in the last few weeks. Comedy, particularly, was lacking, and the running order was badly jumbled. About the only real comedy came with the closing turn, Blotto's Circus, which was the headliner offering. It is an unusual dog act and the canines acted acrobatic, working upon rather high apparatus. Austin and Russell attempted a song too successful routine. The man doing "wop" offered a "mother" recitation in dialect, but it failed to register. The double-character number at the close drew his light return. The two Edwards showed an unusual sharpshooting exhibition, several men getting a good applause. Plunkett and Romaine was out with their dancing. The talk is fair, but the old man eccentric number scored heavily. The girl appeared inclined to wiggle a bit too suggestively at the final De Winter and Rose, in a neat classical dance routine, showed enough to indicate the turn to be above small-time average. The closing number, an Indian dance, is the best, and it delivered the punch of the pair. Eugene and his wife, in wit and accord, offered the usual musical routine, but the jazz section drew heavy returns. Jack Joseph.

CASINO.

San Francisco, June 18.
 The Beatrice Morelle Scietto headlined the vaudeville portion which held five acts, though six were programmed. Eddie and Mac's turn the second, for second position, that was withdrawn. The sextette of muscled and vocalists headed by Beatrice Morelle, and including Katherine Bernard, Susanna Bayello, Phyllis Davis, Amy St. Amory and Evelyn Kirk, and formerly a feature with "Let's Go" bars, were accorded a hearty welcome. The dignified and talented artist presented the highest class musical turn that has been seen in vaudeville. Her redolent ballad, "The Old Creole" and being a big boost for the Ackerman & Harris brand of vaudeville. Earl Taylor and Ethel Arnold, closing the vaudeville section were another turn of big time calibre that

distinguished the entertainment, lifting it above the usual standard. Miss Arnold, blessed with good looks and a commanding personality, had the house won her from the first in her likable manner and the ease with which she puts over her wares has her a big factor. Taylor makes a worthy partner, assisting at the piano and registering a big score on numbers. Delmore, Fisher & Delmore, were a big laughing success with the rather old idea, but sure-fire comedy. The action takes place in the infernal regions, the characters being Satan, a blackface comic and a girl, E. Kelly. Piroet, in a hobo monolog, got some scattered laughs in an early position. The action in the first part takes place in an attorney's office, with Will King and Lew Dumber, as the lawyers. The funniest situation is that of Will King making love to the actress (Mrs. Ramsdale), with the unexpected appearance of the wife. This is similar to the bit from Don Baker's "Prerogative" and naturally got screams. Jack Joseph.

NOTES.

Charles Yule was specially engaged for the stock production of "Back Home," the current attraction at the Alhambra.
 Dave Lerner, Jimmy Rose and Alleen Miller are rehearsing a three act. Lerner and Miller were formerly with the Casino shows, and for the past months have been with the Alhambra. Jimmy Rose has been "singling" and appearing in musical shows hereabouts for the past several months.
 Ben Lina, touring on the Pantages circuit, was presented with an elk tooth charm by the Portland Lodge of Elks during his appearance in that city.

Leo Bacon, of "40 Cam" fame and theatre program magazine, was granted a divorce here last week. According to a report, Bacon will take another dip in the matrimonial sea, with Miss Antoinette Larson, of the Will King Company mentioned in the notes. Mrs. Bacon was Miss Ruth Horton was awarded \$150 last week in her suit against the Fielding Hotel for jewelry lost there about two years ago.
 Miss Gloria Davis, formerly with Remick, who is in charge of the new musical program, is in the Koller-Chase building, with Miss Mildred Crawford at the piano, exhibiting the Wilmar opera and standard catalogue. At the office is under the general management of the Brown, Pacific coast manager for Wilmar.

Walter Smith, Hippodrome manager at Spokane, will be switched to the Stockton house of the circuit about July 1.

The Marx Pickford feature "Daddy Long Legs" has the distinction of being the first picture to remain a full week in San Jose. It was shown at the T. & D. theatre in that city last week.

Jane O'Rourke, who has been ill with pneumonia, has fully recovered. Miss O'Rourke will shortly open at the Fulton in Oakland, as the leading woman.

Among the notables scheduled for the Ye Liberty in Oakland, which has discontinued stock policy are, Otis Skinner, David Wade, Chauncey Gileott, Julian Hittings, Margaret Ellington, Robert Edison, Wilton Leake, Henry Miller, Ruth Chatterton, Blanche Bates and Holbrook Blinn.

George White, who has temporarily disbanded, his musical comedy show, left for Los Angeles last week, where he will reorganize if a theatre can be secured.

According to Earl Taylor, of Taylor & Arnold, who is in charge of the new musical office of the Broadway Music Corporation who contemplate opening a branch here about August 1.

The St. Francis Orchestra, of which Art Hickman is the leader and Ben Black, a member, will, according to a report, go to New York for the Victor record making.

Blanche Bates, scheduled for an early appearance at the Columbia Theatre, arrived here last week accompanied by her two children and her husband, George Creel.

Roe and Holmar, who recently appeared at the Orpheum here, were a special attraction at Taft's Cafe in their posing and hand balancing turn. It is the first act of hand balancing ever to appear in a cafe here.

According to word from Los Angeles, Lucille Cavanaugh did not open on her scheduled date in that city, preferring to open a week later on account of Annette Kellerman, who is playing her second week, again topping the bill.

The California has discontinued the Sunday concert at which time forty-five musicians were employed.

Jane Lasky is due to arrive here next Wednesday.

San Francisco newspapers will send representatives to Toledo to cover the big fight on the "fourth."

Thomas Numan, dramatic critic of the San Francisco Examiner, is vacationing. Ray O. Brown, the music editor, is handling Numan's work.

Zana Vaughn, who had the leads with the Orpheum Stock Company in Edmondson, and Nina Gilbert, the leading woman in the past season of George Summer's "Girl I Left Behind," are spending the summer at Long Beach, Cal.

George Baldwin and Joe Mendelson plan to leave here this week for New York, having received a wire to join the Kitty Gordon-Jack Wilson vaudeville act that will shortly open in New York City.

Harry David, associate manager of the California, left this week for a trip through the Northwest to spend a vacation.

Van Clement, manager of the Portola, is visiting his folks in Minneapolis.

William Meachman, assistant treasurer of the Columbia, Lloyd Campbell of the Orpheum and Harold Reed, of the Orpheum, were detainees of Los Angeles last week by the authorities for speeding. While in the Southern city, the two issued contracts for San Francisco on the charge of features which they will exploit during their leisure time.

In a baseball game here last week between acts and stage hands from the Casino and Orpheum theatre, and a team composed of actors and actresses, the Casino won 4 to 0. Jack Ross was the umpire, and while several of his decisions did not meet with the approval of the fighters, he escaped unharmed. Jim Furness, of the Continental, played his usual 60-60 game, acting as substitute for both teams.

ACTORS' FUND BENEFIT, JULY 1.

San Francisco, June 18.
 The benefit for the Actor's Fund of America will be given at the Columbia July 1. Maylor Rolph, of San Francisco, has sent his check for \$250. Among those that will appear are: Henry Miller, Otis Skinner, Ruth Chatterton, William H. Crane, Thomas Wise, Blanche Bates, William Court-enay, Richard Bennett, Crane Wilbur, Belle Bennett and many others who will be here that day.

SHOCKING.

San Francisco, June 18.
 The Strand, devoted to pictures, has a "shimmie" contest as an added attraction this week. Four couples are participating.

WESTONS DIVORCED.

San Francisco, June 18.
 On an agreed verdict, Ella Weston, booking manager of the Ackerman-Harris interest, was granted a divorce from William Weston, recently a principal with a Columbia wheel burlesque show.

The Westons are the parents of one child, a daughter, who, after their separation, some years ago, remained with her mother in California and was recently graduated from a California college. Weston was at one time Dufferin Weston for the Pantages Circuit and later, when that stand was dropped from the circuit, entered vaudeville.

PAN TIME FOR NEW HOYT.

San Francisco, June 18.
 The New Hoyt in Long Beach, Cal., when completed, the latter part of this month, will play the Pantages shows. This will add a full week to the circuit, the bills going to Long Beach following the San Diego date. Pantages shows for Santa Barbara has also been announced.

FRAWLEY SAILS JULY 2.

San Francisco, June 18.
 T. Danis Frawley and his shows, organized for a tour of the Far East, will sail from this port July 2.

Marion Morgan's Dancing School.

San Francisco, June 18.
 Marion Morgan, director of the Morgan Dancers, at present touring the Orpheum circuit, has announced that she will remain in California this summer at the conclusion of the Orpheum time for the purpose of conducting a summer school of dancing in Los Angeles for one month.

OBITUARY.

Memorials in this department, in display type, are charged 65 per inch (14 lines) and 410 two inches (28 lines). No space smaller than 1/2 inch (7 lines) accepted; 3/4 inch, \$3.50.
 All memorial copy must be accompanied by remittance.

Jack Dingwall.

Jack Dingwall, press representative for Chas. Maddock and a theatrical reporter for 25 years, died in the Fordham Hospital, Bronx, June 17, after an illness of several weeks. Before joining Maddock, Dingwall was connected with Metro Pictures.

Edward A. Ferguson, grandfather of Sidney Shepard (Heart of the Hebrew) died at Detroit, this week.

The mother of George Baldwin, died at Sacramento, Cal., last week.

The father of Cliff Hardy died June 2. The deceased was 80 years of age.

F.P. EXPECTS THIRTY THEATRES.

(Continued from page 3)

picture show and the Moss operation tends in a Rivoli or Rialto program, the price will be tilted perhaps to 50 cents top, with this scale permanent.

The attention of the outlying or suburban exhibitor is expected to be attracted to the F. P. L. house and its policy, with the possibility of the suburbanite lamping the chance of an increase of his own prices, maybe from 15 to 25 cents, with the same style of show. If the smaller exhibitor takes to the bait and places his house on a higher plane, he is not expected to object if finding eventually that F. P. L. since its pictures draw more money through the increased scale, is asking more money for its product from the exhibitor. Those who know say that the F. P. L. scheme of theatre operations is interlocking with its own producing interests, diverging into several lines, from the suppression of active competition to the profit of the theatres and the producer represented by it. A story dealing with this phase is in the Picture Department of this issue.

Mr. Zukor, according to the report, has \$300,000 at his disposal to obtain all the theatres he may want for Moss to operate. This is "Wall Street money" where it flows in abundance for anything that Zukor wants to go after. The F. P. L. theatre operation will not be conducted under any corporate head, according to report, with the theatre secured and controlled continuing their identity that is recognized in the majority of instances as a trade mark of value to the house.

Mr. Moss is understood to be retained as the theatre operator at a very large yearly salary, together with the opportunities of investment that the theatre obtaining plan presents. His will be no official title. The announcement sent out said Mr. Moss will be in charge of the "Acquisition, construction and managing," which covers the entire F. P. L. plan of obtaining 100 or more houses.

Liberty, Oakland, Stops Stock.

San Francisco, June 18.
 The Liberty, Oakland, is discontinuing its stock policy to permit road attractions to come in. John McArthur retains stock plays intended for Liberty and will turn them over to Harry Cornell who has opened a stock engagement at We Orpheum, Oakland, with the Baker Players.

Crane Wilbur in "Eyes of Youth."

San Francisco, June 18.
 Crane Wilbur will be the leading man with Marjorie Rameau in the "Eyes of Youth," which will open for a run at the Curran June 29.

NEW ACTS THIS WEEK

"Kiss Me."
Musical Comedy.
42 Minns.; Full Stage (Special Set).
Colonial.

A miniature musical extravaganza, produced and staged by William Friedlander who also supplied the lyric and music with the book by Hugh Herbert. It's rather pretentiously dressed and very capably staged, but it lacks, at present, two very essential things to bring it to the level of a Friedlander show. The principals, with one exception, fall far below the expectations that natural come with a glimpse of the production and Herbert has not supplied enough comedy to make it a fair balance. Of course the piece is now practically in the experimental stage, but playing a big time house it must be gauged strictly on its condition. The scene is apparently meant for the home of the ingenue, although there is no program explanation of either the locale or the identity of the cast. The juvenile rushes on to exclaim briefly, to a butler, that he must procure a wife and three children immediately in order to entertain a visiting aunt whose will terms depend wholly on the existence of his family, of which he had previously informed her in order to secure an increase in his regular allowance. He asks the ingenue to marry him. She loves him, but balks at the three children suggestion, the "bit" going over with no atmosphere of double entendre. He then engages a vamp to masquerade as his wife. Meanwhile the aunt arrives and runs into both women, the ingenue having, however, decided to help him out of his dilemma. A well arranged situation arises here, but its comedy weight is through the poor handling by the principals. The vamp (formerly with the "Redheads") showing the sole trace of ability and this fact clouded up the work of the others, because of the contrast provided. A decidedly pretty climax is approached, leading to a double number, "Kiss Me" by the juvenile and ingenue. This alone would have guaranteed the production's success if either could sing, but the girl's "pipes" were a trifle rusty and the man has no idea of harmony, although even if he had, he has no opportunity to display it. Then came the adjustment, a bit lengthy, but carrying all kinds of possibilities. "Kiss Me" looks like a million dollar flash in scenery and gowns and the numbers are all nicely wed to the theme. The vamp number was particularly pretty in dress and excellently staged. But a million dollar production with a ten cent grade of cast doesn't jibe. The ingenue is decidedly pretty, but needs more stage and vocal experience before attempting a production of this speed and the juvenile's role should be better fitted. As it stands the piece can get over on its production, but Friedlander and Herbert are shown enough to realize what's their wrong and adjust the shortcomings.

Suzanne and Ernest.
Dancing and Crayon Sketching.
18 Minns.; Full Stage (Special).
Harlem O. H. (June 17).

A man and woman. Act opens with song off stage by the man. Drop rises and discloses artists' studio, with man sketching at easel with woman clad in ballet costume, posing. Artist dreams and woman puts over well executed dance. Artist then draws crayon sketch of bathing girl, singing parody on "Smiles" while working. Next a doughboy cartoon. Another toe dance by the woman followed by more sketching. Act closes with another toe dance by woman, with man assisting. Both are capable in their respective lines. Act will do very nicely for the pop houses.

Joe Brennan.
Monolog and Songs.
14 Minns.; One.
23rd Street.

Entering in "Tad" make-up, Joe Brennan gets 'em immediately by an exchange of get-backs with a plant in the orchestra pit. One or two of the gags are a bit passe, but this won't matter in the pop houses where the older they come apparently the better. Following the conversational bit Brennan reels off a monolog containing a number of good comedy punches and closes with an old time Irish song. "The man who came over from Ireland." For an encore "An Irishman was made to love and fight" is worked up so that it sounds like a new song. Instead of following this with another comedy number Brennan attempts a serious ballad and lacking both the voice and delivery necessary for the proper handling of the song very nearly spoils all that has gone before. As an exponent of the Irish character Brennan is in a class by himself as far as vaudeville is concerned, his "Tad" being a remarkably faithful reproduction of a type that actually exists, but which is usually so badly overdrawn and exaggerated that it loses most of its native humor. With a couple of good comedy numbers tacked on to the end of the turn and a bit of revision here and there in the talking routine Brennan should have no difficulty in holding his own in the big time houses. All that's needed is the material; he has everything else.

Rainbow Girls.
Dancing and Instrumental.
15 Minns.; Full Stage (Special).
23rd Street.

Two girls presenting a rather ordinary routine of dancing assisted by a male pianist and violinist. Act opens with a double dance by the girls in Oriental costumes. The violinist, a youthful appearing chap, puts over a well played solo while the girls are changing for their next number. A double waltz number by the girls becomingly costumed in ankle length dresses, another solo by the violinist and a double toe dancing number complete the act. For the closing number the girls wear abbreviated skirts and pantaloons, in which they present a particularly attractive appearance. The violinist should drop the announcements. If it is necessary to inform the audience of what is to be played, a printed card on an easel would accomplish much better results, in addition to giving the proceedings a touch of class, which is now lacking. Should pass nicely in an early spot in the pop houses.

Two Voices.
Songs.
13 Minns.; One.
Harlem O. H.

The big trick comes right at the opening when there is some singing off stage. With that number the audience leans back in its seat and is prepared for a double voiced singer. Then two girls walk on harmonizing and the audience sits right up again. The girls handle a repertoire of popular numbers, wear some good looking clothes and put a number over in good shape. They were liked by the Harlem audience especially when they got down to the couple of double numbers to close.

Johnny and Wile.
Songs and Dances and Piano Playing.
15 Minns.; One.
Harlem O. H.

Man and woman. Neither have any idea of what constitutes a vaudeville act. The man essays comedy with poor results and the woman sings indifferently. The present material is impossible.

Dorothy Richmond & Co. (2).
"A Friend In Need" (Playlet).
15 Minns.; Full Stage.
Fifth Ave.

The scene is supposed to be that of a room in a Parisian flat, although a house set is employed. Bobby, rich and an artist is the tenant. He has been a friend of Arthur, who has been wed for two years. Bobby had been smitten with the girl and from memory had painted her portrait at which he is gazing at the lift of the curtain. Enter the girl to explain that her husband is to call and that he is much troubled over something. Too soon Arthur arrives and the girl is secreted behind the curtains leading to the next room. The husband unloads his tale of woe which is that he had deceived his wife into believing that he had inherited a large estate when in truth it was small. But his bride loving extravagance, he had given in to her every whim and now with his money gone he has decided to kill himself. The men discuss the various ways of suicide and finally the husband departs with his friend's revolver to commit the deed. The girl re-enters and says she didn't know what they were talking about. The friend makes love to her, showing her the picture he had painted from his dream visions. But back comes the husband who discharges the gun, which only held blanks. The finish is that the friend gives the couple a check for \$10,000 and sends them back to America to start over again. The whole thing is unconvincing. The wife separated from a troubled husband by curtains wouldn't listen to his spiel as absurdly improbable. Only some of the finishing lines are bright, the rest being dull. If of service it can only find small time.

Tommy Ray.
Songs and Marksmanship.
18 Minns.; Full Stage (Special).
Harlem O. H. (June 17).

A slide announcement states that Tommy Ray was a fireman on the Lusitania and often entertained the passengers during voyages. A special set in two shows a view of the Lusitania. Ray makes his entrance through the stake hole door, wearing regulation stoker's costume. He is a well built man of possibly 35 and possesses a pleasing tenor voice. Opening with "Day by Day" with a recitative introduction followed by a shooting exhibition. This includes some difficult upside down marksmanship, with one or two tricks that stand out. Another recitation and a song to close. Act should find no trouble in getting by in the pop houses as it stands.

Rinaldo Brothers.
Acrobatics.
4 Minns.; Three.
Riverside.

The men (two in number) are completely painted with in silver hue save for trappings of similar tinge. They work altogether upon a low rectangular pedestal or platform placed back in "three" space. The routine consists in a number of artistic poses, but coupled to a series of acrobatic feats, which include some very clever work. There is no stalling though one or two of the stunts are strength feats. Fits as a good opening turn for big time.

De Peron Trio.
Strong Act.
9 Minns.; Full Stage (Special).
Harlem O. H. (June 17).

Two men and a female assistant. All wear regulation strong man costume. Turn consists of weight lifting and strong man feats, most of which have been seen before. All work fast. Finishing stunt, in which one of the men whirls his two assistants through the air on a dumb-bell.

Stanley and Mazie Hughes.
Singing and Dancing.
15 Minns.; Full Stage.
American Roof.

Stanley and Mazie are brother and sister of James Hughes (Adelaide and Hughes). They are a clever dancing couple recalling the team who are billed as sponsoring them. Their act could be called the evolution of the dance for they open with a modern rag jazz double and go to a colonial waltz, making a costume change to match. They are assisted by a piano player who does a specialty between stepping, using the "Trip On My Melody Ship". Their first number is probably called "Cabaret Love" next "That's What the Daisy Said," an old fashioned waltz tune, followed by the piano offering. Then in grotesque costumes they do a French doll number with some difficult spins. Mazie doesn't elevate. They are good dancers and the boy seems to have inherited a lot of the showmanship displayed by his brother. They will do anywhere.

Cahill and Romina.
Songs and Comedy.
13 Minns.; One.
Fifth Ave.

Two men, one in cork and the other doing "wop." Several mixed dialect songs by the latter started off the routine, when the blackface member suddenly projected his pipes in operatic fashion into the going. He used a high falsetto and it got something. A cat imitation started both men doing yodeling bits, ending with a lullaby duetted and both yodeling. "Till We Meet Again," also duetted; brought the men out for an encore. It is probable that the falsetto voice of the blackface artist was the particular attraction for he retained it almost throughout the turn. In their final number "Bubbles," he also employed it. The team seems to have the ability but not the material, or else it isn't arranged to the best advantage. The act scored, but it is doubtful if they can deliver equally in the better houses without fixing.

Florence Scapini.
Violinista.
18 Minns.; One.
Harlem O. H. (June 17).

Florence Scapini is a fair violinist and in time should be able to work out an act for the smaller houses. Opening with an operatic number, the encored with "Hear You Calling Me" Tuesday night, but failed to play the expected third selection. "Calling Me" was very well handled. Miss Scapini needs first of all a repertoire and then the necessary stage experience to give her assurance.

Frank Carter.
18 Minns.; One.
225th St.

Carter opens in one with talk to the leader, goes to full stage and climbs upon a duplicate of Melrose's tables and chairs for a little chair balancing. He descends and a girl in the audience sings a song in English then Swedish later, going upon the stage to yodel. Carter eventually does the Melrose fall, announcing it as an imitation. He laughs with the yawning. Nothing but the tumble holds interest.

IF YOU DON'T ADVERTISE IN VARIETY—DON'T ADVERTISE

21

Comedy Sketch.
12 Mins.; Parlor.
125th St.

Wood, Young and Phillips.
Comedy Singing, Talking and Dancing.
15 Mins.; One.
American Roof.

Jesson and Jesson.
Singing and Dancing.
14 Mins.; One.
American Roof.

**Green and Lapell.
Piano and Songs.
12 Mins.; One.
125th St.**

**If you don't
advertise in Variety
don't advertise**

Harry Watson, Jr. and his company came with Battling King Dugan. The telephone service was so good that the Palace crowd knew it was only about six weeks since the act was there.

Then Ruth Royce stepped on the gas and her number endeared her to the hearts of those in the audience and the conclusion of the number brought the first real applause of the night.

The rest of the way. Her "Farm" song, with its imitable bits of business by the comedienne was the second wallop of the act and then came the "Way" song which was the third.

"Way" was a scream. Finally for the finish "Waitin' for the Robert B. Lee" was brought in as the campher and it made all the rest of the numbers seem like a long time ago.

There and it will be for a long time to come.

The Seven Bracks closed their holding about half of the audience.

Fred.

[illegible]

Bob Hall was next to closing, rhyming his entire specialty much to the surprise of everyone present. Hall tops the other vaudeville rhymers a mile and his is a specialty far away from the average single. It was late, but Hall kept the majority in. The Rosaires closed.

Mrs. Juliet opened intermission, gaining the highest individual applause scoring and with out Rooney, whose own all-around score was 100, topped. Assisting the mimic was Robert Brainer, strenuous but clever piano accompanist. Though Rooney wasn't in the act, Juliet gave an impression of him, and it drew a hearty laugh.

The Barrys followed with "The Rub" skit, it going over with usual appreciation and piling up the laughs. Rooney didn't figure in that act either, though Jimmie mentioned

If the Tuesday night attendance at the Royal was any criterion of the hasty absorption of the qualities of the uptown residents, a dancing party as well as the key way and the attraction of the Royal was a lower floor showed very few white spots and the upper portion of the house was equally heavy. The show ran until after 11 p. m. The Reynolds, drawing the closing assignment with their usual dancing ability. They got on the stage at 11 o'clock but held up the walkouts nevertheless.

Whiting and Burt were on fourth and divided the first part honors with Charles and Vivian. The latter two were on the stage at 11 o'clock but held up the walkouts nevertheless.

ager of "A Little Journey" still at the Vanderbilt.

WITH THE MUSIC MEN

Jack McHarris has joined the local professional staff of McCarthy & Fisher.

Ed Lewis, Harry Von Tilzer's Western sales manager, is in town enjoying a short vacation.

Al Plantadese has put out a number named after, and written in conjunction with, Paramount's "The Woman They Deserve."

McKinley Music Co. is publishing a song, "The White Heather," for Famous Players picture of the same name.

Fred Freddie, formerly with Gus Hill's Minstrels, has joined the professional staff of Fox, W. Stern & Co.

Jack Mills will open offices as a new recruit to the local music publishers clan, on July 1, having secured a location on West 44th street.

Ben Borasteln, business executive of the Harry Von Tilzer firm, has returned from an extended cross-country trip in the interests of his firm.

"Room 202," written by Dave Harris (Harris and Morey), has been catalogued by Waterson, Berlin & Haymes. It claims the record number of verses 52.

Alex Gerber and Abner Silver have written a new comedy song for M. Witmark and Sons called "There Ought to Be Music in Every Home Except Next Door to Me."

Harry Dart, late with a vaudeville vocal trio known as the "California 8," has joined the professional staff of the Music in Every Home company. He will assume his managerial position by July 1, in the Grand Opera House Building.

After spending a week's sojourn in that playwright's and song-writer's haven, Atlantic City, Harry Peace and Ed. G. Nelson have returned to town with three completed manuscripts which the Shuberts will interpolate in one of their forthcoming musical productions.

The National Music Dealer Association held its convention in New York from Monday to Wednesday, inclusive. Yesterday (Thursday) they were the guests of the Greater New York Music Association on an outing and clam-bake.

Arrangements were completed last week whereby Maurice Ritter, now on the staff of Remick's, will be the Western representative and manager for the new concern of Berlin & Winslow. He will assume his managerial position by July 1, in the Grand Opera House Building.

Charles F. Gall, of San Francisco, has recently placed four new musical compositions with several of the local publishing houses including Stern's, Remick and Schirmer. Remick will put out his "My Killdeer" and "Olga Hentelien." Schirmer has a one-step "Buster" and Stern his "Olga Rae." Mr. Gall is a former New Yorker well known along Broadway.

Following on the heels of the resignations of Francis Day & Hunter, the Star Music Co., and the Wright Corp., of London, from the Performing Rights Society, the British equivalent of the local Society of American Composers, Authors and Publishers, both of which are for the purpose of collecting royalties from theatres, restaurants and concert halls where copyrighted music is performed for a profit, S. Feldman & Co. (English) also tendered their resignation to the society.

Coincident with the Feldman withdrawal, the Broadway Music Corporation filed its resignation to the American Society of Authors, Composers and Publishers, formed for the same purpose of collecting royalty on copyrighted musical compositions performed for profit in restaurants and music halls. This is the second large publishing company to withdraw from the society, this month, Waterson, Berlin & Snyder having started it, following Remick & Co.

It has remained for the film star to curb the "dedication" rage in music publishing circles. When, as set forth in Variety last week, this mutual publicity stunt of "dedicating a song number to a picture star and naming the song after the star" in film vehicle captioning the title-page as "inspired" by Miss So-and-so, would lead up to a problematical issue, the local publishers could not see where in the problem lay. As far as they were concerned, it never existed—or maybe it was solved before it presented itself! To them it meant merely an easy method of coming some real money, at very little expense, by the simple expedient of decorating the title-page of their publications with the star's photo and autograph, conspicuously colored.

The picture folk who have a reputation of being the enemies of such free publicity did not object and readily sanctioned the use of the necessary props. Like as not, the star's releasing corporation's press agent was the official in whose power was vested the granting of this "official" permission.

Last week a miracle came to pass. An ambitious local songwriter, having slinked through the various picture channels, was appointed one day that he had secured the forthcoming release, "The Way of a Woman," was scheduled for several weeks in the future, thus allowing him to dash off a string of notes and a "lyric" in time to get them off the press

prior to the picture's release. The title lent itself well for song-writing purposes. Who or what the picture was about did not matter. Nobody cared.

A first obstacle, however, presented itself in the form of the Select P. A., who referred the aspiring song-writer to Joseph M. Schenck, Norma Talmadge's husband and personal representative. He refused to grant the necessary official permission—although no one can stop the writer from employing the picture's title as that of a vocal number—on the ground that this procedure was being overdone in the music trade and would do Miss Talmadge more harm than good—"vibes" was the term Mr. Schenck employed.

No less than five songs have been "dedicated to" or "inspired" by Miss Talmadge in the past few months. Schenck's standpoint in passing up this seemingly fine opportunity for further popularizing his star may be justified, not forgetting also that a well-established publishing house was banking the ambitious song-writer's aforementioned.

The latest "dedicated" effusion is from no less a verbiage than Irving Berlin, who framed his "The New Moon" around Miss Talmadge's latest release of the same name. Sidney D. Mitchell and Archie Gottler were responsible for the "Heart of Wotona," also named after Talmadge. All of which attests to the fact that publishers are not averse to investing considerable money for the purpose of exploiting a song about a little boy's admiration for the star in question, after having viewed her on the screen. W. Stern's publication, "Tears," boosted its budding singer commendably by the embellishment of a likeness of Miss Talmadge with a dedication inscription thereon. And Danny Wright's "Rag Rag"—which sounds like the Oriental—is title-page as "inspired" by her "The Way of a Woman."

Miss Talmadge is taken as a criterion as she seems to be the most "inspirational" and "dedicated" star so far as tin pan alley scribbles are concerned. But the overdoing of the practice is a quite obvious evil to American popular songmen. If, as several large publishers are known to have their writers concoct song numbers around practically every feature film release, being informed of the titles in advance or being "in" with the P. A.'s of the various releasing companies—there will be no one left to write really worth while, Muse-inspired—not "movie" inspired—songs.

ENGAGEMENTS.

Margaret Maloney, "Gaieties of 1919."

Six Brown Brothers, "Midnight Frolic."

BURLESQUE CLOSINGS.

The "Ben Welch Show," now at Hurling and Seamon's for a summer run, will close Saturday night (June 21). Business fell off, attributed to the weather, and the uptown location making the management unwilling to gamble on the future.

SHOWS OPENING.

"Listen Later," now at the Knickerbocker, scheduled to leap to Chicago to open next season. The date set at present is Labor Day at the Colonial. "Gloriana" will open the season of 1919-20 at the Princess, Toronto, Sept. 15.



MARION HARRIS

"SYNCOPEATION'S SCINTILLATING STAR" blending her personality with her magnetism, Miss Harris's rendition of a popular song is a unique masterpiece of the utmost in vocal appeal. Singing for Victor records, exclusively. Royal, New York, this week (June 16).

IMPROVING "THE VILLAGE."

The beginning of Wall Street's effort to make of Greenwich Village another Broadway is seen in the news that Polly's celebrated Village inn has been taken over by Bernard Gallant, manager of the Greenwich Village Theatre. Gallant will spend \$20,000 in improvements, rename the place Barney's Village Inn, and make of it a restaurant and jazz palace catering entirely to theatrical people and to those who are interested in them.

Music will be supplied by a band organized by George A. Nicholls, musical director for the Ziegfeld Folies. Gallant says privately that prices will be fifty per cent. lower than those in vogue on Broadway and at the Lafayette and Brevoort, and an imposing list of theatrical celebrities have reserved tables for the opening June 24.

WINNIE SETTLES DOWN.

Chicago, June 18. Winnie MacAdams, burlesque trouper for years, celebrated wrestling added attraction, who came to America from the English music halls, has settled down to an uneventful existence as doorday at the Randolph Theatre.

Miss MacAdams wears a beautiful uniform and attracts considerable patronage to the house by virtue of her personality.

The girl ushers at the Palace blossomed forth in new frocks this week, the dresses being light gray in color and of neat design.

Jack Freed has been engaged by A. H. Woods to play opposite Jules Gordon in "Business Before Pleasure" next season.

"HONEYMOON TOWN" OPENS.

South Bend, June 18. "Honeymoon Town," Boyle Woolfolk's new show, opened here "on the dog" preparatory to its Chicago showing. After the opening performance Woolfolk and Edwin Royce got very busy with revisions and rehearsals. The book is by Will M. Hough, music by Byron Gay and Chester Rice, and Bernard Granville is featured, supported by Dorothy Brenner, Roy Atwell and an apparently excellent cast. The musical numbers are beautifully staged, but there is much in the show to be still whipped into shape for a metropolitan revealment.

"Honeymoon Town" was to have opened in Chicago at the La Salle Sunday night, but the premiere was postponed until Tuesday.

"SOME NIGHT" TO TOUR.

"Some Night," a musical show presented at the Harris Theatre several months ago by Joseph Klaw is to go on tour next season, but under the direction of the newly incorporated concern called the Palace Producing Co.

Interested in the latter are Seymour Felix, Grover C. Roth and Jack Goldberg. The new firm is capitalized at \$5,000 and will engage in producing later on. "Some Night" was young Klaw's first producing effort. It was not a Broadway success.

Jake Sternad is in New York.

Joe Shea, vaudeville agent, is vacationing for two weeks at Lake Saranac, N. Y.

If You Don't Advertise
in VARIETY
Don't Advertise
At All

BILLS NEXT WEEK (JUNE 23)

In Vaudeville Theatres

(All houses open for the week with Monday matinee, when not otherwise indicated.)
The bills below are grouped in divisions, according to the booking offices they are supplied from.
The manner in which these bills are printed does not denote the relative importance of acts nor their program positions.
* Before name indicates act is now doing new turn, or reappearing after absence from vaudeville, or B. F. KEITH in city where listed for the first time.

B. F. KEITH

Palace Theatre Building, New York City
Keith's Palace
 Overman Revue
 Casey & Dayne
 Hale & Waldron
 Will M. Cressy
 Chilson Ohman
 Al Herman
 Greole Chapelle
 St. Onge & Ritchie
 (Chaplin Film)
 Keith's Colonial
 Moran & Mack
 Sybil Vane
 Morton Moore Co
 Ryan & Healy
 Eddie Carr
 Shirley Fox
 Howard Valentine
 (Chaplin Film)
 Keith's Riverside
 Kartell
 Joe Cowie
 Kimberly & Page
 Whiting & Burt
 Ayon Comedy
 Wilson Sisters
 Y Berger Co
 Laurie & Bronson
 Keith's Royal
 Apollo Trio
 Frank Mullane
 Royal Grandiosities
 Wood & Wyde
 Eva Taylor Co
 Al Lattell Co
 G. Bannister Co
 Kuhn Bros
 (Chaplin Film)
 Keith's H. O. H.
 1st half (19-22)
 Lillian & Twin Bro
 Newport & Stink
 Gray & Parker
 Burns & Prabito
 1st half (23-26)
 J. & Laughlin
 Irving & Ward
 1st half (27-30)
 Joe Maxwell & Co
 Royal King Co
 (Others to fill)
 John Le Clair
 Walman & Berry
 Argonne Five
 Will Ward & Girls
 (Others to fill)
 Frances Kennedy
 De Haven & Nies
 1st half (19-22)
 M. Faust & Co
 Joe Brennan
 Glasgow Maids
 Vine & Temple
 Martin & Webb
 1st half (23-26)
 The Felots
 Stanley & Birnes
 Bob Hall
 Willmann & Wolfus
 (Others to fill)
 Lillian & Twin Bro
 Fox & Ward
 Jimmy Savo Co
 Berio Girls
 (Others to fill)
 Evelyn O'Neill
 Haywood & Backman
 Geo Kelly Co
 Pierce & Burke
 Musical Echo
 ALBANY, N. Y.
 Precursors
 Jerome & Herbert
 "Oh Teddy"
 (Two to fill)
 Homer Romaine
 Peterson Kennedy
 & M
 Bert Baker Co
 Walter Weems
 ADAMS, N. Y.
 Orpheum
 Whittie Sins
 Fashion De Vogue
 H & G Ellsworth
 1st half (19-22)
 Bud Lorraine
 Toot Arrows
 Bernard & Duffy
 Princeton Girls
 ATLANTA
 Lyric
 (Birmingham Split)
 1st half
 Chas Edwards
 Spencer & Howe
 4 Jacks & Queen
 Dances & Hall
 Prosper & Moret
 Princeton Girls
 Garden Pier
 De Witt Young & S
 Marcell
 Mack & Earl
 "Sweetie"
 Jimmy Lucas Co
 Margaret Bolivar
 Hackett & Delmar

FRED HILLEBRAND

"TAKE IT FROM ME"
 Central Theatre, New York

NOW

BALTIMORE
 Jack Hanley
 Young & Wheeler
 "16,000 a Year"
 Miller & Lyles
 Glis Rice & Keely
 Regas & Sheehan
 Lucas Lamar
BROOKLYN
 Keith's Bushwick
 Mary Howard Co
 Billie Reeves Co
 Marion Harris
 Joe Cowie
 May & Linn
 Howard & Clark
 Adler & Bone
 Gen Planco Co
 Keith's Orpheum
 Chaston Poline
 L & P Hickman
 Chaston Crawford
 Gander Bros
 (Atlanta Split)
 Ruth Royce
 Catherine Powell
 Paul & Minors
 Whitfield & Ireland
 Everests Circus
 ROSEBURY
 Harris & Morley
 Sam Liebert & Co
 J. Clarke & M. Shop
 Martini & Fabrin
 (Others to fill)
 Stanley & Birnes
 Keith's King
 (Others to fill)
 Keith's Prospect
 1st half (19-22)
 Cahill & Romaine
 "Oh Teddy"
 Florence Holbrook
 Co
 Frances Kennedy
 De Haven & Nies
 1st half (19-22)
 John Le Clair
 Harris & Morley
 The Sharrocks
 Beatrice Morgan Co
 1st half (23-26)
 J. O. Walters
 B. & Conrad
 Bob Hall
 (Chester Split)
 1st half
 Contant
 King
 Tynes Minstrels
 Duggene & Dave
CHESTER, PA.
 Adgeant
 Gladys Dorothy & S
 Gualano
 Grew & Pates
 Peck & McIntyre
 Tipt Vp Yaphanker
CHARLESTON
 Victory
 (Columbia Split)
 1st half
 Lorne
 Lewis
 McShane & Hathaw
 Texas Comedy 4
 Vita Beauty & Health
CHATTANOOGA
 Hiatt
 Stanley & Norton
 Denis Chabot
 Hall & Brown
 Sheldon & Daly
 Fox
CINCINNATI
 B. F. Keith's
 (Sunday opening)
 Dare Bros
 J. Lewis Co
 Monti & Party
 Pined & Gushing
 "Beginning of World"
 CLEVELAND
 Hippodrome
 Karl Emmys Pets
 Gillen & Malachy

Langford & Frederic
 Helena Gleason
 Gus Edwards Co
 Charlie Irwin
 Kane Morey & Moore
COLUMBIA, S. C.
 Columbia
 (Charleston Split)
 1st half
 Lacey & Rome
 Helena Gleason
 Madison & Winches
 Martin & Florence
 (One fill)
DAYTON
 Keith's
 (Toledo Split)
 1st half
 Norman Tolma
 Gender & Gold
 Chas Mack Co
 Newbott & Delohe
 Old Soldier Fiddlers
 1st half
DETROIT
 Temp
 Mercedes
 J. Budd
 Harry Cooper
 Krantz & Salls
 Wayne & Warrens
 Lighter Sie
 Conroy & Murphy
 Koban Japs
ELMHURST, N. Y.
 Small & S
 Aubrey & Riehe
 Miller & King
 Harry Timney Co
 Brown's Musical Re

BIRMINGHAM
 Lyric
 (Atlanta Split)
 1st half
 Budd & Royce
 Chas Oletti
 Paul & Minors
 Whitfield & Ireland
 Everests Circus
BUFFALO
 Sheas
 Jolly Johnny Jones
 Pettit Reat & Bro
 Conroy & Murphy
 M Edwards Co
 Duval & Symonds

GRAND RAPIDS
 Wilson Aubrey 3
MAX
TEN EYCK AND WEILY
 CLASSICAL DANCERS
 PALAIS ROYAL, New York—27th Week

CEDIL LAN CO
 Toney & Norman
 Gell Troupe
CAMDEN, N. J.
 Towers
 (Chester Split)
 1st half
 Contant
 King
 Tynes Minstrels
 Duggene & Dave
CHESTER, PA.
 Adgeant
 Gladys Dorothy & S
 Gualano
 Grew & Pates
 Peck & McIntyre
 Tipt Vp Yaphanker
CHARLESTON
 Victory
 (Columbia Split)
 1st half
 Lorne
 Lewis
 McShane & Hathaw
 Texas Comedy 4
 Vita Beauty & Health
CHATTANOOGA
 Hiatt
 Stanley & Norton
 Denis Chabot
 Hall & Brown
 Sheldon & Daly
 Fox
CINCINNATI
 B. F. Keith's
 (Sunday opening)
 Dare Bros
 J. Lewis Co
 Monti & Party
 Pined & Gushing
 "Beginning of World"
CLEVELAND
 Hippodrome
 Karl Emmys Pets
 Gillen & Malachy

DR. J. BIER, PHYSICIAN

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Sam Greene
 Jimmy Savo Co
 (Others to fill)
 1st half (23-26)
 Willard & Watson
 Williams & Wolfus
 (Others to fill)

KNOWVILLE
 (Chattanooga Split)
 Mill Linsard
 Gilbert Sisters
 Moran & Wiser
 Sampson & Leonhart
 Stirling 4
LA GRANGE, GA.
 Reader
 Gonne & Albert
 Crawford & Broder
 "Worth Waiting"
 1st half
 Claudia Coleman
 & M. Harkins
 Violin Misses

LOUISVILLE
 (Nashville Split)
 1st half
 Reed & Tucker
 "Here They Come"
MOBILE
 Lutz
 (New Orleans Split)
 1st half
 Perlot & Schofield
 Musical Hunters
 Deaton Dittie Co
 Alice Nelson Co
 Precursor Mason & S
MONTICELLO
 Grand
 Delany Pinks
 J. & M. Harkins
 Mr & Mrs Cortes
 Chas Colman
 Violin Misses
 1st half
 Gonne & Albert
 Reno
 Kennedy & Rooney
 Crawford & Broder
 "Worth Waiting"
 1st half (23-26)
 MT. VERNON, N. Y.
 Precursors
 24 half (19-22)
 "Oakies & De Lour
 Argonne
 Kennedy Morgan C
 Shirley Sisters
 1st half (23-26)
 Bush Bros
 1st half (27-30)
 Fox & Ward
 Willard & Girls
 Lewis & Dody
 Martini & Fabrin
 (Others to fill)
 24 half (26-29)
 Cahill & Romaine
 S. & S
 Imhoff Conn & C
 Margaret Padula
 The Sharrocks
 Novelty Clowns

NASHVILLE
 Princess
 (Louisville Split)
 1st half
 Rose & Ellis Co
 Evans & Ryan
 6 Kirkamith Sie
 Herbert Trip
 Roland Francis Co
NEW ORLEANS
 (Mobile Split)
 1st half
 Worden Bros
 Burns & Lynn
 Leones Bros
 Primrose 4
 "Wint Women De"
NEWPORT NEWS
 Olympic
 (Petersburg Split)
 1st half
 Libby & Nelson
 Transford Sie
 "Prosperity"
 Wallace Galvin
 Willie Hale & Bro
NORFOLK, VA.
 Academy
 (Richmond Split)
 1st half
 Woodward & Morris
 Nobel Bros
 JACKSONVILLE
 Cantwell & Walker
PHILADELPHIA
 Challen & Keke
 Weber & Elliott
 Eddie & Ramsden
 Monarch Comedy 4
 Bobby Hale
LANCASTER, PA.
 Colonel
 Lady Oatowaga
 McIntyre Kids
 4 Roses & Hill
 24 half
 May & Mosen
 Ella Matthews Co
 Bill Feltz

PITTSBURGH
 Moriarty Girls
 Noble & Brooks
 Maybelle Phillips
 Deaton Dittie Co
 Raymond Wylie & C
 John & J
PORTLAND, ME.
 B. F. Keith's
 Edw. Markie
 Miller & Bradford
 Deaton Dittie Co
 Rice & Werner
 Powers & Wallace
 1st half
RICHMOND
 Lyric
 (Norfolk Split)
 1st half
 The Maglers
 Ann Sulter
 (Others to fill)
ROANOK
 Roseoke
 Nolan & Nolan
 J. & M. Harkins
 Ward & Van
 Falden
 1st half
 Henry & Adelaide
 Lecky Carleton
 Dawn Jun
SAVANNAH
 Hicow
 1st half
 (Jacksonville Split)
 Doll & Gilles
 Joyce Nace
 Dan Holt Co
 Briers & King
 Chick & Chikola
SCHENECTADY, N. Y.
 Precursors
 Gilbert & Saul
 Boy Trickey
 Bert Baker Co
 Ward Bros
 Herbert Trip
 The Rogers
 "Half Past Two"
 Rittner & Eganest
 Burt Earl & Girls
SYRACUSE, N. Y.
 Precursors
 Levolles
 Billy Rogers
 John McGraw Co
 Dittner & Reaner
 Burt Earl & Girls
 Gilbert & Saul
 Coy De Trickey
 "Every Sailor"
 Ward Bros
 Hade Sanbulo Co
TOLEDO
 B. F. Keith's
 (Dayton Split)
 1st half
 Parker Bros
 Joseph Middleton
 "Dreamland"
 Jones & Sylvester
 Swan & Swan
TORONTO
 Hippodrome
 Ed Gingers Co
 Jeannette Childs
 McCormick & Wino
 Conway & Fields
 The Bains & Hale
 (One to fill)
TRENTON, N. J.
 Trenton O. H.
 Odell
 J. & M. Harkins
 Sinclair & Crewe
 Geo Randall Co
 May & Mosen
 Columbia 6
 1st half
 Marlan
 LaFrance & Kono
 Pauline De Vogue
 Finley & Hill
 "The Prince Price"
TROY, N. Y.
 Precursors
 Homer Romaine

CLAY CROUCH "SINGLE NEXT SEASON"

Peterson Kennedy & M
 O'Neill & Keller
 "Half Past Two"
 Walter Weems
 Paul 1st half
 Dandling Dorlane
 John McGowan Co
 Jerome & Herbert
 "Oh Teddy"
 UNION SILL, N. J.
 Lincoln
 Helen Miller
 Hunter Chick & H
 Joe Willard Co
 Pierce & Burke
 Musical Echo
 1st half
 The Edouards
 Paul 1st half
 Colon F & Zardo
 Paul 1st half
 "Memories"
 WASHINGTON, D. C.
 Kearns & Harbert
 Appala's Animals
 UNION SILL, N. J.
 Lincoln
 Helen Miller
 Hunter Chick & H
 Joe Willard Co
 Pierce & Burke
 Musical Echo

CHICAGO B. F. KEITH VAUDEVILLE EXCHANGE

BATTLE CREEK
 Hicow
 1st half
 Elvart
 Dorothy Kenton
 Bob O'Connor Co
 Otto Bros
 Sterling & Marguer
 BRANTFORD, ONT.
 Grant
 Herbert Goss
 (One to fill)
 "Jokes & Clegg"
 Johnson Bros
 Willie Smith
FLINT, MICH.
 1st half
 Carson Trio
 Murray K. Hill
 "Baby Bump"
 Boyce Combs Co
 Koban Japs
LANSING, MICH.
 1st half
 Argol
 Wurnelle Co
 Dettel & Carroll
 McCarthy & Stenar
 Grant Gardner
 LaGraciosa
LONDON, CAN.
 Grand O. M.
 McRae & Oates
 Maile King Co

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 Brown Sisters
 E. L. Ford
 O'Brien & Dixie
 Four Bangards
 Gardner & Hartum
 Casting Wards
BROOKFIELD, MASS.
 Hugges Duo
NEW BEDFORD
 Gordon's Olympia
 Hugges Duo
 Earl & Sunshine
 "Girl from Milwaukee"
 Sylvia Loyall Co
 1st half
 Annetta & Morrill
 Solinski & Grovini
NEWPORT, R. I.
 Opera House
 Two Jesters
 "New Doctor"
 Skipper Kennedy & Sylvia Loyall Co
QUINCY, MASS.
 Kinkaid
 Natul & Young
 Sam Te 3
 The Bains & Hale
 Cecile & Eldred
 Federal
 Simmons & Brantle
 "Clackin' Wale"
 Singing School
 Bernmore Family
 Lucille & Cockie
 A. Robins & Partner
 Sam Te 3
ST. LOUIS
 The Blonds
 Billy Devere
 "The Blonds"
 Choy Hong Wha Tr
 (One to fill)
ST. LOUIS
 The Blonds
 Billy Devere
 "The Blonds"
 Choy Hong Wha Tr
 (One to fill)

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FEDERAL INVESTIGATION

Continuation from last week of the verbatim testimony in the proceedings of the Federal Trade Commission in the matter of the vaudeville investigation.

The hearing was resumed, pursuant to notice, before Examiner Charles S. Moore, Esq. Appearances as heretofore noted.

The report below is of the proceedings, FRIDAY, MAY 16 (Continued)

JAMES WILLIAM FITZPATRICK (DIRECT EXAMINATION CONTINUED.)

Q. Yes.
A. (Reading) "The business manager further agrees, from time to time, and as he deems best, to advertise and exploit the act, and to otherwise popularize the same." My impression is that that was not in the contract that I was asked to sign. I think that paragraph 5 was. My impression was that the Hart contract was a very brief document, which set out the whole thing in a nut shell. I do not remember that there were those isolated clauses at all.

Q. But notwithstanding that you signed no such contract, 10 per cent. was deducted weekly from your salary?

A. Yes. I never made any complaint about being done, because there was no use in doing so. It was a condition which had to be submitted to.

Q. What was the significance of this statement: "We have closed their eyes to the blackmaling of agents of acts, agents who are in their own right our partners?" What did that mean?

Mr. Goodman: I object. The witness making any statement in that connection, or in answer to that question, unless they are statements of fact which he personally is conversant with.

Mr. Walsh: I am asking why he put this in here.

Examiner Moore: I think it is proper for him to answer as to why he put it in there if it was published in the article.

Mr. Goodman: I do not object.

The Witness: It was a matter of common knowledge at the time. If I had more to say about it, I would have said so. I went back into the situation where I was before. I have no doubt that I would be able, or might be able, to give specific instances in many of these questions that you ask me which, at the present time, I am unable to give, because, as I say, a great many of the acts which I saw at the time when the organization and the vaudeville conditions at the time when this was written have gone. The general facts, of course, that were common in the business I do recall.

By Mr. Walsh:
Q. The next is this: "They have canceled acts before, during and at any time which pleased them." What was the reason for inserting that?

Mr. Goodman: I make the same objection to that question.

The Witness: I think I can testify from my own knowledge that that was done. I am quite sure I can.

By Mr. Walsh:
Q. What do you mean by that?

A. For instance, an act would be canceled after the Monday performance, because of a variety of reasons—the act was not satisfactory, or there was trouble in the theatre, or a multitude of reasons. I could testify that it was done, because, when I was an employee of Mr. Polk's in Waterbury, there was an act on the bill called Finley & Burke, and there was a fight after the show about it. I do not remember the details now, but there was some sort of a scuffle backstage, and Mr. Finley was eliminated from that bill. I do not eliminate him, because I had no such power; but he was eliminated from the bill.

Mr. Goodman: What employee were you of his then?

The Witness: I was a press agent, and I banked the money, and I tried to settle disagreements; but I could not hire anybody or fire anybody.

Mr. Goodman: Was he manager at that time?

The Witness: There was no real manager.

Mr. Goodman: Were you acting as manager?

The Witness: John Polin was a sort of traveling manager. As you understand, the managerial capacity and powers I was not.

By Mr. Walsh:
Q. The next is: "They have made Baltimore and New York into one week." What was your claim as to that?

A. Baltimore was a six-day town; that is, Sunday performances could not be given. Acts which played Baltimore had to play New York to secure their salary. They had certain theatres in New York where the people who controlled the Baltimore theatres had Sunday contracts, and acts which played Baltimore for six days would have deductions made in their salary on Saturday night, and in order to secure the week's salary for which they had contracted they were obliged to come to New York and play a Sunday performance, which was, naturally, gratuitous.

Q. The next is: "They have turned Schenectady and New York into one week." What was the claim there?

A. I think that was the same situation. In order to play a week in Schenectady, or Fall River, or wherever, you had to play a Sunday performance in New York. I think that is similar to the Baltimore situation.

Q. Who paid the fares back in New York?

A. The actors always pay their fares.

Q. The next claim is: "They put out the system of paying actors' fares west of Chicago and at the same time cut the salaries of acts playing that territory." What was the situation with respect to that?

A. The Orpheum Circuit at one time paid the salary and furnished the ticket.

Q. That is the railroad transportation?

A. Railroad transportation. That practice was stopped, and acts were cut on the Orpheum Circuit.

Q. What was the object of cutting that practice?

A. The object of cutting that practice was the object of securing the elusive dollar, which is the underlying motive in all these vaudeville transactions—get a dollar wherever it is by any means possible.

Q. How about the jumps in the Orpheum Circuit west of Chicago, in distance, as compared with that in New York?

A. There is no comparison. They are overnight jumps, and at some places you cannot play consecutively, but there is an up time between one engagement and the other.

Q. How the system of paying the actors' fares from town to town been changed any since?

A. I think since it was abolished in the first place it has never been restored. I do not know that.

Q. Here is the next statement: "They have made it practically impossible for actors to produce new material or invest money in new acts." What are the facts in reference to that, or your claim, in reference to that?

Mr. Goodman: We object to the question, because it calls for an answer that must involve generalities and is, I think, improper.

Examiner Moore: You ask why he made this claim, Mr. Walsh?

Mr. Walsh: I asked him why he made this claim: what is the situation that made him make this claim in the grievances of the Actors' Association of Union? What are the facts or conditions in the industry which prompted him to make this claim?

Mr. Goodman: I object. It is not the proper way to prove the facts that are sought to be elicited.

Examiner Moore: It is a conclusion, more or less, but you may answer.

The Witness: I think the policy of protracted tryouts, the sending of an act from place to place, from different theatres, on the plea that someone would come and look at it, and having this thing kept up for three or four or five times, at different three-day engagements.

By Mr. Walsh:
Q. At the usual salary?

Q. Oh, no; never at the usual salary; either expense money, or enough to recompense or pay the act for what was involved in the "three-day" engagement; frequently not enough to repay them. I think also the habit of not considering the merit of an act, but how much it cost; I think the first question that was uppermost in the minds of the men who were buying material was not what kind of an act it was, but how much money you wanted for it. That has been my own personal experience, when I talked about new material, myself. Almost the first question asked was not what kind of an act it was, but how much money do you want for it?

This process of playing men in these trout theatres, again and again, secured against a week's entertainment for less than what they would have been obliged to pay for acts which had been tried out and found successful, was commonly known in the variety business as the "water-cure," which was administered to actors to reduce them to the water-cure.

Mr. Goodman: Just a moment. I move to strike out the witness's statement that he was "water-cured" in regard to what is in his own mind as to the "water-cure" and the reason and purpose of it, and not a statement of facts, at all.

Mr. Walsh: That is a statement of facts, and a pure statement of fact. It was known as the "water-cure" and he is stating the general condition. Mr. Hodgson has already testified in reference to these try-outs, and this man is the president of the Actors' Union, and he is testifying to the conditions of the industry that existed. He is the best possible authority on the question from the actor's standpoint.

Examiner Moore: The objection is noted. Go ahead and answer, Mr. Fitzpatrick.

The Witness: In addition to that, the actor always has had the contract which he signed, and he is testifying to the conditions of the industry that existed. He is the best possible authority on the question from the actor's standpoint.

Examiner Moore: The objection is noted. Go ahead and answer, Mr. Fitzpatrick.

The Witness: In addition to that, the actor always has had the contract which he signed, and he is testifying to the conditions of the industry that existed. He is the best possible authority on the question from the actor's standpoint.

Examiner Moore: You are stating the actual conditions that existed?

The Witness: Yes.

Examiner Moore: Proceed.

The Witness: I think the universal belief of actors that the policy of managers was to reduce them as low as possible, as far as their finances were concerned, so that they could not get out of the business, and they would be obliged to accept it, by virtue of the conditions. That is, I believe, today the universal belief that exists among actors in regard to the attitude of vaudeville managers. In fact, I have heard it said that Mr. Alber's attitude was that you have to keep your head down and that you can make them do what you want.

By Mr. Goodman:
Q. What is, from your point of view, the claim that you want to say that Mr. Alber said that to you?

A. No; I did not say that.

Q. That is the view of the actor?

A. I said I heard that commonly in the business.

Q. What is, from your point of view, the claim that you want to say that Mr. Alber said that to you?

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A. No; I did not say that.

Q. That is the view of the actor?

A. I said I heard that commonly in the business.

Q. What is, from your point of view, the claim that you want to say that Mr. Alber said that to you?

A. No; I did not say that.

Q. Of course, there is a limit to the amount of money that could be expended in a theatre generally for a production of that kind?

A. Well, a man can sink a good deal of money into a vaudeville act, especially if it is a big act. I think that time, there was an idea of forcing the individual producers, the large producers, into some sort of a situation whereby they would be merely employees of the booking office.

Q. Did men connected with the booking office engage in the production of acts to any extent?

A. I cannot tell you about that.

Q. What are known as "office acts"?

A. Do you mean what I believe an office act is?

Q. Yes.

A. I believe an office act is an act which does not pay any commission, because it pays its commission in the form of information, as stool pigeons to the booking office.

Mr. Goodman: I move to strike that out, Mr. Examiner. On that question of "office acts" may I ask a question, in view of the witness' answer?

Mr. Walsh: Yes.

By Mr. Goodman:
Q. Is it not a fact that an office act means an act that is booked direct in the office, without the introduction of a personal representative or agent?

A. That is one of the meanings, but I do not think it is the real meaning, from my knowledge of the character of office acts.

By Mr. Walsh:
Q. There is that impression. I do not know that, personally. I do not know, however, that the reputation of a great many of these acts is that they are channels of information for the office acts.

Q. Your next statement, here, is: "They have eliminated for a few weeks in New York."

What was the situation in reference to that?

A. When I was in the business, the Albion was full week, the Colonial was full week, the Orpheum was full week, and the Bushwick was full week.

Q. How about Hammerstein's?

A. Hammerstein's was full week, and the Fifth Avenue was full week, and I think the Greenpoint was a full week, although I do not know for sure. I think that was the case with the Albion, the Orpheum, Hammerstein's and the Fifth Avenue. They were full weeks, because they had not got their salary, and I played them subsequently, and had to cut, sir.

Q. What was the disadvantage in having them split?

A. How to you mean split?

Q. A full week's work, I mean, not that you got your set salary, which was paid for appearance in the hit time theatres, for instance, your salary was fixed, we will say, for the Orpheum Theatre at \$300, and it was fixed at \$300 for Buffalo, Toronto, Detroit, Rochester and that type and so on, and then, when you played in both the hit and the houses, if you were lucky, you were stuck \$50, and you got \$250. That was known as a cut week.

Q. Why were these cuts made?

A. Because actors have to have work, and the man who has the place for him to play takes advantage of that man and cuts him. I believe, to be altogether fair, that there are certain theatres in America which cannot afford to pay the same salary as other theatres; but it has been my experience that in 98 per cent. of the cases it is a case of having—

Mr. Goodman: If this is as much as this witness knows about it, I move that his answer be stricken out.

By Mr. Walsh:
Q. When were the salaries cut?

Mr. Goodman: I object to the question, except so far as this witness can testify to the cutting of his salary.

Mr. Walsh: He knows the general situation.

The Witness: My salary was cut, I think, in the season of 1914. I had about 13 weeks booked at a certain figure, and the Friday before it was to open in Lowell, I was notified by my partner that \$50 a week had been taken off each of these contracts. I think I am quite competent to testify.

Mr. Goodman: You are as to that.

The Witness: And also as to the conditions in the theatre where I played, under the alleged reason that business was bad. I never saw any better business in any of them. So I think I am quite competent to testify.

Mr. Walsh: He is as competent to testify to that as a farmer is to testify as to the price of wheat. He is competent to testify as to the salaries that prevailed in the vaudeville.

By Mr. Walsh:
Q. What were any negotiations entered into with you in reference to the cutting of your salaries?

A. None. My partner, who happened to be in New York, came back and said:

"\$50 has been knocked off our salary," I said, "I will not take it." He said, "We have either got to take it or lose it. We have no voice in the matter at all." I had to work, and I took it.

Q. Did you have signed contracts at that time?

A. No; I never had signed contracts until the end of the season. At the season was over, and then Mr. Hart was cleaning up his office, I happened to be in, and I would be in a position to sign a bunch of contracts that would be signed, and asked to take them out of the way, because they were gathering dust. I never signed any contracts, as I said.

Q. You understood that Mr. Hart signed a contract for you with the booking office?

A. Yes. I never asked for a contract, unless I was especially suspicious of the man for whom I was going to play to see if you had at that time, when your salary was cut, still 18 weeks booked?

A. Yes. The same situation existed as always existed about our contracts. We never saw them. We were told, "You play so and so, and so and so, and so and so, and we never see them." I never saw them for a contract, and never saw them for a contract.

Q. At the time of the cutting of the salaries, what was the situation in reference to the management of theatres?

A. I think in a few isolated cases there was a temporary depression, but in at least the great majority of the theatres

where I played there was no appreciable loss at all.
Q. Was there a publication of the statement in the press that all salaries were to be paid?
A. I believe there was, yes.

Q. You make another claim in this statement of the claims of the White Rate Actors Union like this:
"They have introduced public rehearsals in the early morning, thus destroying mystery, romance and illusion of the theatre."
Was that based upon?

A. On the fact that in the Loew theatre, I know one particular instance in Boston of my own knowledge, where there was a rehearsal at 10 o'clock in the morning, and the audience was admitted to see how the act was rehearsed; and they stayed there until they were fatigued sufficiently with the performance to go out.
Actors came down in their street attire, tired and disheveled after an all-night trip sometimes, and walked down and went to the rehearsal of their act, with anybody that wanted to come into the theatre at that hour in the morning to see how it was done.

Whatever value there is in the theatre, it is due to the spirit of illusion, and just the minute you take the illusion away from the mechanics of the theatre, you destroy a large portion of its entertainment quality, just the same as when you make the personal life of any prominent star in the theatrical world a matter of public inspection, you take away a vast amount of their attractiveness as a theatrical personage. I believe, myself, that four-fifths of Miss Maudie Adams' prestige in the theatre is due to the fact that nobody knows anything about her private life, and there is an element of mystery about it which is always attractive. By the introduction of these awful early morning rehearsals, it was simply taking the audience back-stage, and letting them see what made the magic.

Q. Did the audience pay for this?
A. Oh, yes; they bought in. That was the horn d'oeuvre to the dinner, the theatre.

Q. Was such a system in vogue at the Greeley Square in New York?

A. I could not say that of my own personal knowledge. I believe it was.

Q. How about McKivker's Theatre in Chicago?
A. I could not say of my own personal knowledge. I know that it was in Chicago as I was there when the thing was advertised.

Q. The last claim here is as follows:
"They have blacklisted, as they please, good, intelligent, and first-class actors."

What was your basis for that?
A. I think documentary evidence was had in the organization's possession at the time, and I am sure of that. I have the blacklist, and also the list contained in a letter signed by Mr. Albee and Mr. Murdoch and Mr. Beck, and I think Mr. Keith. That would be the blacklist, and I think it was perfectly natural conclusion that you could not abolish a thing which did not exist.

Q. That is, you refer to a letter, or a copy of a letter, from Mr. Keith, Mr. Albee, Mr. Percy Williams and Mr. Murdoch to the White Rate Actors Union?

Mr. Goodman: When was that letter dated?

Mr. Walsh: That letter was dated the 27th of February, 1907.

Mr. Goodman: I object to any characterization of a blacklist in 1910, when Mr. Fitzpatrick was president of the association of White Rate, referring back to a letter in 1907, presuming that as far as I wish to go tonight, Mr. Albee, Mr. Murdoch, Mr. Beck, and Mr. Keith have been blacklisted in 1907, there was one in 1910. One is a far cry from the other.

The witness: The same men were there.

Mr. Goodman: I am not addressing you, but the Examiner.

Mr. Walsh: That is far as I wish to go tonight, Mr. Examiner.

Examiner Moore: Very well. We will take an adjournment, then, until 9 o'clock tomorrow morning.

(Whereupon, at 4:40 o'clock p. m., an adjournment was taken until tomorrow, Saturday, May 18th, at 9 o'clock a. m.)

20 West 38th Street, New York City, before
EXAMINER CHARLES B. MOORE: The
Appearances as heretofore noted.

SATURDAY, MAY 17 **JAMES WILLIAM FITZPATRICK** DIRECT EXAMINATION (Continued).

By Mr. Walsh:
Q. Referring again, Mr. Fitzpatrick, to Commission's Exhibit No. 64, which is your open letter published in Variety, on September 22, 1910, in which, as I called to your attention yesterday, were statements of certain alleged abuses, which you explained, I find on page 18 of this open letter, in the first column, under the heading "Nineteen hundred and sixteen":

"The story of my election to office need not be repeated here, but it is necessary that there should be repeated a statement of abuses which not only I, but every other vaudeville actor, knew existed when that election took place."

Then there is an enumeration of what you allege were these abuses, and I read the first, as follows:

"I knew that the business morality was, to use the least offensive word, defective."

What did you mean by the foundation for that statement?

Mr. Goodman: We object to that, upon the ground that it calls for the conclusion of the witness, and for generalities, and because it is not competent, material, nor binding upon the respondent, and it is not to prove the abuses which this gentleman believes existed. And I make the same objection to all of the testimony of this witness along the same line, if it is understood that my objection goes to each of such questions, without being repeated each time?

Mr. Walsh: That is perfectly satisfactory.

Examiner Moore: The chief phase of that particular statement has to do with the matter of cuts, salaries and the commission, particularly, I think, the matter of salaries having been cut under the plea of bad business on account of the war, and also the constant breaking of contracts, cancellations; and also to the aggravated commissions which had increased—the bonus system.

By Mr. Walsh:
Q. What was the bonus system?

A. Paying an agent in addition to his commission an additional amount to secure work, or on the pretense of securing work.

Q. You talked of the cancellations of contracts of actors?

A. Yes.

Q. Just tell us what the situation was about that?

A. We were receiving at that time in the organization, and I personally, knew of my own personal knowledge, before that—we were receiving constant reports that these cancellations had grown to be almost a general nuisance in the business.

We were constantly receiving complaints from actors where they had been canceled, and there was always a great deal of trouble in the office with people who were being canceled out of town, here, there and everywhere.

Q. You mean in the White Rate office you were receiving those reports?

A. Yes, I knew of such reports before my election to office where acts had been canceled.

Q. Where were these acts being canceled?

A. Either in the town where they were to play, or they would receive cancellation, if they were to play on Monday, on Saturday night before they left the theatre where they were playing.

Q. How did that affect them?

A. It simply deprived them of that work which they had contracted for, and prevented them from filling in that engagement, by not giving them sufficient notice to enable them to secure other employment, and it put them to great inconvenience and monetary loss.

Q. How about expenses? When cancellations occurred, was an actor required to pay his fare and expenses back to his headquarters, or to New York?

A. Usually it means that he has to come back to New York, if the contract has been made in New York, to see what the reason was. In any event he has to come back to New York, or to Chicago, wherever he may be, to secure other work.

Q. Always at his own expense.

A. What was the situation in reference to other circuits besides the New York circuit—the Orpheum or the Interstate, these circuits that are far away from headquarters?

Q. Or, on the other hand, in those cases that are greater, if a man happened to be playing on the Orpheum Circuit, and he was in the northern section of the Pacific Coast region, it meant that he had to jump all the way back, pay his own transportation, his own extra baggage, if he happened to have any, and usually he had to pay for his own baggage, excess baggage; he had to pay the additional expense of eating and sleeping on the trip in the time, and the great loss involved in making the return trip.

Q. There was a system in vogue at one time on the Orpheum Circuit of the managers furnishing the transportation, was there not?

Yes, sir.

Q. Was that in vogue when you came into office?

A. No; nor a number of years before that. I think four or five years, perhaps.

Q. Did you have any complaints about acts being canceled in Oklahoma?

A. I cannot recall, now, at the moment; but I think that the arbitrary cancellation of acts in Oklahoma was a constant source of trouble and anxiety.

Q. How did you get these actors back?

A. Sometimes we had to furnish them transportation ourselves; they had to get back the best way they could, if they could not get in touch with us.

Q. You mean the White Rate would furnish the transportation?

A. Yes. The matter of furnishing transportation to acts which were left there, and not have any money, and things of that sort, were matters that came under the province of the White Rate.

Q. The next statement here, that you make in this public letter or statement:

"I knew that there was no such thing in use as an equitable, enforceable contract."

What was your claim in reference to that?

A. That the contract was altogether one-sided; that it would hold water in a court of law, and that any chance of an actor going into court on a possible chance of securing redress would be nullified by the fact that the actor did make a pronounced light, he practically committed suicide in the business.

Q. Why?

A. Because he would be branded as an agitator, and the word would go along the line that he was undesirable.

Q. I call your attention to Commission's Exhibit No. 30, which appears to be a form of contract by and between the White Rate Circuit and a corporation of Massachusetts called B. F. Keith Circuit, and it is a contract, and it is a contract which appears to be the form of contract which the B. F. Keith Circuit, and ask you if that is the form of contract which objection was made?

A. Yes.

Q. The next claim that you set up is this:

"I knew that rates of commission in criminal violation of the law were being extorted from the actors by agents, in some cases as high as 70 per cent."

A. Yes.

Q. What is the foundation of that claim?

A. I made a note at the time the incident was reported to me, and I think I still have it. Mr. Clancy, who was booking acts for the Polli theatre.

Q. Was he an independent booker?

A. Well, he was acting as Mr. Polli's representative in booking certain of the houses on the circuit, booking a dance act for \$60, a male and a female, think they were to play the Polli Circuit for five or six weeks. They were playing in Brooklyn, and he went over to see the act, and went back stage, and suggested that, in view of the fact that they had six weeks work, they ought to get some new wardrobe.

Mr. Goodman: As I understand it, this witness is now testifying as to some information he received. This is not something that happened in your presence, is it, Mr. Fitzpatrick?

The witness: No.

Mr. Goodman: It pertains to something that was told to you?

The witness: Yes.

By Mr. Walsh:
Q. Did you talk to Mr. Clancy about this?

A. Yes; it was he who told me that.

Mr. Goodman: It is understood that this is taken over my objection, Mr. Examiner?

Examiner Moore: Yes.

Mr. Goodman: This is something that was told you by someone else.

The witness: Yes.

By Mr. Walsh:
Q. Who did you say Clancy was?

A. He was, at that time, one of the booking representatives for Mr. Polli. Polli owns and operates theatres in Waterbury, Hartford, New Haven, Meriden, Springfield, Worcester, Wilkes-Barre and Scranton.

Mr. Clancy went in connection with his act that they get some new wardrobe to make, as he expressed it, a "dash," maintaining by that to brighten up the costume of the act, so that it would make a bright appearance, and give it an air of newness and class. He had booked the act for \$60; that is, they were to receive \$60 for the customary commission.

Mr. Goodman: What do you mean by the customary commission?

The witness: Five per cent. booking commission. I do not recall, whether there was an additional five per cent. maintained by Mr. Clancy. But the act said they could not do it, and he said: "Why not? You have got six weeks work booked, and you ought to be able to do that." And they said: "Because we have to pay Dock Adams \$25 a week out of our salary, as his fee."

Q. Who was Dock Adams?

A. He was a man who was acting as their personal agent. I had never heard of him before. He was a newcomer since I had been in the business.

Mr. Goodman: You have not mentioned the name of the act.

The witness: No; I have not got that. I did not get the name of the act.

Q. If I had it at the time, I simply put down this note of the story.

Mr. Goodman: Mr. Examiner, this is getting pretty far outside of the issue. I thought either the act was named, or the act would be named.

Mr. Walsh: He is reciting a statement of Mr. Clancy who was Polli's representative.

Examiner Moore: What somebody told Clancy?

Mr. Walsh: No; what Clancy told him. That is what he is telling—last, H. Mr. Fitzpatrick?

The witness: Yes. Mr. Clancy told me that he had booked this act—

Mr. Goodman: Unnamed, unknown?

The witness: No; I do not recall whether he told me the name or not.

Mr. Kelley: According to the rules of evidence, Mr. Examiner, it would be incompetent, inasmuch as it is hearsay. We are not interested in that objection, but it is wholly speculative.

Mr. Walsh: It is not hearsay, at all.

Examiner Moore: The objection has been made to it, and overruled. Go ahead.

The witness: They were getting \$60 as salary, less the booking fee of five per cent, and when asked to pay new extra pay, they said that it was impossible to do because, in addition to their commission which they paid, they had to pay the man Adams \$25 a week out of their salary as a bonus.

The reason I made a note of that was because it was an agent, who told me, a man who had been a manager, and I still a manager in the burlesque business, and I considered that it had special value, as coming from a person who was actually involved in this kind of transaction.

Mr. Goodman: May I ask a question, to get one thing clear?

Mr. Walsh: Yes.

By Mr. Goodman:
Q. At this particular time, at the time of this transaction you are relating, was Clancy acting as an agent, or was he, at that time, manager for Polli?

A. Well, now, I think he had a double capacity. I think he was an agent, and engaging acts for Polli at the same time. Do you know where Clancy is now?

A. He is the manager of the Jacques Theatre in Waterbury. Q. Do you know his full name?

A. James Clancy.

Q. The next claim which you set forth is this:

"I knew extra performances were demanded without remuneration being given, although stage mechanics and musicians who belonged to an organization were invariably paid for such performances."

What was that claim based upon?

A. That an extra performance was being given without remuneration to actors, when the mechanical staff and musicians who belonged to an organization were invariably paid for such performances.

Q. Was that a general practice in the profession at that time?

A. It was, yes. I played it myself, at Keith's Theatre in Louisville, and an extra performance on Monday night for which I received no other remuneration nor thanks, and I knew that the stagehands and the musicians did receive extra pay for overtime performance.

Mr. Goodman: Let me ask you: Did your contract provide for that?

The witness: No; I think it did not, at that time, Mr. Goodman, because, if I remember correctly, when we did play on Monday morning, we were asked by the manager of the theatre whether we were going to play this election night extra show, or not.

Of course, being there, and realizing what would happen if we did, I felt that the extra performance, we did play, although I always felt that it was a very bitter, very cruel bit of injustice, and a species of treatment which was bound, in the long run, to create the most acrimonious feeling on the part of the actors towards the managers. I felt that, as long as the additional show was being given, and I think the business on that night was very large—that, in view of the extra income to the theatre, it would have been only the fair and honorable thing to at least have made some concession in the matter of salaries to the people who were obliged to do it.

Q. What did you mean by saying that you played it, knowing what would happen?

A. We had a season's red book, and I knew that if I refused to go on and give this performance, that inside of 48 hours I would receive notification that the rest of my time was off, or I do not recall that that clause was in the contract.

I knew that there is such a clause, but even the existence of the clause in the contract is, in itself, an injustice, because a man who is obliged to look for work is not a free agent; he cannot accept work, or refuse it, if he is dependent upon that work for his existence.

Q. The musician and stage hands are paid, for such extra work?

A. Yes; time and a half for overtime, I believe.

Q. Do you know anything about the Nora Bayes incident?

A. I recall the story, at the time, that she refused to give a morning performance. I think it was in Keith's Theatre in Philadelphia, and had to get out, or her time was either cancelled, or she took or any further or another of her refusal to play morning performance in Philadelphia.

May I further touch on the unfairness of that extra performance thing?

Q. Yes; go ahead.

A. Because the contract there is also a clause that if, by any act of God, or for any reason, the manager is prevented from giving the full number of performances in the week, he is permitted to make a pro rata deduction for the loss of that performance.

Now, if an actor can be obliged to give an extra performance without remuneration, and if the manager is permitted to deduct a pro rata amount for any performance which he is prevented from giving, it is completely unfair, and inequitable, and I have always expressed that feeling.

Mr. Goodman: The view about the show where an actor is booked for a 6-day town, and is paid a 7-day salary? For example, an actor booked in Philadelphia, in Keith's Theatre, after playing New York, drew the same salary in Philadelphia that he gets in New York, he plays six days instead of seven. That is the other side of the picture, is it not?

The witness: No; I do not think that is a parallel case.

Mr. Goodman: I think that his salary is fixed for a week's engagement in a big time theatre irrespective of whether he plays six days or seven days. I do not believe that the number of days involved in a week's engagement, in a big time theatre, can figure in the consideration of the salary.

By Mr. Walsh:

Q. How about the small time shows, like Pantages? How many shows will they give a day?

A. All the traffic will stand—three shows a day, in most places; four shows a day on Saturday, and five shows a day on Sunday. In these Low circuit places, all that they can crowd into a day's work, as long as the numbers are good, are giving the performance, can stand up under the fatigue, they do soother show. I have met actors, myself, coming from Toronto, where they did five shows, and were utter physical wrecks.

Q. Would that be on extra days, or holidays?

A. How do you mean, would it be?

Q. That is, not provided for in the contract?

A. You do it. That is all. You are out of business—

Q. How about shortening of acts on these holidays, where they are crowded in?

A. That is another phase of the question in which the public has an interest. I have played in theatres—I have played for Pantages where an extra show was required, and where the stage manager came to me and ordered me to cut my act, because the show was running overtime. In other words, they have a schedule whereby the first show at night is to end at a certain time, and the second show to begin. Now then, if the acts give their full time, the running time of the first show overlaps that of the second show, with a consequent loss of patronage for the people who are coming in for the second show. In other words, a man comes into one of these theatres where they do three shows a day, and he pays his money to see a regular performance.

Q. That is, the performance that is billed?

A. The performance that is billed; that is the agreement, practically, on which he enters, with the manager of the theatre, when he buys his ticket, and he is entitled to the full, complete performance.

He gets into the theatre, and he finds that the actor does not give his full performance; that his performance is cut. All the running time, and he is thereby cheated out of the entertainment for which he has actually paid.

I know of instances where the manager of the Pantages time, and Sullivan & Connolly's time, where an act would take 12 minutes or 15 minutes, where these extra shows were would come along, they would tell him to go on and do three or four or five minutes; and if they were doing a talking and singing act, they would tell him to sing one song and tell one song, and get off.

Personally, I refused, and had a fight with the stage manager at the Pantages theatre in Portland because I would not do it.

Mr. Goodman: I understand, the object of that was so as to have the following show begin on schedule time? The Witness: No, I think the object of that, Mr. Goodman, is to get the people in and get their money and get them out, and get another crowd in, to get their money. I do not think there is a question of amusements or variety in giving the performance involved at all. I think it is a case of getting the money while the getting is good, irrespective of what the public has to suffer for it.

By Mr. Walsh:

Q. Now, the next claim you make is this: "I knew that actors, to complete a week, were forced to jump from one state to another, to play a Sunday performance for nothing."

What was the situation with reference to that?

A. To give a concrete example, in Pennsylvania, Sunday performances are prohibited. Acts on the Fall time would be brought from Lancaster and Wilkes-Barre, in the state of Pennsylvania, to Waterbury, Connecticut, and obliged to give a performance in the Fall theatre in Waterbury on Sunday evening, for which they received no remuneration whatever, except the item of their railway fares.

I remember one instance, in particular, of a man named Frankie Fay, who was doing an act with another man and a girl, who was forced to come to Waterbury from one of the other towns on the Fall circuit, and to give a Sunday night performance in Waterbury, when the house was packed; because I was in to see the show, and I saw the man who was there. When I went back-stage, to speak to some people that I knew on the bill, he told me that the amount he had received for playing this performance was \$11.75.

I afterwards used that information in the campaign which we were conducting, and Mr. Fay was very much put out over it, because I believed was taken severely to task for putting the act out of the bag.

By Mr. Goodman:

Q. I understand you to say that he came from Pennsylvania to Connecticut?

A. No; I did not say from Pennsylvania.

Q. From Hartford to Waterbury?

A. It was from Hartford to Waterbury, or from New Haven to Waterbury.

Q. And the railroad fare is \$1.50?

A. No; from Waterbury to New Haven the trolley fare is 50 cents, or 40 cents.

Q. From where?

A. From New Haven to Waterbury. He had three people.

Q. He came from New Haven?

A. Yes, or Hartford, I do not remember which.

Q. You do not know whether he had a contract, or not, to do that?

A. I do not know whether he did, or did not; but if he had a contract, that clause may have been in it, but he had no volition in the matter of signing or not. If he wanted the work, he had to take that cut-throat Sunday engagement. I also know of one personal acquaintance who had actually played, I think it was, the Grand Opera House in Philadelphia, were obliged to go to Atlantic City and give a Sunday performance for nothing, because the engagement was there to Hadden and myself, and I refused to play it, unless we finished our work in Philadelphia, and we could not get the time, could not get the engagement.

By Mr. Walsh:

Q. Reverting again to the previous claim, the inequality of contract, I show you what purports to be a contract of the Nixon-Nirdlinger club, which was signed by some of the members of the V. M. P. A., being the Nixon-Nirdlinger contract dated March 6, 1917. I call your attention to the last marked paragraph, and ask you to read it.

A. (Reading). "Either party may cancel this agreement after the first performance, or any time during the week, without any liability whatsoever to the other, except that if cancelled by the manager he agrees to pay pro rata for the performance or performance for the week, and we could not get the time, could not get the engagement."

A. (Reading). "It is mutually agreed that in the event of this theatre closing, discontinuing vaudeville, or changing its policy, or of any change in booking arrangements, or for any good and sufficient reason to discontinue, this contract shall be null and void."

I never saw that one before.

Mr. Goodman: What has that to do with this case and these respondents? It is not binding on these respondents.

Mr. Walsh: "They are members of the Vaudeville Managers

Protective Association. I offer it in evidence.

Mr. Goodman: I object, unless it appears that that is the form of contract that was being used by Nixon-Nirdlinger at the time of the contract, and the contract which was shortly prior thereto, or at the present time.

Mr. Goodman: March, 1917?

Mr. Walsh: Yes.

Examiner: The objection is overruled. It will be received.

The paper above referred to was marked Commission's Exhibit Number 66.

The Witness: I believe there is a similar clause, or one word, in the Guss contract, and the contract which was to use on the Interstate circuit when I played it, was I think even earlier.

By Mr. Walsh:

Q. Is this the Guss contract to which you refer? (Handing paper to witness.)

A. Yes.

Mr. Goodman: I make the same objection to that. It is dated December, 1916, and there is no proof that the same form is being used now, or was at the time the proceeding was commenced.

Examiner: Moore: The objection is overruled. It will be received.

The paper above referred to was marked Commission's Exhibit Number 67.

By Mr. Walsh:

Q. I know unoppressed women were victims of unspeakable indignities.

What do you refer to there?

A. I refer, for instance, to the case of a girl in Niagara Falls who was sexually abused at the theatre, and who was the theatre—I do not recall the name of the theatre, now.

Q. Was it the Calmar?

A. I cannot recall the name now.

Mr. Goodman: Before the witness relates anything further, may we ask the witness and Mr. Carr, who was this manager a member of this Association, or was?

By Mr. Walsh:

Q. Unless you know, you had better pass that.

A. I do not know, but this is the case.

Q. The next claim here is: "I knew that overnight cancellation was a bi-weekly diversion on the part of many managers."

What is the basis of that statement?

A. Count complaint which came in to me, which had to be adjusted, and an attempt made to secure redress of these broken contracts which came to our knowledge through conversation with Mr. Mountford and Mr. Carr, who were conducting that end of the organization's affairs, and Mr. Mountford can give all the data on that. It is in the records of the organization.

Q. I think you said this next one yesterday:

"I knew the intention to create new material had been killed by the treatment of the contracts received."

Q. Did you state that yesterday?

A. Yes; I think I did.

Q. The next number is:

"I knew that the salaries of actors had been cut without explanation, consultation or excuse, in some cases as much as 25 per cent."

Was that referred to yesterday?

A. Yes, in my testimony yesterday.

Q. The next is number 10:

"I knew those cuts in salaries had been made in some instances on the Saturday night at the end of a completed week."

Yes; I know of that happening.

Q. That is, during the life of a contract?

A. Yes; while the contract was on. This went into effect on the Saturday night, and on Saturday night the deduction was made.

Q. The next number, number 11, I think you treated yesterday:

"I knew the salaries of stage hands and musicians had been cut."

A. Yes; they have since been raised; and the actors' cut has never been put back.

Q. The next number is 12:

"I knew the salaries of officials in the booking offices had not been cut."

Yes, referring yesterday, to the particular time of the outbreak of the European war when the salaries of the actors had been cut?

A. Yes.

Q. Your claim was that the salaries of officials of the United Booking Offices had not been cut?

A. Yes. I know that they would make a bigger roar than the actors would, if they had been.

Q. The next is number 13:

"I knew the rate of commission had not been cut."

When the salaries of the actors were cut did the booking office also cut the rate of commission?

A. No. I paid the same commission on my salary after it was cut as I did before.

Q. And did you pay the same rate to the agent?

A. Just the same.

Q. Was that the same condition in respect to all actors?

A. Yes.

By Mr. Goodman:

Q. If you got less salary, of course, the commission was

A. Yes; but the rate of commission was not less.

Q. But the net result was less?

A. No, I do not think it was less.

Q. 5 per cent. of \$100 is less than 5 per cent. of \$200?

A. Yes; but 4 1/2 per cent. of \$100 is less than 5 per cent. of \$100.

Q. That is right. I just wanted to get the point clear.

By Mr. Walsh:

Q. Number 14 is as follows:

"Agents and managers for gratuities were made on acts by reason of the fact that officials high in the booking offices were personally interested in the offices of the agents."

What was your claim in reference to that?

Mr. Goodman: I find this. Mr. Walsh read the statement "I knew."

Mr. Walsh: Yes.

Mr. Goodman: Now, so far as the witness' knowledge about that is concerned, I have no objection. If he knows that the fact was so, let him say so.

By Mr. Walsh:

Q. What was the basis of your claim to that respect?

A. Informing what was stated at the organization headquarters that acts were asked for additional money—

Mr. Goodman: The Federal Trade Commission is broad and vast in the United States, like this man Clancy that we had reference to before. I object to this witness' testimony about it. The manager of the Federal Trade Commission is broad and vast enough to bring those people in here to be examined under oath, so that we can cross-examine them. They may have

said all kinds of things to Mr. Fitzpatrick. I do not doubt that. I do not doubt that Mr. Fitzpatrick is stating the fact that somebody told him something; but whether that was the fact or not, I do not know. The truth, we cannot arrive at, no matter how much I cross-examine Mr. Fitzpatrick. All he can say is that somebody told him so. I do not doubt that they told him. Let us have the people here who claim these things, and then we will get some direct evidence. That the Federal Trade Commission can act on. Let us subpoena Clancy.

By Mr. Walsh:

Q. Did you hear the testimony, yesterday, of Mr. Dudley?

A. Yes, I did.

Q. Have you read the testimony of Mr. Webber?

A. Yes.

Q. Have you read the testimony of Mr. Clancy?

A. Yes. I think they substantiate that statement, without any evidence from me, at all.

Mr. Goodman: I move to strike that out. There is no such proof on the part of any of those witnesses, that anybody in the booking office is interested in any agent.

By Mr. Walsh:

Q. I show you, Mr. Fitzpatrick, what is already in evidence. The "Answer," published in Variety, issue of September 25, 1916, and ask you if that is the answer to the open letter which you published and which you have been referring to now?

A. It is.

Q. In this answer, in the issue of Variety for September 25, 1916, there is some reference to the Lancaster theatre, which apparently the White Rate owns, and it is alleged in this answer that it cost the White Rate \$55,000, and was sold for \$20,000. Did you ever have a contract to play in that theatre?

A. I did, yes.

Q. What? State the circumstances.

A. I cannot recall the exact date, now, but I know I had a contract to play in the theatre at Lancaster.

Q. Is that the theatre at Lancaster?

A. Yes. I had been very sick, and had just come back to the business, and we were finishing our work by playing a bad garden in North Newark.

Q. What day was that?

A. Sunday. Performances were not permitted down town in Newark, so you were moved outwards. I played this bad garden on Sunday, to get your week's pay—I think it was \$500. The audience was called to the Auditorium, and we were finishing our work by playing a bad garden in North Newark.

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Q. What day was that?

A. The statement has been made, printed in Variety and other theatrical newspapers, that on and after a certain date no White Rats would be employed in any theatre of which the manager was a member of the Vaudeville Managers' Protective Association. Actors were obliged to resign, make affidavits that they had resigned, and take out membership in the National Vaudeville Theatre Building, and were receiving resignations constantly by mail, as the result of that.

Q. At the time you were in the Big Chief of the White Rats Actors' Union, how many members were there, approximately?

A. There must have been over ten thousand. I base that statement on the Auditor's report that, during the first six months of Mr. Mountford's tenure, there was something over \$74,000 paid into the organization in dues and reinstatements. About this time did you write this statement or advertisement in Variety, headed:

"Do not blame the agitators!"

A. Yes.

Q. Read the last clause.

A. (Reading) "The managers are merely rearranging their bills to take care of conditions, and we now add that those few who have failed to send in their resignations—when they do get their cancellation, it will be too late to make affidavits to become reinstated, unless the reason is beyond question."

Q. Who is it signed by?

A. Vaudeville Managers' Protective Association.

Q. Those are the same affidavits that you referred to?

A. Yes.

Q. Could you state to what extent resignations came in, about that time?

A. Oh, they poured in, both to me and to Mr. Mountford and to the International Board.

Q. In what form were they?

A. The form was almost identical in the resignations, and in many cases the affidavit was made before a notary public who had offices in the same building with the booking office, the Western Vaudeville office, the Majestic Theatre in Chicago and others.

Q. I show you one of them, and ask you if they were all substantially in this form.

A. (Reading) "A very cordial tender my resignation as member of the White Rats of America, to take effect immediately."

Yes; that is the form of the identical form.

Q. That is from W. Jennings, dated January 4, 1917?

A. Yes, Mr. Jennings.

Q. I show you one from a woman, Frances Redding, and ask you if that is the form of resignation from the Associated Actors?

A. Yes.

Secretary, White Rats Actors' Union, New York City.

Dear Sir: I hereby tender by resignation as a member of the Associated Actors of America, same to take effect immediately. Very respectfully, Frances Redding.

Q. In what issue of Variety did the statement from the Vaudeville Managers' Protective Association entitled, "Do not blame the agitators" appear?

A. November 24, 1916.

Mr. Walsh: I offer it here as evidence.

Examiner Moore: It is received under the general objection already made.

(The book also referred to was received and marked. Commissioner's Exhibit No. 68.)

By Mr. Walsh:

Q. I show you an issue of Variety, October 31st, 1916, it being a statement of the Vaudeville Managers' Protective Association, and ask you if you saw that in Variety, in that issue?

A. I did.

Mr. Walsh: There is no question but what that is the statement that appeared in that issue?

Mr. Goodman: No question of the authenticity of it, at all. It goes in under my general objection.

Mr. Walsh: I offer it here as evidence.

(The book also referred to was received and marked. Commissioner's Exhibit No. 69.)

By Mr. Walsh:

Q. Just what was your position in the White Rats Actors' Union prior to September, 1916?

A. I was the Big Chief of the White Rats, and I was president of the White Rats Actors' International Union.

As Big Chief of the White Rats, I presided at all of the meetings of the organization held in New York, or wherever it happened to be there was a meeting, and as President of the International Board, I presided at all the meetings of the International Board, which meetings all the members of the Locals had representatives.

Q. Was your position changed at any time?

A. It was changed later what the situation became more acute—in, I think it was, 1916, November, 1916, when I was given, by a vote of the Board, powers equal to Mr. Mountford's, in all particulars.

Q. Why was that?

A. Well, for many reasons. First of all, conditions were approaching a crisis between us and the managers. It was necessary that a certain plan of campaign should be mapped out, to be followed in the event of trouble coming, and it was considered wiser that those plans should be in the hands and minds of two people.

This was done at Mr. Mountford's request, because if two people know a secret, it is apt to be a secret, but if thirteen or fourteen people know it, it is no secret at all.

Q. Then, after that, was there another letter sent out from the conference?

A. There was.

Q. To whom?

A. To the members of the Vaudeville Managers' Protective Association; to the individual members, I believe, with the request that the Secretary Organizers who were in the defendant sections call on these individual managers and make a request for a conference after a certain day; I cannot recall just now what the day was.

Q. Did you make a personal request for these conferences?

A. Did personally.

Q. Yes.

Q. Yes.

Q. Yes.

Q. To whom?

A. Before Mr. Mountford and I went to Chicago.

Q. When was that?

A. This was in the latter part of November for the first part of December, 1916. We went to Mr. Mountford's office to try to see Mr. Mountford, to ask him for a conference. It was impossible to see him.

We went to the Fox office to see Mr. Fox, to see if we could secure a conference. We went to the Loew office.

Q. What success did you have?

A. None at the Fox office.

Q. At the Fox?

A. None at the Fox office.

We went to the Loew office, and asked to see Mr. Loew or Mr. Schenck, and could not see either of them. We saw a man whose name, I think, was Little, who said he could not discuss the matter at all, and we left.

We went to the Theatre Building, and asked to see Mr. Book and Mr. Albee.

Q. Who did you ask?

A. We presented their names at the window on the sixth

floor, the reception room, or whatever they call it, where you go to present your card if you want to see Mr. Albee or any of the officials of the booking office.

Q. Q. What was the result?

A. While there we saw Mr. Meyerhoff, who is the president of the Orpheum Circuit.

Q. Q. One of the men who is a respondent in this proceeding?

A. Yes. He received us very courteously, and said he did not know what it was all about, that he did not want trouble, and he wanted everybody to be satisfied and pleased, but he could do nothing; and he observed that he observed that our presence there that we cut the interview very short, and got out of his office.

While we were waiting for word to come back from Mr. Albee, Mr. Beck came out. It was the first time I had ever spoken to him in his life.

Q. Did you ever see him before?

A. I had seen him many times, but I had never spoken to him. He said: "Will you men do something for me?" I said: "Yes." He said: "On your word of honor?" I said: "Yes."

He said: "Repeat it—on your word of honor?" I said: "I have already given you my word of honor that I will do what you say." He said: "Will you go away from this place, and not come back until you hear from me?" I said: "Yes." And we went away, immediately, and we never heard from him, and we never went back.

Q. Did you tell him you wanted to see Mr. Albee?

A. No. Our card had already gone in to Mr. Albee; but, out of deference to Mr. Beck, and under the delusion that he might be able to do something for us, and not wanting to annoy any more Mr. Beck, I said: "I will go to Mr. Albee's office."

Q. Did you go to Mr. Beck's office closely adjoining or adjacent to Mr. Albee's?

A. It is on the same floor. I do not know just exactly the location with relation to Mr. Beck's office.

Q. Did you go into conference with any manager?

A. Yes; we had a conference with Mr. Alexander Pantages at the Blackboard Hotel.

Q. What kind of a conference?

A. A very cordial one. We were ushered up into Mr. Pantages room as if we were a couple of second-story workers. There was a great air of mystery about it.

Present at this conference was Mr. Pantages and Mr. Walker Keefe, who is Mr. Pantages' booking agent; Mr. Mountford was not present.

Q. At this time where did Mr. Pantages live? Where was his home?

A. His home was in Seattle, and he was on to New York for something or other, I don't know what.

We started to discuss the situation, and, of course, the one thing that stuck in Mr. Pantages' mind—

Q. Q. Give me the substance of what he said?

A. Well, we talked about what the White Rats wanted. To certain of the demands he had no objection. He made violent objection to the clause which called for no more than three shows a day. He protested that he could not run his business under that condition, and he said that he would not do that phase of the situation; because I had played his circuit, and knew the business that he did.

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France of our star headliner

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friends to visit him at our New York
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France, Mr. Goodwin has written a
couple of great new songs, a wonder-
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Continued from page 29.

for him. He was known as James Gardiner. He came to

By Mr. Walsh:

going to stand for them to take out their animosity toward me on people who are my friends, simply because they are my friends." I said: "Louis Madden bought the act from me. He has never paid me a cent of royalty, and he is under no obligation to me in any way." He said: "All right. Don't make any fuss and I will see what I can do about it." I went out. Subsequently, this story was printed in the New York Morning Telegraph, with a comment by Mr. Casey, and the same story was printed in the Waterbury American, my home town, also with a comment from the Telegraph, by Mr. Casey.

Madden's time was subsequently returned to him. I do not believe he lost any time.

Furthermore, an act which I had written, called "The Empty Room," a man named Frank Hayes, whom I know, a business enterprise, runs a burlesque theatre in Waterbury, Conn., and who is a member of the Columbia Trust, wanted to put some friends of his out in an act, and asked me if I had anything that they could use. I showed him an act, showed the dramatization of a story which I had written for Collier's, called "The Empty Room," but I said to him: "Now, before you do anything about this, go to town and see Scribner, Mr. Sam Scribner, who is the General Manager of the Columbia Amusement Company, I believe, and who is also President of the Vaudeville Managers' Protective Association, and find out from him whether my having written this act is going to militate against his success." Because, I said, "I do not want to hook you into a deal where you are going to spend money and not get anything out of it."

I saw Mr. Hayes afterwards, and Mr. Michael Kelly, who was Mr. Hayes' partner, and who was present at the interview with Mr. Scribner, and Mr. Hayes told me that Mr. Scribner told him to lay off. It taken subject to that same objection, of course, Mr. Examiner.

Examiner Moore: Yes.

The witnesses: The vaudeville sketches were hard to hook, and that if three sketches were presented, this sketch would be the last one booked; and that if it did go ahead in other words, was a success, and secured a contract, and it was discovered in the middle of the season that I had written the act, the time would be canceled. Naturally, I did not dispute the act of Mr. Hayes. That satisfied me that I was on the black list not only as an actor, but as a writer of material for the stage.

By Mr. Walsh:

Q. Did any actors who were playing sketches which you wrote change their names?

A. Change their names?

Q. Yes.

A. I cannot recall just now.

Q. What sketches have you written, that were played?

A. I wrote a sketch called "The Turn of the Tide."

The witnesses: "Monday Morning," "The Second Generation," "The Fitcher and the Well," "Waiting for the Wagon."

Q. Did you ever know any actors who were playing my sketches had to change their names?

Q. Who played "The Wanderer" after you did?

A. Two boys named Anderson & Evans, but they only played it two or three weeks.

Q. Did you ever know a woman by the name of Goldie Femberton?

A. I did, yes, sir.

Q. Did she ever institute proceedings against you in the Supreme Court of the State of New York, or in any court against you as an officer of the White Rats Union of America?

A. She did, or she was used to bring such action.

Q. Will you tell me if this is a copy of the order and petition in that proceeding which was instituted, in which she appears as the petitioner? (Handed paper to witness.)

A. Yes.

Q. Did the proceeding instituted by this woman, Goldie Femberton, ever disappear?

A. No. It is still being investigated, I believe. There are no more hearings being held. I do not think there was any.

Mr. Goodman: It is awaiting the referee's decision, is it not? He has not rendered his decision yet. Isn't that the situation?

The witnesses: I do not know what the situation is.

Mr. Walsh: I offer in evidence the copy of these proceedings just referred to.

Mr. Goodman: We object to that as wholly incompetent, irrelevant and immaterial. We are not going to try the Femberton case out here in any such fashion as that. If we are, let us have every bit of testimony in the case, and every paper that was served in the case. The papers in that case are not competent evidence in this case, for any reason whatsoever.

Mr. Walsh: The allegations made in the complaint in this case are, among other things, that these respondents destroyed the Actors' White Rats Union. This woman instituted this proceeding, and it appears that they have paid some of the attorneys fees, if I recall correctly, something like \$2,400 in the case. That is one of the acts of destruction in the activities of the Vaudeville Managers' Protective Association.

Mr. Goodman: You have shown that, Mr. Walsh; you have shown that the suit was begun. My objection is to the admission in evidence of that paper or any of the papers in that proceeding. You have shown, as a fact, that such a proceeding was begun. Now, you are offering in evidence the affidavits and other proceedings in that case.

Mr. Walsh: It proves the character of the proceedings.

Mr. Goodman: It is the petition in that case?

Mr. Walsh: That is all. I do not think the character of the action is. That is the best proof of it.

Examiner Moore: Is this certified to?

Mr. Goodman: No. I do not rest my objection on any claim that it is not certified. I am not being technical about it.

Mr. Walsh: I offer in evidence the copy of this document above referred to was therewith marked Commission's Exhibit No. 70.

Examiner Moore: You say you waive all objections as to the formal offering of this paper; as that the idea, as to any technicalities, Mr. Goodman?

Mr. Goodman: No. I do not say that. I say that I am not technical as to the point that was raised as to its certification.

Examiner Moore: But on do you object to the offering of this particular paper, the contents of it?

Mr. Goodman: That it does not prove anything. That it is not binding on these defendants.

By Mr. Walsh:

Q. Mr. Fitzpatrick, in playing your sketches in the Keith Circuit and the Orpheum Circuit, were you required to carry paraphernalia too?

Mr. Goodman: I object to the form of the question.

By Mr. Walsh:

Q. Did you?

A. I carried trunks and baggage. I carried stage costumes and a few small props which I used in my act. I know other acts which sent scenery and animals, and set pieces, and things.

Mr. Goodman: Not just about your own act, the question was.

By Mr. Walsh:

Q. You have traveled with other acts, have you not?

A. Yes, I have. I suppose I might be sent by freight. But I have never known any to be sent by freight. They are almost all checked baggage—animals—animals. I have been at the station when they were checked, and went on the train, and appeared the next day in the theatre with them.

Q. Is that a common practice among actors?

A. Yes.

Q. Do some vaudeville actors have animals, and birds?

A. Yes; dogs, wild animals, lions and leopards.

Q. Are these required to be transported?

A. Yes. They are put in cages and crated and shipped, the same as trunks would be. If it is a very large act there is a special car.

Q. Where do these actors travel with this paraphernalia?

A. They travel from city to city and from state to state, wherever their route calls for it. If they open in New York, and have a route on the Orpheum Circuit, they go from New York through the different cities, and then go through the successive states on their way to the opening point of the act. We will say Minneapolis, and then they go from Minneapolis, perhaps to Vancouver, British Columbia, or to Seattle in the State of Washington; from Seattle to California; from California to Minnesota; and then they go to New Orleans.

Q. Suppose they do not have the scenery; what happens, if anything?

A. They have to transport their stage wardrobe, anyway.

Q. Yes. If they do not transport it, what occurs?

A. You know it is to be sent to their act.

Q. Yes. If they do not get it.

A. That is all.

Q. Are you generally familiar with the extent of the theatres throughout the country that are operated by members of the V. M. P. A.?

A. With the big time theatres and some of the small time theatres, yes.

Q. Where could a variety actor go for employment, a vaudeville actor, if he did not want to be associated with the members of the Vaudeville Managers' Protective Association?

A. He could not work anywhere.

Q. Why not?

A. Because they are all in it; that is, all the houses which are any money, and any standing, and who can give any part of a consecutive booking. There are a few isolated small time theatres that do not belong, I believe. The variety business and the burlesque business and the circus business of the country, its proprietorship is comprised in the membership of the Vaudeville Managers' Protective Association, on their own statements, and published advertisements in Variety.

Mr. Goodman: I move to strike out this witness' answer, upon the ground that he has no knowledge whereof he speaks.

Mr. Kelley: I will make no exception to the remark. You used the term "circus".

The witnesses: Yes.

Mr. Kelley: I move to strike out that remark, as not within the issues here, and not in accordance with the facts, either. It is not shown that the witness has any knowledge upon which to base it. I move to strike it out as immaterial, beyond the issues.

The witnesses: Ringling is in the Vaudeville Managers' Protective Association.

Mr. Kelley: You said "circuses." I am taking you on the record.

The witnesses: I am not deaf, Mr. Kelley. I can hear you quite plainly, and I resent being shouted at.

Mr. Kelley: We resent the cause that calls for it.

The witnesses: You must make your objection in a courteous manner.

Mr. Kelley: I have not intended to be discourteous to you, at all, and I don't think I have been.

The witnesses: Mr. Ringling is in the circus business and is a member of the Vaudeville Managers' Protective Association, and he is not in the vaudeville business.

Mr. Goodman: I do not know whether he is or not.

Mr. Goodman: Is my motion to strike out the witness' answer sustained, Mr. Examiner?

Examiner Moore: On the ground that he has no knowledge of the matter himself?

Examiner Moore: I think he seems to be competent.

Mr. Goodman: And I do not, as the question of how many theatres there are, and what the members of this association are, that is a pretty deep question; and because Mr. Fitzpatrick said something in Variety does not qualify him as an expert to give the number of theatres.

Examiner Moore: That is true.

The witnesses: If you will give me a list I can tell you.

Mr. Goodman: May I have a ruling, Mr. Examiner?

Examiner Moore: I think I will let it stand.

Q. Can a vaudeville performer secure sufficient work—

A. Outside of the Vaudeville Managers' Protective Association.

Q. Yes.

A. To make a living?

Q. Yes.

A. No.

Mr. Goodman: We object to these questions and move to strike out the answers upon the ground that it is merely a conclusion of this witness, who has not yet qualified with expert knowledge of the business in this country.

Examiner Moore: You are asking for a conclusion, Mr. Walsh?

Mr. Walsh: No. He has been in this business himself, and he knows.

Mr. Goodman: He has not shown that he knows the theatres in this country, all of them, where actors may get work.

Examiner Moore: We will let it go in for what it is worth.

Mr. Walsh: That is all.

Examiner Moore: It will take quite a long while to cross-examine this witness, I suppose?

Mr. Goodman: No.

Examiner Moore: Do you think we had better adjourn now, Mr. Walsh?

Mr. Walsh: Anything else is agreeable.

Examiner Moore: We will adjourn, then, until Thursday morning, at 10 o'clock.

(Whereupon, at 12:15 o'clock p. m., an adjournment was taken until Thursday, May 22, 1916, at 10 o'clock a. m.)

20 West 35th Street, New York City.
THURSDAY, MAY 22

The hearing was resumed, pursuant to notice, before EXAMINER CHARLES S. MOORE, Esq. Appearances as heretofore noted.

Mr. Goodman: Mr. Examiner, the respondents would call

your attention to the recent decision in the United States Circuit Court in this district in case of the Federal Trade Commission against Anderson Graft and others, decided by Judge Ward, Hough and Manton, which came up to the Court upon the petition of the respondents to set aside the findings of the Federal Trade Commission. In that decision the respondents moved to strike out of the record in this proceeding all the testimony of the witnesses, Charles T. Aldrich, Bernard A. Meyers, Margaret Torrey, Helen C. Harkness, Edward C. Harkness, Harry Boger, Edward M. Fay, John J. Quigley, and James William Fitzpatrick, upon the ground first, that no authority was given to any individual to act as a witness, or for the Commission any jurisdiction to determine the merits of specific individual grievances.

Second, that the Commission is without jurisdiction to act, except by proper methods in competition which are unfair to the general public, and that the testimony of the witnesses named relate entirely to personal and private grievances which have no bearing whatever upon the public generally or on the public good; and it is not within the jurisdiction of this Commission to inquire into such personal or private grievances.

Then we move to strike from the record all the testimony of the last witness, Mr. Fitzpatrick, except the few bits of direct testimony which he gave, upon the ground that it is hearsay, consisting of conversations with persons who are parties respondent not directly or indirectly connected with any of the respondents. On the further ground that the persons whose alleged statements he repeated are persons who are living and within the jurisdiction of the Federal Trade Commission. Furthermore, the testimony of Mr. Fitzpatrick is wholly incompetent, irrelevant and immaterial, not binding on these respondents, and it appears from his own testimony that neither he nor the persons whose statements he repeated in commerce, and that the White Rats Actors' Union of which he was president and the Actors' Union of America, has been testified to, was and is a labor union not engaged in commerce.

Examiner Moore: Your first motion will be referred to the Commission for a ruling. I hardly think the Examiner has authority to rule on that motion. The second motion is overruled.

JAMES WILLIAM FITZPATRICK

Was recalled as a witness, and having been previously sworn, testified as follows:

CROSS-EXAMINATION.

By Mr. Goodman:

Q. You were elected Big Chief and International President on February 29, 1916, to hold office from April 1, 1916, or were you elected on April 1, 1917?

A. I think I received my notification on April 1, and I was installed in office, I think, the 20th. I am not sure about these dates.

Q. But when were you elected—when did the members vote on your election?

A. I cannot tell you now without referring to Variety. It was a referendum vote and covered a period of six or eight weeks. A vote by mail, Mr. McCall.

Q. Will you look at this paper for the purpose of refreshing your recollection?

A. Oh, here it is, Mr. Goodman. The ballots closed at twelve midnight on the 31st of March, 1916; I think the nominations closed on February 29, 1916.

Q. Will you please look at this paper and, after glancing through it, tell me what it is (handing paper to witness)?

A. Well, it is entitled the Annual Report of the International Board of the White Rats Actors' Union and Associated Circuses of America.

Q. Do you recognize it as a copy of the report?

A. I call your attention to this statement, "This power was conferred on the Board and its officers by the referendum vote cast February 29, 1916, at the same election which elected Mr. James William Fitzpatrick as International President and Big Chief of this organization." Is that the date when the election began?

Q. No. I think that is the date on which the nominations closed, the 29th of February. That is when the first official ballot was printed.

Under your constitution, what was the regular date for the election of officers?

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 Give her the air, give her the air—
 Never mind expenses you'll have plenty to spare,
 Don't let the evening drag, peanuts are five a bag,
 And if you find she's the right kind,
 Make up your mind to be fair,
 And if she hugs like a bear and wants more than her share,
 Take her down to Coney Isle and give her the air.

CHORUS

Take her down to Coney Isle and give her the air—
 Give her the air, give her the air—
 If she gets the "gimmies" and your bankroll ain't there,
 Take her out on the plot, give her the atmosphere,
 And if you find she's the right kind,
 Make up your mind to be square,
 And when you think you're in strong and her husband comes 'long,
 Leave her down in Coney Isle and you take the air.

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Wilkie Susie
Wilson Jack
Wood Fred
Wood Hart
Wright Johnny
Wright S
Wyse Ross
Yester Mrs C
Younger Mr & Mrs
Jack

BOSTON.

By LEN LIBBY.
ORPHEUM-LOEW.—Pictures and vaudeville using for a feature film "Happiness is a Mode."

BOSTON.—Pictures and vaudeville.
BLU.—Pictures and songs.
BOWDOIN.—Pictures and "pop" vaudeville.
GORDON'S OLYMPIA.—Pictures and vaudeville under for a feature film, "Some Liar."
SCOLLAY OLYMPIA.—Vaudeville topped by Smith and Josell, Wm. Baxter & Co., Nels Norrino, Linder and Himes and using for a feature film, "A Woman There Was."
GORDON'S CENTRAL SQUARE.—Vaudeville consists of O'Donnell and Blair Edna Bennett, Fern and Davis and Fred and Anita Brady. Feature film, "I'll Get Him Yet."

GLOBE.—STRAND, FRANKLIN PARK, LANCASTER, BRACON, EXETER STREET, MODERN, COLUMBIA, CODMAN SQUARE, PENWAY.—Pictures.
ST. JAMES.—Pictures and vaudeville.
PARK.—Pictures and songs.
SHUBERT.—Second week of "Open Your Eyes," educational film, packing them in at four performances at popular prices.
MAJESTIC.—"The Unspendable Sin," third week and another one of the films cleaning up at present.
PLYMOUTH.—Second week of the musical comedy stock comedy and "Very Good Eddie," is being used. Received good notice.

COLONIAL.—Fourth week of "Broken Blossoms," which has drawn big audiences, especially among the women.

FREMONT.—"Daddy Long Legs," the Pickford film starts at the house, "Big-To" departing after a long and prosperous run.

PARK SQUARE.—Second week of the new show, "A Voice in the Dark," said to have some real new stuff in the melodrama to show.

BOSTON OPERA HOUSE.—Finishing week of Al Jolson in "Sinbad." He has had a stay of nine weeks and made big money.

CORLEY.—Second week of "Are You a Mason," the first show to be put on by the Henry Jewett Players for their summer season.

FREMONT TEMPLE.—"Bolehevism on Trial," big hit at this time because of the concentration of the public mind on this topic.

PARADISE PARK.—"Telling Spaulding's Broadway Revue of 1919" in the cabaret.

NORUMBEGA PARK.—"Officer 666" by the stock company.

FEMBERTON INN.—This summer park is advertising big, featuring a seaplane, and in the cabaret Louise Mack and the Bano Harmony Boys.

CASINO.—"The Trocadero." Vaudeville consists of La Orna and Boyd, Fred Rogers, Sheldon and Sheldon, Ethel Bating and Billy Martin. For a film this week using "When a Man Sees Red."

As far as the legitimate houses are concerned it is about the end of things here in Boston. When Jolson departs from the Boston Opera House only one other theatre will house a regular show and that is the Park Square where "A Voice in the Dark" is being tried out. Four of the big houses have films.

Burglars got into the Olympia, Cambridge, last week, and after firing the hinges of the safe in the manager's office and sawing the front of the strong box out they rifled it of \$500.

BUFFALO.

By SIDNEY BURTON.
Shen's Hipp showing of Mary Pickford in "Daddy Long Legs" this week, is marked by a campaign of special advertising. The picture is being held for an entire week. Manager Franklin has covered the town with window cards and posters done in "His Hopkins" style. Monday over two hundred orphans children witnessed a special showing. The picture did big business Sunday and Monday.

"Bolehevism on Trial" here for the week at the Family is going strong by reason of its sensation advertising. The dailies carried half page ads on Saturday and Sunday, bearing the signed endorsement of the Mayor and Chief of Police. It looks for a clean-up week for Manager Carter.

"The Shepherd of the Hills" is grazing peacefully at the Majestic this week. After the slump of the past two weeks at this house.

Ethel Geyer, of the Tuck Cafe, and Kate Fenton, of the Fokin, have both received permanent permits for dancing and the sale of liquor in their restaurants. This is in line with the prediction made in VARIETY some weeks ago.

Edmund C. Mulcahy, of Gillies & Mulcahy, at Shen's this week, is a brother of James J. Mulcahy, of the Hotel Iroquois. Mr. Mulcahy has played in several Winter Garden successes and is also well known on the operatic stage.

Four chorus ladies from what the papers stated was a "Buffalo Burlesque Show" but which was in reality "The Best Show in



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CHARLES ALTHOFF
The Sheriff of Hicksville

JEROME H. REMICK & CO.

Offer this popular number by the writers of "Till We Meet Again."

YOU'RE STILL AN OLD SWEETHEART OF MINE



Lyric by
**RAYMOND
B. EGAN**
Music by
**RICHARD A.
WHITING**

Our spring offering to artists is a wonderful new ballad by the authors of the country's sensational hit "Till We Meet Again" Raymond Egan and Richard Whiting. This ballad contains everything essential to a number that merits success and we predict for it the greatest popularity of any thing in years.

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THE UNUSUAL YOUTH GEORGIE JESSEL

MARYLAND, BALTIMORE, THIS WEEK (June 16)

NEXT SEASON ROUTED FOR EASTERN KEITH HOUSES

Direction, ROSE & CURTIS



Detroit — "Georgie Jessel's mustard is a worthy rival to Charlie Chaplin's custard."

Buffalo — "Georgie Jessel has arrived and is a real Broadway comedian."

Chicago — (Percy Hammond) "Georgie Jessel is in the front rank of America's lyric comedians."

GEORGIE JESSEL

AS
"DAVID" in the PHOTO DRAMA,
"THE OTHER MAN'S WIFE"

AT
PARK THEATRE, NEW YORK, NOW

N. Y. TIMES—"Georgie Jessel carried off the comedy honors."

"Especially well played are Georgie Jessel's scenes as the young soldier."

GEORGIE JESSEL

AUTHOR OF THE BIG COMEDY SONG HIT

"OO LA LA, OUI OUI"

Melody

By Harry Ruby

Published by Waterson, Berlin & Snyder

JACK CURTIS

PALACE THEATRE BUILDING
NEW YORK

In Preparation—A Book of Morals and Maxims, Entitled
"LEISURE MOMENTS OF A MELANCHOLY YOUNG MAN"
By GEORGIE JESSEL

suggestion of originality, just the old-fashioned semi-circus, bazaar costume and minstrel punning. They even resurrected the Biblical baseball yarn, which it was thought had long since gone to that bourne from which all self-respecting joke returns. Ed and Joe Smith, a couple of tuxedoed boys, stepped and sang in the first spot. Their act is running a trifle long, and it would not be a bad idea to submit the gag with some show of enthusiasm. Just spensers, and the crowd watched them carefully and noticeably. Van and Smith have one of those acts where the comic and girl branch slightly with the humor and slapping the girl on the thigh to accentuate the points. He knits also, which she remembers the war. The girl looks very stunning in the final bride costume. Van and Smith are an act—just an act. Kindly audiences will watch them attentively, and more militant ones remorselessly. Matthews and Ashley little knew when they lent their Chinatown episode to vaudeville it would obtain in so many varied forms for year and years. The dope and the Yid now happen along every month or so. The same make-up, the same trend, the same straight singing, followed by the parody, all encompassed in Ash and Hyman. The writer has often wondered whether the people offering these acts are kidding themselves or the public. The public is sick and tired of them, yet the managers foist them, but are certainly taking a chance with their box offices if they continue. Bender and Herr acrobated along conventional lines in the concluding position, the contorting and



To Satisfy the Curiosity of Some Folks

CHRIS L. PENDER

wish to state that I AM one and the same who was inspected here to America some 10 years ago by Mr. Jesse L. Lasky and the late Mr. E. B. Harris who caught me while playing in MR. H. B. MARINELLI'S Production, "VIVE PARIS!" at the Olympia. Paris, and immediately booked me for the U. S. A. as a feature attraction of the Parisian Production, "FOLIES BERGERES" and I AM the same Chris Pender who has appeared in Musical Productions of the following European Theatre:

The Drury Lane, The Lyceum, The Strand, The Aldwich, The Waldorf.

I AM not the same PENDER who was reported killed in action, although I was a member of the Royal Flying Corps at that time.

Hoping that this will satisfy all who are interested as to my real identity—and you can de-PENDER upon it—I am,

Yours very truly,

"Lieut." CHRISPENDER
The International Comedian.

At Liberty for
Burlesque or Musical Comedy

See Harry H. Richards
(Rehm & Richards)

feats being just like thousands that have preceded them. One of the boys is strictly developed. Ambition might lead them some.

STRAND—"The Woman Thou Gavest Me" and "Fanny Arden" in "The Desert Hero."

LIBERTY—"When the Gods Would Destroy."

CRESCENT—Clarence Bennett's Colored Carnival.

The Elyetum Theatre, which burned recently, is being rebuilt.

William S. Hart marched in front of the boy scouts in their parade here last week and addressed the youngsters from the steps of the City Hall. He has finished making the exterior of a forthcoming release, that accounted for his coming to New Orleans.

Walter Katman, manager of the Crescent, is to visit his parents at Brazil, Ind., shortly. Katman will be gone a fortnight, during which time Rodney Toupe, assistant manager of the theatre, will be in charge.

This announcement that the Seenger Amusement Co. has secured the lease of the Trianon Theatre, long "the" store show of Canal street, will surely surprise the local theatregoers. It will certainly surprise them to know also the Seenger firm is in the game, as the Plaza to the Katz and Beethof drug firm. The Trianon has been a "gold mine" for the Peares interests in times past, and it will be hard for them to supplant it. The Seenger Corporation will soon take over the two most important theatres in Baton Rouge, after which their string of houses will number over 80.

Architect Lansberg, of the Orpheum Circuit, is actively in charge of the building of the new Orpheum, upon which excellent progress is being made. It will seat 2,400 persons and will be ready for the season of '20-'21.

PORTLAND, ORE.

By JOSEPH GRANT KELLEY, JR.
ORPHEUM-PANTAGES—Vaudeville.
HIPPODROME-STRAND.—Vaudeville and pictures.

HEILIG—Dark.
AUDITORIUM—Dark.
ALCAZAR—18, Alcazar Musical Comedy Co. in "Sweetheart" with Mabel Wilton and Oscar Figman.

BAKER—19, Baker Players in "The Girl He Couldn't Buy," with Verna Petron and John G. Fee in the leads.

LYRIC—Musical comedy stock.
OAKS—Armstrong Fully Co.
PEOPLES SUNSHINE, HYAL, LIBERTY, MAJESTIC, COLUMBIA—Pictures.

With thousands of people here to see the Rose Festival, all theatres are playing to capacity.

Bathing girls of the Cloverleaf Film Co. are featured in the automobile parade.

August 31 is the date set for the opening of the Orpheum next season.

Casey Jones has returned, and is now manager of the professional department at Kemick's local office.

W. W. Ely, Hip manager at Portland, is to be manager of the Oakland Hip when it opens. Nick Frazzini takes Ely's place here.

PROVIDENCE.

By KARL K. KLARK.

SHUBERT MAJESTIC—The combination of pictures and musical comedy tried out here for the first time last week before fair houses has been shifted to the Opera House and the Majestic this week is again trying out pictures only. "Mickey," shown in this city before when first released, is the main feature and is drawing fairly good houses when it is considered that it is the second showing in the city. Other films are also being shown.

OPERA HOUSE—Loring Musical Company in "The New Woman" and feature films.

B. F. ALDER—"Savannah Nell," said to be one of the best offerings of the present season, is being given by the B. F. Alder Stock this week. Edith Lyle in the lead. William H. Turner is seen in the cast for the first time this season.

FAY'S—Marion Royce and Co. head the bill with others as follows: Fred Carroll and Andy Horan, Allen Franklin and Ruth Adkins, Nallick and Co., Howard Dixie, Lane and Mary, feature films.

COLONIAL—House is now in hands of workmen who are remodeling it for the opening of Klav & Bringer attractions beginning with "Halls Over Heels," on Labor Day.

Four principals, out of the cast for a week, rejoined the B. F. Alder Stock this week after brief rests: Miss Lyle, Helen Meiser, Walter Rogers and Robert Gray.

Evelyn Sootney, who, according to announcement made here this week, is to take the coloratura soprano roles for the next season of the Metropolitan Opera Co., took when the place of Mme. Frieda Hempel, is the widow of Howard J. White, late of this city. She is well known here with her late husband sang on numerous occasions. Miss Sootney is a protégée of Mme. Melba.

Charles Smith, picture operator at the Strand at Woonsocket, was badly burned, and a house of more than 1,000 persons nearly threw into a panic last Saturday night when the operator endeavored to extinguish a fire which followed an explosion in the operating booth. The Strand is owned and managed by George and Eugene Demara.

The
Big
4
of
the
Song
World
by
S. R. Henry
and
D. Onivas
Lyrics by
Frank H. Warren
Writers of
"INDIANOLA"

THAT SENSATIONAL WALTZ BALLAD

Kentucky Dream

Slow waltz tempo

Hear the music play in old fam-illiar strain, Dix - ie-land is say-ing Come back to me - gain' Back where

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ORIENTAL NOVELTY HIT - SUCCESSOR TO "INDIANOLA"

Pahjamah

SONG OF THE FAR EAST WITH A COMIC KICK

Himalya

Chorus (slow)

On the mountain high

— poor Hima-ly-a, Hima-ly-a waits with

— tear-ful eye And ev-ry-day

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Tears of Love

Illustrated Slider, Beautifully Colored, including Title & Chorus \$4.50 per set

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AN OLD
SWEETHEART
OF MINE**

Lyric by **RAYMOND B. EGAN**
Music by **RICHARD A. WHITING**

*is the Ballad of the year.
This is a timely ballad that will
appeal to every orchestra number
of this kind. It is of the better class
and suited to every act and every
audience.*

**I'M FOREVER
BLOWING
BUBBLES**

by **JAN KENBROVIN**
and **JOHN WILLIAM KELLETTE**

*is typical of the Remick publication.
Catchy melody and words that cling
to the memory. It will stay with your
audience and linger long after
your performance.*

**SOME
SUNNY
DAY**

Lyric by **ARTHUR J. JACKSON**
Music by **WALTER DONALDSON**

*is one of the best fast novelty
songs offered in years.
Artists can appreciate this song
because good ones are few
and far between.*

NINE

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OUT OF THE EAST
BY ROSEY & HAVEZ

SOME SUNNY DAY
BY DONALDSON & JACKSON

**A LITTLE BIRCH CANOE
AND YOU**
BY ROBERTS & CALLAHAN

I'M FOREVER BLOWING BUBBLES
BY KELLETTE & KENBROVIN

**YOU'RE STILL AN OLD SWEETHEART
OF MINE**
BY WHITING & EGAN

TILL WE MEET AGAIN
BY WHITING & EGAN

MADELON
BY ROBERT, BOUSQUET & BRYAN

I'LL SAY SHE DOES
BY JOLSON, KAHN & DE SYLVA

**I'M GOIN' TO BREAK
THAT MASON-DIXON LINE**
BY BRYAN & SCHWARTZ

**I'M GOIN' TO
BREAK THAT
MASON-DIXON
LINE**

(UNTIL I GET TO THAT
GAL OF MINE)
by **ALFRED BRYAN**
and **JEAN SCHWARTZ**
*writers of "THERE'S A LUMP OF SUGAR
DOWN IN DYKE" and "I'M ALL BOUND
ROUND BY THE MASON-DIXON LINE"*

**I'LL
SAY SHE
DOES**

by **AL JOLSON**
GUS KAHN
and **BUD DE SYLVA**

*AL JOLSON'S great comedy
hit just released to the
profession*

**OUT
OF THE
EAST**

by **JOE ROSEY**
and **JEAN HAVEZ**

*Its the song different with an
oriental melody that will appeal
to you and your audiences.*

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CLEVELAND, Hippodrome Bldg.
TORONTO, 127 Yonge St.
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Providence has a new attraction which is drawing theatre patrons away on Tuesday and Friday night—the new Cyclodrome off Reservoir avenue, completed only a few weeks ago. Motor paced bicycle racing is the attraction, and crowds numbering from 2,500 to 4,500 have witnessed the contests each night since the opening. Boston and local interests are conducting the new race track which is said to be one of the best in the country.

William M. Strong, formerly from agent

The Western Vaudeville Managers' Association

MORT SINGER, General Manager

TOM CARMODY, Booking Manager

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GEORGE M. COHAN

took his pen in hand and wrote for himself a new song! He introduced it originally at the opening of the NEW ALBEE THEATRE in Providence, where he was the BIG "SURPRISE" of the evening. He sang it again when he appeared recently at the METROPOLITAN OPERA HOUSE for the benefit of THE SALVATION ARMY.

IT WAS A SENSATIONAL HIT AT BOTH PERFORMANCES

MR. COHAN had no idea of publishing this number, but we have had so many inquiries from performers for

WHERE IS THE GIRL I LEFT BEHIND

(THAT'S THE NAME OF THE SONG). WE PREVAILED UPON, AND FINALLY PERSUADED HIM TO LET US ISSUE IT. NOW THEN—THIS IS THE BIG IDEA—IF IT WAS SUCH AN EXCELLENT BIT OF MATERIAL—WHY NOT FOR YOU?

IT IS A GREAT "GANG" OR CHORUS SONG WITH THE TYPICAL "COHAN" TWIST. HERE IT IS. LEARN IT NOW!—IN THE MEANTIME SEND FOR ORCHESTRATION.

Where Is The Girl I Left Behind

Words and Music
By GEORGE M. COHAN

Brightly (Not too fast)

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SALT LAKE CITY.

During the convention of the Rotary clubs of the United States held in Salt Lake City this week, pictures of the activities of the Rotarians were "shot" by a corps of machine men under the direction of Louis Marcus, Rotarian film manager. The cost of the film, according to Mr. Marcus, was \$200 for each 1,000 feet. The educational films, "Open Your Eyes" and "The End of the Road," were presented at the Salt Lake theatre, Wednesday night. A vaudeville program, under the supervision of Chris H. Fisher, chairman of the vaudeville committee, was presented for the benefit of the Rotarians and their families.

Word has been received at the Salt Lake offices of the United Picture Theatres of America, Inc., that Lieut. Georges Le Veque, of the British Royal Flying corps, who is now flying in interest of the film company, will visit Salt Lake early in July. The aviator is flying from city to city, visiting the exchange offices of the company with which he is affiliated.

A feature of the chorus in the weekly revue at the Newhouse last week was the bubble blowing. The girls went through the audience blowing huge bubbles, sending them flitting over the heads of the spectators. "I'm For-

THE FAYNES

Fuller Circuit, Australia

LILLIAN DE VERE

The Girl with a Voice
Direction, EARL & TATES

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The Record Minstrel and Vaudeville Team of the World

THANKS to Mr. E. F. Albee who has proved his friendship in the past and present.

THANKS to Mr. Aaron Hoffman whose powerful pen has added to our popularity.

THANKS to Mr. Sime Silverman for his impartial reviews.

THANKS to the Press and Public.
Have played big time, little time and sometimes no time. But some time most of the time. Now playing the Keith and Proctor time.

Thanks, gentlemen, and all,

Sincerely FOX AND WARD

over Blowing Bubbles," was the number accompanying the feature.

For the benefit of the Stage Utah Children's Society, Baby Marie Osborn appeared at the Salt Lake Thursday night in the showing of "Daddy's Vacation." The box office receipts met with the satisfaction of those in charge.

Dorothy Markell, a 12 year old vaudeville artist, made a hit with the soldiers at Fort Douglas on Friday last, by staging a number of popular military songs.

June 18 marked the closing for the summer months of the Columbia, Revue, just outside of Salt Lake. Vaudeville will be resumed late in September.

SEATTLE.

By W. F. BURTON.

METROPOLITAN—Alexander, the mystic, in second week of a total of five weeks in this city this season. Next week, Harvey's Minstrels.

WILKES—Wilke's Players in "Why Smith Left Home." Next week, "Honey Lee."

OAK—Monte Carter Musical Comedy organization in "Iszy's Alibi," with Monte Carter as Iszy.

ORPHEUM—Mid-summer Folly Company in "A Night on a Roof Garden," with Lew White and Art Hunt as principal comedians.

LYRIO—Walter Owen Musical Comedy Company is drawing good business.

PALACE HIP—Dora Dean's Dancing Sun-burners head W. V. M. A. vaudeville bill opening Sunday, 6.

PAVILIONS—The Trotter Septette tops new bill opening Monday, 9, with an acrobatic offering of unusual merit.

MOORE—Final week of Orpheum vaudeville this season. Current bill headed by T. Roy Barnes and Essie Crawford in "A Package of Smiles." 1919-1920 season scheduled to open August 24.

COLISEUM—Films.
LIBERTY—Films.
CLERMONT—Films.
STRAND—Films.
COLUMBIA—Films.
LITTLE—Films.

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NEW YORK

The Washington Picture Corp., Spokane, which has been in financial straits for some time and is now under the direction of C. E. McElroy, as receiver, will be reorganized soon and production work started at the Minnehaha park studios. "Foot's Good," starring Mitchell Lewis and sold by the Arrow Film Corp., New York, for \$50,000, was made in Spokane last year by this company, under the direction of Larry Trimble.

Marshall Taylor, former manager of the Ansonia Amusement houses in Butte, succeeds W. H. Rankin, as assistant manager of the Clemmer, this city. Mr. Rankin is returning to Butte as a special features salesman.

BILLY BERNARD AND CHARLOTTE MEYERS

"Butch" Wingham, manager of the Portland office of Mutual, has been promoted to the management of the Seattle office, to fill the vacancy of H. M. Brinnell, who becomes general manager of the new Adventure Pictures Corp. of Seattle.

Raymond Metz, just ministered out from Camp Hancock, Augusta, Ga., has been engaged to sing at the Clemmer for a limited time. Mr. Metz will soon leave for Europe to complete his studies. He produced several operas in Spokane last season as director of the Spokane Grand Opera Company.

P. D. Stimpert has bought the Grand Theatre, Pullman, (Wash.), from George Stevenson. This house plays "Finch vaudeville."

ROSE AND CURTIS EAST BEEHLER AND JACOBS WEST

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Notice to Profession

WILSON, N. Y.—We have opened the Woodlawn, 119 East Main Street, at the corner of Main Street (June 30) and trust to have the patronage of those who plan to bathing from home.

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MR. and MRS. E. B. CAMPBELL

"The Eastern" Philadelphia

and sailor heroes of the Northwest. Officers of the Audubon Association are: Worrall Wilson, president; Mrs. Edgar Ames, first vice president; Carl E. Gould, second vice president; Miss Lucy R. Case, third vice president; M. B. McBride, secretary and John R. Price, treasurer. Twenty-five trustees were also chosen. Construction work will begin some time this summer.

Two bands of 40 pieces will provide music in Seattle parks this summer. Community songs will also form a feature of the concert.

Plans have been completed for a grand pageant, "Seattle, the Seaside Success," at the University of Washington amphitheatre, July 4, some 5,000 people participating. It will be held under the auspices of the War Camp

Community Service. Mrs. Robert Sandall will direct the dramatic work.

Alexander Pantages arrived here Monday, after an absence from the Seattle office of fourteen months.

Many Seattle people went to Tacoma Saturday to attend Mrs. Schumann Heine's concert. She sang in the stadium there to over 15,000 people, and was accompanied by an orchestra of 80 pieces. She was the first of the artists scheduled to appear at the Summer Concert season which will last six weeks. The affair was postponed from Wednesday night on account of rain.

The Metropolitan is booked solid till the opening of the new season in September and then, practically solid until the first of the new year.

SYRACUSE, N. Y.

By CHESTER B. EATIN.

EMPIRE—Kathleen Rogers. "The Gypsy Trail" current. The Kathies are well cast and the staging adequate. Miss MacLeod does some really worthwhile work. Monday night was benefit night for the Onondaga Orphan and Home. Missa Donohue, leading woman, did her customary benefit stunt—auctioning off a box of candy between the acts. Next week, "I'll Say She Does."

WILKING—Monday night, "The Power of Nature," with Jacob P. Adler. One of the best Jewish productions seen here this year. Wednesday night, "Sons and His Band."

BASTABLE—Dark.

TEMPLE—Vanderville.

GREENSBORO—Dark.

STRAND—First part, "Secret Service."

ECKEL—First part, "Pittfalls of a Big City."

SAVOY—First part, "The Indestructible Wife."

Letters bearing the signature of the National Catholic War Work Council were received by Hancane this week, protesting against the release of the film, "to be put to private exhibitors. The picture was originally produced for exhibition to soldiers only. More recently it has been shown in Central New York under the auspices of the State Health Department."

The Star, Binghamton, is holding over the film, "Mickey," for the first half of this week. The picture drew 15,000 Binghamtonians last week.

Alfred J. Upton, Oswego orchestra leader, sails on Saturday for England, where he will



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spend two months with his parents and friends in Kent. He was tendered a farewell party on Wednesday evening at Ontario Lake Park.

Another "Made in Auburn" movie is now being promoted by De Morgan Theatre there and the Auburn Daily Citizen. Both a scenario writing contest and a popularity contest, the latter to decide the cast, are being conducted. The play will be selected from the scripts submitted by Auburnians, and leading vote-winners will be used to fill the necessary roles.

The Top Theatre is still awaiting completion. Some weeks ago the local papers carried advertisements for the house, announcing its forthcoming opening and giving the program selected for the first night. Since then the work on the house has halted. There has been no public explanation.

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Edgar Wall, manager of the Strand, and William Rafferty, one of the largest stockholders in the theatre, attended the dinner given Sidney L. Cohen, Sol Bernstein and Charles O'Reilly at the Waldorf, on Wednesday.

Frederick Weber will be the leader of the orchestra at the new R. F. Keith when it opens on Labor Day.

The Park, Utica, had the "Big Zag Follies" on Monday and Tuesday. Two Uticans, Ben Herr and Bill Bruce, are in the cast of the soldier show.

Kathryn Temple, Binghamton, when it opened on Wednesday as a picture house, had Reuben Cohn as treasurer. Cohn formerly held down the same job at the Astor.

A new \$4,000 ventilating system has been installed in the Palace at Watertown.

Both Sunday pictures and Sunday baseball were approved by substantial majorities at a special election held at Hartman last week.

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CENTRAL 1801

The Binghamton Industrial Exposition will be held here this year as usual.

"Harvey Beal" whose concert promotion exploits were mentioned in this column last week, tried the same game at Gloverville, according to a warning sent out by the authorities there.

Charles P. Gilmore, Oswego theatrical manager, denies published stories to the effect that he is negotiating for the Pierce in Oswego, his chief opposition.

The New Binghamton, to be erected in Binghamton by D. S. Hathaway, will front on Washington street instead of State street, as first planned. Work on the excavation is progressing rapidly. The building permit granted last week gives the cost as \$150,000.

When Donald Brian played the Lyceum here last April, he registered at the Ithaca Hotel. By chance, he overheard Robert L. Gausser, son of Minehost James A. Gausser, singing. As a result, Gausser will have a small comedy part in Brian's new musical comedy, "Buddies." Gausser has appeared in a number of home talent productions.

The Musicians Union of Kingston, Ont., has lodged a protest with the immigration authorities over the appearance in that city today (Friday) of Ward's Jazz Orchestra, of Watertown. The Ward organization has played Kingston on several occasions with success. The Kingston kick was made on the grounds that the Ward jassers are not all dependent upon their profession as a sole means of support. The Dominion Allen Labor Act has a provision barring such persons from Canada. In the present instance, Ward is the only one affected. While he leads the orchestra, he likewise holds a city job in Watertown.

Organist John E. Hill, of the Strand, left this week for a Western trip which will take him as far as Denver. There he expects to meet his brother, but returned from overseas service. After the audience fled out of the Strand on Saturday night, the curtain was again raised and the orchestra played "Till We Meet Again." In the centre of the stage was a leather suit case containing a complete picnic set. A card "For Our John" beside it told the rest of the story.

The Irving James Players at the Burtin Grand Auburn, are doing "The Next Best" this week. Tuesday night was the benefit evening for the Ambulance Aid Society. Next

week the Players will stage "The Trail of the Lonesome Pine."

Hot's Revue will open a summer run at the theatre in Horlick's Glen Park, Elmira, on June 30. In the company is a former Elmira girl, Catherine Taylor.

The Knickerbocker Players, now in their fourth season of dramatic stock at the Empire, will celebrate their 500th performance in this city on Monday night next with the presentation of an original musical comedy, entitled "I'll Say She Does," written by Ralph Murphy and Philip Sheffield, of the company. There are 14 musical numbers in the piece.

If a suitable location can be obtained at a reasonable figure, Syracuse will secure a new \$200,000 picture theatre. New York interests are angling for property here and the name of Jesse Lasky is mentioned in this connection. Two pieces of property under consideration are said to be that owned by James D. Penstock on South Warren street, and another South Warren street site now owned by Currie & Brown.

Owner Morton, of Ontario, Lake Park, one of Oswego's summer resorts, is planning the erection of a picture theatre there. It will probably be of the open air type. Beach On-



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Direction, PETE MACK

wego, the Blarney City's other big resort, had its formal opening on Saturday last. There were record crowds at both places on Sunday.

Aleck Papayanakos, of Papayanakos Brothers, Watertown picture magnates, sailed from New York on Wednesday for Greece. Mrs. Papayanakos accompanied him. They will be gone for a year. It is the Palace Theatre manager's first visit home since he came to America 17 years ago.

Watertown police and Jefferson County authorities gave the Colonel Francis Ferrari Show, playing Watertown this week, the once over, at the request of George H. West, of the State Civic League. West sent a warning against possible violation of the state and municipal gambling laws.

The entire holdings of the Manhattan Park Company at Clayton have been taken over by lease by Fred L. Daley, who has named P. X. Tobin as manager. Extensive improvements will be made at once, and the Park turned into a miniature London. The attractions will be given under canvas, and feature carnival attractions also booked.

Polo, suspended at the Thousand Islands for two years because of the war, will be an active sport again this season. It is planned to start the matches on July 10, and a tournament will be held on Aug. 25. A. Graham Miles, of New York, is already at Alexandria Bay with his string of ponies. The Adirondacks, John Devine and Lionel Stail are also coming with their mounts.

VANCOUVER, CAN.

EMPRESS.—1044 week of Empress Stock, playing "The Women On The Index," 16, "Good Gracious Annabelle."

ROYAL.—Geraldine Farrar in "The Devil Stone," supported by Wallace Reid; also Keystone comedy.

IMPERIAL.—Dark.

ORPHEUM.—G. Barham, the Hypnotist, all week at 81 top. First attraction for the summer season, 16, "The Wain." (film).

FANTASIES.—Vaudeville.

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FITZGERALD BLDG.

COLUMBIA.—Hippodrome Circuit vaudeville. First half, "Days of Long Ago." Abreasties Three; Rose & Russell; The Newman; Mount & Miller; Lottie & Yessie Sims.

REX.—Shirley Mason supported by Niles Welch in "The Winning Girl," and Bennett comedy.

DOMINION.—Elsie Ferguson in "The Marriage Price."

COLONIAL.—First half, Mabel Norman in "The Venus Model"; second half, Beverly Byrne in "The Poor Rich Man."

GLOBE.—Harold Lockwood in "The Great Romance" and Pearl White in "The Lightning Raider" (serial).

MARPLE LEPAP.—Charles Chaplin in "Chase Me Charlie," re-run of Resnais.

BROADWAY.—Blanche Sweet in "The Undesirable Sin," return engagement, prices 50c top.

The Northwest Film Board of Trade, of Seattle, will hold a Screen Ball July 18.

A boxing match between King and Barlow was recently held at the Arena. Route of this kind are not allowed here, but after a great deal of trouble the city council gave the necessary permission after securing the promise that it would be well managed. It is understood, however, that no others will be allowed.

A general strike is on here, the men having

Not Lewis
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gone out in sympathy with the strikers in Winnipeg. Street car service stopped. The members of the theatrical unions did not strike, and at a recent meeting the Vancouver Theatrical Federation denounced the strike. The committee ordered the hotel and cafe musicians to quit work and told the employers that the waiters would be called out if the musicians were permitted to work.

G. A. Metzger, western division manager of the Universal, is in the northwest after negotiating a lease of a new picture theatre in Salt Lake City to cost \$750,000.

WASHINGTON.

BY HARDIE MEAKIN.
KEITH'S.—Vaudeville.
NATIONAL.—George C. Tyler's Company in

"A Young Man's Fancy" for their third week with Lynn Fontanne and Alfred Lunt in the two leading roles. This new offering is by John T. McInture.

POLY'S.—"Heart of the Jungle," Paul Rainey's wonderful pictures of the animals in the jungle.

SHUBERT-DELAOCC.—This house is dark for the first three nights of the week. Thursday night the Community Opera Company, composed mostly of Washingtonians, will present "I Pagliacci," with Maybelle Goldenstern, Leopold Gliniak, Oliver Melun, Waldemar Dorfman and Hollis Edison Darway. Friday night the same organization will present "The Bohemian Girl," with Groucho Hood and James H. Young added to the list of principals. This will make the third appearance for the local organization. The Opera Company is under the direction of the

Government through the War Camp Community Service.

GARRICK.—The Garrick Players in "Polly With a Past" and marking the first appearance of Lynn Overman. The company is really excellent and deserving of the business they are doing. Mr. Marshall and Mr. Bell are sparing no expense and business is growing in jumps each performance.

COSMOS.—This house is celebrating their anniversary week with a special bill. Tom Brown's Seven Highlanders, The Chung Wha Four, Bert and Betty Wheeler in "On the Boulevard," Lillian Lord Roberts and Co. in "Billy's Santa," Flower and Rhodes in an act written by Aaron Hoffman, The Three Edities as "The Keystone Police," and a special film, Mabel Norman in "Mickey."

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GATTEY.—Joe Hurlig's big wonder show.

LYCUM.—Closed Saturday night for the summer.

LOEW'S PALACE.—Dorothy Olsch in "I Got Him Yet."

LOEW'S COLUMBIA.—Vivian Martin in "An Innocent Adventure."

MOORE'S PALACE.—Priscilla Dean in "Pretty Smooth."

CRANDALL'S METROPOLITAN.—Roth-spiel Unit Program.

Both Loew's Palaces and Columbia have "Patty Arduin" in "A Desert Hero" an extra feature for the entire week. Fred Kitch, manager of the Columbia, switched in the Wallace Reid film, "You're Fired," for the entire week last week.

Keith's had "Putting It Over" and Ruth Budd last week, the lights on the front of the house caused considerable comment as to how they read: "Putting It Over Ruth Budd."

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DOCTOR PRATT

NEWS OF THE FILM WORLD

Honey White has been assigned as publicity representative at the Kansas State Fair.

Parry Marmont, last seen in "The Invisible Man," has been engaged by Vitaphone to appear as leading man for Alice Joyce.

Arthur James will shortly take charge of the advertising and publicity of the Fox Films. He was formerly identified with Metro.

American Film announced June 29 as the date of release on William Russell's new picture, "A Sporting Chance."

Lila Lee is supported by Elliott Dexter in her next Paramount, "A Daughter of the West," released June 22.

F. A. Parsons, Pathé's advertising manager, has left New York for a two week's vacation.

Joseph Franklyn Poland has been placed under contract to write exclusively for Universal.

"The American Way" is the title of the World Film's first July release. Arthur Ashley and Dorothy Green are the stars.

J. L. Shipley, a Des Moines newspaperman, has been appointed as Iowa representative for the W. W. Hodkinson Corp.

A conference of Universal sales managers of the middle West and Eastern territory was held at the Statler, Cleveland, June 25.

V. P. Whitaker, formerly branch manager for Selig's Washington Exchange, has been appointed Eastern representative. I. U. McCormick will fill the vacancy.

Allan Dwan, who has formed his own producing company, has started work on Richard Harding Davis' "Soldiers of Fortune," which will be his first release.

Louis De Klade, for the past two years associated with Norma Talmadge studios, is now with Physical Culture Photo Plays as technical director.

Dorothy Green and Arthur Ashley have started their second picture under their contract with World Film. The title is, "The Freelo Agent." Earle Mitchell is the author.

W. S. Adams, Photo Dept. A. E. F., has been engaged as cameraman on J. Stuart Blackton Films. He was formerly connected with Vitas.

Lionel Atwill and Gareth Hughes will support Florence Reed in "The Eternal Mother," now being produced for United Pictures. William S. Davis will direct.

A new film company has been launched by A. Lincoln Miller, of Los Angeles, who is now building a modernly equipped studio on the coast.

E. Richard Schayer has been engaged by Goldwyn to write exclusively for Director Reginald Barker. He has started upon a scenario for Pauline Frederick.

Caroline Grimh's next Vitas has been named "The Girl at Bay." It is an adaptation from a magazine story. Tom R. Mills is directing. It will be released early in July.

Vitas announces the appointment of Lucien Husband as associate editor to assist George Randolph Chester in the preparation of scripts for the screen.

Mildred Harris, wife of Charles Chaplin, has signed a long-term contract with Louis B. Mayer. Her last appearance was in "Bernard Clodes."

Armand Kalis has been engaged to take the part of "Count Zerkow" in "The Temperamental Wife," in which Constance Talmadge plays the leading role.

The Edith Hope Film Corp. has been formed for the purpose of starring Edith Hope. Miss Hope is the wife of Arthur J. Horwitz, the booking agent.

Realart Pictures Corporation will begin production in the middle of July and expects to make its first release early in September. Hugh Harvey has been engaged to assist John Ford Fritze, director of publicity.

The picture censorship ordinance which would have given the Commissioner of Licenses sole power to determine what films could or could not be exhibited was killed by the Board of Aldermen last week.

Eugene Strong has been engaged as leading man for a new production. He not yet selected, under direction of Leander De Cordova and Burton King. The picture will be released through Independent Film.

Frank H. Williams, for the past two years assistant advertising manager of World Film, has accepted a position on the editorial staff of "Fritters Ink." W. W. Christie, A. E. F., has accepted the vacant position.

Capt. Edwin F. Waigle, of Chicago, who for many months in charge of the photographic unit of the Second Army, arrived in New York last week in charge of the entire shipment of war film negatives. 570,000 are in the consignment.

Doris Lee, who as Doris May, according to a recent announcement, is henceforth to be co-starred with Douglas MacLean in Thomas H. Ince production for Paramount. Their next feature will be "Hay Foot, Straw Foot," which is released June 22.

Earle Williams has almost completed "The Horner's Nest," by Mrs. Wilton Woodrow. James Young is directing and the supporting cast include Brainerd Shaw, Vola Vale, Odette Crane, Kathleen Kirkham, Edward McWade. The releasing date has not yet been decided upon.

Mrs. Josephine F. Bushman, who divorced Francis X. Bushman, got an attachment last week from Supreme Court Justice Tierney against antiques, household furnishings and other personal property owned by her former husband valued at about \$100,000. Mrs. Bushman alleged that her husband owed her \$5,404 under the terms of her divorce decree.

John S. Trench, of New York, has brought legal action against Brant Vanburn, the picture star, for alleged damages inflicted on his eight year old son, Douglas, by the actor's motor, which, the complainant charges, ran down young Trench's bicycle, in which he was taking a spin near Hollywood, Calif., last year.

BEACH TO PRODUCE IN EAST.

Rex Beach is to produce all of his future pictures in the East. The author arrived in New York this week to begin casting for the next production that is to be made of one of his stories by the Eminent Authors Corporation and the statement was made that under no consideration would he go to the Coast again for producing.

DINNER TO LEGISLATORS.

A dinner was given Wednesday evening at the Waldorf to Charles O'Reilly, Sidney Cohen and Samuel D. Berman, the legislators who got through the bill permitting pictures on Sunday.

The affair was staged by a committee representing the National Association of the Motion Picture Industry.

Initial Release "The Gutter."

The initial release which will mark the debut of Dolores Cassinelli as a star under the banner of the Albert Capellani Productions, Inc., will be a picturization of Pierre Wolff's play, "Le Ruisseau" and will be entitled "The Gutter."

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Helen Stevens.....June Bridge
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Hannah Shay.....Marian Barney
Jim Dwyer.....Ed Rosenman
Marcia Stevens.....Lillian Lawrence
Walter Pemberton.....Rod LaRoque
Grant Murdoch.....George MacQuarrie
Mrs. Quinn.....Laura Burt

The latest World Pictures release starring June Bridge is one of those productions in which the regular film fan will know exactly what is coming before the events are flashed on the screen. The story is so plausible that almost anyone can guess the finish before the picture is half way through, and as for the titles the regulars will be able to recite them before they appear. It is one of those regular cut and dried affairs that will do for the regular run of programs in about the third class houses, and that is about all.

It is the story of the switching of babies at birth and the cropping up of the real origin of the percentage of a girl baby after she has reached young womanhood and is about to be married, and she to save those that she has believed to be her real parents from shame shoulders the burden imposed by blackmailers. Finally the young hero steps into the scene and rescues her from her troubles and all ends happily.

The story was evolved by Philip Loewman and the direction was in the hands of Toff Johnson. There were several fairly good interior sets, but that is about all that there was to the production.

Miss Bridge plays a double role in the picture. First appearing as her own mother and then turning to the role of the daughter in later years. In the supporting cast there is practically no one that stands out. Fred.

INCORPORATIONS.

Anna Held, Jr. Enterprises, Inc., theatrical, \$50,000; H. S. Hochheimer, M. Rothstein, M. Oppenheim, 230 West 42d street, New York.

Media Pictures Finance Underwriters, Manhattan, \$200,000; R. S. Baker, F. H. Butcher, A. E. Moore, 87 Wall street, New York.

Love, Laugh and Love Productions Corp., Manhattan, theatricals, \$5,000; R. Morris, R. H. Fennel, H. L. Falk, 957 Hoe avenue, New York.

Provoost Amusement Co., Corona, picture houses, \$50,000; S. Gallucci, D. & S. Shoor, Jr., Corona.

Foster Production Co., Manhattan, theatricals, \$50,000; G. E. Brennan, C. Elliott, J. H. Blake, 115 West 104th street, New York.

J. Stuart Blackton Features Pictures, Inc., Manhattan, \$1,000,000; E. Mittelmann, G. W. Wilkinson, M. A. Harris, 1482 Palace Freighting Co., Manhattan, theatricals, \$5,000; S. Pollitz, J. Goldberg, G. C. Roth, 145 W. 164th street, New York.

Trinity Photoplays Co., Brooklyn, \$30,000; U. M. Lazarus, G. Goldberg, J. Hartman, 101 Pulaski street, Brooklyn.

Albemarle Theatre, Inc., Brooklyn, pictures, \$50,000; J. Mannheim, A. & M. Barr, 145 Parkside Avenue, New York.

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West End Amusement Co., \$100,000; M. I. Rogers, L. Irwin, W. C. Singer, Wilmington.

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THE BIGGEST
BOX-OFFICE
ATTRACTION**

that the screen
ever has known

FRED L. WILKE

Presents

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WILLARD.**

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**"The Challenge
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Arline Pretty

Al Hart—Harry Van Meter

Directed by

HARRY REVIER

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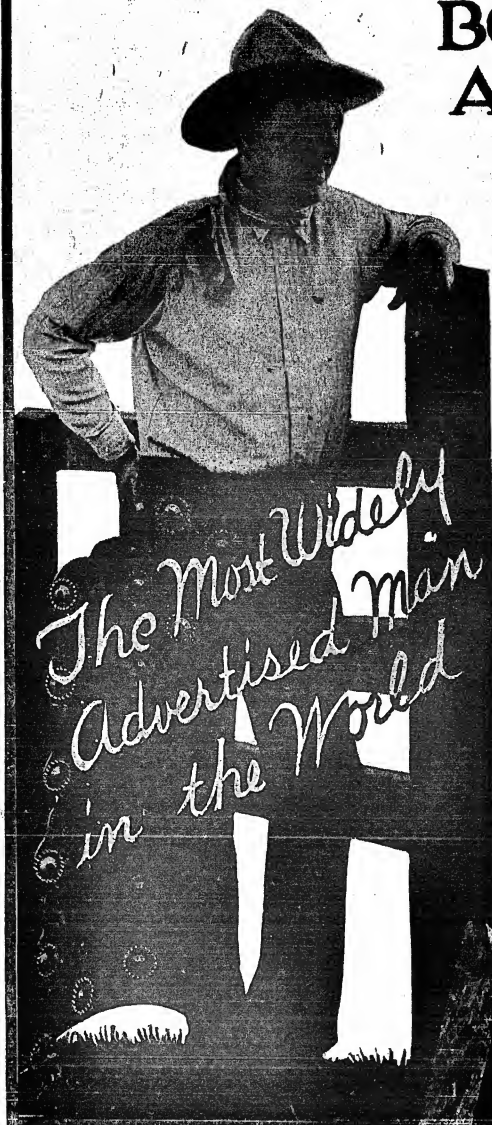
FRANK G. HALL

Thru

**INDEPENDENT SALES
CORPORATION**

AND

**FILM CLEARING
HOUSE**



MOVING PICTURES

55

BOTH CLAIM MILDRED HARRIS.
The report that Louis B. Mayer had secured a contract with Mildred Harris (Mrs. Charles Chaplin) was confirmed by Joseph Lee, the New York representative of the producer. The report came from the coast early in the week.

Immediately upon hearing that Mayer had secured a contract the Universal went up in the air. The latter company claim the contract that it holds with Mildred Harris, which was made before she wedded the comedian still is in effect. At the Universal offices it was stated this week that steps would be taken to prevent Miss Harris from jumping the contract which they hold and going over to Mayer.

METRO'S "BETTER PICTURES."

Metro's policy of "better and fewer pictures" is to be built on an unusual list of plays and novels. The film rights to these have recently been acquired.

The list includes "Fair and Warner," "Lombardi, Ltd.," "Please Get Married," "The Willow Tree," "Shore Acres," "Someone in the House," "The Temple of Dawn," "Yosemite," "The Right of Way," "The Yellow Dove," "The Brat," "The Native Born," "Maison de Danse," "Heart of a Child," "The Wholly Innocent," "Tess of the D'Urbervilles," "The Walk Offs," "The Hermit Doctor," and "L'Homme de Riches."

Maxwell Karger will have general supervision over these productions.

OFFERED \$35,000 FOR "ROADS."

There has been an offer made of \$35,000 for the picture rights to the Channing Pollock play, "Roads of Destiny," which was produced by A. H. Woods last year. The bidding for the picture rights of the play has been exceedingly active because of the particular adaptability of the piece for the screen.

HOUSE FOR BROOKLYN.

Max Schwartz and the syndicate controlling the Brevoort, Rialto and Linden, Brooklyn, have purchased a site for a 3000 seat house at Rogers and Flatbush avenues.

The deal represents an investment of \$500,000. Pictures will be the policy at first.

FOYS IN PICTURES.

Eddie Foy and the Seven Foylets returned to New York this week, following the Orpheum tour and will temporarily retire from vaudeville. Foy and five of the children will return to Denver shortly to begin a series of two-reel comedy pictures for the National Film Corporation.

The pictures will be called Foy Fun Films, the scenarios having been supplied by Bryan, the oldest of the boys, recently released from the U. S. Navy. Bryan Foy will also jump to Chicago to work in a bathing picture with "Chuck" Reinsner.

WANTED BAKER FOR STEWART.

Louis B. Mayer tried to secure George Baker to direct the next two Anita Stewart productions offering to pay \$15,000 a production for the directing. Baker had, however, signed up with the International to direct the series of Marion Davies productions with the price \$10,000 a production.

The initial Marion Davies production that is to be directed by Mr. Barker is the Cosmopolitan story entitled "The Cinema Murder."

Owen Moore with Myron Selznick.

Owen Moore signed a long term contract with Myron Selznick this week. The acquisition of Moore gives the Selznick concern five stars. The others are Elsie Janis, Eugene O'Brien, Olive Thomas and Elaine Hammerstein.

WALTHALL IN "THE CONFESSION."

Los Angeles, June 18.
"The Confession," to be produced as a film by the National ("Smiling" Bill Parsons) will have Henry B. Walthall in the stellar lead.
It is to be an immense production.

Move Publicity Department.

The publicity department of the Famous Players-Lasky Company will be moved from the building on Fifth avenue to the annex on 42nd street. There will be private offices for John Flinn, J. W. Beatty, and Pete Smith.

WANTED SPECTACLE FOR ROOF.

The promoters of the Capitol Theatre tried to secure the Austen cyclorama of Chateau Thierry for the roof of the Capitol to open there this fall. The promoters of the spectacle turned down the proposition and countered with one to take over the house.

Harvey to Direct Truex.


John Joseph Harvey has been engaged by the V. B. K. Film Corp. to direct the Ernest Truex comedies. The first will be the Albert Payson Terhune story, "The Night of the Dub."

STARRING "HE" VAMP.

The Lew Cody Productions, Inc., have been formed in New York to star the champ "he vamp" in his own productions. Interested in the organization are Sydney Cohen and Louis Gasnier. The first picture will be started on July 1. Cody and Gasnier left for the Coast on Wednesday afternoon. The initial production is to be "The Pleasant Devil."

William Kraft has joined the staff of Universal's publicity department.

Cedric Gibbons (Goldwyn) has been appointed assistant director to Hugo Ballin.



CLASSICS OF COMEDY

THE refreshing comedies made by Mr. and Mrs. Sidney Drew are screen classics today.

In "Squared" exhibitors have a comedy that the public will thank them for running.

By Clarence Melly
Produced by V. B. K. Film Corporation
Under personal supervision of
Mr. and Mrs. Sidney Drew.

FAMOUS PLAYERS-LASKY CORPORATION
ADAPTED FROM THE PLAY BY JAMES L. LARNEY AND JOHN CROOK. BY THE MIDDLE WEST PRODUCTIONS COMPANY, CHICAGO.

MR. AND MRS. SIDNEY DREW
in "SQUARED"

MOVING PICTURES

ANNOUNCEMENT SHOWING.

The announcement for the releases of the coming year which was issued by the publicity department of the Famous Players-Lasky is claimed by them to have been accorded a record in recognition by the daily press of New York. The announcement carried the fact that there were to be 51 new productions made during the coming year. The "Times," "American" and "Sun" each devoted a column of space to it while the "Evening Journal" topped them with a column and a half. The "Tribune," "Herald" and "World" each devoted upwards of a half column to the story and the International News sent a half column to all the papers in its service.

OVER "SIN" TITLE.

The World Film Corporation, acting through Attorney Nathan Vicer, filed application in the Supreme Court last week, for an injunction to restrain Harry Garson, B. S. Moss and the Blanche Sweet Corporation from using the title, "The Unpardonable Sin" on their film production based on Rupert Hughes' novel of the same name. Briton N. Busch, treasurer of the plaintiff corporation, filed an affidavit with the Court stating he had purchased a scenario from G. K. O'Neill, of Philadelphia, in 1916, entitled "The Unpardonable Sin," for which script he paid \$300. The story was produced by the Peerless, starring Holbrook Blinn, representing a \$28,000 cash production outlay.

Although both stories are entirely different, the fact that the Hughes version is a war play might hurt any re-issue of the Peerless production, considering that people are sick and tired of war plays, nowadays.

NORTH QUITTS PATHE.

Tom North has resigned as the special feature exploitation chief for Pathe. Mr. North was appointed to the position about six months ago, after a number of years with the Pathe people.

On Monday of this week North started with the William Fox Company as the manager of the short subject releasing division of that concern.

E. R. Pierson, formerly exchange manager at Minneapolis, has been assigned by the Pathe Co. to the position vacated by Mr. North's resignation.

Sistrum Leaves U City.

Los Angeles, June 18.
William Sistrum left his post last week as general manager of Universal City. He is succeeded in the position by Harry D. Klein, who came on from New York, where he managed the Globe Theatre for Charles Dillingham.

Mr. Sistrum as yet has announced no future plans.

Krellberg Gets Verdict.

S. S. Krellberg was awarded a verdict of \$2,400 against the Goldwyn Distributing Corp. in the Supreme Court on Thursday, as the result of an action for breach of contract.

The suit arose over the alleged refusal of Goldwyn to pay Krellberg a commission on the sale of the Scandinavian rights of their pictures to John Olsen.

Edgar Jones Forms Production Co.

Edgar Jones has organized the Edgar Jones Productions, capital \$30,000, and will start work next week on a new lumber and mining camp series.

Tom Kirby, the vaudeville agent, is interested in the Jones corporation.

Russell Managing Brooklyn Rialto.

Walter J. Russell has been appointed manager of the Rialto, Flatbush avenue and Cortelyou road, Brooklyn. He was formerly manager of Moss' Flatbush, leaving there a few months ago for a trip to Chicago.

WITH THE EXCHANGE MEN.

E. J. Willis has been appointed Chicago Branch manager of Triangle, succeeding Ralph E. Bradford, who will join the S. A. Lynch Enterprises at Atlanta.

James Hugh McCormack is now manager of the Washington office of Select, replacing V. P. Whitaker, who is now general representative for the Southern territory for the entire eastern half of the country east of the Mississippi.

Max S. Nathan, formerly New York rep. for the Piring A. is now connected with the Hodgkinson Exchange in New York.

Chic Sale in Film Comedies.

If negotiations now pending materialize Chic Sale will shortly begin work in a series of two and five-reel comedies, the scenarios to be written by Irvin Cobb.

Ray Leason has an option on Sale for the picture work and also holds a letter of assurance from Cobb he will supply sufficient material for 10 pictures yearly.

QUESTIONING SCALE.

The question of the scale of prices at which "Yankee Doodle in Berlin" should be shown at the Broadway seems to have held up the Broadway presentation of the picture for another week. The house interests want to let the scale now in vogue at the theatre prevail for the run of the film, but Sol. Lesser wants a \$1 top.

PICTURES FOR JURIES.

Rochester, N. Y., June 18.

A new use for the motion picture has been found by Jesse C. Hummelbaugh, a criminologist of this city. In important criminal cases, such as homicides and bank robberies, he plans to take motion pictures of the scene of the crime, these to be exhibited in the court room in the place of usual blue prints and charts, with which jurymen are frequently unfamiliar.

LIONEL BARRYMORE WITH F. P. L.

Lionel Barrymore was placed under contract this week by the Famous Players-Lasky Company and the first production in which he will appear will be a screen version of "The Coppehead."

MORE STRINGENT ON CHILDREN.

The License Commissioner, Welfare Committee of the Board of Aldermen and representatives of the Board of Education of N. Y. will hold a conference next week for the purpose of drafting an amendment to the city ordinances with a view to making the law covering the admission of children to film shows during school hours more stringent.

Several N. Y. reform bodies, long antagonistic to the movies, are reported to be behind the movement to tighten up the lines on the admission of children.

A Very Little Boy In A Great Big Picture!



He is a human, winsome, laugh-getting youngster in an all-star cast of big personalities known to all the world's screen patrons. His name is Frankie Lee.

Millions of people more will talk about this big, throbbing story because this remarkable child is in it. The first of the

Benjamin B. Hampton Production
Great Authors Pictures Inc.

The WESTERNERS

The photoplay of the novel by

STEWART EDWARD WHITE

Magnificently directed by EDWARD SLOMAN

with an all-star cast:

ROY STEWART, MILDRED MANNING, ROBERT McKIM, WILFRED LUCAS, MARY JANE IRVING, GRAHAM PETTIE, FRANKIE LEE.

is overwhelmingly big and one of the secrets of its bigness is the desire of its producers that each and every big star, including a very little boy, shall have the chance to do the best work of his or her career.

This production is now having its premiere pre-release of two weeks at the Kinema Theatre, Los Angeles, and you can book it now for exclusive, fully protected pre-release showing at your theatre. Wire us for playing date.

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through NATHAN Exchange, Incorporated
Foreign Distributors: Frank Brockles, Inc. 725-76 Ave

FOUR-SIDED FILM BATTLE HOVERING OVER EXHIBITORS

Famous Players-Lasky, Big 4, First National, With Fourth Unit Composed of Scattered Picture Organizations Preparing to Fight For Film Supremacy, With Exhibitor Between All.

A four-sided film war which will cut the small exhibitor into little bits is on for fair with the Big Four, the First National, the new Famous Players-Lasky-Moss affiliation and the scattered groups of independents that include Fox, the Universal, Metro, Vitagraph and the World, making up a fourth faction all set for a cut-throat fight.

The Famous-Players-Lasky capture of the Moss houses in Greater New York last week came with no surprise to the initiated, the deal being a natural complement of the taking over by the same combination some time ago of the Rialto and Rivoli.

Explained by B. S. Moss in a statement to the press as a move for greater efficiency and a more attractive and assured service to the Moss zones public, the acquisition is viewed by the informed rather as stiffening of the armor of the F. P. L. crowd, and but another, incidental move toward the establishment of a formidable chain of picture houses from Coast to Coast and Gulf to Gulf, assuring the F. P. L. group an outlet for their products at the highest possible public charge of admission.

Explained even more simply, if more informally than the Moss statement, it explains it, the acquisition of the Moss theatres with the appointment of Moss as the executive head of the big combine's further plan to acquire more houses, the deal to the initiated means that the F. P. L. pool is lining up to give the other groups, particularly the Big Four, a head-on fight by controlling enough important houses throughout the country to be able to tell the Big Four star outfit that there are just so many first class houses that they cannot show their wares in except on the terms dictated by the F. P. L.-Moss group.

Proving their cases to their own satisfaction, the informed point to the strong machine—the F. P. L. group have already built up with allies in New York, with the Jules Mastbaum group, which virtually controls Philadelphia; with Jones, Lizeck & Schaeffer protecting the product in Chicago, and with other allies scattered through the West and South, and with the far West being eagled for the F. P. L. by Sid Grauman.

Other factions, professing to be equally informed, say that try as they may, the F. P. L. group, even with added allies, will have rough riding all the way through the fight that everybody admits is on. These self-appointed referees say that the Big Four is entrenched so strategically that nothing but another great public calamity like a war can stop them.

These champions argue that showmanship since Noah's time has always depended upon public support first, last and all the time. They show that each of the units of the Big Four—Griffith, Pickford, Chaplin and Fairbanks—have a tidal wave public following that no opposition can stop, and that capital that never interests itself in any but stabilized values has recognized this non-stopable quality in the combination by financing the group and putting one of the most astute and influential executives in the country in actual charge in W. G. McAdoo. This is said despite the fact the F. P. L.

stock is now selling at 115 and up as against as low as 36 recently.

Taking violent sides against both the F. P. L.-Moss combine and the Big Four is another group of interested prophets who can see nothing but eventual absorption by both the factions named and the supreme first place in the running fight captured by the First National, whose franchises listed and in negotiations, it is pointed out by their sympathizers, will be sufficiently all comprehending before next season gets under way to put them in a position to tell both the F. P. L.-Moss and Big Four groups where they get off, and see to it incidentally that the miscellaneous organizations in the Goldwyn, U. Metro, Vitagraph, World, Fox and other contingents, never get strong enough singly or in pools to cut particular ice in disturbing the plans the First National has formulated to place it at the fore of the coming year's four-sided scrimmage.

All of the corporations involved in the scrap are tearfully careful to avoid any circling of their plans lest the exhibitor with a house suitable for inclusion in one or another of the franchise chains get too wised up to make the sale of his house a bonanza opportunity for himself and a doubtfully profitable purchase for the invading corporation. Also the big octopus are humorously solicitous in their admissions of designed expansions of theatre ownership to assure the exhibitor not in the path of the driving tanks that he needn't fear his own annihilation—that the capture of the big capacity houses on the main drags of the country's cities is really a pure philanthropy in that the big attention the public must necessarily give these houses and the attractions they harbor must prove a profitable factor to the unattached exhibitor in another outlying zone. But what they don't explain to the unattached exhibitor is that the major part of big and small town audiences invariably prefer to patronize the big gaily lighted theatres on the main stems that everybody goes to than to see the same pictures in the smaller, obscure theatres, even where the patrons haven't got to wait for the second run period to see them. Just what sort of an affiliation may or may not grow out of the cluster of independent producers the street experts are not yet prepared to say, but they point out that the fighting caliber of the Metro heads with Rowland and Engel at the helm; with Fox, with the wily operator whose film experience antedates that of any of the present big operators; with the Vitagraph, with its far-seeing and time-clock executives in the conning tower watching developments, and with the U's war-scarred veterans waiting and watching all corners for some sort of alliance or alliances, either among certain units of themselves or with one or other of the trio of opposing groups.

Then there are the rumors that the \$300,000 English corporation recently annexed by the F. P. L. crowd is but the beginning of an extension of the F. P. L.-Moss chain through the European countries, as well as in the report that the appointment of the former Secretary of the Treasury as the president of the Big Four is but a move of the Standard Oil, American

GOV. APPROVES FILM MEASURES.

Harrisburg, Pa., June 18. Governor Sprout has approved two bills of the Pennsylvania Legislature, both of which affect the picture industry. The one is the Flynn bill, which increases the fee for examining films 1,200 illegal feet or less from one to two dollars, and the other is the bill of Senator McConnell, providing for automatic sprinklers or fire alarm systems in theatres and motion picture houses.

The bill of Representative Flynn is an amendment to an act of 1915, relating to picture films and their examination by the State Board of Pictures.

The McConnell bill is an amendment to an act of 1909, and the new law provides that theatres, motion picture theatres, public office buildings, hospitals and places of public gathering shall be equipped either with an automatic sprinkler system or with an automatic fire alarm system to be approved by the Commissioner of Labor and Industry.

The old law provided that in cases where auditoriums were located above or below the ground floor, alterations should be made prior to June 1, 1920, so that the auditoriums shall be located on the ground level. This provision is dropped in the new law and provision is made that all auditoriums hereafter erected or adapted shall be on the ground level.

KLEVER'S \$100,000 CASE.

Papers were filed in the Supreme Court, last week, wherein the Famous Players-Lasky Corporation is designated as defendant in a \$100,000 action instituted by the Klever Pictures, Inc. The plaintiff also seeks to rescind an agreement with the defendant, executed Dec. 5, 1916, whereby the Famous Players-Lasky were to release all productions made by the plaintiff. The complainant further alleges that this agreement was subsequently modified, neither the original nor modified contracts having been lived up to, however.

The Klever Pictures, Inc., seeks to recover all prints that were entrusted with the defendant and further prays for an injunction to restrain any and all exhibition of the productions by the defendant.

No answer has been filed to the charges, to date.

Tobacco, or the Du Pont, Wall Street interests to start a ball rolling that will eventually, and in amazingly short time, band all the big companies in a common monopoly that will distribute all pictures from a single center, and destroy all independent effort thereafter by finally, through the sheer force of the fabulous value of the whole, controlling all the elements necessary to production, distribution and exhibition, about as the General Film designed to do at a time when the field wasn't fallow enough for the trust fertilizers.

The smart ones have left none of the problems of the big combines untouched in their analysis of the situation. They point out, as a supplemental judgment that no matter how may stars the Big Four or the First National may control it will be the corporation controlling the most best theatres throughout the country that must control the situation at the finish. These commentators point out that of the 16,000 odd theatres throughout the country only 50 per cent. possess seating capacities in the 600 class, and that of the entire 16,000 odd there are not more than 300 of the capacity or location advantage of, say, New York's Rialto or Rivoli, and that the company that is able to grab the franchises of the major part of these 300 with further outlets in a majority of the unattached exhibiting contingents must win in the final settling.

CARMEN-FOX SUIT TRIED.

The suit of Jewel Carmen against William Fox, asking for \$25,000 damages, alleging that he had entered into a conspiracy to prevent her from obtaining employment, was tried Tuesday before Judge Martin T. Manton, in the United States District Court. After hearing the evidence, Judge practically decided the case from the bench, but ordered that the attorneys submit briefs today. At the same time he granted the motion of Nathan Burkan, for Miss Carmen to amend the original complaint so that the damages asked for are \$33,450.

The indemnity agreement drawn by Rogers & Rogers, and which existed between the William Fox Vaudeville Co. and Frank A. Keeney and the Frank A. Keeney Pictures Corp., was one of the most important features of the case. In this agreement, drawn in Sept. 1918, Fox agreed to indemnify Keeney against any monetary loss in the event Miss Carmen should start an action for breach of contract, and also to defray the cost of any legal expenses incurred.

It was a copy of this document, subpoenaed by Miss Carmen's attorney from the files of the Keeney attorney, that virtually decided the action in Miss Carmen's favor. Miss Carmen's original contract was with William Fox for two years and then for two additional years under the management of the William Fox Vaudeville Co. In March, 1918, she entered into a contract with Keeney for two years with an option for two additional years, and then informed Fox that she disarmed her existing contract with him on the grounds that she was an infant and that she would become of age during July, 1918, and would not remain in his employ after that date.

On the stand, Tuesday, William Fox admitted he would have agreed to indemnify any producer that would have placed Miss Carmen under contract. The decision as to the amount of the damages is expected to be handed down tomorrow.

BUSHMAN'S TROUBLES.

Immediately following Mrs. Josephine F. Bushman's legal action for the recovery of \$9,818.04 against her ex-husband, Francis X. Bushman, the former screen star, by which the plaintiff secured a writ of attachment against the actor's personal property, which is said to amount to \$150,000, William A. Aronson also filed an attachment against the same property, to satisfy a judgment for \$4,226, alleged due him for services rendered as business representative for Bushman.

Mrs. Bushman, in her complaint, alleges a \$10,000 annual alimony installment was not fulfilled by the actor, besides sundry moneys to reimburse her legal expenses in her divorce action, last year, which resulted in an award of \$40,000 alimony payable in four annual installments—only one of which has been satisfied—besides a \$4,000 yearly endowment for the support of their two children.

The property consists mainly of art treasures and household furnishings which were sent from the Bushman home, Bush Manor, Md., for the purpose of auctioning them.

Cohen Bros. represented Mrs. Bushman, legally.

STRONG'S WIFE WINS DIVORCE.

Eugene Strong, leading man for the Burton King Productions, a picture producing concern, lost a divorce action recently when the New York Supreme Court granted a decree to his wife, Gladys Webster Strong.

The papers in the case, charged Strong with adultery and were supposed to be sealed.

VARIETY

ZUKOR GETS MARY MILES MINTER BY MILLION DOLLAR CONTRACT

\$1,300,000 the Exact Amount Youthful Star Will Receive For Her Three Years' Work. Said to Be Biggest Personal Contract Ever Made in Pictures. Arthur S. Kane and Realtar to Handle Product.

The biggest personal contract in the history of motion pictures was entered into Tuesday last by Mary Miles Minter, on the one hand, and Adolph Zukor on the other. By the terms of this agreement Miss Minter will receive in three years time \$1,300,000. For her first five pictures Miss Minter will get \$250,000, or \$50,000 a picture, for the second five \$300,000, or \$60,000 a picture, for the third five \$350,000, or \$70,000 a picture, and for the fourth five \$400,000, or \$80,000 a picture.

Zukor is absolutely bound by the terms of this contract to carry out his share of the bargain. As for Miss Minter, who was represented in the transaction by O'Brien, Maleninsky and Driscoll, she is a minor and her employer has to depend on her word. He has, however, so drawn his share of the agreement that Miss Minter's every act shall, by the terms of the arrangement, come under his supervision.

The agreement is one of the kind made famous by the late Charles Frohman and by David Belasco. Miss Minter is bound to steer her personal behavior according to a plan laid down by Zukor. She is to lead the quietest kind of a home life, rarely, if ever, to be seen in public and never under any circumstances is she to be seen with an actor or with stage people. She is to deny herself to interviewers and accept no offers of marriage. In short, she is so to regulate her conduct that the elaborate press campaign planned by Zukor and his aides may have full swing.

On this campaign Zukor plans to spend at least another million. He intends to make the name of Mary Miles Minter a household word, a symbol for all that is admired in the young girl by Americans generally. It will take time, he realizes, to put his new star where he intends to put her, not only at the head of her profession, but in the place in public esteem so long occupied by Mary Pickford.

As told in VARIETY two weeks ago, Miss Pickford herself is under the impression that Zukor's arrangement with Mary Miles Minter is part of a campaign on the part of the film magnate to "get even" with his former star for leaving his management.

When Miss Minter arrived from the Coast a month or so ago she had little

or no idea that she would be able to pull out of the fire any such ripe chestnut as a million three hundred thousand. Selznick first made her an offer, raised it and quit, eventually when Zukor raised the ante to \$900,000 or \$300,000 a year. At this point Mrs. Shelby, mother of the little star, sensed that there was something worth while in the wind and on the advice of Herbert Lubin, of Sawyer and Lubin, let it be known that she and her daughter were in no immediate hurry to sign up with anyone. Then Lubin took charge.

He boosted Miss Minter's price \$400,000, and expected as his reward considerably more than he will get. There was talk for a few days of a suit, but now he is reported by those interested in the little star's side of the case to have realized that his expectations were rather high. For his remarkable promotion he will probably receive from Miss Minter about \$10,000.

Shortly after the signing of the original contract, acting for Miss Minter, Mrs. Charlotte Shelby, her mother, signed a contract with Arthur S. Kane whereby Miss Minter's pictures will be released and sold under the Realtar trademark. The Mary Miles Minter Productions Co. will supply Kane with six pictures yearly, or twenty pictures in all. The star will begin work June 30. She is the third to be added to Kane's list, the other two being Alice Brady and Constance Binney, both, like Miss Minter, being attached to the Famous Players list.

Miss Minter and her mother are now in Atlantic City.

CAN'T FIND STUDIO SPACE.

Studio space in the vicinity of New York is at a premium at present. There are a number of companies waiting to go to work if they could only find room to do so. The Taylor Holmes company, which was to start on the next feature of that comedian this week, were forced to go to shooting out-of-doors because of the fact that there was no studio available for them.

The Biograph studios are jammed to the doors with companies working there and all of their space is under lease for the balance of the summer. Other studios are likewise all signed weeks in advance.

SOCIALISM AND FILM INDUSTRY.

That the spread of Socialism is going to have a marked effect on foreign exchange in pictures and on picture theatres as well as legitimate theatres in Europe was emphasized this week by the visit to New York City of Oscar Homburg. Mr. Homburg is a Swede. He represents the Film Renters' Association of the Scandinavian countries (Sweden, Denmark and Norway), and he is here to appeal to the National Association of the Picture Industry for help.

Scandinavian picture people need help because the Socialist government of Norway has already confiscated motion picture theatres in that kingdom and turned them over to the state for operation. Their profits will go into the government exchequer. Their former owners continue on, but as managers paid the low salary decreed by the government.

That the governments of the related kingdoms, Sweden and Denmark, will do the same thing is Mr. Homburg's fear. When they have done so, the three governments will be the only agency in the field buying pictures. They will set their own price and film sellers will have to take that price or quit. Government ownership will mean a closed market. Nor is this the worst of it.

The movement is spreading rapidly. Already there are signs that the larger countries will do the same as Norway. In France tobacco is a government monopoly. Why not the theatres? French Socialists demand to know? That they will become a monopoly in the Teutonic countries is practically assured, but leaving these aside as well as France, what of England?

The British Labor Party, which will probably win in the coming general election, into which Premier Lloyd George will be forced as soon as peace is signed, is strongly in favor of extending the government monopoly to all luxuries. Theatres will come under that heading if several of the more powerful of the labor leaders have their way. Their argument is that it is essential to lower the cost of necessities as far as possible, and that the best way to do this is to wring an income for the state from every possible luxury.

What the Scandinavian countries may do is, after all, a minor consideration to exchange men in this country, but what England or her colonies may do is a matter of vital consideration. As a result Mr. Homburg's visit has aroused considerable attention.

\$1,000 WEEKLY FOR EDDIE CLINE.

Los Angeles, June 18.
Eddie Cline, the comedy director, formerly with Mack Sennett, has been engaged to do comedy directing for the William Fox concern.

According to reports Mr. Cline's salary with Fox is \$1,000 weekly.

GOLDWYN TRIES FOR MONOPOLY.

Coming upon the heels of the Famous Players-Lasky house activity, which is aimed at cornering a large number of big picture theatres, is a most ambitious plan on the part of Goldwyn to tie up the legitimate field for the picture rights to plays produced on Broadway. The proposition which is now well under way calls for the formation of a stock company with a capitalization of more than \$10,000,000.

An offer understood to have been made to several big producers within the past week outlines the Goldwyn plan. It is that each of the big legitimate firms asked to come in will be given \$50,000 worth of stock in the new Goldwyn company yearly for a period of ten years. This is to be considered as a bonus, the stock carrying eight per cent. dividend. But in addition each of the producers will be paid for each play accepted for picturization, the cash consideration to be later determined.

The Goldwyn plan therefore has the inducement of not alone paying the producers for the picture rights, but with the grant of stock, lays open a chance of reaping exceptional profits on the part of the producers. It is understood the Shuberts are much interested in the plan and that one of the Shubert backers has placed \$2,000,000 in the Goldwyn company.

In film circles the Goldwyn plan is regarded in a measure to be a checkmate against the Famous Player-Lasky tie-up of theatres.

NESBIT'S OWN COMPANY.

Evelyn Nesbit, who has recently completed her contract with William Fox, is to have her own producing organization. Lenan Buell, who directed her last Fox production, is to be associated with her and Gene Strong is to be her leading man.

JOHNSON TO DIRECT LEES.

Teft Johnson has been signed by Louis T. Rogers to direct the first production in which Jane and Katherine Lee are to appear under his management. Carl Harbaugh was to have directed the first two pictures, but was taken ill. Rogers has opened offices in the Capitol Theatre building.

HOLMES TO BE A HERO.

Stuart Holmes, who has been one of the very best "menace men" on the screen, is to play a hero. Charles Miller has cast him for a heroic role in the new production in which he is to be co-starred with Ellen Cassidy. The shooting started yesterday at the Bacon-Backer studios, now renamed the Miller Studios.

William Gaxton in Pictures.

William Gaxton has been signed by Joe Schenck for pictures. Gaxton is recently of vaudeville and was placed with Schenck by Irving Cooper.

VARIETY

FOUR LAURELS

An oddity in terpsichore

BOOKED SOLID

Direction:

HORWITZ-KRAUS, Inc.

CLYDE NELSON

Direction, ROSE & CURTIS.

FRANK and ALICE JOYCE

were surprised by their father, who is here from Washington for a few days.

BILLY GLASON says today in love, like eating sugar, requires perfect confidence.

Where can you find smarter boys than the MARK BRUB.

And what can make more noise than PHIL BAKER'S Ford.

Distinguished stars of the week are MR. and MRS. HALVIM FRANKLIN.

FRANK JOYCE

Prop. HOTEL JOYCE, 51 West 11st St.

FRED DUPREZ



Starring in "Mr. Manhattan" in England.

New York Repri:

SAM. BAERWITZ

1415 Broadway

London Repri:

MURRAY & DAW

8. Little St. W.C. 3

It breaks my heart to leave town—not that I am one of those Broadway hounds, but I do miss Wenig's noodle soup. You know Wenig's on 45th St. near the Palace Hotel? I would rather have a single plate of their noodle soup than an entire dinner at the Claridge. And then it adjoins Sam and Abe's Cigar Store and I can walk right in and get the best cigars in the world at the lowest price, also the finest soda and ice cream—and all served with the utmost courtesy and attention.

STAN STANLEY

THEATRE PATRON

Management Messrs. Shubert

MARIE CLARKE and EARL L'AVERE'S

FRIEND MAGGIE 322-

"I hate to brag on myself and what belongs to me, but I must tell you all that Timmie made me proud when he went to France to fight, cause I know he would do his best for our Uncle Sammie."

I did my bit, too, while he was away, playing for the soldiers and sailors at the hospitals and camps. But Timmie, he did more than he was set to do, he got the Germans and he played his accordion for most all the boys "over there."

Next week I'll let you read a letter he got. Oh, yes, Timmie got some medals, too.

"You know how it is with me, Timmie."

After playing on the "Rhine," we now get the beam at Camp Jerico, Mass., June 23, 24, 25; New Bedford, June 26, 27, 28; Lynn, Mass., June 29, 30, 1, 2.



JIM and MARIAN

HARKINS

DIRECTION

NORMAN JEFFERIES

FORD WEST

Your Danny blew in on us at the Emerald this week and grabbed himself a soft pad. Your mitt is a male vump and now that I'm out of the joint and back with the folks, it looks like Danny will clean up on the multi-mitts. You'd understand they're feeding him some sweet show because he's a thoroughbred. I tried to get friendly with him, but he sure was the "cut" and started to play the Bill. That junk don't go with me for, while I'm only a head bound, I'm considered some damn.



OSWALD

LING AND LONG

Moss Circuit

What

WOULD YOU DO

if

Someone offered you

50 - CENTS - 50

to

Punch your Agent

In the Nose?

Your Choice of

the following

Prizes

for the

3—Best Answers—3

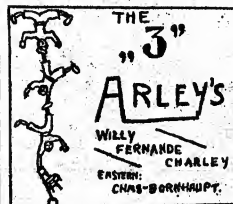
1. A "Benefit" Sandwich

2. A Decayed Apple

3. A "Pro Rata" Sundae

COOK AND OATMAN

Loew Circuit Direction, MARK LEVY



THE

"3"

ARLEY'S

WILLY FERNANDE CHARLEY

EASTERN: CHAS-BORNHAUPT.



Pauline Saxon

SI

PERKINS'

KID

FRED LEWIS

(Himself)

BOOKED SOLID BY

EARL & YATES

FRANK STANLEY

Assisted by

BEE WILSON

In a Vaudeville Surprise

Playing Full Time

"A MITE OF MIRTH"

LITTLE JERRY

AND HIS

PIZZAZZ BAND

A DISTINCT COMEDY JAZZ NOVELTY

EL FLO

BRENDEL and BERT

IN THEIR OWN ACT

"Waiting for Her"

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PRESENTING

A EUROPEAN NOVELTY

SINGING, MUSIC and DANCING

With Original Costumes and Scenery

DIRECTION

LEW GOLDBERG



Frank BARRETT CARMAN

FINISHED PLAYING FOR OUR SAMMIES MAY 16

WANT ALL MY FRIENDS TO CALL TO SEE ME

Returned May 16, on U.S.S. Haverford

Returning to Vaudeville Soon

CHICK OVERFIELD

That Sensational Chap on the Wire. An American With Advanced Ideas.

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VARIETY

THE CHICAGO CRITICS WERE UNANIMOUS IN SAYING THAT

FRANK DE VOE

PUT THE GLORY IN "GLORIANNA"

CLOSING WITH "GLORIANNA" WITH MY VERY BEST WISHES TO JOHN CORT, MISS FRITZI SCHEFF AND REST OF COMPANY FOR A VERY PLEASANT ENGAGEMENT.

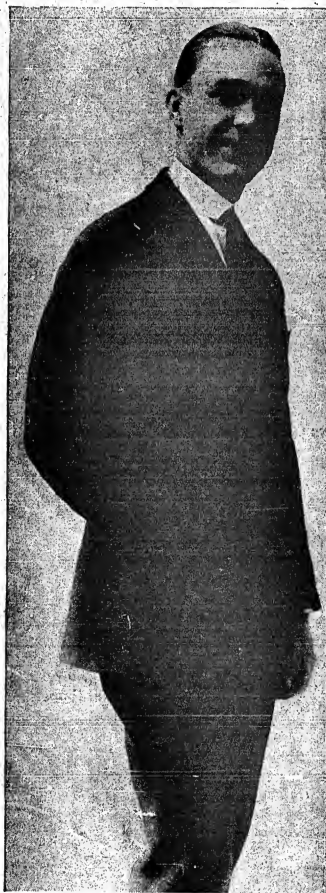
WITH THE WINTER GARDEN SHOW NEXT SEASON

Frank De Voe is a grateful addition to the thinning ranks of musical comedy fun-makers. In "Glorianna," with the possible exception of Miss Scheff herself, De Voe was the outstanding figure and his frivolities had a lot to do with the ample gross of the piece.

—Jack Lall, VARIETY.

A cocky person, this De Voe, who stalks through the play with many a drollery that has to be seen to be appreciated. De Voe is a "personality" comedian. Flat script becomes live and sizzling when he interprets it. It is to laugh when De Voe is on the stage.

—O. L. Hall, JOURNAL.



Hail, Frank De Voe! De Voe was as great a surprise as Hal Skelley. Just as Skelley rose to a crest of high popularity in "Fiddlers Three," De Voe takes high honors in "Glorianna."

—Charles Collins, POST.

Mr. De Voe did more than his share to make "Glorianna" a success. Some people talk through their hat—De Voe talks with his. The youthful comedian has made a rapid rise. As a principal comedian he is unknown to many in Chicago. But he will be known no more, I venture.

—Ashton Stevens, HERALD AND EXAMINER.

Upon the youthful shoulders of Mr. Frank De Voe rested the comedy burdens of the successful piece. He carries his responsibilities well. He is a pastmaster in the gentle and profitable art of hoakum of the better kind, and sells his material with unerring instinct. A good comedian and a good showman is De Voe.

—Percy Hammond, TRIBUNE.

JUN 27 1919

15 CENTS

VARIETY

VOL. LV, No. 5

NEW YORK CITY, FRIDAY, JUNE 27, 1919

PRICE 15 CENTS

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for
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VARIETY

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ACTORS' MEMORIAL DAY PLANS ARE TO BE NATIONAL IN SCOPE

**Wall Street Magnates Unite to Help Fund. Performances
Everywhere on Afternoon of December 5. Huge Sum
Will Be Raised. General Tribute to War
Work of Theatrical People.**

Perhaps the greatest testimonial to the theatrical profession is to be the Actors' National Memorial Day, which is to be marked by performances in every legitimate theatre in the country on the afternoon (Friday) of December 5, 1919. Fathering the memorial and working hand in hand with the Actors' Fund of America, which is to receive the proceeds of the performances is a group of men who are leaders in finance and commerce. Prominent names are counted in that committee, men who have headed the Liberty Loan, patriotic and war work drives. This committee is Felix M. Warburg, Gov. Benjamin Strong, George Gordon Battle, William G. McAdoo, William Fellowes Morgan, Mortimer L. Schiff, Morgan J. O'Brien and Cleveland H. Dodge.

The memorial is actually an acknowledgment from the leading citizens of the country of the obligation due the theatre and its people for the great work done during the war and the raising in the theatres of \$250,000,000 for war work. These men, recognizing the unstinted aid of the profession during hostilities, expressed a desire to lend their efforts in any way which might be of benefit to theatreland. When the Actors' Fund was brought to their attention, they at once agreed that for such an institution this expression of high regard could be not better expressed.

The idea was then conceived to bring again into action all the machinery of all the "drive" and war work committees in all the cities. Representatives of these committees are being called to New York to organize a national campaign in the actors' behalf. The work of these committees whose ramifications go into the smallest communities, will simply be to sell tickets for the single performance on the afternoon of Dec. 5, the Actors' Memorial Day.

The committee has guaranteed the Actors' Fund that all tickets will have

been fully disposed of at least one month in advance of the Memorial Day. Tickets will be placed in the local workers' hands well in advance and will be sold without even the name of the attraction being known in many cases, for the attraction is not being sold, but rather the event and the purpose. Performances will be given in all cities save in such one-night stands where matinees are impractical. In such places a local affair of some kind will be worked out and an allotment made according to population. Vaudeville and picture theatres will not participate in the event, at least not so far as the afternoon performances are concerned. Some other method for patrons of such houses may be worked out later, but although the theatres were used as avenues for numerous collections and drives, they will not be so used for the Memorial Day proceeds. There are to be no collections for the benefit in any way, nothing aside from the mere sale of tickets.

The Actors' National Memorial Day is not alone to be marked for the material benefit the Actors' Fund may attain, but also in commemoration of the people of the theatre who fell in battle, those who served America in the fighting line and in appreciation of the 1200 or more artists who went overseas to entertain the doughboys.

Acting with the heads of the former drive committees is that of the Actors' Fund consisting of Marc Klaw, Sam S. Seibner and Daniel Frohman, the latter really being in charge of the Fund's activities in the event. It has long been Mr. Frohman's dream to place the Fund upon a firm financial basis and the Memorial Day performances may attain that. Just what the receipts will be has not been estimated and may range from half a million to a million and a half.

A suite of rooms at the Hotel Commodore, New York, has been turned over gratis as offices for Memorial Day committee work and there Mr. Frohman has installed a corps of assistants. There is no truth that any

(Continued on page 21.)

PREPARING FEDERAL DEFENSE.

Attorneys for the Vaudeville Managers' Protective Association and the several other respondents named in the recent investigation into vaudeville conditions by the Federal Trade Commission, are preparing their defense which will be offered in the next session of the hearing, scheduled for some time in October.

Just what the defense will be is unknown. There is even a possibility after reviewing the testimony now on record the managerial interests will decide not to offer any at all but meanwhile they are making preparations for one in the event they should decide at the eleventh hour to take the stand. VARIETY, also a respondent, will not offer a defense.

Secretary Bracken, of the Commission, resigned from the board last week to enter private law practice in Chicago. Chief Counsel John Walsh resigned from the Commission during the vaudeville hearing, but was retained to complete the case for the Government.

CABLES \$200,000.

Comstock and Gest hung up a unique record this week when they cabled to Capt. J. E. Malone \$200,000 through the Mutual Bank of New York to use as a fund for the purchase of scenery, costumes, etc., for their three new foreign plays, "Chu Chin Chow" (second edition), "Aphrodite" and "Mecca."

Capt. Malone, who for 25 years has been general manager of the George Edwards Co., of London, has been appointed exclusive representative abroad for Comstock and Gest. He will ship the "Chu Chin Chow" properties July 15, the show opening at the Century Aug. 4. The "Aphrodite" production leaves Oct. 1 and opens at the Century Nov. 1, while the Mecca show will leave the other side Jan. 1.

RUSH FOR FOREIGN RIGHTS.

The announcement early in the week that the Germans had accepted the peace terms imposed by the victorious Allies brought about a boom in the foreign rights field for the territories of Germany, Austria and also for Russia. The general belief is that with the German and Austrian question settled the Russian situation will soon be cleared up.

In New York it was disclosed that a certain syndicate of foreign buyers had managed to obtain a corner on a great many picture productions for all three of the former enemy countries. One firm alone is said to have upwards of \$5,000,000 worth of films contracted for and the deliveries will be made as soon as the peace papers are formally completed and signed.

3 PER CENT. BILL DEAD.

Chicago, June 25.
The Ryan bill in the state legislature which sought to chisel agents' commission down to 3 per cent, died standing up. The session adjourned for the year without even a first reading. It is unlikely that it will ever be brought up again in its original form. Meanwhile, it appears, the local artists' representatives, in their nervous anxiety over the issue, have been "trimmed" for \$1,800, a slush fund raised by subscription among them and entrusted to a pseudo "lobbyist" to kill the bill. This was in the face of legal advice that the bill in any event was hopelessly unconstitutional, as it was class legislation of most pronounced order. In this state theatrical agencies comprise less than one per cent of the employment bureaus.

SCRAMBLE BOOSTS PRICES.

The scramble for theatre sites along Broadway during the past few weeks has had the effect of boosting the prices of a couple of locations that are available in the Times Square section. The site at the corner of Broadway and 45th street on which the Bartholdi Inn stands is said to be quoted now at \$1,750,000. The plot has a Broadway frontage of 120 feet while extending back on 45th Street for 160 feet.

The price of the location at Broadway and 46th street, according to Simon Newman, vice-president of the Douglas Robinson, Charles S. Brown Real Estate Co. is \$1,000,000. This site has a 40 foot frontage on Broadway leading back 80 feet and then joins a plot that is 100-100 feet. The Broadway ground being 40 feet north of the corner of 46th street on the east side of the street.

WORM WON'T RETURN.

The rumor that has been floating about Broadway for the past few days to the effect that A. Toxen Worm would return to the Shubert offices again in the capacity of general press representative was unofficially denied in the Shubert offices on Tuesday. Worm, during his tenancy of the office, was one of the most unpopular publicity procurers in the craft as far as newspapermen were concerned. He was the cause of more embroilments between the daily press and the Shuberts than any other single individual connected with their staff.

Claude Greneker, the present incumbent of the publicity post, is better liked by the daily paper representatives, and although the rumors regarding Worm cannot be traced to their source it seems as though they were being mongered simply to annoy him.

CABLES

IN LONDON

London, June 12. Sir Thomas Beecham, who has been more for music than any living man, having thoroughly established grand opera in London, is turning his attention to light opera and proposes to revive some of the favorites of the past at Drury Lane Theatre.

Andre Charlot will present three of the one-act plays he recently secured in America, and two adaptations from the French at the Comedy on June 16, for three weeks, after which he will produce there "Three Wise Fools" with Charles Glenn in the leading part.

Madge Titherage has announced her intention of appearing some time in the future as Romeo, Prince Arthur, Hamlet and King Lear.

Percy Hutchison has secured a new naval drama written by Mrs. Clifford Mills, author of "The Luck of the Navy," entitled "In Nelson's Days."

"St. George and the Dragons" by Eden Phillpotts, which Lillah McCarthy produces June 11 at the Kingsway, is in three acts, which take place in and near Dartmoor. The cast in addition to Lillah McCarthy includes Ernest Thesiger, Claude King, Nicholas Hannen, Clifford Mollison, Fewless Llewellyn, Edwin Oxley, Miss Niggie Albanesi, Freda Carr, Jeanne Cadell and Mary Brough. St. George in this instance is a clergyman, who finds himself called upon to combat Sunday school dragons.

A new three-act light opera has been written by Laurence Cowen and set to music by Max Darszewski for production in London in the autumn.

Grossmith and Laurillard are preparing a second edition of "Yes Uncle" for the Shaftesbury, where it is nearing its 600th performance.

Charles Stafford, recently demobilized, has rejoined John Lawson in "The Little Brother." John Lawson is sending out a new company with "Humanity" and a new drama by Charles Darszewski, also a new revue entitled "The Purple Lady."

"The New Ghetto," a play by Dr. Herzl, the founder of the Zionist movement, has been translated by M. J. Landa into English and will be produced by him at the Pavilion Theatre, Whitechapel, on June 23.

Whit Monday sees a general offensive all over the country by the "Barnstormers," the new ex-service organization of concert parties, under the direction from C. H. G. in London the C-in-C, Mr. Basil, Reg. Jarvis, etc. of the M. G. C.

These holiday entertainers are all fighting men and exclusively British, and British composers are to be given every prominence in the programs. The "Barnstormers" are digging themselves in for the summer on 20 front— including many sea-fronts— and "raiding parties" will sail forth daily from their "dug-outs" to storm the hearts of holiday public.

T. J. Nettelford will revive Gilbert's "Pygmalion and Galatea" at the Scala shortly. The principal characters will be played by: Pygmalion, T. J. Nettelford; Chryseis, Laurence Osborne; Leucippe, Cecil Melton; Cynisca, Ethel Griffiths; Myrene, Sylvia Morris; Daphne, Susie Vaughan, and Galatea, Mrs. Nettelford.

Ernest Rollo, who presented "Laughing Eyes" at the Kennington for a season, as he was unable to secure a

West End theatre, will shortly present this revue in the West End, and the touring company of "Shanghai" will replace it at the Kennington.

"The House of Feril" will be toured by Eugene Stafford and Hubert Woodward, Kormar McKinnel's part being played by C. W. Somerset and that of Owen Nares by his brother, John Wickens.

Two new plays have been secured by the Stafford-Woodward firm for production in the West End. "The Fold" is a strong drama by the Marchioness of Townshend and the other a fairy play by Laura Wildig.

The strong cast of "His Little Widow," which Bernard Hisen presented at Wyndham on the 16th includes Jack Morrison, Laddie Cliff, Eric Blore, Beatrice Hunt, Mabel Green and Marie Blanche.

The Oriental musical play prepared by Oscar Asche for production at the Alhambra in the early autumn is in an advanced state. Dorothea Yates is responsible for most of the dialogue and lyrics, while Grace Torrens and John Ansell (the Alhambra's chief d'orchestre) have composed the music. The leading parts have been allotted to Huntley Wright, Joe Spree, Gus McNaughton, Peggy Kurton, Veronica Brady, and Violet Lorraine. The principal scenes will show sections of P. and O. liner, Shepherd's Hotel, Cairo, a ruined temple and a London night club.

Oscar Asche has arranged for the American rights of his new drama, "Mecca," intended to follow "Chu Chin Chow" at His Majesty's when a succession is needed, shall be controlled by Maurice Gest.

Lord Leverhulme has invited the members of the Actors' Association to a garden party at his house, The Hill, Hampstead Heath, on Sunday, June 22.

Grossmith and Laurillard will present the long-talked-of "Tilly of Bloomsbury," Ian Hay's dramatization of "Happy-Go-Lucky," at the Apollo early in July. Mary Glynn will play the part of "Tilly" and the cast includes Allan Ayresworth, Fred Lewis and Frank Hector. Other important engagements are pending.

"Thavma" is one of the weirdest acts ever seen in a revue. This automaton is the sensation of "Laughing Eyes" at the Kennington. Thavma walks on the stage with jerky steps and his metalized limbs just show through his clothing. He salutes the audience, plays a kettledrum, conducts the orchestra and fires off a revolver. Then the inventor lifts Thavma's head off and slips off its other limbs and lays them on the stage.

Gilbert Miller, before leaving London for a well-earned holiday on the Yorkshire Moors, signed a contract securing the services of the rising young actress, Alice Moffat, for two years. Monsieur Beaucaire, which is a pronounced success at the Princess, will be presented simultaneously in Paris and New York during the late autumn. Both enterprises will be under the personal direction of Gilbert Miller.

DEATHS.

Mme. Edouard Quinet, mother of Charles Quinet, the Parisian revue writer, has just died.

William Harris Coming.

London, June 25. William Harris sailed on June 21.

BUSHMAN FOR FRANCE.

Paris, June 25. Mercator, the famous French producer of motion picture plays, has engaged Francis X. Bushman, the American film star, to come to France and appear in a series of Mercator pictures.

Francis X. Bushman has not been working in pictures since he finished his contract with Metro. The further fact that he was divorced by his first wife, by whom he had five children, and immediately afterward married Beverly Bayne, his leading woman, also hurt him commercially so far as the picture world was concerned. There was talk, for a while, that he would appear on the speaking stage. It was announced that he would appear in a Broadway production under the management of Oliver Morosco, but this deal fell through. Later it was said that he would join Morosco's Los Angeles stock company.

ETHEL LEVEY'S COUNTRY CLUB.

London, June 25. Ethel Levey has been taking an active part in the formation of a country club for ladies and gentlemen at the London Airdome, which is called the London Flying Club. It has a very, very handsome dance hall. There are 93 bedrooms, exquisitely furnished; 10 tennis courts and flying machines to let. Bridge and billiard rooms and a very fine dining room with the best cuisine. It is only fifteen minutes from the Ritz Hotel, which is in the heart of London.

It cost half a million dollars, so you can see it is a big proposition.

PUBLIC AND CRITICS DISAGREE.

London, June 25. "His Little Widow" has been exceedingly well received by the audiences at Wyndham's Theatre since June 16, but it has failed to please many of the more highbrow critics who, one by one, have been recording their opinions. They found the story coarse and the music uninspired.

"LA TREMPÉ" WELL RECEIVED.

Paris, June 25. The New Theatre Libre, founded by Pierre Voder and Arquilliere, presented another work June 21 at the Theatre Antoine. It is a four-act dramatic comedy by Jacques Midouze, called "La Trempe," and was well received. It is a work of merit, and was well staged by Arquilliere. In the cast are Isabelle Fusier, Louise Giron, Daniel Mendaille and Chambreuil. The object of this theatre is to bring unknown authors to public attention.

ACTORS AND MANAGERS SPLIT.

London, June 25. The negotiations for a standard contract entered into recently by the Actors' Association and the Theatrical Managers' Association have been broken off. The managers demand that actors rehearse two weeks free whenever they are guaranteed six weeks' work. The actors will hold a special meeting July 6.

PILGER AND GABY IN PICTURES.

Paris, June 24. Gaby Deslys and Harry Pilger have signed a contract with the Eclipse concern in Paris to appear in another film, to be produced by M. Foucat.

"LAUGHING EYES" SUBURBAN HIT

At the Strand, London, June 25. "Laughing Eyes," brought in from Kennington, should continue its suburban success. Jennie Benson scored a marked hit. Nidote de Valois, Eileen Molinoux, Nancy Gibbs, Fred Leslie, Dick Tubb and Tom Drew also scored.

MACLELLAN CUTTING EXPENSES.

London, June 25. George B. MacLellan has secured a reduction in the rent of the Savoy from 500 pounds to 350. He is also cutting expenses in other directions. Three members of the cast of "Business Before Pleasure," the American "Potash and Perlmutter," are leaving to sail for home July 28 on the Megantic. These three are Louis Morrell, Jack Gray and Woodford Ray. Eight others may follow. They are to be replaced by less expensive native artists.

MACLELLAN DENIES.

London, June 25. George B. MacLellan denies the published statement that Cyril Maude will present "Yes for Three" here in the autumn, stating that he holds the English rights and will make his own production. He also has the rights to "Up in Mabel's Room" and "Parlor, Bedroom and Bath."

P. P. LTD. SELLING STOCK.

London, June 25. Picture Playhouses, Ltd., capitalized at \$5,000,000, is the theatre corporation affiliated with Famous Players-Lasky British Production Co., capitalized at \$3,000,000. They are advertising in the daily papers, giving the public three days in which to subscribe to stock at par. The first house they erect will be on the site of the old Tivoli, to be followed by theatres at Manchester and Glasgow.

NAZIMOVA FILMS SHOWN.

London, June 25. Richard A. Rowland, president of Metro, has rented the Pavilion for five afternoons. Beginning July 1 he will give every afternoon a trade showing of one of the five Nazimova pictures, giving dealers the opportunity to buy immediately. Unless they do so, he will bring the pictures home.

ROME WITHOUT MUSIC.

Paris, June 24. There is a strike of musicians in Italy, and all the music men are "out" in Rome, where some of the lyrical houses were unable to open. The movies are still showing without music. It is anticipated the strike will soon terminate.

KEANE PERSONALITY PLAYS.

London, June 25. Numerous short plays written around the personality of Edmund Keane were presented at the Princess Theatre, Manchester, by Cecil Barth, June 23. H. Sainbury played the part of Keane. He was supported by Edward Cooper, W. Stavel, William Farren, Claire Painsford, and Louise Reginnis.

1,000 SHOWS.

London, June 25. The thousandth performance of "The Maid of the Mountains" was celebrated at Daly's Theatre on June 24. Souvenir programs were given the audience.

"LITTLE WOMEN" IN AUGUST.

London, June 25. Hollis, Zeitlin and Norman, in conjunction with William A. Brady, will present "Little Women" here in the autumn. The play will be produced by Jessie Monstette with the original American cast.

REFUSES \$30,000 OFFER.

London, June 25. Cicely Courtneidge, who is appearing at the Coliseum, has refused \$30,000 for three months film work in America.

Moving "Cyrano de Bergerac."

London, June 25. Robert Lorraine will transfer "Cyrano de Bergerac" from the Drury Lane to the Duke of York's on June 30.

VAUDEVILLE

5

EXPLOSION BY BRITISH MARKS AMERICAN INVASION OF LONDON

British Theatre, Variety and Motion Picture People All In a Terrible Sweat. Resent Coming to West End of American Shows, Actors and Films. Cinema People Want Our Pictures Barred. Import Directors.

London, June 25. Theatrical and variety interests still view with alarm the opening of England's doors to American actors and actresses. The press, particularly, is outspoken in its concern regarding the future. Says The Express, voicing the sentiment that appears to be gaining ground daily:

"The matter is becoming serious. American plays, American managers and American 'specialists' are elbowing British art out of British theatres and music halls.

"Entire American companies are coming over in New York plays. If all the American pieces recently acquired for London are really produced here, the native drama may be confined to Sadler's Wells and illustrated there by Mr. Rolfe's forthcoming revival of 'Sweeney Todd' and 'Maria Martin'.

"This wholesale importation of American theatricalities is lowering the tone of the British stage. In that respect the American theatrical profession stands self-condemned. If proof were needed the evidence is forthcoming in a full-page article which appeared a few days ago in a foreign New York journal. The article carried the following eloquent headlines: 'What's Wrong With Our Playwrights?—American Plays Lack Ideas and Imagination.' 'Dear Brutus'—'Stand Out Above Any Play of Native Origin.' Cross-headings in the article included: 'Motivless Plays Are Numerous—New Ideas Badly Needed—Defects of Playwrights'.

"The article tries hard—and fails—to find an American play at all comparable with 'Dear Brutus'. Amid all the rubbish, we are informed America's struggling young geniuses draw their long fingers through their long hair, and either die of starvation or quit writing plays."

London, June 25. News from Glasgow, where cinema theatre owners and others connected with the industry are holding a convention, as well as activity here is causing concern to agents marketing American film products. It appears that a very definite movement is on foot to bar American and other foreign films from the British market. Local producers claim that they need protection in order to develop properly the British film production game.

Luckily for Americans, as the general feeling runs pretty high, the theatre owners themselves are not likely to side with the producers. Lots of them declare that they couldn't keep their theatres open if they had to depend on local productions. Also the public has yet to be heard from. Unquestionably, they prefer the American to the local product.

An amusing feature of the whole situation is the fact that British producers are hiring American directors to come over and show them how to develop the kind of product that will run the American picture out of the market.

NEW FRENCH PLAYWRIGHT.

Paris, June 12. A new independent theatrical society has been founded by the publisher Figuiere and the actor Jean Hervé with the object of producing

the works of unknown authors. The first performance has amply warranted the creation of the Theatre Figuiere, for it has revealed a new playwright of real talent, Paul Demasy, whose piece "La Tragédie d'Alexandre" formed the initial show.

He is a man in the prime of life, who has half a dozen or more plays already completed and it seems strange he has waited so long for recognition. But no manager would risk mounting a play in Paris by an unknown writer, and it required a private literary organization to bring him out. So far M. Figuiere has done better than P. Veber with his Theatre Libre, but both are most laudable institutions.

Demasy's first attempt, or his first to see the footlights, deals with the life of Alexander the Great when he first became king of Macedonia. Encouraged by his mother an archer, who feels he has been unjustly treated, kills his father, Philip of Macedonia, and Alexander succeeds to the throne at an early age, as he wished.

The story is founded on history and reads vague. The charm is in the prose, full of philosophy, simply written, but with the sentiments of a poet. The local press is full of praise, which is rare for a newcomer. The advent of this playwright, for whom we can frankly foreshadow a brilliant career, is quite an event in local theatrical circles, but no professional manager can claim the honor of having discovered the new playwright.

LONDON EXHIBITORS UNEASY.

London, June 25. Exhibitors here are very uneasy over the Famous Players-Lasky invasion, because it combines producing and exhibiting on a large scale. Local cinema theatre owners fear the possibility of being driven out of business by the new combination. The whole subject has come up for discussion at the summer conference of the Cinematograph Exhibitors in session this week at Glasgow.

CHARLOT STAGES FIVE.

London, June 25. At the Comedy Theatre, June 18, Andre Charlott presented five short playlets. They were indifferently mounted and staged, but the newspapers commented favorably.

The best of these plays was "The Mask," a powerful, gruesome thriller produced years ago at the Grand Guignol. "The Unexpected," by Aaron Hoffman, also made an impression.

GORDON-RICA DOES WELL.

Paris, June 25. The Gordon-Rica cyclists opened at the Alhambra on the twentieth and were well received. Others on the bill were Bert Earle, the Three Redskins and Julien Verdey.

COCHRAN'S LOSING GAMBLE.

London, June 25. Cochran paid a fancy price for the picture rights to the Goddard-Backett light, but will lose heavily owing to the brevity of the battle at the Olympic.

Doyle and Dixon Remaining.

London, June 25. Doyle and Dixon will play the provinces for six weeks before returning to London.

MADGE TITHERADGE DIVORCED.

London, June 25. Madge Titheradge has been granted a divorce from her husband, Charles George Quartermaine, the actor. According to English law she had to prove that he was both cruel and unfaithful. Unfaithfulness alone is not sufficient cause in England. Miss Titheradge appeared in America in "The Butterfly on the Wheel."

"PELENE" GOES FAIR.

Paris, June 25. The one-act opera, "Pelene," by Camille Saint-Saens, was presented at the Opera House June 21 and met with a fair reception.

"HELLO AMERICA" CUTTING.

London, June 25. The Palace has given notice to part of the chorus in "Hello America," and is cutting expenses generally. Business is light. The piece may close any time.

MARTINELLI DOING WELL.

London, June 25. The American tenor Martinelli is having a great success at Covent Garden. His voice and artistry have both greatly improved since he was last heard here.

AMERICANS FEAR TAX.

London, June 25. The majority of the American acts booked to appear here are trying to arrange postponements, fearing the tax and the Board of Trade permits.

PARIS PALACE CLOSING.

Paris, June 25. Sir Alfred Butt's Palace theatre closes at the end of this month for the summer. Jacques Charles has resigned as producing manager.

DORIS KEANE SAILING.

London, June 25. Doris Keane sails in July to appear in a picturization of "Romance," which will be made in America.

WILKIE BARD ILL.

London, June 25. Wilkie Bard is ill and wants to postpone his American visit from September to February.

Kouns Sisters at Coliseum.

London, June 25. At the Coliseum Nellie and Sarah Kouns are still proving highly successful. Fresh, sweet voiced duettists, their debut proved that they could blend their talents perfectly. Margaret Cooper and Clarice Mayne also scored.

Eccentric Club Honors De Freece.

London, June 25. The Eccentric Club will give a dinner in honor of Sir Walter De Freece, commemorating the fact that he was recently knighted by the King.

White City for Studio.

London, June 25. A producing company is negotiating for the White City Exposition grounds at Shepherd's Bush. They want to use it as a studio site. It is now being used for army stores.

Ideal Signs Constance Collier.

London, June 25. The Ideal Company has signed Constance Collier for a long picture contract.

Elizabeth Marbury Lecturing.

Paris, June 25. Elizabeth Marbury is here lecturing under the auspices of the Knights of Columbus.

Forbes in "Sixes."

June 25. James Forbes is appearing at the Y. M. C. A. Theatre Albert Premier this week in "A Pair of Sixes."

ABORN'S VAUDEVILLE PLANS.

Milton and Sergeant Aborn are extensively entering the field of vaudeville production. In association with P. Dodd Ackerman, they have incorporated under the name of the A. and A. Producing Co. The Aborns were formerly identified with vaudeville, but for many years devoted themselves to English operatic ventures, which were variously successful. Last season they offered as their initial vaudeville offering a condensed version of "Very Good Eddie." Mr. Ackerman, a well known scenic artist, is already interested in vaudeville productions.

The new firm has for a starter two turns written by Frances Nordstrom. One is called "Goody Two-Shoes," a dancing act surrounded by a story; the other is "The Magic Glasses," a morality playlet calling for four people. They have also for fall showing a playlet entitled "The Devil a Monk Would Be," by William Rosener. The latter turn calls for symbolic characters. The A. & A. office will also produce for individuals and take entire charge of such productions if desired.

It is understood that the Aborns will discontinue their operatic plans, although they now operate an opera school, said to be quite a successful venture.

AMBITIOUS FRISCO.

Frisco, the jazz dancer, came perilously close to a relationship with the Greenwich Village "Follies" this week, the producers approaching Frisco for the rights of his "Shimmie Homestead," a "shimmie" drama.

Frisco asked for \$500 for the New York run of the piece and insisted his name be added to the program, but the producers balked at the price and the terms and the "Shimmie Homestead" will remain temporarily on the shelf.

Frisco, who spent Sunday in New York on his run from Baltimore to Montreal, is heated up over the possibility of his appearance in a picture. The dancer claims to have a scenario and will offer his specialty in the film, but asks a \$5,000 bonus for the name and a weekly stipend of \$400 for the week. There have been no casualties listed in the rush for the producing rights.

SEGUIN TOUR REPEATING.

Nine of the 18 houses comprising the Seguin tour in South America are closed at present due to strike and labor difficulties throughout Argentina and Brazil. In order to fill out the 18 week period called for in the Seguin contract, some of the houses are playing an act for five and six weeks. Carl Rosini, The Flemings, Musette, The Mayos and Theodore sailed on the "Vauban" last Saturday to play a 15 week engagement on the South American tour.

BERT LEVY ON ROOF.

Bert Levy, the cartoonist, opens atop the New Amsterdam Roof, July 7, with the Ziegfeld "Follies," to remain there until the opening of the new Hippodrome show, in which he will be a feature.

The Ziegfeld engagement was consummated through the permission of the Dillingham office. Mr. Levy originally contemplated a trip to England, but being unable to journey over and fulfill contracts in time to return for the Hip opening, postponed the voyage.

GARDEN TO CONTINUE SUNDAYS.

Sunday concerts are to continue indefinitely at the Winter Garden. The idea at present being to run the Sabbath entertainments throughout the summer. Last year the Garden's Sundays stopped the first of June, but continued good weather breaks have kept attendance up to a high mark this season. Hot weather may later force a change in the plan.

VAUDEVILLE

TROUBLE WITH PAN. CONTRACTS LEADS TO MANY COMPLAINTS

**Artists Claim Time Clause in Their Contracts Is Being Used
by Booking Firm to Their Disadvantage. Walter
Keefe and Arthur Horwitz Mix. V. M. P. A.
Decisions Recalled, But Acts Claim
They Can't Wait Indefinitely.**

The usual midsummer complaints about the manner in which contracts for the Pantages time are juggled about and postponed is being received by the complaint bureaus of both the National Vaudeville Artists and the Vaudeville Managers' Protective Association.

The Pan contracts stipulate that time can be set back for the convenience of either the artist or manager, but the acts complain the clause is being taken advantage of and many acts are held off indefinitely to await the convenience of the circuit, meanwhile not being able to accept other bookings of any definite length for fear of being called upon to execute the Pan agreements.

This week a sister act, scheduled to open for the western manager, was "stalled" along for several days on the matter of transportation, the circuit representatives promising to have the railroad tickets day after day. Finally when the tickets arrived the girls had booked some immediate time in New York and were forced to ask for a postponement. Technically the act is guilty of non-fulfillment of a contract, according to the V. M. P. A. rulings, but the managerial organization can hardly expect acts to lay off indefinitely to await the convenience of the circuit.

The V. M. P. A. decisions in similar instance heretofore is that once an artist signs a contract, it is binding upon the manager whether he sends back a signed copy or not. The managers' organization claim all contracts are managers' contracts and not the artists' and once the latter has signed the agreement it is binding upon both parties. Many offices procure the signature of the acts and then hold up the contracts until the last moment, possible figuring they might prefer to call it off or postpone it indefinitely, according to the manner in which it might benefit the circuit.

The Pantages complaints are being investigated by the V. M. P. A. and it is likely some definite ruling on Pan booking methods will be handed down next week.

Much bitter language was dumped in the Pantages office Monday morning when Walter Keefe the "Pan" booker and Arthur Horwitz became embroiled over the switched booking of an act known as the Royal Eyno Japs. The act was originally booked for the Pan time with Cleveland, Detroit and the Peoples, Chicago (three days), to break the jump to the opening point at Minneapolis. Horwitz claimed that Keefe set the Cleveland and Detroit weeks back, which led to loss of that time claimed available in Leow houses. Finally the Horwitz and Kraus office was informed that the Cleveland date was off because of the house closing. Last week Horwitz asked if the Detroit booking was all right, stating Monday (June 23), and on the word of the Pantages office the Jap troupe of nine persons was given \$275 advance for expenses by Horwitz and Kraus.

On Saturday it appears the act was informed by the Detroit manager that this week was off and that Keefe had instructed them to proceed to Chi-

cago and then open at Minneapolis, which was an impossible jump from Detroit. When the Japs arrived in Chicago the Pan office there stated no tickets had been provided for the turn from there to Minneapolis and that nothing was known regarding the booking being set ahead.

The act thereupon wired Horwitz and Kraus for instructions. Horwitz called on Keefe and there ensued much "language," most of it coming from Horwitz. Keefe clamped the irate agent's hands, and while he pushed him from the office was the recipient of sundry kicks and constant violent vituperation.

After the Cleveland and Detroit dates were set back the Pan contracts were set to begin July 6. The agents have placed the matter before the V. M. P. A. on the claim of the last weeks which also include the three days in Chicago, the Peoples there having closed for the summer. Clauses in the Pantages contracts provide for the time to be set back two weeks. But there is a question of whether Pantages contracts should also apply to the Miles houses in Detroit and Cleveland.

VAUDEVILLE IN STRAND.

Washington, D. C. June 25. Tom Moore is going in for vaudeville. His Strand Theatre will shortly be closed, entirely remodeled and the picture policy will be done away with. June 29th has been set as the tentative date for the opening of the vaudeville season. The policy will include the showing of one first run picture in addition to the bill, which Mr. Moore states all arrangements have been completed for the securing of excellent material.

Mr. Moore was one of the first to open a picture house here and has kept abreast of the advancement of the industry.

AUSTRALIAN PRODUCER HERE.

George Marlow, who controls a number of theatrical enterprises in Australia, arrived in New York this week. He will make his headquarters at the Friars' Club. After undergoing an operation he will stay for about a month and pick a number of musical pieces for Australian production.

NEW TRENTON THEATRE.

The Taylor Opera House, Trenton, N. J., playing Keith vaudeville will be torn down during the summer and a new 3,500 seat theatre erected on the same site. Building plans will be in charge of Montgomery Moses. The new house will cost in the neighborhood of \$900,000.

BERT FRIEND VAMPS.

Bert Friend, manager of Bert Lamont's act, "The Valley of the Moon," suddenly disappeared last Friday while the turn was playing the Olympic Theatre, Buffalo, taking with him, according to Lamont, an emergency fund of \$100, belonging to the latter, and \$25 additional, drawn from the Olympic advance salary. Lamont proposes to swear out a warrant for Friend's arrest.

MUSICIANS GET ULTIMATUM.

The United Managers' Protective Association met Wednesday afternoon with the musicians' increase the main issue. The managers amended their offer of a 10 per cent. raise and are ready to grant a flat \$5 weekly increase in all dramatic, musical and vaudeville theatres. This approximates a boost of 15 per cent. The musicians demanded a flat 20 per cent. advance. The managers stated the new offer was in the form of an ultimatum to the New York musical union.

It was denied that the committee of the musicians' federation were empowered to accept the 10 per cent. offered several weeks ago by the managers and that there was therefore no actual repudiation of the committee by the musicians' general meeting to consider the proposition. The committee advised the managers at the last meeting that it would do its best to have the 10 per cent. increase accepted, but explained it was not free to do so until the members of the union had voted upon it.

There were reports that if the U. M. P. A. did not concede the full increase the musicians of Greater New York would walk out Monday.

The reports of a strike emanated from the fact that their contract with the managers expired July 1 and that unless a new agreement is made this week with the managers, readiness for a walk-out are to be made. This, however, was before the new concession by the managers Wednesday.

In order to be prepared for any possible emergencies that may arise on Monday the vaudeville managers were busy engaging extra musicians all this week. Several of the big vaudeville managers were under the impression as late as Wednesday that a musicians' strike on Monday was inevitable.

LIGHTS CLUB SHOW.

The Lights Club are making preparations for their forthcoming vaudeville tour which will be staged under Frank Timney's direction. Heretofore the Lights "cruise" consisted of a tour of several Long Island cities, playing one-night stands with a final date in New York. This summer the Lights may take up a one-night route through New England as well as playing the Long Island towns, or may accept bookings in the direction of Trenton with a closing date in New York. It is scheduled to begin the third week in July.

The Actors' Boat Club staged their annual show at Red Bank Tuesday of this week. The Boat Club is made up of professionals who summer in and around Red Bank.

LEWIS TO PRODUCE IN LONDON.

Al Lewis, of the firm of Lewis and Gordon, is to sail for London on the "Aquitania" on Monday to produce a number of the firm's one-act plays for Andre Charlot. Charlot has formed the Punch & Judy Theatre Co. for the purpose of presenting a regular performance of one-act pieces, somewhat along the lines that the Princess was conducted here several years ago.

The five pieces that Lewis will stage are "In the Dark," "The Question," "Plots and Playwrights," "The Honey-moon" and "Petticoats."

WILSON-GORDON ACT.

Jack Wilson and Kitty Gordon are preparing a dual re-entrance into vaudeville, and they will offer a skit called "In Two Reels," the same turn in which they appeared at the Coast with the Ackerman-Harris special show. There will be assisting players. A special production is being readied for the act, which is due for a New York showing in two weeks.

BOLEY-BRICE BILLING BATTLE.

Just prior to the opening of the "Overcast Revue" at the Palace this week, it looked as though the outfit would open without the presence of May Boley in the cast, Miss Boley balking at her billing, which was decidedly smaller than that afforded Elizabeth Brice.

It was originally understood the billing of both Miss Brice and Miss Boley would be of equal size, with Miss Brice leading and the title of the turn in between. When the billing appeared Miss Boley notified the office it would have to be corrected, and after some scurrying around this was done. Her part was chopped considerably, however, in order to condense the piece down to vaudeville time.

The Revue will probably play the Keith time in and around New York, provided the bills can be arranged to make room for the production, it being necessary to support with a show cheap enough to make the week profitable for the house. It was suggested that Miss Boley retire from the cast in order to reduce the expense, but this idea was scouted by the managers, who preferred the cast intact with Eddie Miller being the only absent principal.

"RATS" SUING WILL COOK.

The White Rats, through Attorney J. J. Meyers, have instituted legal action for the recovery of \$154 against Will Cook, one time treasurer and the business manager of the organization. The action dates back some four or five years when Cook, as treasurer of the Rats, paid himself a sum of \$4,500 for his services as business manager. A suit resulted then, which was culminated three years ago by Justice Ten Eyck's dismissal of the complaint.

At this late hour, the White Rats have discovered that Cook had overpaid himself \$154, the sum in question. O'Brien, Malevinsky and Driscoll represent the defendant.

HUNGARIAN COMPOSER COMING.

Svenrui Pocew, a Hungarian composer, credited with a large number of foreign musical hits, among them some of the rhapsodies that have become popular in this country, will arrive in New York some time during July to make connections with a New York music house.

Pocew lost practically everything he owned during the war, including two brothers, who were killed in the Austrian army. Joseph Lognac, his American representative, is now negotiating with several production publishers for his services.

EDDIE DARLING SAILS.

Eddie Darling sails for London on the Aquitania Monday, June 30, to be gone six weeks. Mr. Darling will spend his time between London and Paris, combining his vacation with a business trip. While abroad he will select vaudeville specialties for engagements over the Keith Circuit.

During his absence the books handled by Mr. Darling will be under the supervision of Pat Woods.

On the same boat will be Jack Curtis, of the Rose and Curtis Agency.

MARIE JAMES IN NEW YORK.

Marie James, formerly a Chicago agent, is now on Broadway, having taken over the management of Evangeline Weed's office. Miss James is interested in the office with Miss Weed, although the latter is devoting practically all her time to a "school of personality," largely a mail order instructional idea, which she originated in Boston.

About a year ago Mrs. James sold her vaudeville agency in Chicago and went to the Coast after divorcing Freddie James. There were reports of her re-marriage while in the West but the rumors were erroneous.

VAUDEVILLE

7

BROADWAY DECIDES TO TEST WAR TIME PROHIBITION LAW

Big Hotels and Cabarets to Continue Sale of Hard Stuff After July 1. Restaurateurs' Association Raises Big Defense Fund For Anticipated Legal Fight. Plan to Carry Test Case to U. S. Supreme Court.

At a meeting of the Broadway Restaurateurs' Association, held at Reinewer's last Wednesday, it was decided to test the War-Time Prohibition act, prohibiting the sale of liquor after July 1, and accordingly arrangements were made to carry the test cases to the United States Supreme Court in the event of arrest.

It was necessary to raise a defensive fund, and a plan whereby thrift stamps are sold to all dealers in supplies to restaurants and cafes was placed in effect. These stamps represent one per cent. of all purchases and are sold the dealer when he delivers his supplies. While no idea of the total amount realized in this manner could be gleaned, it is understood the one per cent. will be sufficient to defray all legal expenses of a lengthy fight in the courts.

The War-Time Prohibition act, passed by the President, carries no penalties with it, but is a request on the part of the Chief Executive and would have been obeyed had the war actually continued and if the National Prohibition act had not been passed to become effective January 1.

The restaurateurs have the best legal opinions available on the possibilities of penalties and consequently Broadway, if present plans carry out, will be quite as wet after July 1 as it is at present.

Broadway restaurants have been reaping a fortune in profits since it became generally known prohibition was assured. Many places threw their price lists away and had to wait for the check to learn the assessment. Prices soared sky high and even then the buyer was served the "bunk" goods, for some unexplainable reason, many proprietors reserving the genuine goods for a later sale.

One small restaurant in the Times Square district, with a seating capacity of about 350, marked up a profit of \$150,000 since January 1, and basing these figures as a criterion, a rough estimate can be made of the possible profits shared by the bigger places.

SIXTY WEEK SEASON.

A season of 60 weeks, to be played in 52, has been laid out for Roth Royce by the Harry Weber Agency, there being 60 individual requests for Miss Royce from managers of the Keith and Orpheum circuits at the last routing meeting.

To play the full time it will be necessary for her to double in all the New York theatres and remain for two-week runs at some of the out-of-town houses.

This is the longest route of the current season, the salary for the turn being placed at \$400.

FIGHT OVER SONG.

Flo Ziegfeld is considering injunction proceedings against the "Scandals of 1919" management to prohibit the continuance of the song, "You Don't Need the Wine for a Wonderful Time," being sung by Lou Holtz in the latter production and by Eddie Cantor in the "Follies." The song is published by McCarthy and Fisher.

Ziegfeld claims prior production rights to the number and since the "Scandals" show is playing next door

in a K. and E. theatre, that firm also having an interest in the "Follies," it is believed some pressure will be brought to bear to have Holtz eliminate the song.

VAUDEVILLE TEAMS REUNITE.

Two prominent vaudeville teams have effected a reunion for next season, after a separation for some time, one being the team of Alexander and Scott, who dissolved professional partnership a few seasons ago. They have commissioned George O'Brien of the Harry Weber office to feel out the managerial forces on the possibility of a route.

Jay Gould and Flo Lewis will also be seen together if present plans materialize. Miss Lewis has been working with Frank Joyce, but recently has been reported as going to London, later to work with Jimmie Hussey and still another report credited her with offering a single. This week Miss Lewis was still reported rehearsing with Hussey. Gould has been working on the Century Roof.

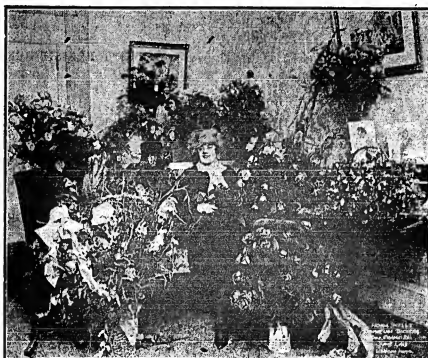
CHILSON OHRMAN LEAVING.

Chilson Ohrman, the operatic singer, now playing vaudeville, sails for Paris July 15, to be gone for two months, to fill French engagements and at the same time study abroad.

Miss Ohrman will probably be placed in a musical show upon her return, several production managers having approached her with offers during her engagement at the Palace this week.

Ciccolini Back Again.

Ciccolini has returned to vaudeville and opened this week at Washington. He has been with the Chicago Grand Opera Company as the principal tenor of the organization, but the indications are that he will stick to vaudeville next season. He was routed this week for the Orpheum Circuit opening in Omaha on Aug. 31.



NORA KELLY

Pictured above is NORA KELLY, "THE DUBLIN GIRL," surrounded by the flowers she received on her opening at the ORPHEUM, San Francisco. This is merely a reflection of the triumphs achieved over the entire ORPHEUM CIRCUIT. During her second week in San Francisco she will be in a position in a way to place her in the foremost ranks of "single" women in vaudeville. Miss Kelly is assisted at the piano by SAM GOLDSTEIN.

ALICE LLOYD RETURNS.

Alice Lloyd, accompanied by her husband, Tom McNaughton, and their daughter, Tommie Lloyd, arrived here this week aboard the Aquatania. Tommie was born in America just prior to the departure of the McNaughtons for England about three years ago.

Alice Lloyd will begin her vaudeville season Sept. 29 at Montreal and will play but seven weeks, that being the total of time accepted by her. Negotiations are on with McNaughton and Miss Lloyd to co-star in a new musical piece to be produced by the A. H. Woods office.

During the summer months the McNaughton-Lloyds will summer at Beechurst, L. I.

BATTLE OVER COMPOSER.

B. D. Berg and Kusell and Greenwald, all three Chicago producers, are about to stage a legal battle over the services of Joe Burrows. Burrows is the paperweight composer and designer of all of the former Berg vaudeville productions and also furnishes the music and designed for the cabaret revue that Berg has running at present at the Winter Garden, Chicago.

Berg took Burrows to Chicago with him about a year ago and at that time he had a contract with the youthful music writer that called for his services for a period of time. That time he claims has not lapsed as yet. Dan Kusell and Maurie Greenwald claim that Burrows signed a contract with them while he was in Chicago and they want him to fulfill it.

HERMINE SHONE COLLECTS.

Cleveland, June 25. An action for damages against the Mutual Insurance Co. of Massachusetts started by Hermine Shone, a vaudeville actress, resulted in a judgment for \$5,000 for the complainant last week. The case has a peculiar angle which is that Miss Shone's father disappeared several years ago and the insurance company was asked to settle on a policy which she was the beneficiary.

There is no recourse in such cases in New York, but the statutes of Ohio, in which state the man disappeared, provide for recovery. It is understood there will be no appeal and that a substantial settlement was arranged by Julius Kendler and Monroe Goldstein, New York attorneys, who acted for Miss Shone.

FREEMAN BERNSTEIN IN SOCIETY.

Camp Upton, June 25. Freeman Bernstein is to debut into real society here next month. That is he is to have charge of the physical management of a "society circus" to be given in the camp next month.

Soldiers are to be given free admittance via tickets distributed to them, but actually bought by wealthy Long Island residents. A long list of patronesses socially prominent in the summer colonies will have charge of the sale of tickets. Twenty per cent. of the proceeds will go to the camp morale department. The balance, if there is any, after the show is paid for, will be Bernstein's.

The invitations to patronesses were issued by General Nicholson, Commandant at Upton.

BAGGAGE COMPLICATIONS.

In a number of suits instituted by artists against railroad companies for losses sustained through the late arrival of baggage, the defendants set up a claim they had no notice the baggage was theatrical goods and should be promptly despatched.

The Vaudeville Managers' Protective Association is fostering a movement to have all artists mark their baggage conspicuously with the words "Theatrical-Kush," which will eliminate such defensive claims and possibly insure better service.

N. V. A. SUNDAY NIGHTS.

Edwards Davis, newly elected president of the N. V. A. club, has issued circular letters to all members asking for their cooperation toward the success of the Sunday night social affair.

It is planned to have a Sunday night dinner at 7 p. m., at which an impromptu entertainment will be staged, each agent being asked to supply at least one act to fill a spot. In this way it is hoped to enliven the Sunday affairs and attract more members to the club rooms.

ARMAND STONE IN PICTURE.

Stone and Kaliz will take up their vaudeville route July 7 at the Palace, New York, having cancelled four weeks in order that Armand Stone might appear in a picture being produced at Fort Lee, N. J.

Stone was offered \$1,000 for the four-week picture engagement and produced a postponement of vaudeville bookings for the needed month.

COMPOSERS PLAYING.

Two new vaudeville combinations, composed of music writers were announced this week, both coming under the booking supervision of the Bentham office. Harry Carroll will offer a specialty with George O'Ramey and Sig Romberg will be seen with Chas. Purcell.

SUING PARTNER'S ESTATE.

Renée Bonatt, vaudeville performer, through her attorney, John A. Bolles has started suit against the estate of the late F. N. Wheeler, her former manager and business associate, for loss of money on an act last April, incurred through his sudden death.

According to the report Miss Bonatt was forced to cancel an agreement with William B. Friedlander, who was at the time of Mr. Wheeler's death, producing a new act for her.

N. V. A. General Meeting.

The National Vaudeville Artists will hold the regular annual meeting at the club rooms of the organization on Monday, July 7.

HOUSES CLOSING.

B. K. Keith's Colonial, New York, will close for the summer to-morrow (June 28).

The Allegheny, Philadelphia, and the Maryland, Baltimore, will close for the summer June 28 and July 7 respectively.

VAUDEVILLE

ARTISTS' FORUM

Confine letters to 150 words and write on one side of paper only.
Anonymous communications will not be printed. Name of writer must be signed and will be held in confidence, if desired.
Letters to be published in this column must be written exclusively to **VARIETY**.
Duplicated letters will not be printed.

88 National Ave., Detroit, June 17.
Editor **VARIETY**:

You will have a surprise at receiving the following. I was taking medicine for my nerves, when suddenly the sense of feeling left my body. I started in my mouth, went through my body, turning my bones to a soft rubber substance. My brain cells are all destroyed. I can run a wire or needle through the muscles of my arms without feeling it. I only weigh 97 lbs. and can stand or sit in the same position indefinitely. All the best doctors say the sense of feeling has been destroyed in me, and I may live to be several hundred years old and will never look any older than I do now.

The doctors here say I ought to be in a museum, as it is the proper place for me. All my strength has left me, but I can clerk in a grocery store from 6.30 in the morning until 12 midnight without tiring. I am a mystery. My hair falls out when I comb it. It is like running a comb through a rubber image.

My lungs are dead. When placed in water I just float, and if held under water I cannot drown as my lungs refuse to function. I want to get in touch with some one who will be interested in me and at the same time put me into museum work or accompany me around the country, lecturing from a medical standpoint. I have not eaten a mouthful of food since it has happened to me and the doctors say I will never want to eat again.

I can be lifted up by any part of my body without any feeling. I could get plenty of work at "Little Comic Island," Detroit, but the laws of Michigan will not allow anyone to place a person on exhibition from a medical standpoint. They have stopped everyone who has tried it around Detroit.

I have been told to write to **VARIETY**, therefore I am addressing this letter. There is no doubt from a medical standpoint that I am a curiosity and my place is in a museum or with some organization whereby I can make some money out of the peculiarities with which nature has recently endowed me.

Mrs. Mary E. Haight.

Detroit, June 18.

Editor **VARIETY**:

One Bill Foster accuses us of stealing business of drummer throwing cowbells, interrupting actor and such low brow material as help you drive the cows home. I have been a union musician thirteen years and in our opening share the spotlight and do some real drumming. If we had to use such poor material to get over, which no doubt he has to use in the class of houses he is working, we would also complain if a real act managed to get regular work and left us still doing live a day. We can refer to Wm. Flemin, of Chicago, or Mr. Cad Milligan, of Lew's New York office, for the origin of our act.

Ross and Leduc.

London, W. 1, June 2.

Editor **VARIETY**:

Calling your attention to a notice in your issue of May 9th, under heading "Cabaret," where the Dickland Jazz Band will open at Coney Island. As the Dickland Jazz Band is at present

in London, England, under contract to Albert De Courville, it may cause us some inconvenience and would ask you to have same corrected. The band you have reference to is the New Orleans Jazz Band and not the Dickland Jazz Band.

Yours,

"Original Dixieland Jazz Band, Inc."
D. Jas Sa Rocca, Mgr.

IN AND OUT OF SERVICE.

Corpl. R. Harkness (Richard DeMar) 78th Division, A. E. F., discharged last week, will return to vaudeville.

Mit Kusiel was released from active duty in the navy this week. He was an apprentice in the hospital corps, stationed at the Great Lakes Camp.

Leland H. Mudge (Mudge Morton Trio) 38th Div., A. E. F., returned from France last week. Fred Rath, A. E. F., discharged from the 307th Inf. 77th Div., last week.

Don Rustin, wounded with the 4th U. S. Infantry in France, has been convalesced back to the United States and is now at the Army Hospital, Ft. Sheridan, Ill.

Dave Roth, who held a captain's commission in the American Red Cross, was discharged from that organization this week. Roth will return to vaudeville with his former "single" offering.

The Great Richards, honorably discharged this week after 16 months foreign service with Headquarters Co., 29th Division, will return to vaudeville in a new act, which he toured Paris with subsequent to the signing of the armistice.

Eddie Hatch, formerly with B. D. Berg, discharged from the army last week after 11 months' service at the Base Hospital, Camp Upton, N. Y. Contemplating a new act with Walter Mahoney, formerly connected with the Shuberts, who was also discharged recently.

Sergeant Raymond Leveen, formerly connected with the Proctor Enterprises, and manager of the 125th Street Theatre, discharged from the Motor Transport Corps last Monday. He will not resume his theatrical work, but will branch off into the commercial line.

Herman Rappaport, formerly connected with the moving picture department of the Marcus Loew office is back from overseas. Just before sailing from France he was decorated with the Croix de Guerre for his conduct when acting with a raiding party, which captured a machine gun. Of the party of eight men by Rappaport and his sergeant were unrounded and four of the group were killed. Rappaport was with the 78th Division. Of his company of 250 men, but 40 returned from France.



CAMP SHOWS LOSING.

Depletion of complements in the cantonments especially in those close to New York, has resulted in considerable losses sustained by vaudeville shows given in them. Between two camps (Dix and Merritt) last week the combined loss was \$1,300. This condition, while it was expected, will be much improved with the homeward rush of troops supposed to follow the signing of peace, has nevertheless brought an appeal by the committee in charge of entertainment to the military heads at Washington.

It is expected that guarantee funds will become available, and with the necessary permission that should be easy, for it is understood that "Smileage" money to the amount of around \$700,000 is being held in the treasury. Such a sum from "Smileage" has been untaxed because the considerable amount sold, it appears that much of the "Smileage" books were lost or unused by the men, while the balance was never distributed.

There is now asked of Congress an appropriation of \$7,000,000 for training camp activities, but it is probable that most of the appropriation will be taken up in building the series of theatres programed for erection in proximity to the Mexican border.

In the camps which radiate from Washington, vaudeville which has been offered for two and three days per week, it now reduced to one and two days, pictures filling in on other days. The speed with which men are being mustered out is responsible for the decreasing number of men in the camps. They are ordered from the embarkation points almost immediately after "de-lousing" and rarely are kept in the demobilization camps more than forty-eight hours.

VON TILZER EXPLOITING WEST.

For the first time in songwriting annals has a music publisher, who held a writer under contract, agreed to allow another publisher to exploit his staff writer's product. The precedence was established by Charles K. Harris and Will von Tilzer, the head of the Broadway Music Corporation. The writer in question is Eugene West, who is signed with the Harris house.

Von Tilzer, whose house is peculiarly fitted for the exploitation of "Frenchy" numbers, as proved by his "Oh Frenchy," desiring another number on the same order and from West's typewriter, finally prevailed on Harris to put out the number, "Monsieur," by name. Earl Thurston, who is piano accompanist for a vaudeville headliner, composed the music.

WEBER'S POLISH BENEFIT.

Harry Weber is staging a benefit performance for the fund to relieve the sufferers in Poland next Sunday at Proctor's, Mt. Vernon, the organization behind the move being headed by Rabbi Margolis of Mt. Vernon.

Sunday shows are prohibited in Mt. Vernon, but a special permit was granted by the mayor for this performance.

EDGAR ALLEN DIVORCED.

Elizabeth Green Allen, known professionally as Elizabeth Green (pictures), was granted a divorce from Edgar Allen, the Fox booking manager, last Friday, before Justice Gieglrich. Henry J. and Frederick E. Goldsmith represented the plaintiff.

BIRTHS.

A son to Mr. and Mrs. Ted Doner, born June 11.

IF YOU DON'T ADVERTISE IN **VARIETY**—DON'T ADVERTISE

SPORTS.

The N. V. A. baseball team is open to meet any other theatrical ball team. If interested apply: Baseball care of N. V. A., 229 West 46th Street, N. Y.

Sammy Smith, of the Jos. Stern Music Co., has received an offer to finish the season with the Binghamton Club of the International League. Frank Schulte, the old "Cub," is managing the "Bingoes." They are in third place and have a good chance to cop the pennant. The addition of another winning pitcher would just about make them a certainty. Last year they finished second under the management of "Chick" Hartman, a Bronx boy who is playing second base for them this season. Smith was formerly of the Montreal Club in the same league.

A picked baseball team was formed by Van and Schick last Sunday to play the "Light" aggregation when the latter was disappointed by a local amateur club. The score was 8 to 6 in favor of the "Lights."

Arrangements have been made ring-side seats at the Willard-Dempsey fight for Harry Weber, "Fink" Humphreys, Marty Forkins, Ben Carson and W. S. Butterfield, the tickets having been procured by Forkins in Chicago. Weber will motor to Toledo.

The "Lights" and the N. V. A. locked horns last Sunday (June 22) in a return baseball game, and the "Lights" managed to reverse the outcome, winning in nine innings, score 9 to 6. Moe Schenck went in and pitched the last two innings for the "Lights" and succeeded in checking what looked like a threatening rally on the part of the New Yorkers. They will play off the tie before the summer ends, each team now having won a game. Eric Stanton pitched for the N. V. A.'s.

The Bathing Girls in the bathing scene of "Listen Lester," John Corry's musical comedy at the Knickerbocker, have challenged the Mack Sennett Bathing Girls, whom Sol Lesser is bringing, from Los Angeles to New York to attend the opening of the "Yankee Doodle in Berlin" picture, to a swimming contest which will take place on next Sunday afternoon at Coney Island.

Considerable rivalry has grown out of the golf tournament now being played by the Keith and Orpheum employees and managers, the six floor of the Palace building being the scene of numerous wordy battles running to such a tension that one almost expects the addition of boxing gloves to aid the solution. Business has been practically suspended during golfing hours, the players adjourning to the course at the Mt. Vernon Country club daily at noon. Prominent agents are doing the work of caddies for the players. The opening day's play resulted in a victory for Jimmie Plunkett who romped home with a score of 94, there being 25 starters. The handicapping was arranged by Jack Kennedy and George Thompson, the professional of the club. The Tuesday score resulted as follows: Winners: Fred Schanberger, Frank Vincent, Clark Brown, Ted Lauder, Fred Henderson, Walter Vincent and Reed Albee. Losers: Ray Meyers, Carl Lothrop, James Plunkett, James McKown, Harry Jordan, Harvey Watkins, William Quaid.

IN AND OUT.

The Lander Bros. were replaced at the Orpheum, Brooklyn, by Duffy and Sweeney.

Dollie Kay did not open at Henderson's this week, having been taken from a Pittsburgh program last week and placed in a Pittsburgh hospital. Florence Tempest filled the vacancy.

VAUDEVILLE

WHO'S WHO—AND WHY IN VAUDEVILLE

(To be continued as a series, with one Who's Who article weekly. Name of writer supplied upon request—this one by Johnny O'Connor (Wynn).)

SAM KAHL

Undoubtedly the most popular booking agent this side of Lisbon Spain. In fact, there are only two really popular booking agents in captivity and our little subject of this week's spasm is both of them. Sammie was born in Syracuse, N. Y., the home of expert cutters and showmen. Sammie carries both titles and works well at both jobs. Originally Sammie started out as a hat checker, one of the best paying rackets that comes under the genteel classification of Grand Larceny without a possible touch from the law. Sam was a corking checker. He could spot a sap by the color of his hat, his flogger before he even felt the material. Not that Sammie was ever in the clothing business, but he was just one of those lucky eggs who could pick a simps' disposition by the colors he craved. In those days Sammie was a howling success. Since then he's been a success howling—with the Chicago vaudeville agents holding down the short end of the howl.

When summer came around and the coat room racket went democratic, Sam grabbed himself a job in the box office of a Syracuse theatre. He must have been a tough period for Sam, fingering all that coin without the possibility of clipping off his bit. Later he went to manage a house up in Pennsylvania, but soon migrated west and next we find our young, handsome, popular hero managing the Orpheum, Champagne, Ill. Here Sam began to meet the actor in his own lair. He felt that unexplainable tinge of pride that goes with the first time some one in long pants calls you "Mister." Sam saw visions of things he never thought possible in Syracuse and then began the climb upward, slowly but surely until he hit Chicago, holding down the books for Finn & Heiman's circuit of theatres.

Here Sam first observed the opportunity to utilize his ability as a cutter. In fact, the ten-per-centers around the "Association" began to think Sam was originally a barber because of his unique clipping proclivities. He, among many other famous cutting systems, created the "six-sevenths of a ninth—or at the rate of" idea. It caught on like wildfire. Sam was beginning to become popular—in fact, he was getting famous. Actors coming in from the jungles who had heard of his cutting ideas, used to throng the "bull-pen" of the "Association" just to get a flash at Sam. He became so expert he could clip a split second into five or six parts and register a tick with each proportion. Mathematicians from all over the state came to observe the dome of this genius. The agents used to make bets on the way down town as to whether Sam had discovered some new way to bang up the stenth part of a split week salary without losing the act. He could gab a big turn out of eleven-twelfths of a seventh and make the actor think it was only a few dollars more—but, oh, boy, how that string of houses thrived.

Then Sam collected a new habit. He became imbued with a violent love for acts playing opposition. He used to keep lists of them, coo over them and write them letter after letter. He even had the agents writing love missives to them. And how they loved Sammie. Especially the acts playing Springfield, Des Moines and other towns where Sam's firm had houses. When Walter Keefe left for New York, Sam nearly died of grief. He always loved Walter. Walter booked houses in Decatur and Springfield.

Now Sammie, well entrenched in the

"Association," wields the big stick and the Woolworth shears around the floor with a mighty hand. Sam and Martin Beck control the west. It used to be "We can't do nothin' till Martin gets here," but they've rewritten it to "Can't do nothin' till Sammie gets here."

Sammie is not quite as handsome as he is popular, but he's a long way from being a bad looking. He smokes "Teddy" cigars and as a mixer he's strictly a soloist. When he plays solitaire he always spots himself a few because he knows at the finish he'll surely run second to himself. His generosity is simply appalling. He'll give any poor needy man the sleeves from his vests and dotes on handing out straw hats and ice during December and January.

Seven-eighths of a tenth of the names of Sammie's ardent actor admirers could be written on a sheet of paper large enough to cover the carcass of a dwarf ant, using a shaving brush for the operation. The actors love him, the ten-per-centers love him, Finn & Heiman love him and Mort Singer is his pal. Lucky Sammie, the philanthropist of the theatrical west. How they'll all miss him when he gets that other billion and retires. Yea, bo, lucky Sam from Syracuse!

ILL AND INJURED.

Harrison and Burr will not open for Low this week, Miss Burr's illness forcing the setback.

"Slim" Grindell (Grindell and Esthcr) confined to his home in New York with muscular rheumatism.

Arthur Holden, high diver, sustained a severe strain of the back last Sunday afternoon while executing a fancy dive at Palisades Park, N. J.

Mrs. Sydney Hayes, widow of Charles Hayes, was operated upon at the Post-Graduate Hospital, New York, last week.

"Violinsky" has returned from Birmingham, N. Y., where he went to undergo an operation for the removal of his tonsils.

Pauling Cooke, the agent, is on her way to recovery after suffering from a case of pleuro-pneumonia and the accompanying complications.

Arthur Pearson, the producer, was injured in an auto accident this week, but was not confined to his bed, the accident merely resulting in some painful bruises.

The son of J. J. Murdoch, of the Keith Vaudeville Exchange, is rapidly recovering from the auto accident in which he sustained a compound fracture of the right leg. The X-ray photos showed two clean fractures.

Mabel Whitman, forced to retire from the Delancey Street Theatre program June 15, is rapidly recovering and expects to resume work in a few weeks. She was taken to St. Vincent's hospital.

Eleanor Fisher has placed a claim for damages in the hands of an attorney for alleged injuries resulting from an accident which happened while she was a passenger in a car owned by Dan Russell of Chicago, now visiting in New York. The proposed suit is directed against Russell.

Bart McHugh, Jr., son of the Philadelphia agent, was successfully operated on for blood poisoning last week and is recovering. The boy suffered a case of ivy poisoning which became infected through the dye of his stockings, reaching a serious stage before it could be checked.

Sam Gold (Good, Reece and Edwards) was injured while entering the elevator at his hotel, Roanoke, Va., last week.

NEW ACTS.

Ned Norworth and Jack Boyle. "Up in the Air," sketch. (3 people.) Elvia Bates "single" talk and songs. William Singer, "Single" Rube character. (Chas. Fitzpatrick.)

Frank Hughes and Lillian Morton, singing and dancing. Frankie Ray and the Jazz Duo. Singing, dancing and musical.

Beeman and Anderson will split. Beeman plans a "single."

Burt Earle and 6 Society Buds, Singing, musical and dancing.

Marcelle Barnes, singing act by Al Von Tilzer. (Chas. Allen.)

Billy Tracy (song writer) and Dorothy Wahl. Singing and talking.

Anderson and Goines new singing and dancing act. (Ray Leason.)

Neville, of Holliday and Neville, in a new act called "At the North Pole."

"Caught With the Goods," a dramatic sketch with five people. (Harry Weber.)

Herman Berrens formerly (The Berrens) "single" direction of Arthur Klein.

Carl Randall and 4 show girls in a new singing and dancing act. (M. S. Berthman.)

Florida Millership and Al Gerard with Al Moran at the piano. (Harry Weber.)

Miller and Mack, reunited, Miller having been discharged from the army. "Buck Mack" was discharged from the U. S. S. "Louisville" some time ago.

Fred Hildebrandt and Vera Michalena, late of "Take It From Me," in a double act. Both previously did "singles" in vaudeville. (Ray Hodgdon.)

Bill and Edna Fawcett, in "Coming and Going," a new full stage act by Jack Laik, carrying a production (Eagle & Goldsmith).

Dave Harris and Harry Morey have split and Billy Abbott, recently with Herman Timberg, will form a partnership with Harris.

The Corn Cob Cut Ups and Tom Linton's Jungle Girls, heretofore playing vaudeville as two separate acts, have been combined as a tab, with 17 people.

Charles King, of Brice and King, will return to vaudeville, shortly under Lawrence Schwab's management in a musical skit by Hassard Short. Una Fleming and a company of six will assist.

Joe Coyne's Record Run.

London, June 25.

Joe Coyne has not missed a single performance of "Going Up," which has just passed its five hundredth performance at the Gaiety.



NEIL MCKINLEY

Funny? Yes. Good? Yes. Very good? Yes. Booked? Yes. Always? Yes. Now? Yes. American New York? Yes. June 26-27? Yes. Come over? Yes. Has McKinley's Newark tailor store a branch? Yes, Brooklyn, N. Y.

WITH THE MUSIC MEN.

Jack Mills has entered business for himself with headquarters in W. 40th street.

Pace and Handy have expanded their quarters in the Gaiety Theatre quite considerably.

Jack Carroll, formerly with A. J. Stann, is pounding the keys for McCarthy and Fisher, since last week.

E. Ray Goetz will heretofore exploit his musical compositions through the medium of Jerome H. Remick Co.

T. B. Harms have placed Paul Lania under contract, whereby they will publish the youngster's songs exclusively.

Jack Malloy, formerly with the Pelet forces, is now connected with the Remick professional staff.

The H. Browning Music Co., of Toledo, has located professional offices in the Astor Theatre Bldg., under the management of Chas. Kessler, general superintendent of the firm.

Low Pollack has placed a new number "Give Her the Air" with McCarthy and Fisher. Ed. Rose and George Whiting collaborated on the number.

Pace and Handy, having recognized the advantages of the M. P. F. A., have finally acknowledged their willingness to join the organization.

A recent addition to the local music publishing ranks is the firm of Roy-Green-Watson, with professional offices located in the Exchange Bldg. Jerome Rose is head of the professional department.

Al. Haase, Fred Costa and Charles Snyder, having been "inspired" by Maurion Tourneur's production of "The White Heather," have written a song of the same name, which the McKinley Music Co. is putting out.

The Triangle Music Co. has secured the publishing rights to Lee Copeland and Alex Rogers' "Save Your Money John," which was written especially for Bert Williams' use in the current edition of the Follies.

Leo Lewin (Waterman, Berlin & Snyder), left town this week on a two weeks' vacation trip. He will attend the Willard-Dempsey fight as a guest of Benny Leonard, and then will journey to the mountains.

Spencer Williams, the creator of the original "shimmy" song and term, has joined the writing staff of Shapiro-Bernstein & Co., who will put out three of his latest numbers immediately. They are "Yama Yama Blues," "Trix Ain't Talking No More" and "I Ain't Gonna Give This Here Role."

Nat Osborne and Ballard MacDonald, of the Shapiro-Bernstein staff, have been retained by G. M. Anderson to write the score and lyrics, respectively of his musicalized version of "I Love You" and "Just Around the Corner," which served Marie Cohn as a starring vehicle early this season. Sylvester McEure will adapt the books.

Arthur J. Lamb, late of the staff of the Joe Morris Co., has been signed by M. Witmark & Sons. Alex Guber and Abner Silver, two other of their staff writers, are recruits from the Morris ranks. The fact that Lamb, in collaboration with Charles Frelin, will have his first musical comedy produced next season, probably was the lodestone that attracted the larger house.

MARRIAGES.

New York, early in June.

Mari Lynn Miller ("Follies") to Frank Carter, actor, in New York, May 24.

Ethel R. Austin to Marcel A. Le Picard (pictures), at Greenwich, Conn., June 19.

Joe Young, of Waterston, Berlin and Snyder Co., to Ruth Brooks, non-professional.

Lyman B. Kendall to Betty Lee, formerly Mrs. Katherine C. Welch, actress and singer of New York, at Atlanta, Ga., last week.

Dr. Maxwell P. Chodos, Putnam Building dentist, to Bertha Teptomof, 1495 Clarkson avenue, Brooklyn. Mrs. Chodos is a non-professional, although a talented singer and pianist.

James Marshall was married to Helen Heitshu Willard, of Marshalltown, Ia., recently. Miss Willard was a non-professional and a graduate of Smith College. Her husband was with "The Thirteenth Chair" last season.

Russian Ballet's Big Bid.

At the Alhambra the Russian Ballet is still doing the biggest business in town, \$25,000 weekly.

BURLESQUE

CABARET

Cabaret men during the week who have been depressed because even the eleventh hour preceding the bone dry edict brings no hope from abroad took a sudden lift of hope in the action of the House Judiciary Committee of Congress Tuesday in voting that the "possession" item in the 18th Amendment means one may "possess" alcoholic liquors, whether obtained before or after July 1, in contradistinction to the original form of the law which made it a felony to gain "possession" of stimulants after July 1. The cabaret men took the action of the Committee as a promise that the step is but the beginning of more drastic wet action. It is known that the cabaret men have some of the most astute of the country's lawyers seeking soft spots in the dry law. These luminaries are already prophesying that the life of the anti-bottle law will be delightfully brief, the lawyers pointing out that a wet Congress may lawfully annul the dry edict if there should grow up a reversion of feeling because of too drastic provision. These retained legal luminaries have piled up for the digestion of Congress tremendous polls of names gathered by the saloon men of the country indicating that the Bone Dry law is a "machine made amendment" annulling the freedom guaranteed by the Constitution, and requesting relief in a submission of the entire question to the voters of the country. Laughing their red ties askew and their long hair awry the Bolsheviks from the Battery to the Bronx who patronize cabarets are standing on their toes waiting for the social TNT ructions the revolutionaries say are certain to begin to "bust" with the advent of this year's July 1. Arch humorists of the cult are writing and producing a half a dozen satirical Bolshevik audience in clubrooms of the inner circles of the viat's with the violent upside downs of booze things the generators of the guffaws. One of these given a special performance Tuesday evening in an East side viat camp was some satire, good enough, according to several of the unlearned who saw it to grab a laugh. The act was called "Bubbles," and its dramatic personae played by Bolshevik amateur actors included animated cartoons of the principal cabaret proprietors and managers of Manhattan. Paul Salvain of Rector's was "Sig. Salvini" on the program. Louis Fischer of Reisenweber's was "Christopher Columbus Fischer." Jim Churchill was "M. Lud Church Hill," and Charlie Trogers of the Speedway thirst fountain was "Herr Trogers." The unattached critics who saw the show agreed that "Sig. Salvini" could go on at the Palace anytime within reason after July 1 and stop the show. The cabaretiers were all, pastry cooks, chefs or pan washers of some sort in one farce, "Herr Trogers," a dumpy little man of the type of the original; "Sig. Salvini," a swarthy gypsy type, the Reisenweber executive, a smaller edition of the Salvini cartoon, the still satirist, a big bodied viat of deliberate action. Such plot as there was in "Bubbles" concerned the straits the cabaret managers must face when the alcohol faucets are turned dry. In the skit all the principal characters wear white chef bonnets and aprons, all ill-fitting and ridiculous, and the action and dialog had to do with a raid by the cops on a Danish pastry factory which the cabaret managers have started, where they aim to still hold their booze patrons by certain bakery compositions that have a quintuple "Kick" and may legally be sold because they do not come under the law's definition of a "beverage." There is a dance annex to the farce, with the shimie travestied without the

inspiration of jazz water stimulation, and report pronounced the modified shimie a cream in its hilariously comic inertia.

Fairly over night within the last week the restaurant fronts of Manhattan, Brooklyn and the roadhouse routes adjacent are furnishing grins for passersby in the storm of "Soda, Ice Cream and Pastry" signs that are displacing the "Ales, Wines, Liquors and Cigars" legends. You can buy any old or new kind of French, Danish, Finnish, Swiss or Hungarian patés at the of the Healy or Shanley cabarets this week, where only recently a request for anything of the sort would spark a psychopathic glare from the waiters. Several of the best known of the Broadway cabaret men have figures on their desks gathered this week, computing the charge for building reconstruction, aimed at making nice store fronts an overnight possibility, with the intimate design of the cabaret men to display in the windows of the revised fronts the sugary delights of a non-alcoholic Marie Antoinette bun, or a Louis Quatorze pastry basket. Reisenweber's window, facing the Circle, is already gay with rainbow pastries that offer the thirsty varied surcease in cranberry tarts, gooseberry muffins and quince doughnuts. The "dry" sign over the Troger's Speedway trough for equines is imposing with a sky-blue background, and gleaming white letters that stick out in a fine line of protest. Rights telling wayfarers for liquid refreshments that within may be found "Trogers' Candy, Soda and Pastry." The side-street cabarets are in the doldrums, for no one has yet come along to solve their problem, pastries and the like being only salable in profitable quantities, they say, when one has a display window front on a main stem.

Paul Salvain surprised the Broadway bunch this week with the nimbleness of his step, after a long rest at Battle Creek, Mich. They carried Paul out there some month ago and it looked dark for his recovery, following a general breakdown brought about by ten years of constant application to his extensive restaurant interests, without recreation. But Mr. Salvain came back on the run last Sunday, made over in modern style and with a 22-karat resolution to hereafter look after his health first and the business second. Early in the week Paul decided to keep the Palais Royale open all summer. This will be its first summer season. The restaurant formerly closed during the summer months.

Nona Bennett Kuhn, wife of Bob Kuhn of the Three Kuhn's, is chief hostess at Marten's, Atlantic City, having accepted the position during the absence of the two other Bennett-Kuhn's, who sailed for France recently to entertain the doughboys. The others at Marten's are Betty Clinger, Peggy Guy and Bert Ellison's Orchestra. This week the still satirist, a big bodied viat of deliberate action. Such plot as there was in "Bubbles" concerned the straits the cabaret managers must face when the alcohol faucets are turned dry. In the skit all the principal characters wear white chef bonnets and aprons, all ill-fitting and ridiculous, and the action and dialog had to do with a raid by the cops on a Danish pastry factory which the cabaret managers have started, where they aim to still hold their booze patrons by certain bakery compositions that have a quintuple "Kick" and may legally be sold because they do not come under the law's definition of a "beverage." There is a dance annex to the farce, with the shimie travestied without the

Miss Billie Wilson, the singing comedienne, who has been one of the stars at the Garden Restaurant for the past five years, and who has time and again refused to be lured away from that establishment, has finally been placed under contract by B. D. Berg for his Winter Garden show in Chicago to open there on July 21 in the new revue entitled, "The Looophounds Frolic." Berg has also secured the Angel Sisters, who were in the last Reisenweber Revue for the new Chicago show.

BURLESQUE ENGAGEMENTS.

Gertrude O'Connor, erstwhile London Belle, will go with Edmund Hayes show next season.

Hurtig and Seamon, have, signed Russell Hill and Dolly Sweet for next season in one of their shows.

The "Mollie Williams" show next season will contain in its roster Harry Dowen, Evelyn Ramsey, Emil Casper, Mildred Campbell, Bill Purcella, Frank Fanning and Madge Boaz. A. R. Ditmas will manage.

Art Putnam will do "straight" in the Lew Kelly show next season.

Jack Callahan and Joe Brown will comedie in the "Grown Up Babies" show next season.

Chas. Baker's "Sweet Sweeties," formerly known as the "Speedway Girls," will have Flossie Devere cast for the soubrette role.

Koch and Richards have booked Evelyn Cunningham for Gerard's "Follies of the Day" show.

Barney Gerard has completed the roster for his three shows and announces the following people engaged for next season.

"Follies of the Day"—Harry "Sliding" Welsh, George F. Hayes, Al Weston, Sam Green, Robert Tolliver, Evelyn Cunningham, Irene Young, Mildred Laurie, Gertrude Saffin, Thomas McLaughlin, leader; Mort Fox, carpenter; Robert Metcalfe, property man; Jordan Deafool, electrician, and Max Armstrong, manager.

"Girls de Looks"—Joseph K. Watson, Will H. Cohan, Ray Montgomery, Andy Gardner, Evelyn Stevens, "Babe" Healy, Gusie White, Victoria Cellai, Alex Hyde, leader; Dave Coldred, carpenter; Wm. Woodring, property man; Wm. Koskoph, electrician, and Louis Gerard, manager.

"Some Show"—Thomas "Bevo" Snyder, Billy McIntyre, John B. Williams, Ray Shannon, Elsie Bostel, Gertrude De Milt, Chubby Drisdale, Lowell Rich, leader; Harry Kolb, carpenter; Fred Maffie, property man; Fred Follett, manager.

Edith Lyons, dancing soubrette, has been signed by Harry Hastings for next season. Fertig and Dunn will be featured with "Kewpie Dolls."

Ike Webber has placed the following people: Murray Bernard with the Molly Williams show, Geo. Banks with Wm. Campbell's show, and Bernard Maffie with the "Bostonians."

"Sliding" Billy Watson has completed the roster for his American Wheel show and announces the following engagements: Sadie Banks, prima donna; Violet Buckley, ingenue; Myrtle Andrews, soubrette; Richard Anderson, character; Al Dupont, Morris Nelson, straightening and Gus Roeder, juvenile; Robert J. Cohan, manager; Henry Wolf, agent. Dan Dody will stage the numbers. Twenty girls comprise the chorus.

SCRIBNER IN GOLF TOURNEY.

Sam A. Scribner, president of the Columbia Amusement Co., was one of the close contenders for the leadership in the recent golf tournament staged by the Hotel Met's Golf Association at the Deal Golf Club links in New Jersey.

James B. Regan, of the Knickerbocker hotel entertained the players and visitors, donating a cup for the winner of chief honors, the trophy going to Stanley Green, of the Hotel Royaltown.

Governor William Runyon, of New Jersey, arrived at the links in an aeroplane piloted by Lieut. J. B. Nallough.

SINGER CLAIMS RECORD.

Jack Singer claims all summer run records at the Columbia for his "Bee-man" show. The Singer aggregation opened at the Columbia May 10, 1915, and ran for fourteen weeks, concluding the engagement August 14, 1915.

The Jean Bedini show, "Peek-a-Boo," now running at the Columbia, was recently credited with establishing a new record with its current engagement.

BARTON ACTIVE AGAIN.

Charles Barton, president of the National Burlesque Association, has just returned to New York after a trip through the West and says he has secured financial backing and has booked agreements and leases that will assure the National with a twenty-five week route next season.

It is planned to open September 1 and the names of the stands will not be divulged at present for business reasons. Some time ago the National was reported as about ready to launch a third burlesque wheel and Irons & Clamage of Chicago were claimed to have thrown their houses to the National. A meeting was held in Brooklyn and Irons is reported as being convinced that the National had nothing tangible to offer. Shortly after Irons & Clamage affiliated with the American Burlesque Association and nothing further has been heard from the National until Barton's recent announcement.

YORKVILLE TO PLAY BURLESQUE.

Pending the completion of the new Columbia Amusement Co. theatre at Providence, Columbia wheel shows will be routed next season from Bridgeport, Conn., to the Yorkville theatre on East 86th street, moving from there to Boston.

The additional expense of transporting the companies from Bridgeport to New York and back to Boston will be borne by the house. The new Yorkville will play the shows six days weekly, probably filling with vaudeville on Sundays.

The house played American wheel shows two years ago, but discontinued after a season's trial. With the bigger shows routed in, it is believed the move will be a profitable one for both the house and the traveling companies.

CENSORING AMER. WHEEL SHOWS.

Plans for the strict censoring of American Wheel shows next season, are being completed by the officers of the Association. Four censors will be appointed by George Peck, president of the A. B. C. Two will look over the shows on the Western half of the wheel and two will act in the same capacity in the East.

When it is decided that a show is not up to American standards, the owner will be notified to that effect and will be given two weeks to overhaul and correct the defects. If at the end of the two week period the show doesn't meet specifications the president of the American is empowered by a clause in the franchise to revoke the franchise under which the offending organization is operating.

The American has thirty-three weeks without a repeat and prospects for next season look brighter than at any time in the organization's history. New blood has been added in the acquisition of Irons and Clamage, of Chicago, and the officials are determined that no shoddy or cheap production policy will be tolerated.

BOXING IN CHICAGO.

Chicago, June 25. Gov. Lowden is expected to sign the new boxing bill, making ten round bouts to no decision legal after July 1 to organized clubs. This means that all available halls and theatres will immediately be snapped up and that matches of every order will be given here, as they were years ago. Burlesque theatres will give three round bouts nightly, it is predicted, and feature mills on Friday nights.

McDonald Managing Columbia.

George McDonald will direct the destinies of the Columbia, Chicago, next season, replacing Frank Parry. McDonald was manager of Poli's Scrantom, Pa., last season.

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Overdue for consideration and regulation by the managers is the matter of sundry "drives" that continue almost weekly in theatres to the admitted aggravation of patrons. House managers have up to now been loath to deny privileges of speakers and the inevitable heavy feminine open basket carriers who seek collections. With individual managers unwilling to take the regulatory initiative it appears up to the managers' association to either abolish collections in the theatres or prescribe limits for such work. Last week there were two or three drives in operation and the fact that the season in the legitimate houses is about over has led the managers of the attractions to pay little heed to the collectors. But in one theatre on 42d street a speaker in the garb of a lieutenant began a drive session for the aid of a foreign project of political nature. He had proceeded but a minute when a man in the audience with the uniform of a U. S. major advised the speaker that he should first remove his uniform before publicly advocating the cause. The senior officer spoke on his feet and thereupon left the theatre, with a resultant buzz of comment from the rest of the house.

Vallecita sailed for Bordeaux, en route to Madrid, Spain, last week.

Dave Harris and **Charles Morey** have dissolved partnership.

Maurice and Walron left the cast of the "Follies" after the opening night.

Ralph G. Faruam, formerly connected with Hughes and Smith, joined the staff of Ed. S. Keller, this week.

John Philbrick succeeded Herbert Carthill in "Tumble In," instead of Will Philbrick, as previously reported.

Linton and Lamar took over the bookings for the Casino, Jersey City, June 23. The house will play four acts and pictures on a weekly split.

Bert Vincent and **Roy Dietrien** have dissolved vaudeville partnership. Vincent will appear with his wife, **Peggy Vincent**.

Corporal Lew Frey, formerly of Russell and Frey, is returning from France shortly, having married while on the other side.

Arthur Alston will send Robert Downing out again next season in "Ten Nights in a Bar Room." The show opens at the Park, Bridgeport, Aug. 11.

Raymond Nendecker, Washington Times, Washington, is anxious to learn the address of Ruth Barbour, of "Bowers Burlesque," as he has information to her advantage.

James B. Donovan paid **Rena Arnold** \$3,000 in cash this week in settlement for all future and back alimony allowed the former Mrs. Donovan through divorce proceedings.

Lew Goldberg and **Bill Jacobs** (Bechler and Jacobs) are in New York, hav-

ing motored in from Chicago. Goldberg will make his New York headquarters in Lew Golders' office.

"The Little Whopper" is being produced by the Harle Production Co. and not Plohm and Levy as previously stated. Harbach and Friml supplied the lyrics and music.

Low Cooper was awarded an interlocutory decree of absolute divorce last Friday in his action against his wife, **Dorothy Cooper**. **Harry Saks** Hochheimer represented the plaintiff.

Bill Kahl, brother of **Sam Kahl**, of the Western Vaudeville Managers' Association, is honeymooning at Atlantic City with Mrs. Kahl, who was formerly Miss **Ariel Goldberg**.

James Barnest, of Potsdam, leased the city opera house at Ogdensburg, N. Y., this week, his bid being accepted over that submitted by local interests. The opera house is owned by the city. The lease provides that **Barnett** cannot use the house for pictures.

Les Copeland and **Jack McCloud** sailed for London June 21 to open on the Moss and Stoll circuit for a sixteen-week tour. Copeland has also contracted to write the music for a revue to be produced by **Albert De Courville**.

Mike Selwyn will not reassume charge of the Bronx Opera House, but will return to his post in the Harris Theatre. **Lew Silverstein**, long time

is going to check up in the story to see what remedies he missed.

With **Klein** and **Green's** temporary switch from amateur stock to vaudeville policy, during the hot months, **Linton** and **Lamar** have assumed charge of the bookings for the house. A split week bill will be played with six acts and pictures completing the program. Stock will be resumed in Autumn.

Sadie Kusel, booking representative in Chicago for the Loew circuit, is spending her vacation on Broadway, having motored in with her brother **Dan**, a vaudeville writer. The couple return to Chicago this week, having looked over Coney Island, Atlantic City and Greenwich Village.

The divorce action brought by **Florance Siperly**, a Winter Garden show girl, against **Ralph W. Siperly**, of the "A Prince There Was" production, came up before Justice **Benedict** in Brooklyn, last week, the Court reserving decision for two weeks. No defense was entered. **Glady's Toles** is named as co-respondent.

Meyer's Lake Park, Canton, O., opens Sunday, June 23, with a seven-act bill booked in by **Billy Delany** (Family Department), **Keith Exchange**. The park will play two shows daily. The vaudeville policy is an experiment and its continuance during the summer will depend on the business done next week.

Ryan & Richfield celebrated their

VARIETY'S LONDON OFFICE

is now located at

28 Gerrard St., London, W. C.

JOSHUA LOWE

(JOLO)
IN CHARGE

treasurer of the house, during **Jake Rosenthal's** regime, will be in charge next season.

A fire broke out late Sunday afternoon in the home of **Lew Goldberg**, 245 West 51st street, and before it could be extinguished the entire dining room furniture was completely destroyed. The damage is estimated at \$600, which was not insured.

It was reported recently that "Twin Beds" would be produced as a musical comedy by **Max Spiegel** next season, which is a mistake. **A. S. Stern & Co.**, by arrangement with **Selwyn & Co.**, will again control the producing rights and send two companies out.

According to papers filed in the New York County Clerk's office, **Ruby Wilson McIntyre**, picture actress, is suing **Robert Blackburn McIntyre** for divorce on the usual grounds recognized by the local state authorities. The defendant is a director connected with the World Film Corporation.

Herbert Weber, eldest son of **Harry F. Weber**, is now supervising the outfit office in his father's agency. Herbert uses the "Yes, sir" and "No, sir" in addressing his father, the "pop" and "dad" clauses having been stricken from the working agreement the opening day.

Jake Lubin, the Loew booker, still under the weather, estimates that he has tried about 9,000 cures for rheumatism. Someone handed him a magazine this week, with an article headed "Rheumatism and Its 9,984 Cures." **Jake**

32nd wedding anniversary Wednesday, June 25, at the Hotel Astor, with their oldest acquaintance **Mrs. Dan Collier**. They also are celebrating their 45th year in show business. They are contracted for a tour of the Loew and Pantages circuit booked by **Irving M. Cooper**.

Julius Tannen has accepted the London offer for appearance in a revue there for which he was tendered a 20 week contract, starting in September. Tannen will "walk" through the show rather than talk through along the same lines as his stunt with "The Land of Joy" last season. He retires from vaudeville after this week and will write his own part for the London show.

Pat Woods, of the Keith Vaudeville Exchange, supplied a twelve-act show for the Commencement exercises of St. Leonard's Academy in Brooklyn this week. Brother **Gerard** of the Academy has been getting an annual show since the days of **Percy Williams**, who always gave the Orpheum theatre for the affair. The Orpheum being closed, the Montauk theatre was provided gratis.

The second annual "Field Day" for the local Keith and Proctor managers will be celebrated to-day (June 27) at Witzel's Grove, College Point, L. I. All managers and others who are scheduled to attend this outing will leave at 10 o'clock sharp from the Palace Theatre building. The event will include a baseball game between the managers, with **Bill Quad** selected as umpire of the contest.

"TOMMY TATTLES."

By Thomas J. Gray.

The President of Ireland is in America after escaping from England and Ireland. He is the only person we ever heard of who ever had anything on Houdini.

See that two ladies are fighting over the right to use the billing "The Girl Who Sings Like Mrs. Castle." It's hardly possible that three people sing that way.

If the Germans sign the Peace terms before the Burlesque shows go into rehearsal some of the boys may take out the old wind pads and chin pieces.

Congress has decided that a person may have liquor in their own homes without being arrested. According to latest reports Americans are still allowed to breathe. The "dry" may still find a way to stop that, however.

Jimmy Plunkett won the cup in the Keith-Orpheum Golf tournament making him the Palace Building Golf Ace. If he gets enough publicity out of it he is going to give himself three days at his own house in Staten Island. His score was 94 which he claims is just about the number of people that would be in the audience for the three days.

- A Day in an Actress' Vacation.**
- 11.30 A.M.—Arises. Breakfast. Pets dogs.
 - 12.30 P.M.—Dressmaker. Dress not ready for fitting.
 - 1 P.M.—Lunch. Meets manager, by accident. He leaves her just in time for her to pay her own check.
 - 2 P.M.—Hairdresser.
 - 3 P.M.—Dressmaker. Fitting.
 - 5 P.M.—Leaves Dressmaker. Goes to photographer, too late to pose.
 - 5.30 P.M.—Goes to see agent. Just misses him.
 - 6 P.M.—Arranges for singing lesson.
 - 7 P.M.—Dinner.
 - 8.30 P.M.—Sees show, doesn't enjoy it. Hates women playing leads.
 - 11.30 P.M.—Dances with "friend" who is a bad dancer, but a good fellow to know while "laying off."
 - 2 P.M.—Retires. Decides a vacation is hard work.

The summer post cards are arriving with the pictures of the railroad station and the old stuff "Having a good, etc., etc."

Germans can't find anyone to sign the Peace papers and the Allies can't find anyone who has read them.

How do you expect to feel next Tuesday?

Our Pictureless Vampire Movie. Enoch goes to work in the bank. The President likes his work. His first trip on the Gay White Way.

He meets **Cora** of "Frolicsome Fobblers Co."

Susie in his home town has not heard from him in months.

The Gay Life.

Wine, woman and song.

The shortage discovered at the bank.

The string of pearl gives a clue.

Caught.

The confession.

Ever discovered that **Cora** is false.

Released by the Police.

Back to **Susie** and—forgiveness.

On the right path.

Contentment.

LEGITIMATE

NO K. & E. SEPARATION NOW EXCEPT A PERSONAL ONE

Indications Are That Klaw Will Keep His Interest in the Partnership, But That He and Erlanger Will Make Productions Separately in Future. No Klaw Arrangement With Shubert.

News of the long coming split in the Klaw & Erlanger enterprises changes so persistently that on one day Klaw has told friends that there would be no split and the very next day advised them that his business separation from A. L. Erlanger was positive. The facts are that the partnership agreement between K. & E. expires next Monday (June 30) and that Mr. Klaw is anxious to completely retire from the "syndicate" by that time, but no adjustment can be made in time for that end to be accomplished.

Of necessity reports concerning the matter have varied since the interests of the two principals are so intertwined not alone in the proper business but in the production. From the very nature of theatricals—the constant element of probability as to profit or loss and the measure of it—has largely figured in the delay, or a series of delays, which even some of the finest legal talent has struggled with but only fair success.

It is "set" that Mr. Erlanger is to remain and that Mr. Klaw will indefinitely postpone his withdrawal. The adjustments and divisions attendant to the withdrawal are not nearly agreed upon. The case of the "Follies" is cited. The K. & E. partnership has a considerable interest in that attraction, reputed to net a profit of approximately \$200,000. Of that Mr. Klaw's annual share may be \$50,000. The question arises, however, whether he should be entitled to a share for the next ten years, which would net him an approximate half million. Another case is that of the New York Theatre, which is said to be now showing a yearly profit of \$200,000, half of which sum goes to Marcus Loew and half to K. & E., owners of the property. Entering into an agreement as to Mr. Klaw's interest is the problem of whether the New York will continue to enjoy the same earning capacity within the next few years. From accounts it appears that this element of possibilities has been the drag-weight upon separation negotiations. What applies to the "Follies" and New York Theatre applies to almost all the K. & E. interests.

All productions now existing and all started up until June 30, 1919, are partnership ventures, whether they carry the name of Klaw & Erlanger or only the name of one partner. It is the unsettled condition of the K. & E. split that is responsible for progress in the negotiations between Mr. Klaw and the Shuberts. The former several months ago was agreeable to an alliance with the Shuberts, but that such an affiliation is equally tenable now is not so certain. It appears that it depends on the basis arrived at for the actual split between the two syndicate principals.

It was denied this week that either Mr. Klaw or his son Joseph Klaw had bought in on the "Greenwich Village Follies." Such a deal was pending and was to have had some sort of support from the Shuberts, but it is said that the latter withdrew.

Up to Wednesday of this week the situation in the K. & E. split indicated that there would be no actual withdrawal of Mr. Klaw. With little hope of unscrambling the interests of the two principals, it is now quite likely that the office and its attractions will continue as before with each

principal drawing down his share as in the past.

To the general public such a course would indicate no split between Klaw and Erlanger. As far as new productions and ventures, however, both men will go it alone, each producing singly and using one name instead of the dual K. & E. stamp. This will preclude Mr. Klaw becoming affiliated with the Shuberts since he would hardly run counter to his own interests as represented in the continuing K. & E. attractions and properties. It has been intimated that the deal between Mr. Klaw and the Shuberts has been "cold" in a measure for some weeks, probably due to the difficulty of arriving at any basis which would either Klaw or Erlanger to split entirely away from each other.

Another angle of where the individual productions of Mr. Klaw will find outlets is a probable arrangement with A. H. Woods who is now producing a play called "Double Harness" with Joseph Klaw and in which the elder Klaw is also interested. When young Klaw was stuck for a house last season to place "Some Night," it was through Mr. Woods that the Harrier Theatre was secured.

Late Wednesday A. L. Erlanger sent out an announcement to the effect that he had placed Chauncey Olcott under contract personally for the next two years. The first production will be an elaborate revival of "Macushla" by Rida Johnson Young.

J. K. HACKETT INJURED.

Syracuse, N. Y., June 25. James K. Hackett sustained a broken leg Tuesday when he slipped on the floor of his bathroom and is at present confined to his summer home at Zenda, N. Y. Attending physicians say it will be at least five weeks before Mr. Hackett will be able to get about with crutches.

Hackett came here after nervous trouble forced him to retire from the cast of "The Better Ole" and expected at that time to take an ocean voyage. The accident will probably force him to remain at Zenda for the balance of the summer.

Hackett's home was menaced by fire Monday night, which swept about three acres in the vicinity. The fire which was started by berry pickers, was stopped at the edge of the woods surrounding the Hackett estate.

BATES BILLING FISHER.

When the Nora Bayes show, "Ladies First" reopens next season, Irving Fisher, Miss Bayes' accompanist, will be included in the feature billing, it being reported Fisher held Miss Bayes up for this privilege before agreeing to continue with the piece.

However, Fisher will not be the only one included in the sub-billing, the paper being understood to read, "Nora Bayes in 'Ladies First' with Irving Fisher and Florence Morrison," the latter's name being added to the announcement without any request on her part.

Irving Fisher will play a four-week engagement in vaudeville next month, offering a single pianologue.

RECORD FOREIGN INVASION.

That next season will see the largest foreign invasion of noted European artists, both musical and theatrical, there is no doubt. On the heels of the announcements that four French and two Italian groups will come, is the news that La Galette comic opera company will also be seen here. La Galette is a theatre controlled by the French Government and its players are ranked next to the famous "Opera Comique."

The original cast of 60 artists and 30 musicians from La Galette will be brought across. They will play eight weeks in New York and four weeks in New Orleans, after which a tour will be made.

Henri Casadesu, who was here as founder of the "Society of Ancient Instruments," and who has been nominated as director of La Galette, has been granted a three month leave for the purpose of arranging the La Galette tour.

Details of the policy of the "Parisienne," which will be the title of the Belmont Theatre, have become known. There will be a short light comedy, a musical comedy, also of short running time and the rest of the performance will consist of French novelties, to be closed as high class vaudeville. This policy will extend for 20 weeks, the show then going on tour. It will be succeeded at the Parisienne, by a company of French dramatic players who will arrive in the fall and be sent on tour during the Parisienne's early season. One of the features of the early season or the "Montmartre" section of the season will be an imported quintette orchestra.

R. G. Herndon, acting for the French-American Association, will manage the activities of the Parisienne.

A mischievous yarn printed in a daily this week to the effect that each of the producing managers had signed a bond for \$10,000 to guarantee against any manager using the Equity contracts was nailed as a canard and may have been planted along propaganda lines. Managers denied that such prohibition was ever considered and stated that the bond was an expression of good faith by members to adhere to the by-laws. It is pointed out that the managers offered to continue use of the standard forms under a two-year agreement and fell out with the Equity over the limiting of performances without extra pay.

As the matter lies now members of the producing managers' association may use any form of contract they desire, either continuing the standard forms or employing those which the managers' association has prepared. The latter forms are the same as the A. E. P. U. M. P. A. forms minus the arbitration clauses, as stated last week.

SUIT OVER "SCANDALS."

Answering to Walter Hast's allegations that his "Scandals of 1919" was a willful attempt on commercializing the prestige, name and fame of allying the production, "Scandal," George White, through O'Brien, Malevinsky and Driscoll, his attorneys, entered a general denial.

Hast prays for an injunction to restrain White from employing the word "scandals" as it is being used in the theatrical lights outside the theatre in larger letters than the rest of the show title, "of 1919," thus leading the people to confuse both productions, which are entirely different in nature.

CLEANING UP IN ONE-NIGHTERS.

The tri-star combination of Wilton Lackaye, Margaret Illington and Katharine Kaerlein in "The Good Bad Woman" is cleaning up in the one night stands. The show established a record business for two performances at the Lyceum, Duluth, last week when they got \$3,840 for the matinee and night at a \$1, \$2 and \$3 scale.

RUNS OF FIFTY-TWO WEEKS.

It has been definitely decided that "Friendly Enemies" will close July 18, which will complete a full year's run on Broadway. The show would have stopped several weeks ago but the desire of Louis Mann to establish a 52-week run lead the A. H. Woods office to keep "Enemies" going. It is claimed that the show has not had a losing week in New York.

The accomplishment of a 52-week run on Broadway has been a rarity in recent years, the chances of such fulfillment being about 1 to 125, the latter figure being the number of productions annually shown in New York during the season. During the past season there were something more than 25 shows offered.

"Lightnin'" has the best chance of beating "Enemies" record. The former show is in its 45th week as against the 49th week for "Enemies" but the Smith and Golden show has played to but few empty seats and that only occurring recently at matinees. "Lightnin'" is promised to continue through the summer and its producers informed the cast last week that it would run into the fall, despite any summer fall-off.

DRESSER SUIT POSTPONED.

The case of Louise Dresser against Klaw and Erlanger and Henry W. Savage, wherein Miss Dresser asked for \$30,000 damages due to a fall in which she sustained a broken arm and smashed wrist while appearing with the "Have a Heart" Co., was called before Justice Gavegan last week and, because of some technical error in the papers, was postponed until the fall term in September in order to allow the plaintiff's counsel to draw up a new complaint.

Miss Dresser was forced to remain inactive for a full year due to the injury. Last week she took the stand for a few moments, but the case did not proceed because of the suggestion of Justice Gavegan to make the necessary legal corrections.

JAY KAUFMAN'S TWO PLAYS.

S. Jay Kaufman, who conducts the "Around the Town" column in the New York Evening "Globe," disposed of two new plays last week, one going to Al Woods and the other to Oliver Morosco.

The play procured by the Woods firm was written by Kaufman and Tom Barry and is as yet unnamed. The Morosco piece was written by Kaufman alone and is called "A Regular Girl," a three act comedy. It will be produced in New York in the fall. The Woods piece is a serious drama.

JOE WEBER TO PRODUCE.

After the lapse of a season Joe Weber will return to the production field in the fall with a musical version of "The Blue Mouse," the Weber offering to be called "The Little Blue Devil." Harold Atteridge is to supply book and lyrics, the music to come from Harry Correll.

Present indications are that Louis Huff will be starred. If so it will be the first instance of a player unknown to the legitimate stepping from films to a stellar role. Bernard Granville is also mentioned. However, at the present time the latter is firmly set with "Honeymoon Town" in Chicago, and is also listed to appear in A. H. Woods' "Call a Taxi," due for next season.

Veronica Re-signed by Hammerstein.

Arthur Hammerstein has re-signed Veronica for the season of 1919-1920 with "Somebody's Sweetheart."

A. H. Woods wanted the dancer for his production of "A Pearl of Great Price," but the indefinite date of production made her prefer the Hammerstein terms.

MANY PLAYS BEING OFFERED WITH MANAGERS BUYING STRONG

Next Season Promises to Be Full of New Productions. One Agent Has Sold Fifteen Plays As Against Three Last Year. Foreign Rights Also Being Snapped Up. Many Translations Made.

With more than a thousand new plays tumbling into the laps of the chaff-from-the-wheat play bureau, the new theatrical season, but a bare quintet of weeks from its commencement, promises to be one of the most exciting and picturesque of all recent theatrical years in this country, according to the judgment of native play bureau managers.

With Sanger and Jordan, the American Play Bureau, and Alice Kausser, Wilkie, and other agencies dealing in the brain fragments that get to the footlights all going at top speed gathering the flotsam for managers to consider, the new theatrical year is, literally, already under way, with possibly a hundred productions arranged for at varying points of the calendar between the first of August and the Christmas holidays.

Investigation proves that more different sorts of people are writing plays now than ever tried to write them before, and the play bureau directors agree that the standard of dramatic quality was never so high, a result the directors attribute to the cataclysmic stimulation to mankind's imagination evoked by the war.

And the play brokers agree emphatically that the truth of the old philosophic saw that all drama and all literature is fused rather from a condition than from the workings of any one or any several human brains is overwhelmingly demonstrated by the quantity and characters of the plays that come waging their ways from day to day to the play mills.

Variety has already published the plays lined up on the skirts of the country's principal producing managers for early delivery to the country's waiting stages, once the season starts with August's return, five weeks hence. A compilation of these lists and others, native and foreign, shows a gross of more than 200 new manuscripts, counting all managers and authors, who will offer new material next season, opening at points between the two oceans and the two gulfs.

A review of the lists in combination with other lists not revealed, as well as a summary of manuscripts accepted optionally by producing managers direct through play brokers and through authors, shows high adventure to hold first place, with romance spurred by heroism and sacrifice, the most active impetus.

And decimated Europe isn't a whit behind this country in its increased product, France, England, Ireland, and even Germany and the countries that were her allies, showing a play-writing activity at this time fairly amounting to what might be termed a fever.

Yet, despite the foreign activities, Sanger and Jordan are among native play broking firms who cannot get enough material to supply foreign demands. They have already sold for production abroad within the next several months twenty-two new plays of different sorts. From foreign authors they have new plays for native negotiation from Henry Arthur Jones, Haddon Chambers, Alfred Sutro, Israel Zangwill, McDonald Hastings, and others.

James Barry, Bernard Shaw, Gabriel D'Annunzio, Maurice Maeterlinck, and other foreign writers also have

new plays in the hands of American managers, for early production or consideration.

Laura Wilkie, who last season sold but three new plays, this season so far has sold fifteen. Alice Kausser's office reports an overwhelming increase over past seasons' sales. The American Play Bureau has never had a season of activity like that now keeping its increase of readers hard at it.

In the unified opinion of the play brokers, but 20 per cent of plays written ever reach the stage of negotiation for production by representative managers. Of this 20 per cent, but 10 per cent, actually receive production, managers preferring after mature consideration, or through other influences, to sacrifice the option money they may have paid rather than go on with the deal.

Of the 10 per cent. of new plays that eventually see production, but one play in five, the brokers agree, will succeed. Charging a royalty of 10 per cent. on all money's received by authors, the play brokers require big successes to make their end of the play-dealing job profitable.

The royalty charges remain about as they were before the war, scaling in the cases of unknown authors from 5 per cent. of the gross receipts up to bigger takes, according to the fame of the writer or the degree of success of the production elsewhere. "Chu Chin Chow," an imported production of recent seasons, for instance, starting its royalties at 10 per cent. and running as high, governed by receipts, as 20 per cent, with the piece attracting a box-office take at the height of its run in American cities often in excess of \$20,000 weekly.

MID-WEST MANAGERS MEET.

Several Illinois managers whose houses play road shows during the regular season, held a meeting last week at Peoria, Ill., to discuss plans for a better mode of routing through the Illinois territory. The principal idea seemed to point toward the manager's co-operation to save the traveling shows' excessive transportation.

Nathan Appell, secretary of the Central Managers' Association, attended the meeting and gave a detailed outline of the aims of his organization, after which all attending managers appended their signatures to application blanks.

The Central Association will hold their second annual meeting in the offices of the Vaudeville Managers' Protective Association, July 11, when a new roster of officers will be elected for the ensuing year.

"HITCHY KOO" OPENS IN BOSTON.

The new "Hitchy Koo" show is to open in Boston for a three weeks' try-out prior to hitting Broadway. The opening date is set for the Colonial Theatre on Aug. 15. The first rehearsal of the company is to be called on Monday next. After the Boston engagement the piece will be brought to Broadway and in all likelihood the Globe Theatre will be the scene of the Manhattan premiere of the production.

Sylvia Clark was placed under contract last week for the piece and she is to be the principal comedienne with the company.

MYSTERY PLAY OPENING.

High temperatures regardless, a race to be the first in with a mystery play of which there are four or five being readied for the coming season, appears to be won by W. A. Brady, who re-opens the Playhouse Saturday (June 28) with a piece called "At 945," the first title having been "Alibi." The Brady play has been rehearsing under cover, but it was known to several other producers, among them A. H. Woods, whose "A Voice in the Dark" is now running in Boston, and George Broadhurst, who has already tried out "The Crimson Alibi." At first the Woods office intended bringing the "Voice" in against "At 945" but on Wednesday it was decided to hold the attraction off. If the Broadhurst piece is not rushed into the 48th Street, opposing the Playhouse, the Brady play will have the going all to itself, although with a hot wave impending it is considered a risky experiment. In the offering, too, is another mystery play being produced by Cohan and Harris and called "The Acquittal," the renamed Rita Weiman play.

In the cast of "At 945" are Marie Goff, Edith Shayne, Madeline King, Alice Bartlett, Mrs. Nick Long, Edw. Langford, George Backus, Frank Hatch, John Harrington, Noel George, Walter Miller, Robert Thorne, Frank Hill-ton and R. H. Lacey.

GIVES PRESS AGENT \$50,000.

Morris Gess has given Will A. Page, his general press representative the right to novelize the play "Aphrodite." Page, who is already at work on the piece, has had offers from five publishers and figures that the royalties he will receive from the sale of the novel will bring him something like \$50,000.

The original of "Aphrodite" is by Pierre Louis and has been considered a French classic for 25 years, but it has been forbidden to circulate the original through the mails in the country. According to Page the publishers who have bid for the rights in this country of his novelization of the play are the Century Co., Boni and Liveright, E. P. Dutton, John Lane and Little, Brown and Co.

BERNARD SHAW MAY COME.

Bernard Shaw is seriously considering an offer made by William A. Brady for an American lecture tour. Although the majority of Shaw's plays have been produced over here, he has never visited the U. S.



CHAMBERLAIN BROWN STARS

No. 12—VALESKA SURATT

Who has placed her business with Chamberlain Brown, Vaudeville artist, Fritz Scherf, Irene Franklin, Elizabeth Murray, Harry K. Morton, Zella Russell, Lucile Manton, Louie Goodie, Richard Pyle, Jim Barton, Edmund Lowe, Carl Randall and Donald MacDonald are other Brown stars.

Next week, Fritz Scherf.

"GREENWICH FOLLIES" CHANGES.

The Greenwich Village Follies, re-named to "Greenwich Village Nights," will not open until next Tuesday, the producers finding it impossible to have the production in shape for its initial showing before that date. It was originally planned to start the "Nights" going Tuesday of this week and later it was thought Thursday would find them ready, but finally the date was set for Saturday.

Beatrice McCoy Davis threatened to withdraw from the production this week, following a disagreement with Harry K. Morton over a scene, Morton refusing to play "straight" for Miss McCoy-Davis, assuming he had been engaged for a comedy role. The difference was smoothed out, however, and the star will be present when the troupe opens.

Joseph Klaw did not buy into the piece as reported although contracts were ready for signatures. This week a report was that Anderson T. Herd, who had a "piece" of "The Better Ole," and also backed the Lady in Red, had taken over the interests offered to Klaw. The "Red" management, though through last week at the Lyric, is still buying rental on the house. The Greenwich show title was changed in deference to Mr. Ziegfeld, an announcement read.

\$500,000 FOR CHORUS GIRLS.

Somewhere in this wide, wide country there are a flock of chorus girls who are about to step on a fortune. The reason is that there is \$500,000 held in a bank at Wichita Falls, Texas, awaiting them. J. J. Jones, who has offices in that town at 714 Ohio avenue, is acting as custodian of the money, and he is ready to give the girls the information necessary for them to receive their share of it.

Several seasons ago when the Marine Oil Corporation was in the stages of promotion several companies with girls played the Texas countess. A number of the girls bought some Marine Oil at a couple of cents a share, since that time the company has developed and the money that is being held is for a new show where there are undoubtedly held by girls of the chorus and they can have it by asking.

"GAITIES" OPENING POSTPONED.

The Shuberts' "Gaities of 1919" will probably not open at the 44th Street Theatre until the middle of next week, a postponement being necessary because of extensive redecoration being made. The interior is being paneled with gold and silver leaf throughout and a runway is being installed to permit members of the company to participate in the intermission dances arranged for in the lobbies.

Some cast changes may also delay the opening. After the premiere at Atlantic City Tuesday night, Ed Wynn was sent for and may enter the show, possibly replacing William Kent, over whose services there is a contest.

CASTING "REMORESE."

"Remorse," the three-act comedy drama to be produced in Boston early in August with a New York engagement scheduled to follow, is being prepared for rehearsals. Joseph Grady has been picked for one of the principal roles with the supporting cast including Minnie Drexel, Gabriel Worthy, Arthur Korker, Willis Smithson and Kathryn Gordon.

The piece is modeled somewhat on the type of "The Fourth Estate" without conflicting in any way with that production, other than that its action revolves around the activities of a metropolitan newspaper.

Peple Finishes New Play.

Edward Peple has finished a new comedy drama for Edgar MacGregor. It is entitled "Her Birth Right" and will be produced during the coming season.

LEGITIMATE

SUMMER SEASON NOW IN FULL SWING WITH 24 SHOWS ON B'WAY

Ziegfeld's "Follies" Does \$29,000 Opening Week at \$3.50 Top Against Biggest Opposition in History. "Lew Fields' "Lonely Romeo" Also Doing Big Business. "Lightnin'" Still Leading Hold-Over Legitimate Attractions.

Ziegfeld's "Follies" is the big idea along Broadway regardless of it having debuted last week with the New Amsterdam scale tilted to \$3.50, and despite the fact that it entered against more opposition in the way of summer attractions than ever in the history of New York summer seasons. With a \$5 top the opening night drew \$5,200, the second night getting \$3,800, which is capacity, and the two shows Wednesday drawing \$6,000. The first week's gross was around \$29,000. In the midst of this great business the ticket situation is completely reversed from last season when Mr. Ziegfeld widely advertised a box office movement.

This season with several of the big agencies compelled to file a \$10,000 bond not to sell over 50 cents advance over the box office price, and a scarcity of tickets in the agencies. There is no doubt but that several brokers are supplying regular patrons at a 50-cent premium, but in some agencies and they all seem to have tickets, buyers are told that no tickets are on hand, but some may be obtained "at a price." It is known that tickets have been sold at \$8 and \$9 each.

The filing of bonds appears to set at naught the value of the ordinance which prohibits agencies from selling at more than 50 cents premium. Complaints at the district attorney's office and the indictment of two agency clerks last Saturday for perjury indicates that a "blow-in" in the ticket situation is imminent. Federal agents, too, are keeping tabs on the "specs" who under the revenue law must "kick back" to the collector half of all premiums more than 50 cents per ticket. It was reported that the district attorney called a theatre treasurer downtown this week for information, so that the mystery of ticket shortage for the "Follies" and action resultant from alleged wholesale "gypping" by the specs is daily expected.

With the summer season now in full swing twenty-four attractions still hold the boards. At least four current attractions, however, will leave the lists on Saturday and the spreading warm wave of mid-week may chase several others into retirement. Those stopping are "Somebody's Sweetheart" at the Casino, "Please Get Married" at the Fulton and the two Belasco attractions, "Daddies" at the Lyceum and "Dark Rosaleen" at the Belasco. The latter shows are both announced to reopen in their houses in August, but if so will doubtless shortly thereafter go out on tour. The actual count of withdrawals last week and this, is seven attractions, last week's departures having been "The Lady in Red," "Take It from Me" and "Who Did It," the latter having but a four-day stay at the Belmont.

Next week, however, the number of attractions will still be 23 in number, since W. A. Brady's "At 9.45" will start at the Playhouse Saturday, a surprise opening and two musical attractions will enter, they being the "Greenwich Village Nights" and the Village Theatre and "The Gaitees of 1919" at the 4th Street. The Village offering is a delayed opening and the word "follies" has been eliminated for that of "nights." A government picture "Open Your Eyes" is re-opening the Central

and succeeding "Somebody's Sweetheart" at the Casino may be "Oh Uncle."

The handicap percentage of theatres located on side streets, counting 42nd street as the main artery, is noted, especially with the record number of attractions bidding for summer money. On 48th street out of six theatres but one, the Vanderbilt, is open (with "A Little Journey"); on 45th street with five houses there are two operating, "The Little Theatre," the Belasco, "Ole" and the Lyceum ("Daddies"), but with the latter house going dark Saturday, the proportion will be the same; 44th street with five houses has three open, they being the Hudson ("Friendly Enemies"), Shubert ("Lonely Romeo") and Belasco ("Dark Rosaleen"). The latter house closes Saturday, but "Gaitees of 1919" at the 4th Street next week, so that the percentage is maintained; on 39th street, which is the next most populated theatre street, all three houses are dark, with the Casino at 39th and Broadway joining the others on Saturday.

Although the summer is on with over a score of offerings as predicted several months ago, signs point to a smart thinning of the ranks, but with half of the current bunch withdrawing the season will be marked by exceptional activity and early entrance of new attractions. A survey of the high run plays of last season still holding over, places "Lightnin'" in the lead, for although "Friendly Enemies" opened three weeks ahead of "Lightnin'", the latter piece is slated for all summer, while the former will withdraw in three weeks after having accomplished a 52-week run. "East Is West" stands as the strongest of the non-musical plays, however, in point of receipts and is another all summer sure thing. The others while sticking are not expected to continue definitely.

Among the new musical plays, "A Lonely Romeo" is easily second to the "Follies." George White's "Scandals" has picked up strongly and is also benefiting by the success of the Ziegfeld attraction and the continued success of "The Royal Vagabond" which is next door. "Listen Lester," four blocks down Broadway, is still pulling profits and can remain indefinitely. "She's a Good Fellow" is prospering at the Globe while "Peek-a-Boo," the burlesque attraction at the Columbia, is pulling capacity at nights and running at a \$3,500 weekly pace. It is reported \$10,000 over the takings of last season's summer attraction at the Columbia.

PLANS FOR HIAWATHA SHOW.

"Hiawatha," a spectacle to be produced, probably at the Century Theatre, in October, is backed by Wall Street capital.

It will cost \$40,000. There will be eight principals, ninety in the chorus and forty-five pieces in the orchestra. The musical director will be either Tony Hindle or Dwyce Bense.

HARRY RIDINGS IN NEW YORK.

Harry Ridings, the manager of the Grand Opera House, Chicago, for Cohan and Harris, arrived in town Tuesday and will remain here for about a week.

HOWL OVER TERM CHOPPING.

There has been a general howl by the bookers of attractions for the coming season over the tendency of the one night stand managers to chop the terms for visiting attractions. As a result one office has eliminated more than 150 towns from its proposed bookings for the coming season.

George Leffler, who is handling the routings for the Woods office stated this week that the reason was that theatre managers were playing special feature pictures and could fill in dates at anytime with celluloid. Vaudeville shows breaking jumps and burlesque shows are filling in a lot of the two and three night stands and all in all the regular houses do not seem to care whether or not they get the road shows.

In one of the big routing offices the managers side of the case as well as that of the producers was given consideration. There it was stated that the house manager was gyped last season by several of the big producers who early in the season obtained contracts for attractions and then farmed out the productions and turned over the contracts for them to smaller managers and this was one of the reasons for the turn in terms.

The first indications regarding the trimmings of percentages by house managers became noticeable last season. Prosperity in the towns was one of the reasons. The theatres and their managements as well as the increase of money in the hands of the general populace was held to be responsible for the jump that business took in a lot of the towns. In the small one of the theatres where the receipts leaped from the neighborhood of \$400 and \$500 to almost \$1,500 the shows could not have been given the credit for the increase. The same theatres playing the same type of shows had gone along for years around the \$500 mark. There was no radical change in the style of entertainments offered and therefore the general prosperity of the towns must have been the reason for the increases.

In one instance last season in the matter of the switching of the managements and the contracts of a show manager, a New England manager refused to play the attraction at all and closed his theatre doors to the show.

This season the managers of road attractions tried to hold to their terms in great many towns that were figured on the gross that was possible in those towns in the days before the prosperity set in. The house managers maintain that under the new percentages the road shows would be getting more because of the increased amounts of gross business than they would at the higher percentage under the old gross.

The house managers also point out that while the cost of production and railroading has increased to a great extent, still they also have had their increases in cost of operation.

Another reason for the fact that the house managers will be able to pick and select for themselves this season is the fact that there are about eight shows demanding dates for every six nights that are available on the books of the routing, syndicates.

"SCANDALS" SECOND EDITION.

George White is claiming a "second edition" line for the "Scandals of 1919" at the Liberty. The show has been virtually rewritten since it opened, and the critics are being asked to review the revised production this week. In adding Lew Holtz and several others to the cast the comedy has been considerably speeded.

Alex. Carr with C. & H.

Alex. Carr has been placed under contract by Cohan and Harris for the coming season. The deal was closed on Tuesday of this week, but the production in which he is to appear is as yet undisclosed.

HAMMERSTEIN WANTS KENT.

Billy Kent, Lee and J. J. Shubert are named as defendants in an action for a permanent injunction to restrain Kent from appearing under the Shuberts' management, brought by Arthur Hammerstein, through Alfred Beckman, of House, Grossman and Vorhaus. Kent was served as he was boarding the train for Atlantic City last Saturday, where he opened in the Shuberts' "Gaitees of 1919" this week. The complaint alleges that Kent breached his contract when he walked out on the plaintiff's musical production, "Somebody's Sweetheart," early this spring. The complainant seeks to restrain him from appearing with it showing when it opens here in New York at the 44th Street next week.

Hammerstein charges he had contracted for Kent's services Nov. 2 last, whereby the artist was to receive \$250 per week for the first five weeks and \$300 for the balance of the show's run. A renewal option held by the plaintiff for Kent's services was taken advantage of January 30. Because the part of "Sam Benton," that being Kent's role in the "Sweetheart" show, required the peculiar talents of an eccentric comedian and dancer, for which he was admirably suited, the plaintiff charges the show has suffered considerably in merit necessitated by the sudden replacement of the artist following his departure from the cast. Alonzo Price, the co-author of the piece, substituted for a while, although the part is being taken by somebody else at present.

When the Shuberts announced Kent's engagement for their forthcoming "Gaitees," Hammerstein notified them of his priority claims to the comedian's services. Although this would, ordinarily, be a case for the Managers Protective Association, they refused to put it up for arbitration before the M. P. A., and will make a test case of it in court.

No answers have been filed.

MANY "UNDER ORDERS" SHOWS.

Plans of the A. H. Woods office for road attractions next season are said to include 46 companies of "Under Orders," the two person play known in England as "Out of Hell," the idea being for each company to completely cover all the territory in the state to which it will be assigned (the two smallest states probably being counted with a larger one adjacent). It is planned also to make the tour complete between September and the first of the year, a period considered the best in the season.

It is understood that there has been some objection on the part of some of the one night stand managers, because of the attraction having but two players and one set. It is figured that the piece can net a profit in the smallest stands and that an ordinarily inconsiderable gross will net a profit for the show, though not necessarily for the house play.

"LOVE BOAT" RENAMED.

H. W. Savage's new musical play has been changed from "The Love Boat" to "See-Saw," rehearsals having started this week. In the cast are Charley Brown, Frank Carter, Charles Meakins, Rowland Buckstone, John McKenna, Joseph McCallon, Charles Esdale, Kitzinger, Eunice Sauvain and Lottie Allen.

The show will open in Boston Aug. 2.

JUSTINE DENIES MARRIAGE.

Through a Waterbury, Conn., attorney, Justine Johnstone made a general denial this week of her previously reported marriage to Jack Sadowsky, the denial also adding that she was never even engaged or ever intended to become engaged to young Sadowsky.

Justine is now a member of the Poll Stock Co., in Waterbury.

By JACK LAIT

Silver Signs Rae Samuels.

MAJESTIC CHICAGO.

Grace DeMar in the missed the comedy widely. Along swimmingly and could not make a handsome living without throwing in the several blue gags which she tosses over with undisciplined relish. They got nothing and hurt her impression.

Arnauld Brothers went for a laughing and applause hit, and the Three Janns, in their equilibristic novelty, at least met the standard of big time dumb acts.

Lot.

STATE-LAKE, CHICAGO.

Libonati, one of the very few xylophonists worthy of representation on a State-Lake bill, banged that unsympathetic and low-born instrument into something closely resembling art. The xylophone is not of the essence of

RIALTO CHICAGO**RIALTO CHICAGO**[illegible]

M-VICKER'S CHICAGO

Chicago, June 25.
For the first time in many anxious months a sketch took the applause honors of a bill in this house. In the popular-priced houses, a good sketch is as rare as hips on a snake. There are plenty of fair sketches, and too many atrocious sketches, but only an occa-

Lieut. Berry and Miss closed. The man is an army officer, and works in uniform, doing a routine of balancing and juggling, interspersed with inconsequential chatter. Both the man and the girl are good-looking and likeable, and the office atmosphere is pleasant.

FRUITFULNESS GARDENS CHURCH

working, as she worked all her songs in the same style, a loose technique reminiscent of Stan Kenton. She still develops.

Startling. Katharine scored the stage role, being entirely unassailed by work and paid to the entertainment of a crowd which paid \$3 each for dinner and a cover charge. They were slipped in at the last minute because of the lack of a girl to sing. She was simply one disappointment after another. Orphan Jessie, prima donna, chowed a pretty voice not exactly made to order for outdoor band singing. Her clothes looked superb and she sang with quality, Arthur Cleppinger, the second of the vocalists, was not so good. I heard him enjoyed him; he should go to it with more confidence and power, which he didn't. Miss Andrey, a specialty dancer, dainty and kissable, was showered

The costumes were brought from New York, where they had been used in the Golden show, but looked like new. The principals' clothes were by Lucille. De Rocat now has three out-of-doors spectacles playing in town, all successful. He is a producer of taste, and it is well that his reruns are hits, because if anyone should fail somebody would go broke, as

DIVORCE BOOM ON.

Chicago, June 25. The hot weather hasn't had any effect at all on the divorce business here. Lillian Gerber Kessie was granted a divorce by Judge Harrold in the circuit court from Herman Kessie, known in vaudeville as "Whistling Bob White." They used to work as "Kessie and Kessie." Herman just got back from France in khaki.

Mme. Olga Celeste Murphy, billing herself as "the world's greatest woman lion tamer," couldn't tame Charles B. Murphy, a movie actor from Los Angeles. She filed a bill for non-support and desertion. Mme. Murphy is at present taming 'em in the Selig studio in Chicago.

Vivian Troyer McKeats was granted a divorce by Judge Hopkins in the superior court, besides custody of her son. She sued LeRoy Troyer, alleging cruelty. Troyer has never seen his son, having left for France before its birth, and never having come to see it upon his return, the wife claimed. She was granted \$10 a week alimony.

Marie Colton Harrold filed suit for divorce against Frank B. Harrold, charging cruelty. Samuel Baroff, known as Sam Lee, filed suit against Charlotte Baroff, chorus girl, charging improper relations with an actor with the "Experience" company.

Helen Williams was granted a divorce from David M. Williams by Judge Zeeman in the circuit court. She charged cruelty. Isabelle Martin got a decree from John Martin in Judge Hopkins' court on the same grounds.

Attorney Benjamin H. Ehrlich represented the complainants in all these suits.

"I LOVE YOU" CHANGES.

Chicago, June 25. Numerous changes have occurred in the cast of "I Love You" at the Cort. It having been announced that the piece would run through the summer, various demands for vacations were heard, which resulted in the changes. John Thorne has replaced Robert Middlemas, Dorothy Newell has taken Jean Robertson's part, Mitchell Harris, who played here recently in "Peggy Behave," was announced to replace Otto Kruger in the leading role and John Westley was to take the part played by Albert Brown.

HEIRSS TO \$7500.

Chicago, June 25. Maybele Weil, the theatrical model, has fallen heir to \$7,500, upon the death of her aunt, Mme. Jeanne Farwell, in Paris. She received cable advice on the subject while she was in New York last week.

CANTOR TO ENLARGE.

Chicago, June 25. Lew Cantor has returned to Chicago from New York with a large number of new acts and announces that he will enlarge his staff and offices in the near future.

HARRIS PLAYS THREE.

Chicago, June 25. Mitchell Harris went into his third consecutive show here Sunday night. Arriving as leading man to Willette Kershaw in "Peggy Behave," he stepped into Lee Baker's role in "The Riddle Woman," when Miss Kershaw closed. The day after Miss Kalich moved he began rehearsals in "I Love You," and succeeded Otto Kruger, who was signed for a limited engagement only.

Chicago Small Time Dark.

Chicago, June 25. With the closing of the Empress, Monday, every small-time vaudeville house in town outside the downtown "loop" is shut, owing to the excessively warm weather.

DISAPPOINTMENT FOR WOODS.

Chicago, June 25. For awhile it looked as though the Jess Willard picture "The Challenge of Chance" would have its Chicago showing at the Woods' Theatre, the Film-Clearing House of Chicago approaching Manager J. J. Rosenthal and claiming a contract had been signed in New York for the exhibition of the film.

Large advertising space was taken in the dailies announcing the engagement, but when Rosenthal wired New York and received a negative reply to his query about the contract, he boarded up the house and will keep it dark for a couple of months, notwithstanding the advertising.

"The Challenge of Chance" will not be shown in the "Loop" now unless a quick deal is consummated.

ILLNESS STOPS "SUNSHINE."

Chicago, June 25. Patrons of "Sunshine" at the Studebaker Sunday night were refunded their money and told that there would be no performance that night owing to the illness of the featured comedian, Richard Carle. It was explained that illness prevented Mr. Carle from making his appearance. Carle has been ill here.

CABARETS WILL RUN.

Chicago, June 25. All cafes operating revues and cabarets are publicly announcing that, whether prohibition comes or not, cafe entertainment will continue, with even bigger shows and cover charges swelled to make up the loss of revenue from liquor sales.

CAMP MARRIES MRS. THORNE.

Chicago, June 25. Two years ago Vauxer printed an exclusive story about Billy Camp's divorce from Elita Proctor Otis and his impending marriage to Mrs. Katherine Thorne, widow of the former vice-president of Montgomery-Ward and Co. All the parties concerned made denials and the dailies printed stories claiming the report in VARIETY was false.

This week Camp married Mrs. Thorne in Los Angeles.

NEW HOUSES FOR HAMMOND.

Chicago, June 25. Backed by Chicago capital two theatrical syndicates have concluded negotiations for the erection of houses in Hammond, which is the amusement center of the Calumet district. Following upon the announcement of Gumbiner Brothers, concerning immediate construction of a \$500,000 vaudeville and picture house came another from the Sarrus-Kentes-Gregory syndicate, to the effect that a 99-year lease has been obtained on a site for the erection of a house to seat 3,200. The new theatre will be booked by the Western Vaudeville Managers' Association.

NEW WEST SIDE THEATRE.

Chicago, June 25. Lubiner and Trinz have purchased the property at the corner of West Madison street and Kedzie avenue for \$257,500, and propose to erect on the site a \$1,000,000 theatre, the plans for which are now being completed by Walter W. Altschlag. It will seat 4,500 and carry a \$50,000 pipe organ. The stage will measure 1,000 square feet.

It will be ready for an opening next January, the work of construction beginning at once.

Galli-Curci Divorce Postponed.

Chicago, June 25. The Galli-Curci divorce hearing has been set aside for a fall term due to the inability of three witnesses to come from New York to Chicago.

YOUNG'S INITIAL LIST.

Chicago, June 25. The formal opening of the Ernle Young offices in the Masonic Temple brought a stream of callers and well-wishers all day Monday. The rooms are handsomely furnished in rich good taste. They adjoin the headquarters of Emile De Recat, the producer of tabs and big garden shows.

Young announces that he has already signed the following acts, all new.

Irma and Romola, Yvonne, "The End of a Perfect Day," "Suburba," Morette Sisters, Andrews and George, "Diamond Daisy," Emma Bunting for all vaudeville appearances, Marcelle Marion, Dorothy Phillips, Clark and Butler, "The Cat in the Bag," Rose and Russell, George Jinks and Cecil Andrus, Lotus Lee, Bergman and Brown, Bill De Beck (cartoonist), and others.

Young will soon announce a co-operating and consulting staff, aligned with him to supply full service in any direction regarding vaudeville. He will have an equipment of authors, composers, dance directors, dramatic directors, scene designers, costumers, lyric writers, and a press department of proportions, Max Halperin, as office manager, in charge.

OPPOSING PANTAGES.

Chicago, June 25. Sam Harris, of Ackerman and Harris, the Pacific Coast theatrical managers, arrived here this week, accompanied by Joseph Muller, the Seattle representative of the firm. Harris announces plans for two new theatres in Oakland and Salt Lake City, each to seat 1,700.

These will be in direct opposition to the Pantages theatres there and Harris claims he will shortly announce some others to be located in towns now playing Pan shows. Negotiations for the leases are said to be now going on.

SULLIVAN IN CHARGE.

Chicago, June 25. Edward J. Sullivan, for several seasons manager of the Studebaker Theatre, afterwards connected with the American tours of Sarah Bernhardt, still later manager of the Orpheum in Winnipeg and at present in charge of the Orpheum in St. Louis, will be a Chicago manager for the summer. He will take Earl Steward's place at the Palace while Earl is vacationing and then he will go to the Majestic for a couple of weeks, while W. G. Tisdale goes away for a rest.



ERNLE YOUNG
of Chicago

Chicago
By Day

By SWING

Mr. Will Morrissey, New York.

Dear Will: Some months ago a lad came out of the southwest—Oklahoma—into Chicago. He had light intentions and heavy wages. He met a man named Flanagan, who introduced him to a person named Berg, who had a show called "You'll Like It."

Flanagan and Berg had the experience. Bucher had the money. After "You'll Like It" opened, somebody had the money and Bucher had the experience. What the show blew up the angel blew out, plus a lot of knowledge and minus \$8,400. Was he downhearted?

No! He went to Dallas and sat in on a poker game. All he had was \$200, which he invested in nice blue chippies. He seems to have a yen for chippies of all kinds.

When he cashed in, he got \$800. That made him even on the week. With that he took the first train for New York, and he didn't even stop off at Chicago. He wrote Chicago friends that this was a dead town for show business, and he was going to New York, where a man could get a run for his jack.

Now it seems to me that Bucher is one of those lads who is there. And, as the feller says, he intends to find a way to get into show business, make or break.

Where there's a Will there's a way. I don't know what hotel he's stopping at, Will, but you might try the Ritz. If you can interest him, I suggest the show be called "You'll Love It."

Yours, Swing.

According to Potts, Prop. of the Immaculate Vest, Al Shayne holds the borsh-drinking championship of Chicago. The score for the week Shayne played the State-Lake was:

Name	No. of Bowls
Al Shayne	42
Bennie Davis	28
Nat Phillips	14
William Howard	7
Eugene Howard	7
Charlie Porter	1

The season is at its lowest pitch. The town is sluggish and uninteresting. The temperature is high and the morale is low. This may be an explanation of the unusual epidemic of suicides and attempted suicides among theatrical people, mostly chorus girls, within the past few weeks. Hardly a week passes by but some young woman of the chorus essays to end it all. Last week it was Marie Clark, who tried to swallow lysol. This week it was Alfa Johnson, a chorus girl who had played with "You'll Like It." She took a bichloride of mercury tablet in the Congress hotel, and is recuperating now at the American Theatrical Hospital, where Dr. Thorck saved her life. She refused to give the police any reason for her attempt to end her life. Maybe she read some of the press notices of the show.

The heat has affected others in a different way. The wise babies, instead of pulling the suicidal stunt, got themselves jobs in nice, cool gardens. The latest recruit is Benny Davis, the song-writer, formerly with Blossom Seeley. Benny has organized a trio, which, with Peacock Kelley's ex-jackie band, shares honors at the Green Mill Gardens. Arthur West, recently off the big time, is the featured comedian at the Winter Garden. The Tennessee Ten are taking life easy at the Rainbow Gardens and Kaluluhi's Hawaiians are at the Terrace Gardens.

NEW ACTS THIS WEEK

Overseas Revue.
Musical Comedy.
50 Mins.; Full Stage and One (Special Sets).

Will Morrissey (now incorporated) has condensed his "Toot Sweet" production, restored to its original title and blended it into an ideal vaudeville production running between 45 and 50 minutes, with no undue excess, no unnecessary "waits" and no superfluous situations. With the exception of Eddie Miller and his quartet, Morrissey has brought the "Toot Sweet" cast intact to the Palace, where the production is scheduled for a two-week run. Whether the overhead expense will permit it to take up a regular vaudeville route is problematical, but regardless of these possibilities, the Palace has never introduced anything quite so big with the degree of success attained by Morrissey's aggregation. It came to the Palace well prepared, after its road tour and consequently the performance ran with unusual smoothness, only the genuine "meat" of the original production being retained. And there followed a natural succession of laughs, nicely staged numbers and coking situations, winding up with the ensemble scene in the "V" hut, where the principals staged numbers and coking situations, Elizabeth Brice is the star, although sharing billing honors with May Boley. Miss Brice was given the bulk of responsibilities to shoulder, although what little Miss Boley attempted was gauged strictly on its own value and the results were decidedly satisfactory. She could have handled far more comedy to aid the general contrast, but the merciless "cutter" clipped her original role to a mere nothing and the laugh department was supervised by Morrissey and Haskell with Tom Penfold clipping a titter here and there as the M. P. Clarence Nordstrom, the juvenile, volleys, but very active and with a personality that bores through armor plate, was a valuable asset, his effort shining far more brightly in the vaudeville version than in the original production. His "bit" in the "gob" uniform with Miss Brice was a distinct hit. The table scene in the opening portion was productive of many giggles and gave the outfit a flying start. The ensuing section in "one" was cut considerably and this too eked out some good comedy, but the hut scene with the company ensembled gathered the best returns. In this production there is every ingredient essential to any vaudeville, smart lines, sure fire numbers, a good supporting chorus and a well connected idea. At the Palace, closing the show, the Morrissey gathering collected everything in sight in the way of honors, held every one seated tight and closed to an avalanche of applause. It's to be hoped vaudeville can keep them, for vaudeville needs such productions as this. *Wyn.*

Helen Coline & Co.
Character Songs.
16 Mins.; One and Two (Special).
23d Street (June 19).

Opening in one before a flowered satin drop with a male accompanist Miss Coline sings an introductory verse of a song treating of the different people to be found at windows in various neighborhoods. The second verse, sung in Colonial costume, is backed up by a "flat" set in two, the drop opening and forming an alcove. Five or six verses, all backed up with suitable costumes and "flats" follow with Miss Coline giving impressions of the "gossipy" or "chorus girl," etc. The material is bright and the characterizations accurate. Miss Coline has a likeable soprano which, shows signs of cultivation. Act will get by nicely in the small houses and should get away with an early spot on the big time. *Bel.*

Will M. Cressy.
Monologue.
10 Mins.; One.
Palace.

Will M. Cressy made a double appearance on the Palace program this week, appearing in the first part of the bill with Blanche Dayne in their familiar skit and returning in the second section for a brief talk about his experiences abroad as an entertainer. Mr. Cressy wears his "V" uniform for the "single," and offers a rather humorous account of his experiences in the service as an entertainer. The wittiest section of his talk deals with his efforts at enlistment, the puns supposedly gathered in France having seen the light of day long since through the comic section of magazines. His story about the "girlish" doughboy, rebuked by his superior officer and failing to salute the following day because he feared the officer was still angry is now in the armoire class; likewise the one about the soldier who loudly sung the National Anthem before a poster depicting a girl in a bathtub. And the one about the stout lady who "sweats less than anyone else" doesn't fit in a Cressy repertoire. But Mr. Cressy "goaled" them with his brief address. He has the easy style of the finished artist, hangs home every point and kept the house in continual good humor during his ten-minute stay. While Cressy hasn't been the first to the theatrical barrier in a "V" uniform, he is very successfully commercializing his journey abroad. He did so at the Palace, at any rate. *Wyn.*

Story and Clark.
Songs, Piano and Xylophone.
15 Mins.; One.
City.

Two baby grand pianos are wheeled out, one being noticeably smaller than the regulation size, but fooling the house, being only a camouflaged xylophone. The couple scored solid, accepting two encores at reviewing time, but seem to lack that class and finesse that makes a sterling act—big or small time. Big small time should make good use of them for a time, in a better spot than that accorded them at this 14th Street house—second. The girl's vocal routine seems to run to "smart" lyric punches, all of which she gets across with telling effect; in fact, too much so, that the songwriter who perpetrated such rhymes as "kiss" and "resist," has his song almost spoiled by the one rendering it, whose very clear pronunciation rasps on the sensitive ear. The girl opens with an "Every Morn She Makes Me Late," evidently restricted, accompanied by the boy, in which her tendency to "goon about" metamorphosed "awhirl" and "girl" to "awhail" and "grrl." After a piano solo he uncovers the xylo for an inning on the instrument. More pop stuff in his repertoire would not be amiss. After a change of costume she comes back for "Salvation Lassie," followed by a couple of comedy numbers. The "seven-even" number strikes one as being very shallow material from which to concoct a song, being but an elaboration of the gag of the boy who sold his auto to buy a motor boat so that any maidens who refused to indulge in promiscuous osculation with the owner could not get off and walk as they did when he owned the car. She got it over great. The boy's tuxedo needed pressing and a little acquisition of the necessary "class" should carry them around on the present time handily. *Abel.*

**If you don't
advertise in Variety
don't advertise**

Ritchie and St. Onge.
Cycling.
14 Mins.; One and Full Stage.
Palace.

Fred St. Onge, with May Ritchie, have a rather unique cycling specialty, connected cleverly with a sensible story and carrying a grade of versatility in its make-up that one seldom sees and rarely expects of a turn of this specie. Miss Ritchie enters first, inquiring for St. Onge. After a telephone "bit" a short film is shown depicting St. Onge leaving a cabaret and rushing madly for the theatre. His flight carries him through a string of falls, finally landing atop the house after ascending in a balloon. He rushes in before the house apron and the couple proceed through a series of cycle rides, St. Onge doing some smart falls, every one productive of the desired returns. Miss Ritchie unicycles in tights, displaying a splendid figure. The turn is closed with Miss Ritchie in an old-fashioned hoop skirt atop a unicycle hidden by the dress, with St. Onge in old-fashioned attire on the two-wheeled cycle of years ago with the large front wheel and diminutive trailer. It's a corking opening turn. The comedy talk "Hopped" because it was ill-timed in this position at the Palace, but should be kept in notwithstanding. Because of its original lines and the general ability of the pair, this act should find the future easy going. *Wyn.*

Al H. Wilson.
Songs and Talk.
17 Mins.; One.
23d Street.

Al H. Wilson toured the popular price legit houses for years as a singing comedian of the J. K. Emmett type in place of the same character. When the U. S. entered the war that settled the J. K. Emmett thing and Wilson changed his character to Irish. Now he is in vaudeville with a singing and talking specialty. Opening with a song, "There Are Moments," is an entertaining piece of an entertaining routine of stories, most of which sound new. An Irish song, a yodeling number and an old-fashioned camp meeting ditty, all excellently delivered, give Wilson a good opportunity to display a sympathetic tenor voice of pleasing quality. He has personality and an easy stage presence. As a feature act for the small time, Wilson will fill the bill in every particular. *Bel.*

Herman Berrens.
Pianolog.
13 Mins.; One.
City.

Entering in tuxedo, Berrens sits down at his grand piano and renders off a hit by virtue of a very cleverly written and constructed pianolog cycle, in which he parodied and travestied the classics and the operas, mixing in a popular song. When he announced he would render a medley of ancient Oriental songs, and ragged a crop of Yiddish songs, he scored big. He wisely left them starving, knowing that the personal equation, in the form of a majority Yiddish audience, was the cause of the vociferous applause. Big small time feature. *Abel.*

Leddy and Leddy.
Ledyettes.
12 Mins.; One, Full.
Audubon.

Leddy and Leddy is a two-man tramp, acrobatic combination that only runs along the customary acrobatic lines. The couple come on rendering a song in "one," then go to full stage, employing a table and several chairs, possessing nothing that would qualify them for better time. They conclude their offering in "one" with one of the members, after attaching regular shimmy attire, dancing to the tune of Hawaiian selection. *Abel.*

Jas. C. Morton and Frank Moore.
"Laughs, Dances and Tunes of 1919."
16 Mins.; Full.
Colonial.

Jimmie Morton and Frank Moore are reunited again and also back in vaudeville. For this trip they are carrying with them a Jazz band of five who play and go in for a little comedy now and then, and also More's son, who is planted in a box for a flop. Both Morton and Moore are presenting their well known clown characters and while the act is built along the lines of their former vehicle in vaudeville, it still has sufficient that is new about it to make the audiences like it and welcome the two comics back to the fold. The ascending drop discloses the five musicians who are playing a lively jazz number before a crimson eye of velvet which opens and shows Morton and Moore with the clown-white make-ups and dressed in evening clothes. Their opening number is something about "Painting the Town," and then a selection by the musicians follow. At its conclusion the two comics reappear and Morton has changed to a "dame" for a comedy tango, which is a laugh from start to finish. Another band number and then in checked suits the boys pin on "Lima Bean" for a laugh. After that the routine runs to their old stuff, a bit of burlesque "melterdrummer," a touch of the whistling, and above all Morton's stepping. A comedy finish in one has the band marching on playing a dirge as the boys are taking a bow and then follows two stage hands with a keg of brew on a stretcher. The latter gag was sure fire with the Colonial audience. *Fred.*

Florence Henry & Co.
Comedy Sketch.
14 Mins.; Full Stage.
23d Street (June 19).

The stage is set to represent a doctor's office. Woman enters and a brief telephone conversation discloses that the M. D. is out, and the impression is given that the woman intends to impersonate him. A husky individual enters following the phone talk and asks to be treated for some mysterious ailment. The woman agrees to effect a cure, but insists that the patient, who is supposed to be a millionaire, give up his entire fortune. The man balks at this proviso and the woman proceeds to read him a lecture on selfishness. The phone is brought into play again, the woman securing several big laughs by inquiring of the hospital whether her assistants have been sewed up in an appendicitis case, why the right instead of the left leg of a patient was amputated, etc. Gradually the millionaire is brought around to the woman's viewpoint, the entrance of a dirty faced kid clinching the argument. The millionaire finally agrees to adopt the kid and pay any fee the woman asks. The sketch is illogical and jumpy, the story at no time being clear. Some of the long speeches should be cut and replaced with snappy comedy lines and situations. As it stands the act is just a fair sketch offering for small time consumption. *Bel.*

Sybil Vane.
Coloratura Soprano.
13 Mins.; One.
Colonial.

Sybil Vane is a rather charming girl in appearance and is possessed of a remarkable voice. For vaudeville the quantity and quality of her vocal abilities will carry her a long way. She has a personality and looks pleasing on the stage. Her present repertoire comprises four numbers, all of the classical order undoubtedly selected to show off her vocal ability. The first three were well received by the audience and finally her encore number, Tosti's "Good Bye," scored to such an extent that she was compelled to make a speech of thanks. *Fred.*

NEW ACTS THIS WEEK

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Sissle and Blake.
Songs.
15 Min., One.
Marion O. H.

Sissle and Blake are colored entertainers, but wholly different in style from acts of its class. Although of straight appearance they might be expected to unload a section of jazz, but instead the men offer a routine of special songs which might be termed as being of high class order, not, however, anything of the classical. The pair have been writing songs for some time. Recently they returned from overseas and were members of the widely known Jim Europe's band. Sissle, who possesses a good voice and to whom most of the singing is allotted, held a commission as Lieutenant. The turn opens with Blake at the piano, he using a lusty touch. Singing from the wings Sissle enters with "Good Bye Angelina," which drew attention. There followed the only bit of rag, it being "Doggone Baltimore Blues," with Blake duetting at times. "Affectionate Dan" by Sissle went but fairly, but his rendition of "Mammy's Little Chocolate Corned Child," a corking melody, sent the going upwards again, with nifty returns. Blake had a session with a specialty using one of the melodies with an Asiatic label. The orchestra joined for the finish, going full blast, but Blake's playing could be plainly distinguished above all. For a closer the men gave "No Gal as Sweet as Mirandy," and exited in "high yellow" fashion. But they reappeared for a demand encore. Sissle explained it was a number they wrote while in France (the only mention of overseas service) and was to their mind descriptive of action in going over the top. The number is probably called "Patrol in No Man's Land." Sissle acted the number, getting down on all fours for the most time. The house got real excited over the act, the heaviest returns of the show were registered. The finale number is going to be of aid for it is well worked up. The turn should land in big time for the men are able entertainers and their work is a contrast from others. *See.*

Vine and Temple.
Talk and Songs.
14 Min., One.
125th Street (June 19).

Young couple, man and woman, man making an entrance first and telling a couple of gags. He adopts a familiar attitude toward the audience and builds up his partner's entrance by alluding to her. He has some business with a cigarette while she hums a song and later gets laughs by threatening her with a brick if she flops. Seated on a mat they have some kidding talk with the brick getting into the picture again. They exit with arms about each other in a spot. The girl isn't very strong vocally, but proved a good foil for the crossfire. They made them laugh and can duplicate on any of the small time bills.

Elaine and Titania.
Dances.
9 Min., Full.
23rd Street.

Two girls, one rather good looking and the other the better dancer. They offer three dance numbers in full stage before a blue eye and at the conclusion of each number make their changes behind a sheet that reflects a shadow through having a light behind the girls. The first two dances are rather ordinary routine affairs, but the pajama dance at the finish stands out for them and scores. The girls could get a little more comedy out of the shadowgraph effect and it would be an asset to the act. A couple of "bunk" poses might do the trick. At present it is a neat little small time offering that ought to work steadily. *Fred.*

Louis Carter and Co. (2).
"Shell Shock" (Sketch).
19 Min., Full (Interior).
23rd Street.

This is a dramatic sketch that for the greater part of the time borders on tragedy, but the playing of the role of the mother by Miss Carter is so clever a portrayal that it holds the interest from the beginning to the end of the playlet. At the opening the act drags along as a duolog between the mother and the girl that the returning soldier is to marry. There is almost ten minutes of this and it is a little lengthy. The story could be plotted in less time. The plot relates of the home coming of a boy who has been with the marines. He has written that he was wounded in his left hand and therefore could not write his own letters. He has requested his mother not to meet him at the station, but to wait for him at home. She has sent a message that he will be with her after he greets his mother. The mother and fiancée are awaiting him at his home. It is planned that the girl has been going to meet him at the station. The boys in the town while the hero was away fighting. The two plan a surprise. When the boy arrives it is learned that his real injury was blindness due from a shell shock. The real scene of the sketch comes along. The mother tells the boy that the girl has been unfaithful and has married another and then in her excitement seemingly loses her mind and becomes insane. With that the boy turns on the girl and upbraids her frightfully and the dual blows of having lost his sweetheart and then having his mother practically an insane woman on his hands is so great a shock as to restore his eyesight. When that miracle is accomplished the fact that the entire story of the girl's unfaithfulness and her seeming insanity were but sham for the purpose of trying an experiment to restore his eyesight. This takes the tragic sting away from the earlier portions of the act. The piece, even though of war tragedy, is well written as to compel a job from the majority of audiences and with a little fixing here and there is good enough for the best houses. Miss Carter is an actable of remarkable ability and vaudeville audiences will like her portrayal of the role of the little Irish mother in this offering. *Fred.*

7 Glasgow Maids.
Singing, Dancing and Music.
18 Min., Full Stage.
125th Street (June 19).

Jesse B. Sterling, soloist, assisted by six good looking young girls, all attired in Scotch plaids, representing different clans. Miss Sterling has three solos, the girls contributing the dancing and bagpipe playing for a chorus. Four of the girls do the sword dance and the finale finds them all playing pipes and drums with Miss Sterling leading with a baton. They adhere to the Scotch music until the finish when they switch to popular strains. The girls make a pretty picture and are good dancers. Miss Sterling exhibits a clear soprano and scores with "Annie Laurie." It's a pleasing act and should register on the big small time programs.

Minnie Faust and Brother.
Ladder and Trapeze Gymnastics.
8 Min., Full Stage.
125th Street (June 19).

Acrobatic clown, assisted by a girl. They do a routine of gymnastics work on trapeze suspended from a revolving ladder. Girl does a body spin with her head in a loop. Single and double revolutions conclude a turn that makes a very showy opener. The man could moderate the talk. It isn't needed. *Fred.*

Bill Dooley.
Variety Act.
17 Min., One and Three.
City.

This is Dooley of Dooley and Dooley, who is doing much the same stuff contained in the two-act's routine. Entering in eton costume, a neat soft shoe dance, a juggling dance, a yodel accompaniment, follows the yodel opener in "one." A Chink number, performing costume change in middle of stage, followed by dance, brought him up his rope stunts and small talk, a la Will Rogers, in "three," announcing the impersonation later in doing one of Rogers' rope tricks. A Fred Stone impersonation (announced) went well. Some more gags led up to another impersonation of a star, Bernard Granville's drunk dance being the impressionee. His hard work was immensely appreciated by the audience and he scored solid, stopped the show and re-entered with a logical "you'll never be missed" pome, telling that, as Shakespeare once remarked, the world's but a stage and after you have had your inning in the spotlight, the Grim Reaper is bound to wireless in his summons, which on being answered, will leave this universe still as serene and peaceful as ever, and "you'll never be missed." He was a riot now, only the "lights down" for the new reel exhibition stemming all enthusiasm. Dooley should find easy ground around the small big time. *Abel.*

Margarita Padula.
Pianolog.
14 Min., One.
5th Avenue.

Miss Padula, formerly of Padula and Hendricks, is offering a neat single that should be a welcome addition to smaller, big time bills as it stands. But Miss Padula evinces ability to make the big time if she secures some serviceable specially written restricted material with which to commercialize her gifts of entertainment. Entering with a striking black gown with hair drawn a la Valeria Suratt, she starts off with "Boys" that scored immediately. "Waters of Venice" (piano solo) with whistling accompaniment scored more songs. "Mammy O Mine," and Miss Padula is a hit in the second spot! Miss Padula is as good a pianist as a singer and as good a singer as a pianist, having something on other female pianists who are sojourning in vaude today. *Abel.*

Martin and Webb.
Italian Comedians.
15 Min., One.
125th Street (June 19).

Martin and Webb have been playing around for quite a while. Their act as now constructed is a decided improvement over the break in and they are getting value received for all their comedy efforts. Martin makes an entrance from the audience interrupting his partner, who is trying a monologue. Then on to the stage for a funny bit with the monologist trying to get rid of him. Martin has a solo, making "When Tony Goes Over the Top" sound like a new song with his excellent dialect and "Wop" mannerisms. For a finish one plays "Silver Belle" on the piano, the other "Home Sweet Home" on the mandolin, making them harmonize. Martin and Webb are set for any place. *Fred.*

American Comedy Three.
Comedy and Songs.
16 Min., One.
23rd Street.

This looks like a new line up of boys that have been with other comedy singing turns. Their comedy, however, is all to the small time at present. There is the usual in types, the nance, straight and wop. On songs they manage to get by nicely. *Fred.*

PALACE.

With "The Overseas Revue," a condensed version of Will Morrier's "Foot Street," headlining the program in the closing spot, the vaudeville at the Palace tuned up to one of the best entertainments the house has carried this season. The Morrier production is scheduled for a fortnight run and can easily for the star will ease, for the general routine of comedy, the catchy numbers and the excellent all around work of the cast aim well for good amusement, not a single individual acting during the long stay of the place.

The hit came in Jerico, but the waits between were short, and what weakens the program must admit to, were well secluded. And despite the alluring outdoor weather the Monday night attendance touched the capacity mark, with a sprinkling of railbirds adorning the rear, something unusual for Monday night shows.

Ritabile and St. Onge (New Acts) opened with a crying routine, a rather tough position for a specialty with even such a small routine of talk to be offered. And then in the headlined second act came one of the surprises of the evening, the Creole Fashion Parade. Their good looking, distinctly masculine in male attire and charmingly feminine in girl's clothes, he fastened his way to a genuine hit and then returned to seal his honors with a number in evening dress. His specialty is well staged, his wardrobe carefully selected and his reeled and his act fully picked to fit. But that inevitable fault of all impersonation was present. When he doffed the wig he simply had to assume the masculine walk, and his exit was more like that of a man working than an artist. The sex is disclosed he might remember he is still in feminine attire and exit quite as gracefully as he entered. This is a specialty that comes back in male attire and comes individually as such, and were he placed lower on the program, were a full house house he would not have been difficult to follow.

Bama Hag and Jack Waldron were third with their dancing specialty. Miss Hag, a whirlwind of speed, a gifted kisser and a tireless worker, but that touch of goodfellowship and team rhythm is absent. She earned a round of appreciation for her whirls, sufficient to warrant a single bow.

Al Herman was forced to condense his specialty because of the "Overseas Revue," eliminating his closing song and a number of songs. Herman practically stopped the show, and it was a genuine hit, for the applause came in waves from every portion of the theatre. And not taking one whit away from his reception, we still maintain he should be thanked of himself. His routine of "gags" are reminiscent of the days of the late Jack Johnson, his mode of burlesquing the preceding act, and his style of delivery merely an echo of Al Jolson. And with all that Herman is an artist in his own way, to his very flag. He registers a point with exceptional emphasis, knows when to ease up and when to throw high speed on, and his handling of the act is encouragement to any popular music publisher. If Herman would procure a few songs of his own, something he could conscientiously come to rest, he would be in his class by himself. At present his specialty is merely a conglomeration of unannounced imitations. "The Man Who Wasn't There" (numbered), closed the intermission, the sketch, comedy of Cressy's character work, doing nicely.

Chilton Orman opened the second part. Miss Orman sets a new fashion in a Chinese accompaniment. Mr. Wu is at the piano, and Mr. Wu is a decided innovation. He solves while Miss Orman changes gowns, and unlike the majority of pianists, he holds rapt attention during his effort. Miss Orman offered four numbers, every one a solid hit, and she worked with apparently no effort, despite the hot weather. With the present turn she makes an epochal feature where good singing is appreciated, for the girl vamps the high notes easily, still retaining their musical value. Just why she is running around the vaudeville circuits with so many musical productions seeking voices is a mystery.

Will Cressy, single (New Acts). Wynn.

COLONIAL.

This is the blow-off week of the season at the Colonial. The house has been open for three weeks longer than the usual run of the place. Monday night the house held a very comforted expectancy despite the fact that it was rather warm outdoors. The show was a comedy cut from start to finish, and that is what hits home with the audience from the middle of the town.

Seven solo of vaudeville were presented with the latest Charles Chaplin "Sunshine," a rather weak comedy effort for that matter, as the closing feature of the bill. It failed to hold the audience at the end of the show, and when a new Chaplin can't do that it looks like the funny footed comic is slipping. There were more laughs in the "Topics of the Day" which was taken on the News Pictorial than the Chaplin film brought forth.

Howard Valentine with the novelty cycling turn opened the show. His props got him laughs and the trick riding expedition brought him a full share of applause. The Shirley Sisters with a newly continued offering of songs that are from the music stand scored a solid hit in the second spot, despite a slight misunderstanding with the orchestra regarding which of their numbers should be played. A double at the opening is "Lovin' Land of Jazz," which gets over fairly well and gives the girls an excuse for step.

of "big show." The showmen and Corinne used a unique and unusual laughing bit with their whistled act. Things started humming when Nelson stole the show with his unannounced impressive performance of Al Jolson compelling "Rock a Bye You Baby," being rewarded to offer an extraordinary chorus, "Mother's Tears," some censored theme song, "Medicine," and a song reminiscent of the Appalachian folk of the show. The first three-act scored the laughing bit of the evening. Adele Parker in an equine novelty horse show, in and won approval. Starting out with some "artist" work by executing a horse on an easel canvas, and a figure of a horse and rider on a hind haunches of a large rectangular paper sheet, she then, in a French window down stage centre, a looking animal bursts through the draw-

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to be put through some stunts by his mistress. Although always master of the situation and fearless in her showmanship, the animal was infuriated at times, necessitating some slight pokes with the butt of her riding whip. Miss Parker works as a prize set without any rings or ropes to keep the horse within a certain limited arena. These canes pervade the arena. The front row of the audience are afraid of the animal's proximity across the footlights. He stumbles and means to alleviate the worry of the front row connoisseurs, he would make a valiant time opener or closer.

HARLEM O. H.

"Twins, a nice warm summer night in Harlem Tuesday, same as in other metropolitan points. That's why the house wasn't as usual. Dancers the gathering was quite up to the mark, but that lodge section in the balcony was too late. The gallery was almost as dry as folks as the boxes.

Tuesday is a star session in the Harlem hardware, for it is carnival night, the evening when Sol Levey goes close to his patrons by giving them something for nothing. His voice and that always easy, pleasant personality has done wonders and it is one of the features that put the house in the van during the various days. There is always a touch of comedy about his daily atmosphere, but without without being the least bit offensive. A feminine "moke" drew one lucky man and trapped off a white male. Down in the audience Tony Martin (Martin-Webb) shined for Sol with a white male. He answered to, and that brought laughter.

Martin sat in his aisle next to his partner, Joe Webb, had come on next to closing, and then excelled remarks, head bashing and antics eliminated when he had a corking top bill. There was a perfect lay for the turn, which had no trouble at all in running off to an encore bit. The first half was a corking top bill, out to six acts because of the Chaplin comedy, "Sunshine" and a white male. Headlining the vaudeville section was Joe Maxwell and Co. with "The Fire Chit." Since its comeback several months ago it had improved just a hundred per cent, not alone in the singing but in the dancing as well. Joe has a really good quartet behind him, and singing as such or forming a quartet with Maxwell, some very nice harmony effects are rendered. Right now the turn looks good enough to stop the highest of the house. The song routine has been brought up to date. One of the newer numbers is "Chorus from House of Blues" and it was excellently done. Joe did well, too, alone with "Sunshine." The show is new, doing with "Soldier Boy," the singing results through little metaphors. An earned encore had them offering a medley. Joe Webb, too.

George W. Moore opened and performed fast and cleverly. His screen was a valiant big device which is unrolled to laugh in quite a prop. Moore has everything on the screen from a tiny mouse to a large animal. His fast work with the clubs drew attention, but it was the manipulation of kitchen hardware at the close that drew a laugh.

Second spot was graced with a new colored team, Bessie and Bessie. Bessie is a girl who should be heard from. Third came Leonard and Duffy in the skit "Duffy's Niece," one of the best Irish turns that is in any show on the coast. The house appreciated Duffy's enforced position as a new-rich gent and approved when he told the "Contents" to "go try an egg." A sure scoring turn for pop. After the new comedy and carnival, Maxwell showed and then the Martin Webb act, which brought up to the closing act. Bessie King and Co., a wire not new in these parts, and one which is attracting much attention. The Harlequins were applauded at one of the men's stunts. The Chaplin picture finished off the proceedings with everybody laughing. The house itself was somewhat cooler than outside, due to a battery of fans.

AMERICAN ROOF.

Juke Lublin's booking average at the American hasn't taken the usual slump that hit most business in mid-summer, and the show at the Roof Tuesday night kept Juke right up along side Ty Cobb. The fans were well represented the attendance being heavy considering the heat.

After the opening picture, Armento and Bradechi (New Acts) opened, followed by Walker and West. They opened with a long tirade from the girl about something or other, as an excuse to get on. Then a double song and dance followed by "Sunshine" and a solo by the girl. "Abah Dabba" by the man as a solo with a mock dance and some mugging. For a finish they had a double eccentric routine, the man wearing a crown and derby for comedy. Then had a break and a double comedy.

Pennell and Tyson were next, and the women fooled some when they removed one wig, disclosing a short head of male hair. When they bow at the finish she removes this one, no putting them right about her hair.

They entertained and though their vocalizing has strict limitations, they manage to disguise the dimensions.

Electric and Vincent are using the same vehicle that Vincent showed around with another partner. They are both good vocalists, but the new man's voice is more than average. The comedy registered mildly, but the vocalizing that they were doing.

The "Oklahoma Fours" were before intermission. It is a new team with the two men and two girls garbed in appropriate costumes. They finally got down to the dancing and exhibit some classy waltzes. All are good dancers, and they should be credited

After intermission Dora Hilton made quite an impression with her excellent voice. She is using an accompanist, and the act retains the former outfit, Miss Hilton who is a wholesome looking girl with quite a wardrobe.

Arthur De Voe and Co. in a sketch held attention. It is a very tricky vehicle having to do with the domestic squabbles of a young couple who are eventually cured by the exasperation of the father-in-law, a model of a young husband. The elder couple suddenly are afflicted with domestic quarrels and the youngsters make up, reconcile their elders and leave them to work out their own problems. The older couple framed their quarrel to cure the newweds. Mr. De Voe as the father has several long speeches. The young wife is a clever ingenue, as in fact are all the cast.

Exposition Jubilee Four, a colored male quartet, were sent to closing. Their harmonizing phrases, "Mammy O' Mine" was the best kind of five numbers used.

"Three Marins," girl jugglers, followed by the Chaplin picture, closed.

23RD STREET.

A corking small time bill was offered at the 232 Street the first half of the week. It was a show that moved along with a lot of pep and zip, and therefore was enjoyable despite the very rainy atmosphere. The evening was a valiant Tuesday night. Seven acts, a new feature, "The Fire Chit," constituted the bill.

Following the new scene Elaine and Thelma (New Acts) opened the show with a series of dances that were acceptable. The American Comedy Troupe (New Acts) followed and scored on singing rather than on comedy. The third offering of the program was a sketch presented by Louis Carter (New Acts). The sketch was of a man or may not be entitled "Shell Shock" and it is a strong dramatic piece that is carried along by stage plays by the name of Louis Carter.

Thelma and Elaine with their pastor and sons followed along and put a large sized hit over on the show. These boys have a wonderful sense of humor and a good deal of it. Once they get that there will be no keeping them off the big time. John and Joe, the two boys with a specialty that reflected the glories of the variety hall of two score years ago, were next.

Next to closing Sylvia Clark landed a comfortable hit with "The Fire Chit." The conductorate hit was a laugh from start to finish, and the classical dance burlesque drew screams from the audience. The De Perros Trio went through a six-minute routine in strength, but that was about right for the audience.

PROSPECT.

The hamid weather had little effect on business at the Prospect Tuesday night. "Fatty" Arbuckle undoubtedly contributed largely in holding up the attendance. George Jessell adding to a considerable extent in his act. John La Clair opened with an entertaining routine of juggling and balancing. The veterans were in excellent form Tuesday evening and made good on their merit. According to a Herald Tribune man, Le Clair's act is his 48th year in vaudeville. That is a record worth recording.

Red and Murray, filling in for Harrie and Mory, managed to draw a stray laugh here and there. The black and white comedy team. Both are experienced performers, but their present line of material is holding them back. Most of the gags and puns are dated. The method employed by the team in handling their stuff is also far out of fashion for present day vaudeville.

Edgar Allan Woolf has written many high-class sketches for vaudeville. The Woolf team on a playlet as a rule being a guarantee of quality. Woolf must have had an off day when he wrote "The Moonlight Ago" for Bessie Morgan, however. The sketch is full of structural faults, lacks a story and may long before the climax is reached because of an over-abundance of tatty dialogue. Miss Morgan and the juvenile both overplay their roles, which tends to take the act down. The man playing the part of the husband does excellent work. The Prospect liked the turn, however, and was not slow in saying so.

The Shakes did their usual clean-up with their mind-reading. Whatever the signal system may be it is cleverly concealed. The couple has added several new wisecracks and remarks to the preliminary dialogue, which is a good thing. The act is a solid hit.

George Jessell received a steady response from his entrance, starting with the familiar "Gunga Din" parody. George ran through his routine like a breeze, finishing with a French dialect number written by himself. The material now in use will do nicely for a pop house, but George should be a good author before he starts his big time.

"An Artist's Treat," a posing act, closed the evening section with a series of life reproductions of famous statuary. Well.

CITY.

John Keely and Loney Phibbs, top and bottom lining, respectively, walked away with the big honors. Miss Keely having a shade more of the benefit of the contest. The humidity, Tuesday evening, a good sized house was on deck to view the Three Klamans open with their fast routine of acrobatics, bringing contentment work and foot juggling. Diller and Clara and The Grey were next. (New Acts) followed in the order mentioned.

Following the Universal Current Events news reel exhibition, Miss Keely cleaned up everything in sight. In a shimmering black gown she opened with "Somewhere Somebody's Waiting," a better class number. Then in a French brocade, at a restricted French number brought her back for "Don't Cry, Frenchy," rendered in English and her native tongue evoked a desire on the part of the audience to keep her in sight for an instant. Miss Keely, however, thought four numbers were sufficient and left.

Knight and Sawelle, pleased with their crowd and dancing. Loney Phibbs' gags and stories and good-natured kidding and the house roared. His advice to the audience to applaud the actor and get all they can out of him was half in earnest and half joke. It had a good effect on the house, though, as far as the next act was concerned. However, the evening act did not need Phibbs' "plugging" to any great extent, winning sufficient on its own merits. The title, though, of Jim, the Just King (New Acts) is misleading. No one would suspect this a tame dancing act, but its announcer monologues.

Preceding the vaudeville a Christie comedy and an excellent rendition of comedy sections from Victor Herbert's "It Happened in Nardian" gave the bill a flying start. Olive Thomas in a Tricorne feature, "Love's Prisoner," completed the program. It's of the crook genre and interesting, as plays of this type usually are.

AUDUBON.

A corking good vaudeville bill combined with two feature pictures at the conclusion afforded the patrons an excellent evening's enjoyment. The honors were equally divided between Yates and Reed and Darrell and Edwards. The latter team deserved all credit bestowed, as their position was a new one. The two men tramp acrobatic combination, gave the show its customary start, followed by a series of stunts and a couple of applause and laughter to signify his hit was well accepted. The show was a good one, but it was not a new one. The changes to that of a Chinaman and a Western were not new. The show was a good one, but it was not a new one.

Changes are made directly in front of the patrons. By all means enjoy the show, but do not make it a habit to change. The dancing is especially high class, clever and so appealing to the audience. The younger element of the Washington Heights neighborhood, all hands go back to the ash barrel, but it's empty. They go down to the dump and fine-comb it, but they can't raise any more. They don't frisk the show, and they don't ditch the pike in an ash barrel on the way to the can. The mob don't see this cum off and after they spring him in Night Court, with a five-dollar mousetrap, all hands go back to the ash barrel, but it's empty.

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ACTORS' MEMORIAL.

(Continued from page 3)

down town financial aid was offered nor would such be accepted. The Actors' Fund itself granted Mr. Frohman \$3,000 for expenses to maintain the office.

Regardless of what differences there might now exist between the managerial faction and the actors, all the big producing firms at once endorsed and offered unlimited aid in the consummation of the Actors' National Memorial Day and the expression was led by Klaw and Erlanger and the Shuberts. Colman and Harris on their own initiative brought Harry J. Ridgely, manager of the Grand in Chicago and head of the managers' association there, to New York last week that he might aid in the carrying out of the committee's plans, since he is to represent the committee in the Central West.

Publicity committees will be established in all big cities, these bodies to be made up of press agents and newspapermen. Most of the publicity direction, however, will be accomplished from New York.

The slogan adopted for Actors' National Memorial Day by the main committee and for use broadcast is "Think, Thank, Help."

PEEKING THROUGH THE BUSHES.

Binghamton, N. Y., June 25, 1919.

Dear Johnny:

Back home here again and hanging onto third place by our eyebrows. That Newark Chub nearly kicked us into the second division, but we ought to get 'em here on our own orchard.

I met a "gun" mob from New York up here working the State Fair. They said the grift is getting very "schwazy" around the City since all the chumps are buying Liberty Bonds and wearing wrist watches. If your working 46 short, the only way you can grab a "souper" is to cut a guy's arm off. They were telling me about a bad break they got not long ago and why they lammed out on the make this night and they ride up and down on the subway without seeing a prospect, notin' but a lot of Jiboney's goin' to work. Their about to put up the shutters when they spy a lush at 14th street, and he's all up like a drug store window. He held plenty, havin' a tweezer in his right upper jerve, a bundle of scratch in his right brich, a poke in his left hip, and a hoopole on his right duke as big as Al Reeve's.

The stall throws his back up and they hustle the sap around. After they make the poke he starts to squawk so they run upstairs and get on a "short." When they hit third ave two dicks get aboard and grab the wire on general principle, but they don't make the rest of the mob. They don't frisk the show, and they don't ditch the pike in an ash barrel on the way to the can. The mob don't see this cum off and after they spring him in Night Court, with a five-dollar mousetrap, all hands go back to the ash barrel, but it's empty.

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We tried out one of those local phenoms this morning and it wuz worth the price of admission. This egg's old man is a stockholder in the club and he's been asked to ditch the pike in an ash barrel on the way to the can. The mob don't see this cum off and after they spring him in Night Court, with a five-dollar mousetrap, all hands go back to the ash barrel, but it's empty.

Schulte finally told him to bring him out to the Park and he showed up in uniform this morning at ten o'clock. "We know we go out every mornin' while we're home, so's to get a little battin' practice. This yap climbs out of a flivver and he's got on a pair of moleskin football pants, a jersey and a pair of tennis shoes. The gang don't pay much attention to him and finally Schulte tells him to go out to third base. He wants to hit him a few ground balls. One goes and Frank starts to hit them at him. Johnny, he had ground balls bounce off his chest as fast as machine gun bullets, in fact, he wuz hit on every part of his anatomy and the roles of his feet. Schulte finally called him in and explained that the game required skill, not bravery. The last I seen of him he was climbing the wall with a beanie, his old man that it wuz all a swindle and that they was a combine to keep him off the club.

I haven't said much about the girl lately, and perhaps you've noticed it. I think she's goin' to air me, fer her brother and I got arguin' out at her house the other night and he expressed his opinion about actors in general. He's a smart guy and a city broke, havin' made two excursion trips to New York City. He reads Jim Jam Jems and is hep to all the scandal about the proff. One of them notice of that you could send out fer a head of cabbage and he'd return with a canoe. I'll give you the finale in my next.

San Francisco

PANTAGES THEATRE BUILDING.

ORPHEUM, SAN FRANCISCO.

San Francisco, June 25. The current bill proved clearly diverting entertainment, even on laugh getting comedy and a liberal amount of bit acts. Toppling all and easy winning high scores were made by Barne, the "Massachusetts salesman," assisted by Benjie Crawford. Barne's breezy style and personality was the house and from the jump had everything his own way, his impromptu bits arousing enthusiastic response. Splitting headline honors with Barne was Shelia Terry in a musical romance, "Three's a Crowd," one of the best bits of his kind in a year, which goes both for the author and the players. Assisting Miss Terry were Harry Peterson and Gaillette Jones and they contributed largely to the turn's success. Lloyd and Wells coming over from a ten week engagement at the Casino, were accorded a reception and had no trouble in making out a hit in their spot. The hoisters have built up a strong routine which involves dancing and has been a success since the first. Clifford Walker found the house for them. Clifford Walker found the house for them. Clifford Walker found the house for them. About the middle of his offering the gallery started saying things, and Walker continued to interrupt until he had a healthy sea being found in the replacing several of her numbers. It was necessary to offer some new numbers, but the added number did not win the star's disapproval. The loless Sisters winning return through her wire work and marksmanship. The Merion Moran Danors in their third and last week worked up a strong applause climax, without, however, holding the interest of the audience. The Geraldine Brothers with bounding net closed drawing many laughs with the hat manipulation and the stunts of the bull-dog. Jack Josephs.

PANTAGES.

San Francisco, June 25. A most unusual class festival for this house topped the show. Barb St. Denis coming in from her school with a quartette of pretty girls. The St. Denis appearance is important and an increase in business is looked for, though there was no exceptional crowd on Sunday. The show with the other did five shows. The classical routine was of the usual high order. The Celts Brothers contracting from the audience with cross fire comment drew laughs from the start, but the slower stepping of the audience was the light of the turn. Beatrice assisting with a ballad excellently done, and her presence in the finale dance number added novelty. The Reed drew big returns with his musical efforts, and Corbin's comedy did fairly, however, lowered the merit of the routine. Abrams and Jones in a comedy sketch, "When Hubby Realizes," drew some laughs. The stilette has moments of interest and could secure a hit appearing at the finish. Race and Edge did well enough not to closing, holding the spot with chatter and songs. "Alice Teddy," featuring wrestling and singing bear, proved highly amusing and looks good enough to open for any hill. Jack Josephs.

HIPPORHOM.

San Francisco, June 25. Starting last Sunday matinee and to continue throughout the school vacation period all children are to be admitted in the afternoon for ten cents. The show this week is a well rounded one, the kind that hides for big favor here. Marjorie Hankins introduced and amused the figures of half a dozen characters and a subtitle being the "Principals." Claire Hanson and her "Village Four" in a school act won plenty of laughs. Miss Hanson's lovely manner, the clever stepping of the Hebrew character and the singing of the male quartette figured in the success attained. Chief Belle Glond and Wilsons far very well. Opening the Indian shows something with the latest, got into an Indian dance and he also plays trombone. Wilsons showed something of the same kind with well rendered ballads. Alma Grant with Sam Armstrong at the piano delivered strongly with a double routine. Miss Grant is a sweet thing and knows how to handle numbers. Armstrong who was in a single score. Wilson and Wilson, a lively colored team, showed a versatile routine of talk, songs and dances and they deserved the applause because of their hard work. The Aerial Shells closed well showing a surprising routine. Jack Josephs.

CASINO.

San Francisco, June 25. The Casino, depending largely on the Will King Company for the business here has for the past few weeks surrounded the musical comedy show with good balanced vaudeville acts. The Hipp, playing the same brand of vaudeville, suffering in comparison. This week's bill being no exception. Zeno Danbar and Jordan with some well executed aerial stunts started the show in lively fashion. Gus Jordan, the flyer creating a real thrill with a double flip blind-folded, covering the length of the stage into a hand-to-hand catch that brought forth volumes of applause. The last act, a mixed team, offered some mixed entertainment. Their routine included talk, dances, baton twirling and some whistling imitations by the man, the latter making the best

impression, though their other bits were well received. The Three Musical Queens are pleasing girls with pleasing voices and play brass pleasantly, make a most pleasing trio that would be a pleasing turn on any hill. Fred and Peggy, known as the Four, the man in a droll English character is a good foil for Peggy who does some character acting, but is unsuited to her good looks. With better material the pair display enough class for faster company.

Fred La Reine and Company, gave an interesting electrical exhibition that proved a novelty, and, as presented by La Reine, also proved the biggest comedy success of the show. Four plots are carried, to supply the comedy, and while each one does his work well, they do not display sufficient tact to disguise the fact that they are members of the act. Wolf and Wilton, doing the vaudeville act, scored big, with excellent acrobatic dancing and acrobatic finish that came as a surprise. Their opening talk, though well handled and good for laughs, evolves around tombstones, undertakers, character diseases, and a song number, entitled "Rheumatism Rag."

A feature of the King Show this week was the elaborate stage setting, surpassing all previous efforts in that respect. Jack Josephs.

SAN FRANCISCO NOTES.

Geraldine Farrar is scheduled to open the local concert season at the Curran Theatre, Oct. 5.

The annual picnic of the Musicians' Union will be held at Shell Mountain park on July 17.

Katherine McDonald, star of "The Woman They Don't Want," arrived in the city last week accompanied by Mary McLaughlin and their manager, Sam Kork. During their first night at the ballroom the scene of the show will be made, using the St. Francis or Palace Hotel.

Sam Myers, former State-Lake, Chicago, manager, stopped over here last week on his way to Los Angeles to assume the management of the Orpheum Theatre in that city.

Doc Tryon and his family left for a month's trip in Santa Cruz.

Will Rogers was here last week on his way to Sacramento, where scenes will be taken for his new picture.

John Cooper, of Cooper's Melody shop in Los Angeles, and writer of "Desert Love," is spending a vacation here.

Laz Leasingh, of the Orpheum circuit, has left for Lake Tahoe to spend a month.

Carrie Geobal Weston, daughter of Ella Herbert Weston, returned this week from New York City, where she took a six months course on her violin under Leopold Andor's direction.

Ed Levy, manager of the Salt Lake Orpheum house, is here for the summer.

Barton Myer, formerly manager of the Pantages Theatre here, and lately assistant manager at the Hipp, Seattle, will according to a report, return in charge of one of the Pantages theatres.

The "Shimlins" contest at the Strand Theatre will continue for three weeks. The participants are, Al Baranella and Valerie Ford, "Honey" Harris and Wanda Leslie, Paul Harris and Dorothy Harding and a colored team, Pet. Bob and Leslie Walters. The contests are under the direction of Paul Locke, who contemplates touring California with the "Shimlins" after completing the Strand engagement.

By donning a false beard, Frank Dobson featured with "Thirteen Straws" due at the Orpheum next week, called out a constable who boarded a train at Hornbrook, Cal., for the purpose of arresting him. The constable, who was told the constable's job by kidding him for attempting to arrest a passenger in a sailor uniform. The constable made a thorough search of the train, but failed to locate Dobson, who was actually sitting in the passenger car hiding behind the quickly improvised whiskers.

The Wigwam Theatre has installed an organ. Irma Falvey is the organist.

Betty Moore will shortly attempt to swim around the Seal rocks. Charles Fisher, attached to the Orpheum Theatre, who directed Bill Criss's swim around the rocks last year is instructing Miss Moore in long swims in the bay every day.

Blake and Amber have entered their outfit in the swim with three third floor of the Wilson building.

Carrey Chandler is now in advance of the "Shepherd of the Hills" feature.

T. Beked, formerly of the Imperial Russian Dancers, who recently arrived here from the Orient, is scheduled to open at the Curran Oct. 20. He will be assisted by two girls including Lorraine Wilson.

Geoff Summers, principal comedian of the "Reckless Eye" act, laying off here, and

well five girls from the same act opened for Blake and Amber at Joyland Park, Sacramento. Summers will take for a few weeks.

Al Browne, Western representative for M. W. B. and Sons, will arrive here this week through the Northwest. While in Seattle he will open a branch office in the Pantages Building, which will be under the direction of Barney Hagan, who is at present assistant manager of the San Francisco office.

The McCarthy-Fisher offices have been moved to the seventh floor of the Pantages Building in larger quarters. Harry Bloom in charge, announces he will increase the staff by three men.

This is anniversary week for the Del Lawrence Stock Company at the Majestic Theatre.

Mme. Aldrich appeared jointly with Ted Shavin at a matinee performance at the Columbia Theatre last week.

D. E. Berg is expected here, according to members of his act playing the Pantages circuit.

SHOWS IN SAN FRANCISCO.

ALCAZAR—"Be Calm, Camilla" (stock, with Walter Richardson-Burns). BERT PRINCE—"Will King Co. (6th week) & A. H. & W. V. A. Vadeville.

COLUMBIA—Henry Miller; Ruth Chatterton in "A Marriage of Convenience" (2d week). DORRAN—William Courtenay & Thomas Wines in "Cappy Ricks" (4th week).

SALISBURY—Del Lawrence Co. PRINCES—Bert Levy Vadeville. WIGWAM—A. H. & W. V. A. Vadeville.

ROLE FOR JIMMY BRITT.

San Francisco, June 25. In the event of Wm. H. Crane, who is in this city, reviving "Father and Son," Jimmy Britt, at present playing the Pantages Circuit, will have a principal role.

FRAWLEY AFTER L. A. HOUSE.

San Francisco, June 25. James Riley, representing T. Daniel Frawley, is endeavoring to secure a theatre in Los Angeles for Frawley's musical show. If a house can be secured in that city, the musical show will play there several weeks before going to the Orient. The dramatic organization is expected to sail some time next month.

GILBERT WELLS HAS FORTUNE.

San Francisco, June 25. Gilbert Wells, of Lloyd and Wells, has received as his share of the estate of his late Uncle Daniel Wells, millionaire lumberman of Milwaukee, \$25,000 in cash and an income of \$10,000 yearly during his life.

Fountain Manager of Grauman's L. A.

San Francisco, June 25. Lester Fountain, for several years manager of the Hippodrome in Los Angeles, and in charge of the Casino in this city until recently, when he announced his retirement from theatricals to enter commercial business, has returned to show business, having accepted the management of Grauman's Theatre in Los Angeles.

Holman, Swift and Kelly's New Act.

San Francisco, June 25. Harry Holman is considering a partnership with Thomas Swift and Mary Kelly for next season, to present a new sketch, "The Unknown" in vaudeville.

The trio were collaborating on the new act while appearing in their respective acts at the Orpheum last week.

Leopold Pam Co. in Stock.

San Francisco, June 25. The Leopold Pam Musical Comedy Company, which recently completed a long run at the Liberty Theatre, San Diego, will open a stock engagement in Phoenix, Ariz.

Clarke's Organizing Another Tour.

San Francisco, June 25. Harry Corson Clarke and Margaret Dale Owen, who are at their California home near Los Angeles, will organize a company for another tour of the world.

EQUITY SITUATION UNCHANGED.

The matter of the breach between the Actors' Equity Association and the Producing Managers Association remains the same, no new developments being expected until the next meeting of the producers. Last week the managers replied to the A. E. A. in a letter acknowledging receipt of the communication setting forth the acceptance of Messrs. Taft and Evans to act as referees in the matter of arbitrating the contested contract points, but there was no mention of whether the managers would soon consider the offer.

With relation to the manager's own form of contract which is minus the standard form's arbitration clauses, an Equity official called attention to the pledge which was signed last season by 1,200 members of the A. E. A. approximately one-third of the entire membership. This pledge binds all signers to accept none but Equity-U. M. P. A. contracts. For violation of the pledge the singer must forfeit \$1,000. E. A. \$1,000 and should he or she sign another contract, an action would lie for injunction proceeding by the A. E. A. to restrain such artist from opening with an attraction so contracted for.

The pledge has not been tested in court and although drawn up by the A. E. A. attorney, there is doubt as to its legality in some quarters. The Equity, however, maintains that the pledge is just as sound legally as the provisions in the by-laws of the producing managers' association which calls for each member filling a \$10,000 guaranteeing against violation of the by-laws; and rulings of the association.

The Equity issued a denial of the claims made by Amelia Bingham that the A. E. A. asked too many personal questions of its members. At no time, save where a claim of money due by members, does the Equity ask what salaries members contract for, it was stated. When a show begins members are asked to submit on a printed postal card from only the date of the first rehearsal, name of the play and the name of the manager.

The A. E. A. again stated that its position of asking for arbitration on the mooted questions between it and the managers is in line with its established custom. There are times when arbitration did not result in decisions which the Equity felt were just, but that in no case did the A. E. A. refuse arbitration. It was only when a manager refused to arbitrate that the Equity resorted to the courts.

No further word has been received from the A. E. A. other than that the A. E. A.'s application for an individual charter had been received. It was intimated that action in the executive committee may develop in favor of the application within the next few days. Regarding the labor union affiliation it was pointed out that the French actors recently joined the French Labor Confederation, and that the membership of the actors' society jumped from 900 to 7,000 after the affiliation.

STEWART-MORRISON ACTIVITIES.

Charles Stewart and Lee Morrison, who recently entered the production field, offering "Our Pleasant Sins," have taken offers and are preparing several plays for next season. One will be a musical piece with the story by Hugo Reisenfeld, director of the "Rialto-Rivoli." The book is being adapted from a play tried out in stock. The new firm will also offer a piece starring Pauline Lord, a vehicle, however, not having been selected.

An order for the picture rights for "Our Pleasant Sins" is said to have been made by Anita Stewart, the price mentioned being \$8,000.

IN PARIS

By E. G. Kendrew

Paris, June 12. "Eyes Right," a production of the 5th Division Regulars, 60th Infantry, is being played along the Rhine, and will move soon toward so-called Gay France.

A report from Cologne states the Rhinelanders, as the latest concert party formed in that area designates itself, has presented a successful show in the theatre at Duisdorf, under the patronage of Major-General E. P. Strickland, commanding the Western Division.

"Comedy Kids Company" of 7th Div. has given its 100th performance, with Lieut. R. R. Hubert, Jonas J. Brotman, Billings, Sexton Benner, Fahy, Resch, Hansen, Steinert, Sandeen, Hogan, Drum and Payne. Some K. K. Kids.

The Big Four troupe has been three months on the A. E. F. circuit and now returned to Le Mans. The quartette consists of Sergt. J. A. Whitehead (formerly known as Jack Winter), J. D. Lomnaseau, Pts. J. L. Dougherty and A. E. Seerth. The Majestic Players have likewise drifted back to the big camp after their tour through the S. O. S. centers. The company, comprising M. H. Woods, L. Normandeau, Nils Rein, E. Muschek, Teddy Hughes, L. R. Fox.

In the same area the Flood unit is completing a three-city tour, with Mr. and Mrs. Paul T. Flood (of Cleveland, Ohio), Miss Elizabeth Jordan, of Rona, Va., and Miss Teresa Thrower.

The main amusement hall of the Y. M. C. A. at Havre has now closed. The final show was given by the Overseas Theatrical League of New York, which has just returned from the occupied area. Entertainments will still be offered for a few weeks longer, on a restricted scale, at the Hotel des Negociants, Havre, controlled by the red triangle. The Espagne Concert company furnished the program last Sunday evening.

In the immense Salvation Army shed at Saint-Nazaire the Motor Transport Corps presented their musical comedy, "Put It There," and made a big hit. A feature is that there are real girls in the show, the leading lady being Mlle. Andree Rondel. Romanov (of N. Y. Hippodrome) and Miss Ruby McLin appear in a dance act. Germaine Chappellaine, Drummond, Holloway, Bernstein, etc., keep the boys busy applauding for the songs they admire.

The entertainment department of the A. E. F. has taken such extensions in France that a theatrical organ has just been issued, entitled "Life." It is published at Le Mans, by the Y. M. C. A. Entertainment House, and compiled by W. J. Theuer, V. O. Winkenweder and Eric Sarville. The first number issued June 1 consists of four pages, with half-tone illustrations and cartoons. Le Mans is at present the great embarkation center, and there are many doughboys for whom rational amusement is necessary. (A. E. F. Entertainment in France and occupied regions is reported under a separate heading.)

The second edition of the revue at the Mogador Palace was presented June 3, and is certainly better than the first. Maurice Chevalier is now the leading male star, and he has some amusing items. His impersonations of three popular cafe concert artists, as they would imitate Wilson, Lloyd George and Clemenceau are excellent. He assumes the male role in the White

Ballet. Girier, a real comedian, ably supports him in the other scenes. Ray Kay, the best dancing comedian on the bill, remains for a time, but his appearance is rare; on the other hand, Regine Flory seems to be on the stage more than ever.

Charlie Warren (late of Witmark's) has a little more to do now and is a top-notch comedian. Miss Brodgan has the honor of terminating in the illuminous naval scene, which particularly tickles the English. Business remains about normal and some magnetic attraction is still needed to fetch 'em in. Sir Alfred Butt was in Paris last week again, but his future policy at the Palace Theatre is not known. Another review is almost certain for September next.

The new theatrical company, first to exploit the Theatre du Vaudeville as a lyrical home, has just been formed with a capital of two million francs, twenty-nine stockholders having put up the money. P. B. Ghesi, late of the Opera Comique, will be the producing manager, and A. Deval (of the Athenes) administrative director. It is expected the Vaudeville will be ready, as light opera house by October 1. The Russian Ballets are expected to appear about that date at the Vaudeville instead of Apollo.

F. Genier will produce next season at Theatre Antoine a comedy, "Ventrin," by Guiraud.

Robert Alger and Jean Benedict have adopted an operetta from Francis de Croisset called "Paris New York," created at the Theatre Rejane (now theatre de Paris). The musical version will be given at the Trianon this season with Lucy Vauthrin.

The revue by Regis Gignoux and Rip; to be given at the Palais Royal is to be entitled "Hercule à Paris." Nothing to do with the set in the Mogador Palace show.

Mme. Rejane, Mlle. Spinely and Raimu will be the principal protagonists in Yves Mirande's piece, "La Concorde est dans l'escalier," which Leon Volterra will present next season at his Theatre de Paris.

The Grand Tavern in the Faubourg Montmartre will open in September as the Palais de la Danse. Mme. Mistanguett is said to be at the head of the enterprise. The other music hall in the same street, on the site of the Gaumont-Color, is progressing very slowly.

Dancing is more popular in this city than ever, and tango rules the fashion as in London. Terschichore may replace the local singers at the Moulin de la Chanson in the near future.

Bert Howell has signed a contract in Paris with Mme. Caro Cambell, who is a French exponent of hypnotic dancing. She expresses by plastic art and tchipschior movements any thoughts transmitted in any language, or by the method of song, verse or music. Spectacles may make any trial they desire. The medium may not understand the language, but she knows the thoughts of the person putting her on trial. Howell proposes to give several sances in London, at one of the concert halls.

At the little Theatre Imperial, Mlle. Aimee Fargis presents an opera, "Les Sept Baisers Capitaine," by Hanswick and Wattine (adaptators of "The Thirteenth Chair," given two years ago at the Theatre Rejane), music by Louis Hillier, conductor at the Casino de Paris and who wrote the symphonie

accompaniment to the Opium Smoker scene presented by Mlle. Mistanguett. The three-act operetta is somewhat broad, but quite diverting. The set is Oriental and well played, but the subject prevents me giving a summary of the plot. However Hillier has written some interesting music which should make it a success, particularly if played on a larger stage. With a little extended running "The Seven Capital Kisses" would form a diverting entertainment. The managers of the Imperial can be congratulated in producing the work of a coming musician, although Hillier has long been connected with theatrical circles in London.

"His Majesty, Bunker Bean," comedy in four acts, has been presented at the Theatre des Champs Elysees by the Brest Stock Company, an A. E. F. theatrical unit. It was pronounced a splendid show, with a splendid troupe, composed of Misses Margaret Sumner (leading lady), Alicia Guthrie, Phyllis Carrington, Betty Baincourt, Helen Miller, Corp. Howard Lindsay (leading gent.), Dollore, Sgt. Claude Turrans, Geo. B. Sheld, William Rochford, Pts. Caryl Cleavenger, George Evans, Geo. Chancellor, Messrs. John Alexander, John Rowe. The band of the 5th Marines conducted by Lieut. George H. Neill, provided the intermission music.

It is stated the theatrical profession has contributed, in proportion to its number, more men to the A. E. F. than any other profession or calling in business circles.

Enid Watkins' "All Star Vaudeville Co." has been showing at the Theatre Albert I. Paris, with a buzz. The troupe includes Dave Johnson (clog dancing), Dorothy and Marie Smith, Storts and Link, Bourke and Lillette, Barber & Jackson, Betty Donn. A sketch, "Humanity," by Anthony Burger, Helen Aubrey and Russell Rhodes did great. For the finale some comedy patter by Billy Gould, Bessie Carrett, Louise Carlyle, Hal Pierson, Gilbert Gregory, the "When we are going home" unit.

From Coblenz comes the reports of the success of the 5th Machine Gun Battalion show in "Echoes from Broadway," given in the bridgehead area, or the 2d Division towns. It is under the leadership of the author of the book, Paul M. Myers, and among the numbers are Sparks & Thornton, in a farce, "Mirth and Melody," Pts. Charles Horack, J. Lynch, and Sergt. C. Meredith in an act "An Afflicted Man"; Myers and Sparks, dancing duo and a quartette led by Henry Smith, of San Francisco. The Vin Rouge Follies is visiting Coblenz, arriving from Le Mons.

The 1000th performance of Massenet's "Mignon" was given at the Opera Comique June 17. The work was first created in 1884, which makes an average of 28 shows a year at this theatre.

"L'Heritier du Bal Tabarin" has been withdrawn at the Cluny, and Gabriel Tenot has revived "La Dame du 23."

"L'Occident" has had only a short run on its revival at the Ambigu, and is replaced by "Le Systeme D." first presented here in 1917.

The musical instrument makers have also been on strike, but are now back at work, having obtained satisfaction.

The dancers at the Opera are up in arms and declare they will no longer use their legs until a substantial increase is allowed them. There has been effervescence in the ranks for some time past, and a further strike is anticipated. Manager Rouché has

not yet given a decision, expecting an increased subvention from the State, which he claims should be two million francs instead of 800,000 frs.

The strikes of the subway, buses and car workers have had effect on the receipts at all places of amusement, and business has been none too good for the past fortnight. Everything seems to be now striking in France, excepting the French Government match.

The Theatre Antoine is the first house to close up for the summer, it now being decided to revive the promised "Aux Jardins de Marci" until next season.

A gala in honor of the students of the University of Strassburg was given by the Parisian students at the Opera, June 11. The program was not brilliant, but what lacked in quality was made up in quantity, like the boarding house keeper who struck the average by offering weak tea and strong butter.

A special performance of "La Reine Wanda," by A. Legrand, music by the late Camille Erlanger, organized by Mlle. Zorelli, was at the Gymnase June 12, in favor of victims of the war, particularly those suffering from nervous breakdown. It was the initial presentation of this drama in Paris, which is not void of interest.

The Actors' Union, founded by Felix Huguenet, is to have a meeting probably to wind up the organization, the majority of the members of this body having gone over to the new federation, which is to be affiliated with the General Confederation of Labor.

BURLESQUE OUTING PROGRAM.

Secretary Will Roehm, of the Burlesque Club, announces that arrangements for the annual club's outing at Witzel's Grove, College Point, June 23, are all set. The boat is scheduled to leave the foot of West 35th street at 9:30 Sunday morning, the 29th, arriving at its destination two hours later. A breakfast will be staged at noon, with a band concert to fill the interim before the start of the baseball game at 1:30, when the contestants will play for a silver trophy donated by J. J. Williams.

The swimming races at 2 will contain three contests, 25 yard dash for men, ditto distance for women and a form diving contest open for all. The athletic games at 2:30 will hold the usual sprints, divided off in races between prima donnas versus ingenues, soubrettes versus character women, agents against managers, with the chorus girls having a 30 yard dash.

A sack and three-legged race completes the program. A greased pig race, which is open to all, holds forth a \$10 cash reward to the winner. Dinner at 5 and the boat starts its return trip at 7 sharp. Ira Miller, Charles Falke, Dan Guggenheim, Ed Collins, Lou Reale, Dick Zeisler, Mayer Harris, J. J. Williams, Billy Vail and Irving Becker will head the various committees.

William Gaxton, of vaudeville and the legitimate, was a double winner last week. He received a four years' contract from A. H. Woods. After the transaction, the producer asked Gaxton what he was going to do this summer. The actor replied that he'd like to go to Toledo and see the Wild-Dampsey affair. Mr. Woods thereupon slipped Gaxton a ticket for the battle, the value of said ducat being \$50.

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ORPHEUM CIRCUIT
Palace Theatre Building, New York City
CHICAGO
Majestic
Blossom Sealee
Mason & Keeler
Ruth Budd
Ruth Kennedy
Rodriguez Bros
Old Time Darkies
Burt Swer
Rose & Ellis
State-Lake
Gus Edwards Co
Harry Cooper
Lee & Cranston
Arnaut Bros
Margaret Young
Newhook & Phelps
S. Hickey Bros
Cycling Brunette
(One to fill)

WESTERN VAUDEVILLE
State-Lake Theatre Building, Chicago
CHICAGO
Hodge Podge 3
(One to fill)
Dorothy Velding
E. & B. Adair
Ferro & Coulter
"Cheyenne Days"
Bimbo & James
Mitchell & Mitch
Schwartz Bros
Fox & Ingraham
The McIntires
DES MOINES
Beltzhauser Bros
Blanche Boyd
"Froughless Days"
Universal 3
24 half
Spanish Trio
Chase & La Tour
Andrew & George
Tourneville
DULUTH
Grand
Earl & Jennings
Earl & Edwards
Whirlwind
B. & C. Crighton
Three Macs

\$14 PER WEEK ROOM AND BATH
10 minutes from ALL theatres
Overlooking Central Park
\$16 WEEK SUITES FOR TWO
Consisting of Parlor, Bedroom and Bath
Left, Air, with All improvements
REISENWEBER'S HOTEL
50th Street and Columbus Circle
New York City

24 half
Francis & Alexander
3 Andre Girls
Miller & King
Al H. White Co
(One to fill)
GREEN BAY
Orpheum
Billy Kinkaid
Melroy Sisters
Wanner & Palmer
Powell Group
MILWAUKEE
Palace
Phitfax & Accomptie
Frank Hall Co
Wanner & Palmer
Lucy Gillette Co
(Two to fill)
24 half
s Melvins
24 half
MINNEAPOLIS
Grand
Mossman & Vance
Galletti's Monkey
(Two to fill)
Palace
Three DeLions
Kerr & Eniger
Maker & Redford

MARCUS LOEW
Putnam Building, New York City
NEW YORK CITY
Americana
"Howard & Jenkins
Hartshorn Bros
Joan Barnes
"Just a Girl"
Nellie Moore
Hugh Norton Co
"Hilton & Lavator
Delle & Gray
(One to fill)
24 half
Hallen & Goss
3 Rosalies

CLAY CROUCH
"SINGLE NEXT SEASON"

Regal & Mack
Hilton & Lavator
Hartshorn Bros
Lincoln Square
Murphy & White
Walsh & Austin
Frank
Coke & Oatman
Exposition 4
24 half
The Fairchilds
Ford & Gaudin
M. Samuels Co
Joan Barnes
Solina's Circus
Greeley Square
Juliette Bush
"Harrison & Burr
Jack Reddy
"Mimic World"
24 half
Farraro
Cook & Vernon
Peggy Brooks
Frank Debonen
Taber & Green
LaFollette Co
Delaney Street
Storey & Clark
Walsh Bros
Madge Matiland
Sheila Terry Co
Mollie McIntyre
Edwin George
SAN FRANCISCO
Frank Debonen
(Sunday opening)
Williams & Mitchell
Brahan Van Den Berg
Nalash Bros
Madge Matiland
Sheila Terry Co
Barnes & Crawford
Lloyd & Wells

24 half
Walsh & Austin
Gillen Carleton Co
Bardolow & O'Rourke
Hayataka Japs
(Two to fill)
Juggling Nelson
Hubbard
Ross Ruvus
Adrian
24 half
Equillo Bros
Piano & Singham
Cook & Oatman
Nail McIntyre
Oklahoma 4
Orpheum
The Parsheley
Levey & West
Kerr & Eniger
3 Black Dots
Ward & King
Reddick & Grant
24 half
Juggler Nelson
Howard & Jenkins
Dietrich Vincent
"Harmless Bug"
Patrick & Otto
Carr
Boulevard
Equillo Bros
Peggy Brooks
Piano & Singham
Sampson & Douglas
Kane & Herman

MAUDIE MATTILAND
WITH THE MEGAPHONE WALLP

TAMING ORPHEUM CIRCUIT
HAMILTON, CAN.
24 half
Juliette Bush
Jack Reddy
"Mimic World"
Avenue B
Conroy & O'Donnell
Bernard & Rogers
Ward & Fryor
(Two to fill)
24 half
3 Maxim Girls
Grace Leonard Co
Al Tyler
Anderson & Rean
Armstrong & James
BROOKLYN
Metropolitan
Solina's Circus
Cook & Vernon
Dietrich Vincent
Taber & Green
B. LaMont's Minst
24 half
The Brightons
Frank Ward
Chas Deland Co
Carson & Willard
"Just a Girl"
24 half
Grace Leonard Co
Cook & O'Donnell
(Three to fill)
24 half
Chas Deland Co
Wilson & Whitman
Conroy & O'Donnell
"Just a Girl"
24 half
Hayataka Japs
Hennah & Avery
Dietrich Vincent
LaFollette Co
24 half
Reddington & Grant
Hugh Norton Co
Adrian
"DeKalb"
The Brightons
Fio Ring
Chas Deland Co
Thos Potter Dunne
Oklahoma 4
Adonis & Co
Tyler & Gaudin
O Handwork Co
Kane & Herman
Ruvus
Eddie Dale Co

Chyo & Chyo
(Two to fill)
Hyman Adler Co
Murphy & White
(Three to fill)
ATLANTA
Great
Eli Rikard
Winchell & Green
Gorman Bros
Gypsy Revue Co
(One to fill)
24 half
Williams & Bernie
Maude Keller
"Girls from Star"
BALTIMORE
Hippodrome
Barro Bros
Hudner Stein & P
Win S Hall Co
Dunham & O'Malley
BIRMINGHAM
Buses
Jenson & Jenson
Tommy Ray
Fred O'Hagan Co
Howard & Lewis
8 AVOUDIN
24 half
(Same as Atlanta)
BOSTON
Walsh & Austin
Gillen Carleton Co
Bardolow & O'Rourke
Hayataka Japs
(Two to fill)
Juggling Nelson
Hubbard
Ross Ruvus
Adrian
24 half
Equillo Bros
Piano & Singham
Cook & Oatman
Nail McIntyre
Oklahoma 4
Orpheum
The Parsheley
Levey & West
Kerr & Eniger
3 Black Dots
Ward & King
Reddick & Grant
24 half
Juggler Nelson
Howard & Jenkins
Dietrich Vincent
"Harmless Bug"
Patrick & Otto
Carr
Boulevard
Equillo Bros
Peggy Brooks
Piano & Singham
Sampson & Douglas
Kane & Herman

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NEW ROCHELLE
N. Y.
Low
3 Maxine Girls
Wilson & Whitman
Armstrong & James
24 half
Walsh & Edwards
Storey & Clark
Clayton & Lennie
PALISADE PARK,
N. J.
Low
Holden
Mario & Duffy
Arvoty Bros
Casting Maies
PITTSBURGH
Lysram
Francis & Wilson
Norton Shor Co
Carson & Willard
24 half
O'Brien & So Girls
Brady & Mahoney
Doris Lester
PROVIDENCE, R. I.
Juggling Delais
Gertrude Rose
Doris Lester
Herbert Brooks Co
Carl McCullough
Amber & Rose
Taylor & Arnold
(Others to fill)
24 half
1 Musical Queens
Bigou Circus
Lawrence & Kinder
Claire Co
(Others to fill)
LONG BEACH
Hippodrome
Jimmy Gallion
Clay & Robinson
Kline & Klifton
Lindell & Noble
24 half
Roe & Holmar
Nagel & Gray
Florence Bell Co
De Winter & Rose
Wyoming Trio
LOS ANGELES
Hippodrome
Lanny & Pearson
Dougherty & Scalls
Delmore & Moore
Lester & Clark
24 half
Aerial De Lora
Tribble & Thomas
Delmore & Moore
Taylor & Arnold
Jimmy Lyons
SACRAMENTO
Lowry's Dogs
Hudson Sisters
Hans Hanks
Anderson & Golee
Lewie Hart Co
24 half
Two Allies
Lerner Rose Co
Marietta Cray Co
SEATTLE
Amores & Obe
Song & Dance Revue
Bert Melrose
Meyers & Weaver
Betty Brooks
"Lots & Lots"
TACOMA
Primrose Minstrels
Revue De Lora
Lawrence & Edwa
Booth & Leander
Florence Rayfield
Singer's Midgate
MINNEAPOLIS
Schneider's Circus
Tetter Septet
Cook & Loran
Arthur Lacy
Josephine Davies
Lola Coates
24 half
Empire Quartet
Lella Shaw Co
Cliff Clark
Nadell & Follette
Dais Monks
Joe Danes
VICTORIA, B. C.
Pantages
Kitty Field Players
Joe Darcy
S. & A. Beverly
Monroe & Grant
PORTLAND, ORE.
Pantages
Jarvis Evans
L. A.
Cunfield & Rose
Fray & White Co
LaFollette Bros
Morak Sin

PANTAGES CIRCUIT
New York and Chicago Offices
BUTTE, MONT.
Pantages
(Same bill plays
Ansonia 3)
Novelty Minstrels
The Crowley
"Submarine F"
"The Left Shoulder"
Juliet Dika
Green & Pugh
PANTAGES
Bell & Evans
Angeli & Fuller
Ziegler Twine Co
Hawthorn & Cook
S. & M. Hughes
Florence Rayfield
PANTAGES
"Mile 1926"
"Who Is He?"
Irene Trevette
ILKA MARIE DEEL
In "TEARS"
Featured on Pantages Circuit

McLellan & Carson
Edmonton
Pantages
Joe Jackson
Hobbs Henhaw
The Shattucks
Bertha Russell
Girland Dancers
Gaylord & Herron
GREAT FALLS
Pantages
(Same bill plays
Helena 3)
Brooks & Brown
Stewart & Olive
"Bible People Hall"
Ball & West
Richard the Great
Dorothy Lewis
LOS ANGELES
Pantages
Donahew Dancers
Raines & Goodrich
Gordon & Day
Stamper Riders
Eddie Ross
Jimmy Britt
MINNEAPOLIS
Pantages
(Sunday opening)
Golden Troupe
Marie Williams
Legros
Risholm & Breen
Pantages
Dorach & Russell
PANTAGES
Bullet Proof Lady
Beth Challa
Hamb & Layells
Collins Dancers
Lew
4 Danes
PORTLAND, ORE.
Pantages
Jarvis Evans
L. A.
Cunfield & Rose
Fray & White Co
LaFollette Bros
Morak Sin

Hedkins-Pantages Bookings

DALLAS, TEX.
Jefferson
Joe Deoley & Sis
Paul Mohr
McConnell & Simpson
Van & Vernon
"Magazine Girls"
HOUSTON, TEX.
Prinee
Zara Carmon 3
Lowe & Baker Sis
McKay's Scotch Rev
Noodles Fagan
Derkins's Dogs
SAN ANTONIO, TEX.
Fritchell
Ulmark Brak & H
S Miller & Co
Four Birds
Barnes & Freeman
Orpheum
Walker & Dyer
Chas Linholm Co
4 Bards

ACKERMAN & HARRIS CIRCUIT
San Francisco
Tracy Palmer & T
Sebastian Merrill Co
SAN DIEGO
Hippodrome
Reo & Holmar
Lillian De Vere
Delmore Fisher & D
Jimmy Lyons
Helene Trio
24 half
Clay & Robinson
Lamey & Pearson
Delmore & Moore
Dougherty & Scalls
QUANJO
S. J. Hoff
1st half
Lester & Clark
O'Rourke Co
(Others to fill)
SAN FRANCISCO
Gastino
(Sunday opening)
Variety Four
Lysian Trio
"Days of Long Ago"
Monroe Navars & M
W. K. Kline
Hippodrome
(Sunday opening)
Joe Henderson
Luckie & Yost
O Dean & Simeone
Mowatt & Mullen
Great Aronson Co
Adams Trio
STOCKTON
Hippodrome
Punkett & Romane
Fred La Reine Co
Lester & Kinder
Bigou Circus
(One to fill)
24 half
Lowry's Dogs
Hudson Sisters
Hans Hanks
Anderson & Golee
Lewie Hart Co
24 half
Two Allies
Lerner Rose Co
Marietta Cray Co

ACKERMAN & HARRIS CIRCUIT
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Sebastian Merrill Co
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Hudson Sisters
Hans Hanks
Anderson & Golee
Lewie Hart Co
24 half
Two Allies
Lerner Rose Co
Marietta Cray Co

B. S. MOSS CIRCUIT
121 Seventh Ave. New York City
BALTIMORE
Globe
Kamphall & Bell
Foster & Seamon
Harry First Co
Comfort & King
"Overland Review"
Arco Bros
Chung Hua Foto
Freeman Benton Co
Kellum & O'Dara
"League of Nations"
TRENTON, N. J.
Joe Flynn Min
24 half
McKenzie Kids
Geo Barron
Dore Austin Co
(One to fill)
24 half
Chas Ahear Co
Crown Kids
Russell & Beatrice
Lola Coates
P. & P. Valentine
Lynn & Greenly
Chas Ahear Co
24 half
Cole & Vernon
Cook & Oatman
Gus Baum
"Married Life"
Howard & Stanley
"Oh Auntie"

SACRAMENTO
Lowry's Dogs
Hudson Sisters
Hans Hanks
Anderson & Golee
Lewie Hart Co
24 half
Two Allies
Lerner Rose Co
Marietta Cray Co
SEATTLE
Amores & Obe
Song & Dance Revue
Bert Melrose
Meyers & Weaver
Betty Brooks
"Lots & Lots"
TACOMA
Primrose Minstrels
Revue De Lora
Lawrence & Edwa
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Florence Rayfield
Singer's Midgate
MINNEAPOLIS
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24 half
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Lella Shaw Co
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Fray & White Co
LaFollette Bros
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Chas Ahear Co
24 half
Cole & Vernon
Cook & Oatman
Gus Baum
"Married Life"
Howard & Stanley
"Oh Auntie"

The headquarters of the Theatrical
Division Training Camp Activities
will be removed from the New York
Theatre Bldg. to the offices of the
Russell Sage Foundation, 130 E 22d
street, July 1. Major Townner will
charge, succeeding Major
Wheeler who retires from the service
this week. J. R. Banta, booking man-
ager for the committee, after July 1,
will be located with Freeman Bernstein
in the New York Theatre Building.

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"B" S

The Key To The
We'd Advise You To 'B Sharp In E
We Are Prepared To Show You

"B" Nat

I'll Be

"When The Preach

To 'B Natural is an art Here is a nat
B natural and

"A" M

"Take Me To

A Minor may dig a hund
Our staff of minors have a

"A" Maj

And He'd

"Oo-La-La

Be a major in your ranks and be one
on this one, it's another (Come On Para
this song made for

Ke

"Oh! What A

Oh Gee! If this song aint the
ever

WATERSON, BERLIN

MR. MORT HARRIS, Mgr.
 602 Pantages Theatre Building
 San Francisco, Cal.

MR. FRANK CLARK, Mgr.
 81 W. Randolph St.
 Chicago, Ill.

MR. FRANK
 Globe 1
 Phil

MR. MURRAY WHITEMAN, Mgr.
 281 Main Street
 Buffalo, N. Y.

188 Randolph Street
 Detroit, Mich.

presentation
g Your New Songs for the New Season
reatest Bunch Of Songs In Years

al
 ppy
Makes You Mine"

*Hit -- with natural double versions and catch lines
 a natural hit.*

or
That Land Of Jazz"

*ears and never find another gem like this one
 a bunch of catch lines and doubles for this ditty that are sure fire.*

eeWee"

*first to hop
 you'll say*

A" Flat
'Oh' The Woman In Room 13"

*Here's a flat song that will knock 'em flat
 You can't afford to overlook it, some doubles
 and catch lines.*

of G
Gal Was Mary"

*b - Re - Mi - we never were right. The surest ballad we
 d That's what we think of it.*

SNYDER COMPANY

PERSON, Mgr.
 Building
 St. Louis, Mo.

MR. RICHARD REEVES, Mgr.
 235 Loeb Arcade
 Minneapolis, Minn.

MR. JOE HILLER, Mgr.
 405 Cameraphone Building
 Pittsburgh, Pa.

711 Holland Building
 St. Louis, Mo.

MR. DON RAMSAY, Mgr.
 240 Tremont Street
 Boston, Mass.

FEDERAL INVESTIGATION

Continuation from last week of the verbatim testimony in the proceedings of the Federal Trade Commission in the matter of the vaudeville investigation. The hearing was resumed, pursuant to notice, before Examiner Charles S. Moore, Esq. Appearances as heretofore noted.

The report below is of the proceedings

THURSDAY, MAY 22 (Continued)

JAMES WILLIAM FITZPATRICK (CROSS EXAMINATION CONTINUED)

Q. And how long did you play that?
A. We played it four years at one time, and then the last year we were in the business revived it. Five years in all.
Q. In between, what other sketch or sketches did you play?
A. We played an act called the "Wanderer."
Q. Is that the only other one?
A. That is the only other one, yes.
Q. Also written by you?
A. Yes.
Q. Of the various vaudeville sketches you enumerated on your direct examination written by you, how many of those have been played in vaudeville?
A. "Waiting for the Wagon," "Monday Morning," "The Second Generation," "The Empty Room" was played four or five times, I think. "The Pitcher and a Well"—they have all been played.
Q. Over what circuit or through what booking offices were they booked?
A. Through the United Booking Office and I think the Lowry Circuit, but I would not be positive about that.
Q. Are any of these being played or produced now?
A. No.
Q. Did you receive royalties as an author from the persons whom you licensed to play your sketches?
A. No. As a rule they were sold outright. "The Second Generation" I wrote while I was actually playing in vaudeville with Mr. Madden in 1911, and it was played by a Mr. Williams McGart for a couple of years, but there was no royalty consideration as such. I bought it outright.
Q. When you and Mr. Madden played the engagement you have mentioned did you receive any consideration for such engagement any amount separate and apart from your share as salary?
A. No, it was a fifty-fifty split.
Q. In other words, you gave him the benefit of your work as an author, without charge?
A. I did, yes.
Q. On direct examination you testified that you were required to play an extra performance on election night at Louisville, and I wish you would look at Respondent's Exhibit No. 104, and state whether the engagement you refer to was not the week of November 4, 1912?
A. November 4, 1912.
Q. Is it not a fact that your contract for that engagement provided for an extra performance on election night and New Year's eve?
A. No, it did not.
Q. Are you sure?
A. I am almost positive, yes. May I explain why I am positive?
Q. Well, you did explain on your direct examination because the man came to you the next day?
A. We were asked by the manager, yes.
Q. You were booked there on the usual form of contract now on the Keith Circuit?
A. Yes.
Q. You were shown by Mr. Walsh Commission's Exhibit 38, the form of contract used on the Keith Circuit, and you testified that in your opinion the contract was inequitable, isn't that the form of contract that was used when you were booked to play Louisville?
A. I cannot say as to that, Mr. Goodman. It may be and it may not be.
Q. Did the other acts on the bill that night play the extra performance?
A. They did, kicking vigorously.
Q. I didn't ask you that, Mr. Fitzpatrick, and I don't expect that sort of an answer from you, because you are an intelligent witness.
A. Well, I beg your pardon.
Q. Look at Respondent's Exhibit No. 104, and state whether the Louisville week was not the engagement for which you for the first time received \$800 a week?
A. Yes, sir.
Q. And you continued to receive \$800 a week for a number of weeks thereafter, did you not?
A. Yes, sir.
Q. Did the fact that you played the extra performance Election Night that week enter at all into the fact that your salary was raised that week?
A. As a matter of fact, it was not raised.
Q. Well, were you getting \$500 the previous week, the preceding week?
A. No, the other week was a try-out. This was the first week in which the salary had been there in the Election Night show, Mr. Goodman, because I had all those \$300 weeks booked. Q. That is what I am getting at, isn't it a fact that there is a falling off of all business in vaudeville theatre, all theatres, the day before and the day after a holiday, such as Election day and New Year's Eve?
A. I don't think so; no.
Q. On that Respondent's Exhibit No. 104, you will find that on October 18, 1909, you played Pittsburgh for \$125, seven weeks thereafter for \$200; then you played Erie, Pennsylvania, for \$175; then followed Atlanta, Baltimore, Cleveland and other cities at \$200?
A. I think Baltimore was \$200. I am not sure. I would not be positive about that.
Q. Then Philadelphia, \$200, and Springfield, Mass., \$200, and then Boston, \$200. I ask you whether the difference in the salary was not due, not to any change or difference in your act, but due to the difference in the population and size of the cities?
A. No, it was not.
Q. And the price of admission to the theatres.
A. I don't think it had anything at all to do with it. Mr. Poll wanted me and enough in there.
Q. Just a moment. You have answered my question.
A. All right.
Q. You rendered the same services in New York that you rendered or might render in Camden, New Jersey?

A. Yes.
Q. Or Springfield?
A. Yes.
Q. Let it be true that a house in a small town, like, for instance, Camden or Springfield, has a different price of admission than a house in the city of New York?
A. I don't think that the population of those two cities is very different.
Q. I don't know about the theatrical population. I would make a distinction there.
Q. Do you mean to tell me that the theatrical population in Springfield, Mass., or in any city in the United States is as big as the theatrical population of the city of New York?
A. No, no. Relatively for numbers it may be, proportionately, I mean.
Q. Relatively then, relatively speaking, the manager of a theatre in Springfield whose scale of admission is lower than the manager of a theatre in Boston or New York or Baltimore, cannot pay the same salaries, cannot afford to pay the same salary that is paid in those larger cities, can he?
A. In some instances he cannot, and in some instances he can. It all depends on the salary which you get. I don't think, for instance, in town like Springfield, Mr. Poll could pay Ethel Barrymore \$3,000, but Mr. Poll could pay an act which was getting \$200 in New York \$200 in Springfield.
Q. How many acts does Mr. Poll have to have in Springfield?
A. You mean now or when I played?
Q. Now.
A. I cannot tell you now. The policy has changed. I think it is five or six.
Q. When you played then how many acts per week?
A. Six acts.
Q. And there are different kinds of acts necessary to make up that bill, are there not?
A. Yes, sir.
Q. And as a rule their salaries vary?
A. Yes, sir.
Q. And although his bill for that theatre may be a good bill, it is relatively as good a bill for that town as a much more expensive bill would be a good bill in a bigger town?
A. No, I don't think so. I don't think the size of the town has anything to do with the quality of the bill at all.
Q. Do you think that some of the towns have anything to do with the amount of salary a manager can afford to pay an actor?
A. I think so in some instances.
Q. Do you think that the capacity of the theatre has anything to do with the salary which a manager can afford to pay an actor?
A. Oh, obviously. If a man only has a capacity of 600, he cannot pay the same salary as a theatre which has 6,000.
Q. And does not that account for the difference which appears?
A. I think so, Mr. Goodman.
Q. In the manager's Respondent's Exhibit 104?
A. No, I think not at all.
Q. Isn't it a fact that two houses being located in the same city, that one might be unable to afford to pay as much as the other, because of the location, the difference in location of the two theatres in that city, the capacity of the theatre and other general business conditions?
A. Yes, if one theatre has a capacity of 8,500 and does capacity business, and another theatre has a capacity of 1,200 and does not do capacity business, it is obvious that one man does not get as much income from his business, but I think there are other considerations that enter into it.
Q. That is, there are other considerations that enter into the vaudeville business from the manager's standpoint, as well as the actor's, aren't there?
A. I think there are other considerations that enter into vaudeville business as far as patronage is concerned, and that is the quality of the acts and the show is good, they will go, no matter what the conditions are.
Q. And if the show is bad, they won't, will they?
A. No.
Q. In other words, the final judge and arbiter in this game is the fellow that pays to go in to see the show?
A. No, I don't agree to that either, Mr. Goodman.
Q. How do you account for your statement that if the show is good they will go, and that they won't?
A. I believe there are certain things intrinsic in the show which make it good show, even if it does not do good business. I don't believe the public is the arbiter in many instances. I think it is the question of passing the buck to the public is a great many instances. If the public in any one particular theatre continues to be displeased week in and week out—they don't go.
Q. They won't go, will they?
A. No.
Q. And the manager will have to shut down or find some other means of earning a living, won't he?
A. Yes.
Q. That is just natural?
A. Yes.
Q. In that business or any other business?
A. Yes.
Q. Any man who sold bad goods continuously would soon find his patronage would fall off?
A. But if there happens to be only one theatre in a town you can give the public what you like. I have had instance in my own town.
A. No. There was only one theatre in your town?
A. No. There was one vaudeville theatre, and if you wanted to go to the vaudeville you had to go to that show.
Q. When was that?
A. For six or seven or eight years. There never has been any competition in Waterbury.
Q. What year was it there was only one?
A. I don't know.
Q. Was that Waterbury?
A. Yes.
Q. Last year.
A. How many are there now?
A. One.
Q. You mean to say there is only one theatre in Waterbury playing vaudeville acts?
A. Yes, sir, I do. One vaudeville theatre in Waterbury, Mr. Poll on East Main Street and there is a burlesque theatre and numerous picture theatres, but there is but one vaudeville theatre in Waterbury.
Q. In there any small time vaudeville in Waterbury?
A. That is about the smallest small time there is, I think.
Q. And any legitimate vaudeville in Waterbury?
A. Mr. Poll occasionally plays a legitimate attraction in the Vaudeville Theatre.
Q. Tell us how many amusement places there are in Waterbury that hold.
A. There is the Jacques Opera House, which is the burlesque theatre. There is the Strand Theatre, a motion picture theatre, which has been closed for some time. There is the Garden Theatre on East Main Street, a picture theatre. And there are about half a dozen

other motion picture theatres in Waterbury whose names I cannot remember.
Q. How many of these theatres were in Waterbury when you were connected with Poll's in Waterbury in 1906 or '07?
A. There was one vaudeville theatre, the Jacques Opera House and the Poll Theatre on East Main Street was at that time a theatre playing dramatic attractions.
Q. These picture houses then have sprung up since?
A. Yes.
Q. What is the population of Waterbury?
A. Well, it has grown since the war, Mr. Goodman. I don't think there has been any census since 1910. I think it is between 110,000 and 120,000 now, or was during the war. There is a constant exodus now on account of the war plants closing and it is probably less than a hundred thousand.
Q. Isn't there any limit to the amount of amusement places that can successfully operate in a city of 100,000 population, in your judgment?
A. Of a certain type there is, yes. There is apparently no limit to the number of motion picture theatres that get into a town, and do business.
Q. That is because their admission is very cheap, is it not?
A. And it is a popular form of amusement in addition.
Q. Does not this condition enter into the salary of an actor, the fact that he may be considerably more popular in one city or locality than another? For example, you being well known in Waterbury would be worth more to the management of a theatre in Waterbury than you would be in Camden, wouldn't you?
A. I thought so, but Mr. Poll did not think so. That is the reason I did not play there the last time. I wanted a certain amount of money by reason of the fact that I was a traveling power and he would not want to lose me.
Q. Look at this statement, Respondent's Exhibit 104, and state whether you did not come from Waterbury that you got in Camden?
A. Because Camden was not—
Q. Yes, answer my question.
A. I cannot answer your question, Mr. Goodman, without—
Q. Why can't you?
A. No, I cannot, because if I answer the question the way you want to have me, I won't be stating what are the literal facts.
Q. Didn't you get \$125 in Camden?
A. Yes, but that was not my salary in Camden. I went down there to see what Mr. Hart was a favor to Mr. Rochester was \$200.
Q. What did you get in Waterbury at that time. I made him pay it, did I play there?
A. Yes, but I did not play there.
Q. Didn't you get \$125 in Waterbury?
A. I did not for that money, that is a cinch.
Q. Or for any money.
A. I played it later, I got for \$250.
Q. But you won't swear that you did positively will you?
A. I think I can swear positively that I played it.
Q. What year did you get it at \$250, in Waterbury?
A. Maybe it was \$500. I got in Waterbury. I don't see it down here at all. (Referring to Respondent's Exhibit 104.) I know I played it.
Q. You believe now that you got either \$200 or \$300?
A. Yes.
Q. The you got \$300 you got the maximum salary you ever received in vaudeville, didn't you?
A. Yes, sir, I did.
Q. Isn't it true that so general thing a vaudeville performer tries to establish as his salary all over, the maximum he has received at any time anywhere?
A. Yes, I think he does try it.
Q. It is testified that while Mr. Hart acted as your personal representative you never saw any contract until after you played your engagement?
A. I did not see any contract. I said seldom saw contracts. It was not the practice for me to see contracts.
Q. Now, I am talking of the contract that I shall sign and event. Will you testify now, that you never had any contracts signed by the management for any part of the route you played when Mr. Hart was your personal representative?
A. No, I could not testify to that, Mr. Goodman. I know I signed a lot of them after the season was over.
Q. Nevertheless, although you did not have any contracts then for some part of that season, you played and was paid your salary?
A. Yes, sir, I was.
Q. How about the year 1909, did you get any contracts signed by the managers for that year?
A. There are only nine weeks here.
Q. I am not asking how many weeks, I am asking whether you received any contracts signed by the managers?
A. I think I did. I don't know.
Q. How about 1910, did you receive any contracts covering those engagements?
A. Some of them, yes.
Q. Did you receive contracts covering Pantages engagements?
A. Yes, I did.
Q. Did you receive contracts covering Orpheum Theatre engagements?
A. Subsequent to playing or antecedent to playing?
Q. Before you finished your time?
A. I don't think I did.
Q. How about 1911, 1912, 1913, and 1915?
A. I think the same condition existed. I never bothered about a contract. Mr. Hart knew when he said, "You are booked so and so," and I went and played it. That is all.
Q. Isn't it possible that Mr. Hart as your personal representative signed your contract?
A. I haven't any doubt that he did. I never tried to give the impression that the contract was not signed. I never intended to convey any such impression.
Q. If you did not, I assure you I had that impression.
A. That is wrong, Mr. Goodman. I did not intend to convey any such impression. What I intended to convey was the fact that I did not sign a contract before I played the engagement. I don't want any misunderstanding.
Q. Will you state what complaints or grievances you had with regards to cancellation of any of your contracts?
A. My personal contracts?
A. Yes, sir.
A. I never was canceled in my life.
Q. I want to clear here I want to clear here to page 1858—
A. Wait a minute or two, I want to correct that. I know we had work booked, but I had no contract for it, which was called off at the last minute. Now, I will try to recall the exact time and place, if you will ask me later about it.
Q. And any purpose of the matter, perhaps we may be able to drop it. When you said you had time booked, did you mean that you or your representative negotiated with the manager for time?
A. Yes.
Q. And had agreed upon terms?
A. Yes.
Q. Place and date?
A. Yes.
Q. But it had not been followed up by any written contract?
A. Yes.
Q. And that time was called off?

A. Yes, that is true. I think York was the town.
Q. York, Pa.?

A. Yes.
Q. My colleagues call my attention to page 1885 of the record where you were asked this question by Mr. Walsh: "When did you become a member of the organization?" A. I think it was in 1912. I could not say positively.
A. That is what I say. I could not tell you positively.
Q. In 1909, 1910, and 1911, you were not a member of the White Rate Actors' Union?

A. Not to the best of my knowledge.
A. And in 1912, 1913 and 1914 and part of 1915, you were not a director or officer of the White Rate Actors' Union?
A. No, that is true.
Q. And while you were other a non-member or just a plain, every day member of the White Rate Actors' Union, there was no special reason for the Respondents' or the Kajah Circuit to carry favor with you, was there?

A. With me, personally?
Q. Yes?
A. No, sir, there never was.

Q. So that in booking your act it was simply a case of booking it for what they thought it was worth?
A. May I answer that in my own way?

Q. I would rather you would answer the question if you will, please, if you can. They were booking your act not because of any White Rate conditions, but because they thought you had a good act? That is all I am getting at.
A. I don't want to answer a question in such a way that an inference can be drawn which is an inference that I don't want to convey.

Q. During that period you were trying to get as much for your act and the more they got to it as cheaply as they could get it, weren't they?
Q. Yes.

Q. It was a matter of bargaining as it is in any other business or profession?
A. Yes, at that time.

Q. And at that time you had not become engaged actively in the White Rate, you were not a director, you were not president and there was no reason for carrying favor with you?
A. No, sir. There never was, either then or now.

Q. What grievance or complaint did you have outside of the extra show on Election Night in Louisville concerning the giving of extra performance during this period from 1909 to 1915?

A. What other complaints?
Q. Yes.
A. I always felt that the 5 per cent. commission of the booking office was utterly unjust. I felt that the contract was inequitable.

Q. Yet, although you never saw your contract and although you felt it was inequitable, you received your salary and played your time?
A. I did, yes.

Q. With the exception of one cancellation that occurred before any contract was actually signed?
A. Yes.

Q. Now, at various times you had three different agents, as I understand it?
A. Yes.

Q. Mr. Plunkett, Jo Paige Smith and Max Hart?
A. Yes.

Q. Did anybody connected with the United Booking Office, or did any of the respondents in this proceeding ever tell you to employ either Jo Paige Smith or Mr. Hart or Mr. Plunkett?
A. No.

Q. Between playing in vaudeville and jumping from town to town over the country and writing sketches, you were pretty busy, weren't you?
A. Yes.

Q. A personal representative was a convenience and a certain advantage to you, was it not?
A. Yes. I have no objection to the personal representative.

Q. I am glad to hear that.
A. Personally, I have not. It is the booking office that I have the objection to.

Q. You testified on direct examination that you did not know what service was rendered by the United Booking Office.
A. I did. I don't know, yes.

Q. Well, maybe you will find out before we get through.
A. To me.

Q. When you employed, Hart, Smith and Plunkett, you knew it was a general thing and the custom, rather in the business for a performer to pay his personal representative 5 per cent. or a sum equal to that?
A. 5 per cent.

Q. Of his salary?
A. 5 per cent.
Q. When you employed Hart, Smith and Plunkett, there was no discussion or argument about it?

A. About the custom?
Q. No, about the 5 per cent.
A. None at all.

Q. He did not ask you for any more?
A. Never asked me, no.

Q. You did not pay him, did you?
A. No, I wrote him answers back.
Q. Just a minute. You did not pay it?

A. No, I did not.
Q. So you never paid, so far as personal representatives are concerned, 5 per cent. or 5 per cent.?

A. I never have, no, sir.
Q. You are perfectly satisfied to pay 5 per cent. to your personal representative without any 5 per cent. or anything to the United Booking Office, is that your attitude?

A. Exactly.
Q. Have you ever stated privately that your complaint was not to actors paying 10 per cent., but your complaint was to their paying more than 10 per cent.?

A. I don't think I ever said that privately.
Q. Did you ever say that you were not a man or woman who I cannot recall. I know I have differences of opinion with very many actors on the question of the personal agents.

Q. Isn't it the attitude of the employed actor generally—I don't say all, but generally—that when he is working he is perfectly willing to pay if he employs a personal representative 10 per cent.?

A. In addition to booking fee?
Q. No, no, 5 and 5.

A. No, I don't think it is. Mr. Goodman. I have never met talked with an actor in all my experience that expressed his satisfaction with the conditions under which he was booked. I think in my seven years I never met a man or woman who was satisfied with the booking conditions.

Q. You testified that you never met a man or woman who having signed an assignment of a part of your salary to be deducted at the theatre and to be paid to your personal representative. Can you now recall whether you ever did?
A. No, I cannot.

Q. I show you this, and ask you if that refreshes your recollection, as to whether you ever signed any such assignment, or whether Mr. Madison signed one?
(Paper handed to witness).

(This is certainly strange to me; that is my signature certainly.)
Q. Well, you could have been mistaken when you said you did not recall it. I am trying to get at the fact whether you did or not, whether you remembered it before or not, I don't care anything about it.

Q. That is my signature, but I certainly don't recall ever having signed it.
Q. You swear now, though, that you did sign such an assignment?

A. To my signature, yes.
Q. And here are others?
A. That is not mine; that is my partner's.

A. Yes, that is mine. I would like to recall the circumstances of the signing of it, though.
Q. Well, it is the same thing?

(The paper above referred to was marked "Respondent's Exhibit No. 106.")
The witness: I would like to refresh my memory about the circumstances connected with the signing of those. It certainly had slipped by mind.

By Mr. Goodman:
Q. Is it your opinion that five per cent. of an actor's salary is all that he ought to pay whether he employs one agent or two agents or three or four?
A. It is.

Q. Did you read the testimony of Mr. Hodgman, or Mr. Henderson?
A. I glanced through it. I did not read it over carefully.

Q. Do you recall they testified there were a very great number of attractions that booked their acts direct through the United Booking Office without the intervention of a special representative?
A. I do recall that. I know there are some.

Q. Did you ever try to book your act direct through the United Booking Office?
A. Oh, many times, Mr. Goodman.

Q. Whom did you call on?
A. I went to the manager of the Putnam Building and asked for almost every manager I knew in the Booking Office, to see if I could get a week's work, even when I had an agent.

Q. Even when you had an agent?
A. Yes, sir; and did not get it.
Q. You was that?

A. During the period, perhaps, 1909.
Q. So you tried yourself, and your personal representative tried, and neither one of you succeeded for the time being?
A. I think I did the trying. I don't think the personal agent did.

Q. Do you recall the passage of the Employment Agency Law of the State of New York, or the amendment to it in 1910?
A. No, I don't, Mr. Goodman.

Q. Do you remember that the White Rate were very active at Albany in endeavoring to have the then Employment Agency Law amended?
A. Yes, but I was not a member of the organization at that time. I don't think.

Q. Were you an actor?
A. Yes. I remember the incident.
Q. I will now read to you Subdivision 3 of Section 171, of the Employment Agency Law of the State of New York, as it was passed in 1910, and then ask you to state whether you were able to discover when you paid five per cent. to the United Booking Office for:

"The term 'theatrical employment agency' means and includes the business of conducting an agency, bureau, office or any other place for the purpose of procuring or offering, promising or attempting to provide engagements for circus, vaudeville, theatrical and other entertainments or exhibitions or performances, or of giving information as to where such engagements may be procured or provided, whether such business is conducted in a building, on the street or elsewhere."

Mr. Goodman: I offer in evidence a copy of the Employment Agency Law of the State of New York, being Chapter 700 of the Laws of 1910, which took effect June 25, 1910. (The paper above referred to was marked "Respondent's Exhibit No. 106.")

Mr. Goodman: I offer in evidence all the amendments that have been made to and thus far to that Employment Agency Law, being as follows: "Amendment passed June 6, 1911, known as Chapter 707, of the Laws of 1911; Amendment passed May 18, 1916, known as Chapter 587 of the Laws of 1916; Amendment passed May 18, 1916, known as Chapter 187 of the Laws of 1916; Amendment passed April 11, 1912, known as Chapter 231 of the Laws of 1912.

(The paper containing the amendments above referred to was marked "Respondent's Exhibit No. 107.")
By Mr. Goodman:

Q. Now I read to you from the complaint of the Federal Trade Commission in this proceeding, and after I have read this allegation, I will ask you to state whether you are now able to discover why you were paying the United Booking Office any commission.
Paragraph 3. That the United Booking Office is a theatrical employment agency.

A. I never learned anything about it. I had to pay the five per cent. commission, and I paid it. I never saw the reasons for the existence of the United Booking Office. That is what I mean to convey.

Q. Did I just testify a few minutes ago that you entered the United Booking Office seeking employment?
A. I did, yes.

Q. Why did you go there seeking employment?
A. Because it was the only place I could get it in first-class theatre.

Q. You mean went there because you believed it to be a place where you might be able to procure engagements or get some information which you might be procured?
A. Well, I hoped I could get in touch with the managers of the theatre and with the booking office.

Q. You went there because you believed it was an office where various managers congregated or met to employ actors.
A. Yes, sir.

Q. Where was the office then when you visited it?
A. Three different places.
A. Name them, please.

A. St. James Building, Putnam Building and the Palace Theatre Building, in the City of New York.
Q. Did you have an opportunity of observing the character of the office, size of the office, location of the desks and people that were there?

A. I did not. I was not permitted inside what was then known as the "bull pen."
Q. I am going to move to strike out the answer, Mr. Examiner, as not responsive.

Mr. Walsh: It is directly responsive.
Mr. Goodman: It is absolutely responsive, has nothing to do with the question I put to this witness, and nobody

knows that any better than the Examiner and Mr. Walsh. May I have a ruling?

The Court: I think the last characterization there ought to go out.

Mr. McCall: What is the sense of arguing that? I have been reading that young man's testimony, and his whole testimony here are characterizations. He calls Sunday performance put-thrust engagements. Now he characterizes a room in this building as a bull pen, and I think the Examiner is quite right in saying that ought to be excluded from the record.

The Witness: That is what it is, just the same.
Mr. McCall: I move that he be struck from the record.
Examiner Moore: I think the matter has gone far enough. Just let it stand as it is. I think we ought to confine ourselves to the facts if we can.

Mr. McCall: Do I understand the Examiner strikes the bull pen reference out?
Examiner Moore: Yes, I think it better go out.

By Mr. Goodman:
Q. Did you see a lady's waiting room at the United Booking Office, or a reception room for ladies?
A. I saw a place where ladies were received. I never looked into it or inquired about it.

Q. Can you describe that room?
A. No, I cannot. I never was in it. To the best of my recollection, no occasion for me to be in it.

Q. In the Palace Theatre Building isn't that the room that you pass as you enter to give your name to the office boy, or your card?
A. I don't recall now the location.

Q. If there is such a room fitted up for the accommodation for the ladies of the vaudeville profession who come there to seek engagements, and that room is under the same management with a maid in waiting, for the use of the ladies who come there to seek engagements, would you say that was one of the accommodations furnished by the United Booking Office in connection with its charge of five per cent.?

A. No.
Q. Is there a waiting room or a place set aside where the managers of the vaudeville profession can call and send their cards and names and make appointments with managers?
A. There is such a place, yes.

Q. Do you say that that is not an item or a part of the accommodation and service furnished by the United Booking Office in connection with this charge of five per cent.?
A. I say it is not. The actor pays for it. Pays for a place where he can be received.

Q. You have answered my question, Mr. Fitzpatrick. The actor pays for a place where he can be received?
A. Absolutely.

Q. And that is what the five per cent. covers, one of the things it covers?
A. A place to be received?

A. No; there is no reason why he should pay for any place to be received by the man who is going to hire him. There is no reason why I should pay rent for your house if I go to call on you.

Q. Then it is your opinion that any concern that furnishes a place, offices, books, information to a theatre manager and to a performer, has a place where they can meet and come together, isn't entitled to make a charge to the actor for that service?
A. That is just exactly my contention, Mr. Goodman.

Q. I just want to get it. Do you know Mr. Delmar in the United Booking Office?
A. I have met him.

Q. Did you have any conversation with him or any of the other men employed by the United Booking Office, who do the booking of the acts or lay out routes?
Q. You know from your experience in the United Booking Office, taking that one booking office as an example, that men are employed by the United Booking Office to lay out routes of actors and different bills, don't you?

A. Yes, I don't know who they are employed by. Mr. Goodman.
Q. If they were employed by the United Booking Office, taking that again as merely illustrative, and it is their duty to lay out the vaudeville bills of various theatres located in different parts of the country and to interview actors and to see that these bills are properly balanced, and to see that the jumps of the actor are made as inexpensive as possible, would you say that that was a service which the booking office was rendering to the actor?

A. No, sir, I would not.
Q. It is not a fact that it is to your interest as a performer that there should be an instrumentality or agency between you as a performer and a manager of a theatre, whereby your engagements for a particular week shall be so placed that it shall not conflict with your engagements in other theatres?

A. I think there is a necessity for a certain type of booking agency.
Q. No, that does not answer my question. I am putting a specific concrete proposition.

A. Let me have it again, will you please?
(The reporter read the last question.)
A. That is a highly involved question, Mr. Goodman. There are four or five considerations involved in that. Can you split it up?

Q. Yes, I will reduce it. Isn't it to your interest as a performer that there should be some agency between you and the manager of a theatre, which shall so arrange your engagements as not to have your engagements in vaudeville conflict with your engagements in other theatres?

A. Yes, I think that is true.
Q. Isn't it to your interest also as a performer, in view of the fact that you pay your own railroad fare and your own expenses, that there should be some agency or instrumentality, standing between you and the manager, to arrange your route so as to make your railroad jumps as convenient as possible and as inexpensive as possible?

A. I think that is true, I would say that it was a good idea. I don't think it does exist.
Q. I don't ask you whether it existed, Mr. Fitzpatrick. These are hypothetical questions, they are theoretical.

Q. I am asking you whether it is not to your interest as a performer to have such an agency?
A. I don't know. I never have had any experience with any theatrical agency, so I cannot testify whether it would be any interest or not.

Q. Don't you know whether it would be to your interest or not to have somebody between you and the manager, to arrange your railroad jumps so you don't have to jump any greater distance than is absolutely necessary?

A. Then I answer that question by saying, it would be, if there was such an arrangement. If there were such an arrangement.

Q. Isn't your convenience as a performer and your interest served by a central office?
A. No, sir, I don't think it is.

Q. You have not heard my question.
Q. Where the various managers of theatres throughout the United States may meet each other, and the representative of such central office or your personal representative to lay out a route with the least conflict, as to dates and with the least expense, as to railroad jumps?

A. I cannot answer that question, Mr. Goodman, without—

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Wells Harry

Wheeler Lucille
Wilbur Mr
Wilson Billy
Woods Helen
Woods Marie
Woods Thomas
Wright Nina

Young Hobson
Young Phil
Zimmer John

ATLANTIC CITY.

By CHARLES SCHUEER.

The popular prices announced at the Globe by the Stanley Co., of Philadelphia, in case of the house, came to a sudden collapse this week when the Shuberts refused to play the Shubert "Gaieties of 1919" at the schoolhouse figures, which offered a \$2 top for a few seats and featured \$1.50 seats for the larger part of the auditorium, which contains on the orchestra floor nearly a thousand seats. The change in price is very unpopular with the public.

Evelyn Tyson, medalist of the Philadelphia Music Society and recipient of the Stokowski

PEGGY VINCENT

IN

TUNES AND TALES

The Vaudeville partnership heretofore existing between Bert Vincent and Roy Dietrich, to whom Mr. Vincent gave a full half financial interest, in the expectancy of securing a stellar position on the big time, has been dissolved by mutual consent, and Mr. Vincent will appear hereafter with his wife, Peggy Vincent. The new team will be known as Peggy Vincent in "Tunes and Tales" and will open July 3rd on the B. F. Keith Circuit, with a long route to follow, booked by Gene Hughes.

gold medal, was piano soloist at the Sunday night symphony on the Steel Pier, Sunday, June 22.

Lon Cline, representing George Broadhurst, has been in town for several days planning the advance for "The Storm," the new melodrama to be produced here week of July 7 at the Globe with Helen MacKellar. Mr. Cline is a former local dramatic editor, and, as such, expects to secure big local publicity. "The

Storm" will play here one week and also a three-day engagement, after which Mr. Cline states the play will be shelved until the fall productions of Mr. Broadhurst's are satisfactorily adjusted.

Cohan & Harris will offer the premier of "The Acquittal" at the Apollo week of June 30. The play is listed here as a mystery play, with a cast headed by Phoebe Hunt and Lillian Tucker.

"Oh Uncle" will give up its Philadelphia engagement and come to the Globe Theatre for one week June 30. Frank Willatch, of the New York Shubert offices, has been in Atlantic City planning "Oh Uncle" and the new offering, "Gaieties of 1919." The Shuberts believe that they have in the "Gaieties" something fully as good as the "Follies."

The annual season of vaudeville in the Million Dollar Pier hippodrome will begin Monday, June 30.

BOSTON.

By BEN LIBBEY.

ORPHEUM, LOEW.—Vaudeville and picture.

BOSTON.—Pictures and vaudeville.

BOWDOIN.—Pictures and "pop" vaudeville.

ELJOU.—Pictures and songs.

ECOLLY OLYMPIA.—Vaudeville.

GORDON'S OLYMPIA.—Vaudeville and a feature film.

GORDON'S CAMBRIDGE.—House is featuring in the vaudeville. Harry Jolson, brother of the comedian, and a feature picture.

PARK.—Pictures and songs.

ST. JAMES.—Vaudeville and pictures.

STRAND, FENWAY, EXETER STREET.

FRANKLIN PARK, COLUMBIA, LANCASTER.

Farewell Vaudeville Week

CHILSON-CHIRMAN

"The American Prima Donna"

Concluding A Phenomenal Season With Tremendous Success
At PALACE, NEW YORK, This Week (June 23).

Bidding Farewell To Vaudeville.

Will Return From Europe Sept. 1. To Be Starred
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Mr. Tracey is the writer of the present sensational song

"MAMMY O' MINE"

Next Week (First Half) Greenpoint (Last Half) 5th Avenue, New York

Direction, CHAS. ALLEN, M. S. Bentham Office

TER BEACON, MODERN, GLOBE, COD-MAN SQUARE.—Pictures.

SHUBERT.—"Open Your Eyes" is going so big at this house that there are now six shows a day instead of four as was the case when it opened.

MAJESTIC.—Films.

PLYMOUTH.—Musical stock. "The Fifth" this week. Finished up a couple of good business with "Oh, Boy!" and "Very Good Eddie".

PARK SQUARE.—The third week of what is the only real legitimate attraction in town, "A Voice in the Dark," which has been somewhat of a surprise to the managers of the project because of the way it has interested public, despite the fact that it was put into the house a new show and really as a try-out.

TREMONT.—"Daddy Long Legs" for another week. Film is being advertised in a most dignified manner in the dailies with special stress being placed on Mary Pickford as the lead. It will remain several weeks longer.

COLONIAL.—Final weeks of "Broken Blossoms," which was chosen by Griffith to open his series of films at this house and which proved to be a winner. The picture for next week is "The Fall of Babylon."

TREMONT TEMPLE.—"The Life of Theodore Roosevelt," on the screen.

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One of the oldest established furriers in the city. For years, women who love smart furs have come to us. Because we are really wholesalers selling at retail, you are sure to find here the most extensive collection, the most wanted pelts in the most popular styles, always at tremendous savings.

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Inventors of the mechanically controlled trapeze bar and originators of looping the loop on a trapeze

This Week (June 23), New Brighton Theatre

Direction, M. S. BENTHAM

COLEY.—Putting on a new farce this week, "Two Fairs."

CASINO.—The "Gaiety Girls."

HOWARD.—The "Plymouth Girls," with "Indiscreet" as the picture and house also using some vaudeville acts.

PENNYFORTH INN.—Cabaret headed by Mr. and Mrs. Addison Fowler.

PARAGON PARK.—"The Broadway Revue of 1917" by the cabaret.

NORUMBEGA PARK.—"Help Wanted," by the Liberty Players.

BUFFALO.

By SIDNEY BURTON.

"The Decorators." Fred Ardant's act with five people, playing Shea's last week, folded up its tents of Tuesday evening and departed silently. No reason for the cancellation was given though it is rumored that the frosty reception accorded the act on Monday and Tuesday was largely responsible.

Marshall Montgomery had an experience in Buffalo the other night that makes him a regular 99-44-100 per cent. hero in an honest-to-God-chop-to-the-melodrama entitled, "McKinley Monument at Moonlight." Marsh and Edna Courtney, who appears in his act, were walking near the monument about one o'clock in the morning during the recent hot spell when they saw four men struggling in the dark. He rushed in where a wiser man would have feared to tread, wrested a revolver from one of the gang, chased off the other three and started after them. The fourth man, who turned out to be Patrolman Oscar Keith, chased Montgomery, recovered his gun, and stuck it cocked against Marsh's stomach. Right there the actor's ventriloquial powers deserted him cold and he was led off mutely to the station house. On his arrival there, his usual gibes returned, however, and a full explanation followed. Miss Courtney substantiating his story. Montgomery was thanked for his trouble and allowed to go. Marsh states that he prefers straight vaudeville to melodramatic roles, but admits that it is a sure-play asset to make Al Wood's heroes in their painted days, look like a bunch of amateurs.

The Shea Amusement Co. has taken a lease on the Majestic and announces its intention of running feature photoplays until the middle of July. "Auction of Souls" starts the season of this week.

J. M. Ward, formerly manager of the Gaiety here, but now managing the Gaiety in Detroit, is at the Hotel Genesee this week with Mrs. Ward on a vacation trip to New York. When Manager Patton of the Gaiety heard the news he immediately hung out his S. R. O. sign.

The Bonstelle Stock will open at the Majestic on July 14. Katharina Cornell will be in the lead. Three new plays by Maravene Thompson, Philip Bartholomae and Eugene Walter are announced among the attractions. The company will play about five weeks.

All of the local houses, with the exception of Shea's, have experienced a decided dropping off of business due to the hot weather. The small-time vaudeville theatres are barely keeping above water. Shea's Hipp did well last week with "Daddy Long Legs," but it was the display advertising that pulled the trick. Shea's vaudeville is still running strong, though not to capacity. There is no indication of this house closing during the summer.

DENVER.

By EDWARD C. DAY.

The Million Dollar Girls, the Aeroplano Girls, Sam Ward, like Maria Dool, John McPham, Arthur Barrett and the Astor Four, playing the Empress last week, crowded into automobiles and were whisked to Aurora, Colo., where they gave a special performance to the tubercular and gassed soldiers in U. S. General Hospital No. 21.

Manager M. H. Cole, assistant manager Herbert Krause, and Salesman O. Wog, of the local offices of Famous Players-Lasky, have returned from a trip to the Pacific coast, where they attended a conference of department heads of the company.

Because the film "Midway" was shown in Alamosa, Colo., for ten and twenty cents, the Commercial Club, of Monte Vista, Colo., has entered a protest with the Colorado exhibitors because of the fact that a Monte Vista exhibitor charged twenty-five and fifty cents for the showing of the same film.

A team made up of Mack Bennett's six diving girls, playing Colorado Springs in connection with the showing of "Yankee Doodle in Berlin," aided by three of the stronger set, defeated a team composed of newspaper men of a Springs paper by the score of 11 to 3.

C. W. Epperson, former manager of the

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THE FOLLOWING ACTS
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Other "Hits" "Lucille" Fox-trot. "Dear Heart" Song and Fox-trot. "Mid the Pyramids" Song and Inst.
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Local Pathe exchange office, has returned to Denver after being discharged from the army. He served in the air service.

Joseph Goss, manager of the Orpheum, Salt Lake City, is in Denver. Goss will leave this week for New York City, in interest of the Pastoria booking office.

Ben Cohn, manager of the Film Clearing House, has been succeeded by William Eltune, of Philadelphia. Cohn will devote his time to the management of the Iris Theatre.

Louis Marcus, district manager for Famous Players-Lasky, with offices in Salt Lake City, has arrived in Denver to outline a more complete method of film distribution for the company.

Ruby B. Beckman, a Denver violinist, is out on a concert tour throughout the Eastern section of the country.

M. Jay Casey, business manager of the Art-O-Graf, of Denver, has completed arrangements for the taking of "The Last of the Open Range," in Craig, Moffat county, Colo.

Justus Matthews, a clever youngster, has joined the Wilkes players, at the Denham, and will play juvenile roles in the future.

W. L. Gillette has returned after a four week's trip through Wyoming, Montana and Nebraska, where he was engaged in selling for Goldwyn.

N. G. Brewer is back in Denver after visiting Chicago, Neb., where he purchased the Lyric. Brewer also owns the U. S. A. Theatre at Sidney, Neb., and another at Pasco, Colo.

A. F. Morgan, manager of a string of picture theatres on Curtis street, is spending a six weeks' vacation in New York City.

B. S. Varjohedian, a native of Armenia, incurred on pictures taken in Turkey during the war at the Merito, Marino, Colo., Saturday.

Robert Burns Mantle, the New York critic, who got his start in the writing game in Denver, is in this city.

DETROIT, MICH.

By JACOB SMITH.

It is common talk in reality circles that the Keith interests have leased the entire block on Calhoun street, bounded by Bates and Randolph streets, and that a three million dollar theatre and office building will be erected thereon. It will be for Keith vaudeville, and with the Temple will give Detroit two first-class theatres.

NOTICE FOR EUROPE

Players in Europe desiring to advertise in VARIETY, and wishing to take advantage of the Prepaid Rates allowed, may secure the same, if at the time of mailing advertising copy direct to VARIETY, New York, the amount in payment for it is placed in VARIETY'S credit at the

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For uniformity in exchange, the Fall Mall Co. will accept deposits for VARIETY at four shillings, two pence, on the dollar. Through this means of transmission, all danger of loss to the player is averted; VARIETY assumes full risk and acknowledges the Fall Mall Co.'s receipts as its own receipts for all money placed with the Fall Mall to VARIETY'S credit.

A seven million dollar hotel is to be erected on Adams and Witherell streets, facing Grand Circus Park. It will be leased to the Hilton Hotel crowd, of New York City. It will have 1,000 rooms.

The Temple Theatre will continue to operate all summer with no change in policy or prices.

The Bonstelle Co. in "The Man Outside." Next, "Eyes of Youth."

Last week of Glasser Stock Co. at New Detroit. "Burrhead."

Burlesque at the Cadillac. Looks like all summer.

Miles Gibbons, formerly with George Kline, of New York, assumed charge of the Fox exchange on Monday.

John Zanft, in charge of Fox chain of houses, is expected here this week to look over Washington Theatre which Fox gets starting in September.



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INDIANAPOLIS.

MURAT. — "Mistones" Stuart Walker Players. Next, "Kismet." Gregory Kelly, the star of "Seventeen," will join the company soon and will appear in two new plays. One by Booth Tarkington and the other a dramatization of Wallace Irwin's Japanese stories by Eleanor Gates. The play that makes the hit here will be used by Kelly during the coming season.

ENGLISH'S — King Sauls, Fairfax and Stanford; Cravin Twins, Florio, Leo and Eddie Miller and pictures. The regular season at English's will start the first week in September.

RIALTO — Sydney Taylor and Co., Billy De Arma, Stroud Trio, Gilmore and Lamour and pictures.

LYRIC — Is being rebuilt. Will be completed by September.

Marcus Loew, president of the New York booking company of that name, has negotiated a ninety-nine year lease on an important piece

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In preparation, Billy Shaw's Big Vaudeville Revue

DANIEL DICTIONARY WEBSTER HIMSELF COULD NOT GIVE A BETTER DEFINITION
OF BLUES
THAN THE WRITERS OF

BLUES

MY NAUGHTIE SWEETIE GIVES TO ME

By ARTHUR SWANSTONE, CHAS. R. McCARRON and CAREY MORGAN

INTRODUCTION.
Moderato.



What is that song a-bout kiss-es,.... What is that song a-bout smiles,
No use in chas-ing those rain-bows,.... Rain-bows will nev-er help you,



If I could have my way, I'd sing a song to-day, That would beat them all by miles, I would-n't sing about smil-ing
They look so bright and gay, But they will fade a-way, Then you'll find the sky's all BLUE, Look at the o-cean and that's BLUE.



That's not the ti-tle I'd choose, I would sing a-bout what I've got, And what I've got's the weary blues. There are BLUES.....
My sweet-ie's eyes are BLUE, too, When she got me she BLEW a-way, And nat-ur-ly that makes me BLUE. There are BLUES.....



..... that you get from wor-ry,..... There are BLUES..... that you get from pain..... And there are
that you get from sweet-ie,..... When she 'phones..... to an-oth-er guy..... there are



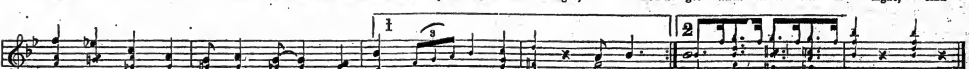
BLUES when you're lone-ly, For your one and on-ly, The BLUES you can nev-er ex-plain..... There are
BLUES when your hon-ey, Spends all of your mon-ey, And BLUES when she tella.... you a lie..... There are



BLUES..... that you get from long-ing..... But the blu-est BLUES that
BLUES..... that you get when mar-ried..... Wish-ing that..... you could be



be..... Are the sort of BLUES that's on my mind, They're the ve-ry mean-est kind, The
free..... But the BLUES that make you want-to fight, You'll get when she's out at night, And



BLUES my naught-y sweet-ie gives to me, There are me.
they're the BLUES my sweet-ie gives to me, There are me.

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Orchestrations Ready in Bb,--C--G.

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SUNDAY, JUNE 29th

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A QUICK descent of the final curtain—then ALBOLENE—and the make-up disappears in no time. Your skin is kept in splendid condition by this pure, agreeable make-up remover, the favorite of the stage for years. For the make-up box 1 and 2 ounce tubes. Also in ½ and 1 lb. cans.

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of property one block south of the Keith Theatre on Pennsylvania street. Mr. Low has announced that he will construct a vaudeville theatre on the site next March. It will have a seating capacity of 3,500. The total amount involved in the lease was \$4,785,000. The new theatre will cost an additional \$1,000,000. It will be operated as one of Low's string of theatres.

Moe Eccleston, noted during his diver in the world and recently featured in some of Fox's latest Sunshine comedies, in Los Angeles, returned last week, preparatory to renewing her services with several other large film concerns.

Theatre managers of Indianapolis met with rank disappointment in their expectations of big business during the week ending June 12, when the annual national convention of the Ancient Arahle Order Nobles the Myrtle Shrine was held here. Fifty thousand visitors

were in the city and the theatres loaded up with expensive feature programs. But the patronage was not forthcoming. The Shriners provided so many amusing stunts out on the streets that the theatres were in attraction whatever for more than a handful of people throughout the week. One vaudeville house reported a loss of \$1,500, and another \$2,000.

Marcel Low, of New York City, completed the negotiation of a ninety-nine year lease on a downtown site for his proposed million dollar Indianapolis vaudeville theatre this week. The land, which is on a ninety-three foot front in the Pennsylvania city at Court street, will cost Mr. Low \$4,785,000 to lease. He plans a house to seat 3,000.

MEMPHIS.

ORPHEUM.—Vaudeville and pictures.
LOEW'S.—Vaudeville and pictures.
MAJESTIC.—Pictures.
Memphis cannot boast of any amusement park whatever, therefore, vaudeville and picture theatres are having a good business.

It is reported that the S. A. Lynch Enterprises, Atlanta, Ga., are now working on a deal, which, if consummated, will take over the Majestic theatres, a string of picture houses, as well as the Lyric Theatre, the only legitimate house in Memphis. The report is that the change will be made July 1. The Memphis Enterprises Co. applied for articles of incorporation this week and the directors of this new company, according to the application are John D. Martin, R. S. Folk, C. H. Parker, John W. McClure and Frank F. Hill, all of Memphis.

The report is that the deal will involve a financial consideration of approximately \$200,000. R. C. Tarleton, head of the Majestic Amusement Co. at this time, stated that papers have not yet been signed but the deal would no doubt be consummated. Just what will be done with the Lyric Theatre is not known, although there is a rumor that the theatre will house high class motion pictures.

MONTREAL.

By ARTHUR SCHALK.
PRINCE'S.—Headlined this week by "Frisco," also Charlie Chaplin picture "Sunny-side."
ORPHEUM.—Orpheum players presented "The 13th Chair" in an excellent manner. This week "Upstairs and Down," next week, "Hobson's Choice."
IMPERIAL.—Films.
LOEW'S.—Films and vaudeville.
HOLMAN.—Films. This theatre is now under the management of John T. Fiddes.

NEW GRAND, STRAND, TIVOLI, REGENT, MOULIN ROUGE, THE ALLEN.—Films.
Robinson's Circus played to a fair matinee

business, but had to stop selling tickets before 8 p. m. at the evening show.

Who is going to have the Theatre Francaise next season is still a mystery as the present lease expires July 1, 1919.

Solmer Park is not going to be rebuilt.

"Daddy Long Legs" was the first picture in the history of the Imperial Theatre that was ever held over.

Signor Oreste Vessella and his Italian band will appear at the Pomone Park for 16 days starting July 12, 1919.

John T. Fiddes, manager of the Holman, was at one time in vaudeville. The act was known as Fiddes and Swan.

NEW ORLEANS.

By H. M. GAYLOR.

CRESCENT.—The show above are ever popular, and the last half bill was no exception. As is usually the case, the hit came from an unexpected quarter. Two boys, Nelson and Cronin, were the crux of the show. They behave amateurishly, and look like a couple of song pluggers on an artistic flourish, same make-up, same pose, same costume, same degree of histrionic commotion, same make-up, same pose, same costume, same degree of histrionic commotion, same make-up, same pose, same costume, same degree of histrionic commotion.

One of the lads is tall, perpendicularly human, so to speak. Foundering and foundering during the first few moments, he endeavored to touch Goodrich with his right foot, a "shimmy." He looked very funny, in a gawky, racy way, the odd maneuvering bringing first a snicker, and as it was later accompanied by a huge guffaw.

The first impression of him was a laughing, and it lasted all through the act. The boys seemed actually startled at the reception, but it was an odd twist that brought an odd twist.

An earnest and earnest way, Forrest and Church were much the best in point of ability. Miss Church is ever striving, and in possession of a dainty charm that is as soothing as it is alluring.

Forrest looks dapper, keeping within the picture is an instrumental, and a few costume changes would help him keep pace with his partner. Simpson and Moore appeared, just appeared! The audience watched them, attentively at first, and later with mingled interest and amusement.

Frank Gorman, who captivated his former religious connection. He seems really interested and is not particularly well-informed. Gorman stated he would go back to the ministry if it paid so well as vaudeville.

Ministers with brains are making more than he is. There's the \$600 a year ministerial salary and \$100 a year ministerial salary generally commands what it is worth, with the material processes very well appointed and approximately good.

Tom and Marguerite held only passing interest save when the women contributed several feats on stilts. Tom and Marguerite is not good killing; also the dancing and routine is very passé.

FALACON.—Just when it appeared dancing had abandoned to the end of its tether in the matter of its evolution, along came the Misses Stewart at the Palace late part of last week, revealing a series of twists and turns that were as new as they were stabilizing, evaluating their pioneering into the modern era of the dance.

Has been heard but very seldom of late. Their posturing dance, with its elocutional tautness, has not been surpassed here in the matter of their artistry. Very, very welcome are the Stewarts. May they linger long and prosper! They deserve to. Firstly, appeared and they spanked his xylophone to intermittent approbation. He wears no make-up (in mistake), and does not drape his instrument (another mistake). Fortunately, he compensated by "William Tell" or "Foot and Tumbler" numbers. Space is working too long. Thirteen minutes is about the "xy" limit, with the beats getting customarily colder after that period. Lubenati, most-scolastic of unlikely 13. Color and Jackson started out like next-to-closing on the big time, but soon graduated into their present classification, second on the small. They simply don't keep within the picture, preferring to force material on the audience by their own action.

Until they begin to cry. The women has some business with a chair that could be stricken out at once. With the proper distribution of the points, could make this banding turn. The act of Kennedy is a banding turn. The act of Kennedy is a banding turn. The act of Kennedy is a banding turn.

Remove the loose skin from around your eyes. Make them clear and youthful again. Go through life with an attractive face.

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the telephone receiver is a smart piece of business that will probably be lifted. Merle Romero is looking very well, with her final Scotch-delineation holding much that was striking, especially the trick wardrobe. Kennedy's piano routine could be speeded, because in these days acts must be kept moving. Herman and Shirley are getting good entertainment value from their skeleton diatribe, and closed excellently.

LYRIC.—Clarence Bennett's Colored Carnival.

STRAND.—Mary Pickford in "Daddy Long Legs."

LYRIC.—William S. Hart in "Square Deal Sandersen."

Bennie Piazza is using 100 feet of film to advertise his coming bills at the Palace. Not a bad idea.

Mickey Markwood and Edith Ross are spending the summer here, the two having recently closed with Marion's burlesque.

Two excellent film releases hereabouts last week. "As a Man Thinks" and Bonnie Harris in "Tangled Threads." "The Woman Thou Gavest Me" did not impress in this city, nor did Douglas Fairbanks in "The Kickapacko Buckaroo." "As a Man Thinks" is that rarity, a 100 per cent picture, while "Tangled Threads" holds more for Bagnicolas than anything she has had since "The Cup of Life."

Harold Goldenberg, treasurer of the Tulse



In case YOU did not read this last week,

I

CHRIS L. PENDER

wish to state that I AM one and the same who was imported here to America some 10 years ago by Mr. Jesse L. Lasky and that late Mr. H. B. MARINELLI'S production, "WIFE PARIS," at the Olympia, Paris, and immediately booked me for the U. S. A. as a feature attraction of their Tulse Production. "FOLIES BERGERES" and I AM the same Chris Pender who has appeared in Musical Productions at the following European Theatres:

The Drury Lane, The Lyceum, The Strand, The Aldwich, The Waldorf.

Theatres in London, Eng.

But I AM not the same PENDER who was reported killed in action, although I was a member of the Royal Flying Corps at that time.

Hoping that this will satisfy all who are interested as to my real identity—and you can de-PENDER upon it—I am,

Yours very truly,

"Lieut." CHRIS L. PENDER
The International Comedian.

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Burlesque or Musical Comedy

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Is to do what others are doing



Remove the loose skin from around your eyes. Make them clear and youthful again. Go through life with an attractive face.

JEROME H. REMICK & COMPANY

YOU'RE STILL AN OLD SWEETHEART OF MINE

Lyric by **DAYMOND B. EGAN**
Music by **RICHARD A. WHITING**

is the Ballad of the year - this is a timely ballad that will appeal to every artist with numbers of this kind. It's of the Better Class and suitable to every act and every audience.

I'M FOREVER BLOWING BUBBLES

by **JAAN KENBROVIN**
and **JOHN WILLIAM KELLETTE**

is typical of the Remick publications. Catchy melody and words that cling to the memory. It will stay with your audience and linger long after your performance.

SOME SUNNY DAY

Lyric by **ARTHUR J. JACKSON**
Music by **WALTER DONALDSON**

is one of the best last Novelty songs offered in years. Artists can appreciate this song because good ones are few and far between.

NINE WONDERFUL SONG HITS

OUT OF THE EAST

BY ROSEY & HAVEZ

SOME SUNNY DAY

BY DONALDSON & JACKSON

A LITTLE BIRCH CANOE AND YOU

BY ROBERTS & CALLAHAN

I'M FOREVER BLOWING BUBBLES

BY KELLETTE & KENBROVIN

YOU'RE STILL AN OLD SWEETHEART OF MINE

BY WHITING & EGAN

TILL WE MEET AGAIN

BY WHITING & EGAN

MADALON

BY ROBERT, BOUQUET & BRYAN

I'LL SAY SHE DOES

BY JOLSON, KAHN & DE SYLVA

I'M GOIN' TO BREAK THAT MASON-DIXON LINE

BY BRYAN & SCHWARTZ

I'M GOIN' TO BREAK THAT MASON-DIXON LINE

(UNTIL I GET TO THAT GAL OF MINE)

by **ALFRED BRYAN**
and **JEAN SCHWARTZ**
writers of "THERE'S A LUMP OF SUGAR DOWN IN DIXIE" and "I'M ALL BOUND ROUND BY THE MASON-DIXON LINE"

I'LL SAY SHE DOES

by **AL JOLSON**
GUS KAHN
and **BUD DE SYLVA**

AL JOLSON'S great comedy hit just released to the profession.

OUT OF THE EAST

by **JOE ROSEY**
and **JEAN HAVEZ**

It's the song different with an oriental melody that will appeal to you and your audiences.

JEROME H. REMICK & COMPANY

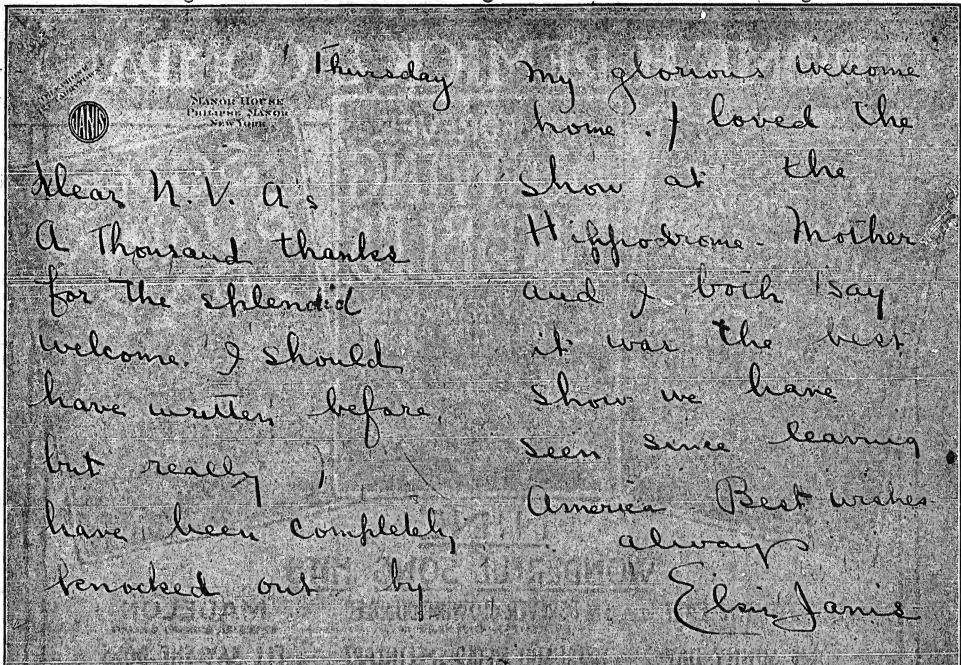
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PROVIDENCE, Music Dept. Holidays
BOSTON, 228 Tremont St.
PHILADELPHIA, 31 South 9th St.

DETROIT, 137 Fort St. W.
BALTIMORE, Music Dept. Holidays
WASHINGTON, 932 D St. N.W.
PITTSBURGH, 308 Schmidt Bldg.

NEW YORK, 219 W. 46th St.
CLEVELAND, Hippodrome Bldg.
TORONTO, 127 Yonge St.
KANSAS CITY, O.L. Farris, 214 E. 36 St.

CHICAGO, State Lake Bldg.
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PORTLAND, ORE., 312 Washington St.
SAN FRANCISCO, 908 Market St.
LOS ANGELES, 427 South Broadway



for several seasons past, has entered commercial life.

Zelda Dunn returned to Chicago during the week. She is a favorite cabaret entertainer there just at this time. Zelda says she does not know just what she will do after the big close-up of the house beauty renders close-up amusement tries and thirty.

The Temple is showing a motion picture in which the interpreters are all colored people.

During his tour of the globe, Charles E. Bray is to write a series of articles for the "Times-Playmate" to be called "Around the World with C. E. Bray," to be run in the paper's Sunday supplement.

A music publishing corporation planned along classic lines will be launched here shortly.

Sam Rosenbaum has severed his connections with the Broadway Music Corporation and returned to New Orleans.

PORTLAND, ORE.

By JOSEPH GRANT KELLEY, Jr.

ORPHEUM—Dark.
PANTAGES—Vaudeville.
HIPPODROME, STRAND—Vaudeville and pictures.

AUDITORIUM—Dark.
HELIOS—2 (1 week), Julian Mitigue in his "Revue of 1919."

BAKER—22.
Baker Players in "The Unkissed Bride," with John Fee and Vera Felton in the leads.

ALCAZAR—23. Alcazar Musical Comedy Co. in "Flora Bella," with Oscar Fegman and Mabel Wilbur.

OAKS—Armstrong Folly Co.
LYRIC—Musical comedy stock; Ben Dillon and Al Franken, principal comedians.

PEOPLES, MAJESTIC, LIBERTY, SUNSET, STAR, COLUMBIA—Motion pictures.

Although thousands visited town to see the "Rose Festival," no theatre attendance records were broken. Unable to give matinees on parade days is the reason.

Harry Girard, his wife, their three children and a nurse are making a cross country automobile tour from Portland to Chicago and plan to arrive there by August 15 where he will organize his vaudeville act, "The Wall of an Eskimo," for a tour of the Keith circuit. In the larger cities, on his way to Chicago, Girard will stage organ and voice recitals.

The police swooped down on "Lane O' Laughter," here Wednesday, and closed all the gaming establishments. "Lane O' Laughter" is a carnival comprised of the Wortham, Waugh, Hofer and the Greater Alamo Shows.

Hector Cloverlo, manager of the Cloverlo Films, entered his bathing girls in the industrial parade of the Rose Festival and topped first prize.

Orpheum closed June 18.

PROVIDENCE.

By KARL K. KLARK.
SHUBERT MAJESTIC—The Omaha Cannon (film) featured.

OPERA HOUSE—Dark. Summer musical stock and musical comedies and pictures combined during past few weeks have drawn only fair houses.
E. F. ALBEE—"Nothing But the Truth," with which last season's E. F. Albee Stock Co. made such a hit at Keith's is revived for this week by the present company. Last year this was played before packed houses and was considered one of the season's best offerings. It went good at the start this week and probably will have nearly as much success as it did last season.

FATS—Homer Lind and Adah Currie in "The Singing Teacher" feature the hill here this week. Others on the bill are Katharine Bloom, Shes and Horan, Magnolia Trio, Fred Hallen and Huna.

Business here is now entering its summer dull season for fair for with the closing of schools last week large numbers are starting for the seashore and the movie, vaudeville and other houses are bound to feel the effects of their absence for the next two months or more.

Announcement was made at Fall River this week that Louis M. Rose has acquired a new lease of the Ancient of Music, one of the leading playhouses of that city. It had been rumored that Rose would not get the house again and that other interests were seeking it. This announcement puts to flight all these rumors. Mr. Rose is now planning for the fall season. Mr. Rose is now manager of four houses in that city, the Empira, Bijou, Savoy and Academy.

The Social Amusement Co., recently incorporated for the purpose of erecting a new movie house in the social district of Woonsocket, has been having its troubles which have now come to an end and work on the city and to that and circulated a petition and obtained many signatures. As the result of this petition the inspector of buildings at Woonsocket held up the building permit. The petition went before the aldermen last week and with very little discussion the body ordered the permit for the erection of the house granted at once.

The Farragut Educational Film Corporation

of this city was chartered last week when papers were filed with the secretary of state at the state house. The corporation is to deal in and manufacture moving pictures, accessories and photography. The incorporators are John T. Poole and Samuel B. Birmingham of this city and Frank H. Miller of East Providence. The capital stock is \$100,000. The exact plans of the corporation and just where it is to locate have not yet been announced.

Dr. A. M. Wilson of Kansas City, a magician of note, formerly assistant to Robert Heller and editor of the "Sphinx," a periodical devoted to magic and mysticism, was the guest of the Rhode Island Society of Magicians Local No. 2, National Conjurers' Association, at a meeting in this city last week.

All concessionists at Rhode Island's summer amusement parks, Rocky Point and Crescent Park, are now established and prospects for a good season seem rosy. A large number of manufacturing plants throughout the state are now operating under a five-day a week schedule and this releases many mill workers and others who are seeking amusement Saturday and Sunday at these seashore resorts. With practically all the state's soldiers back and the war over a much better season than was experienced last year is anticipated.

Hunts Mills, Rhodes on the Pawtuxet and several other dance halls are receiving liberal patronage nights now. The dance halls at Rocky Point and Crescent Park are also being liberally patronized.

Work is progressing fast on the new Rialto which is to be opened next September by the Emery Brothers, owners of the Emery and Shubert Majestic. Work of altering the old Keith theatre preparatory to its opening under a new name, The Victory Theatre, for pictures is also coming along in good shape. The Colonial, too, is now in the hands of workmen who are that structure ready for Klav & Briarland to open on Labor Day. Never before have three more theatres being remodelled in this city at one time as at the present and next season should see one of the busiest theatrical seasons Providence has ever experienced.

ROCHESTER, N. Y.

By L. B. SKIFFINGTON.

LYCEUM—The Manhattan Players in "Nothing but the Truth," next week, "Bait and Hook."

FAMILY—Fred Webster and Co. in musical repertoire. "A Pair of Jacks."

ABLE and Maurice at the Beach's second half. VICTORIA—Olive Thomas in "Trotter." First half. Regent Ray in "The Sheriff's Son." Four acts vaudeville to split week.

REGENT—Eddie Ferguson in "The Arandache." First half. Marion Davis in "Getting Mary Married," second half.

PIGGLIDLY—Robert Warwick in "Secret Service," first half; Mabel Normand in "Peck's Bad Girl," second half.

Invitations to all service men to attend the Gordon Theatre as his guests are being sent out by Manager O'Neill. Mr. O'Neill recently returned from service himself and as fast as the men register he sends out the invitations, which may be accepted at any time. A reception and dinner was given by the members of the Ray's Theatre orchestra Sunday evening to Fred Remington, a member of the orchestra who has recently returned from service in France with the Sixth Infantry. The affair was held at the home of George Minges, leader of the orchestra.

The Burtis Grand, Auburn, was completely taken over by the girls of the Ambulance Aid Society on Tuesday. The girls took the money at the box office and sold ice cream cones between acts.

A pageant was staged in Rochester on Saturday evening in memory of Lieutenant David Hochstein, the Rochester violinist, who lost his life in France. The pageant was entitled "The Gift of Music" and depicted the rise of art and music. Thousands of people enjoyed the spectacle and paid tribute to the memory of the musician.

Mabel Garrison is spending the summer months at her cottage at Valois, on Seneca Lake. She says that half of next season will be spent at the Metropolitan Opera House and the balance will be devoted to concert and festival work.

The passing of the oldest picture house in this city is foreshadowed in a real estate deal of the past week, the largest transaction of its kind in this city in years. The Whitcomb property, in Main street, has been purchased by the McParlin Clothing Co. from Paul Whitcomb, of New York. This block includes the Rialto Theatre and the expiration of existing leases the Rialto will be no more.

Frank G. Colman, dramatist and musical critic of the Rochester "Democrat and Chronicle" and one of the best known of the old school of actors, died at Rochester, N. Y., last Friday.

SALT LAKE CITY.

The convention here of the National Rotary Club brought thousands of extra dollars into the box office of local theatre. Playhouse managers caught the spirit of good fellowship in connection with the annual gathering and offered all sorts of added attractions to the satisfaction of the thousands of out-of-town delegates. Both interiors and exteriors of the playhouses were lavishly decorated with Rotary club pennants and national colors.

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will make a normal nose. This preparation, applied by a nasal physician-specialist, will give relief almost instantly.

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Returning to Salt Lake City after several years' absence, De Wolf Hopper made himself firm again with local thespians in his conception of "The Better Ole" last week. Hopper had the household boy white here and at every opportunity he slipped out to the ball park to see the Salt Lake City team, of the Pacific Coast league in action. The players returned the compliment and staged a box party to see Hopper play his own best in his admirable manner entitled "Crazy at the Bat."

Walter S. Rand, of this city, left for Los Angeles, where he will be connected in an official capacity with the offices of the United Artists Company. For more than a year, Rand was personal representative for Douglas Fairbanks.

Announcement that several legitimate houses will have difficulty in getting by next season does not affect the Wilkes. This organization will remain for it has three choices to choose from. It is probable, however, that the old Pantagues will be leased for the new playhouses will be in readiness early next fall.

During the showing of "Miss Arizona," at the Strand last Friday and Saturday, Miss Gertrude Bondhill, who plays the lead, appeared in person. Miss Bondhill is a Salt Lake girl and at one time was leading woman for the Ralph Clineberg stock at the Hippodrome.

By special permission, the Boardman, a local picture house, made pictures of the general conference of the Church of Jesus Christ of Latter Day Saints (Mormons) held here last week.

Completing her three weeks' engagement here, Marjorie Ranshaw, the Salt Lake actress, has left for San Francisco, where she will begin rehearsals for the bill in which she is to starred throughout the country. Her closing bill here was "The Fortune Teller."

R. R. Noble, general manager of the American Films, with headquarters in Chicago, was a visitor in this city during last week. He was en route to the company's studio at Santa Barbara.

Staging a game ninth inning rally, the Pantagues Vaudeville team defeated the Salt Lake City policemen last Friday by the score of 10 to 12.

The Hippodrome has again been leased by Ralph Clineberg and his stock company will reopen its season Sunday, Aug. 31. Mr. Clineberg will leave early next month for New York City to secure a number of plays.

Request has been made to the management of the Paramount-Express Theatre by the Government for the use of the house during the morning hours to exhibit a series of pictures to be used in a campaign against disease.

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Of especial interest to Salt Lake City theatre goers was the showing at the Paramount-Express last week of "A Desert Hero," in which C. V. Ford, of this city, played a prominent role.

A series of Sunday concerts will be given at the Paramount-Express in connection with the regular performances by the Philharmonic Orchestra.

"Maritime" played the Salt Lake Tuesday, Wednesday and Thursday of this week, following the departure of De Wolf Hopper.

In honor of Chan Mackay, which appeared on the bill at the Pantagues last week, the Salt Lake Scottish society attended in a body.

Pictures will be shown twice a week in Liberty Park here in connection with the concert rendered by the municipal band.

SEATTLE.

By W. B. BURTON.
METROPOLITAN-15, "Ballet Artist," under the direction of Mary Ann Wells, a local offering including twenty dancing numbers, solos, musicals, and a spectacular pantomime, "A Legend of Egypt."
MOORE, 15, "The Tanaka Doodle in Berlin."
PANTAGES-Kelly Field Players and regular Pan vaudeville.
PALACE HIP-W. V. M. A. vaudeville.
LYRIC-Walter O'Connell Musical Comedy Company.
WILKES-"Nancy Lee" with Ivan Miller and Grace Huff in stellar roles.
ORPHEUM-Mid-Summer Folly Co., with Lew White and Eric G. Hunt in the comedy roles.
OAK-Monks Carter Musical Comedy organization.

LIBERTY, COLERUB, STRAND, MISSION, CLEMMER, HAY, COLONIAL, LITZ, LITZ, VICTORY, GLASS A CIRCUIT, QUEEN ANNE, ARROW, BAYWAY, RIALTO, 1818, DREAM, IMPERIAL, WASHINGTON, STAR, HIGH CLASS, MAYESTIC, EMPRESS, FREMONT, GOOD LUCK, YESLER, PALACE, BUSH, JACKSON, UNION-Pictures.

Caird Leslie, a Seattle youth, is home with his parents in this city after completing his first season in the Metropolitan ballet, New York.

G. A. Metzger, Western division manager of the Universal Film, and Mrs. Metzger are here for a few days from Friday. Metzger announces that he has just negotiated a lease of a new picture theatre in Salt Lake City, the cost of the building being \$100,000, and involving a rental of \$100,000.
The Frederick's National Chorus, composed of mixed voices, sang the last of a week's series of morning recitals yesterday in the F. N. auditorium.

The Seattle City Council has appropriated \$100,000 for bond issue in civic amusement centers this summer.
Mayor Ole Hanson and a committee representing the War Camp Community Service, urge the establishment of a Community Amusement Center and a centrally located dance hall, under municipal direction. These enterprises are cited as the only practical way of meeting local conditions. It is claimed \$50,000 per enterprise is the only practical way of enjoying themselves in a social dance under decent surroundings.

The first of Tacoma's proposed annual musical festival was scheduled for Wednesday, June 11, but inclement weather caused postponement until Saturday, 14, when Madame Schumann-Heink made the trip from her home in California specially for this appearance.

The Jim Fox Musical Comedy company closed the season in Astoria, and has disbanded. Mr. Fox is going to California for a rest. Next season Fox will play this territory with a tab show.

The Oregon, Salem (Ore.), has been added to the Fisher vaudeville circuit, breaking the jump out of Portland from the Strand, A Portland attorney, Charles Guthrie, now owns the house.

Burns Bros. Minstrels (15 colored entertainers), opened at the Strand, Portland, this week. This act is new to the coast.

The Dream, Chehalis (Wash.), is now playing vaudeville on a split-week policy, acts furnished by the Ed. J. Fisher Vaudeville Agency, this city.

The Johnny Jones Exposition shows are headed eastward, now playing in Catoary. This will be the first appearance in the Northwest.

Cash prizes amounting to \$5,000 will be awarded to contestants of the North Central Washington Round-up, to be held in Wenatchee (Wash.), July 2, 4, 5.

Hornee Smythe, former manager of the Little and Gen theatre, this city, is spending a two month vacation in the Yakima valley on a big fruit ranch.

Twenty thousand Seattle youths honored Flag Day at Woodland park, Saturday. Mayor Hanson administered the oath of allegiance to our flag and entry to these 20,000 youngsters and some 5,000 "Big Brother" men, under whose auspices the picnic for the local boys was given.

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FOR a quarter of a century we have been recognized primarily for the great beauty of our furniture designs—and for the very low prices we offer, because of our location out of the high rent zone. We cater especially to members of the profession.

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A 3-ROOM APARTMENT \$328 VALUE Complete of all Period Furniture...	\$245	A 3-ROOM APARTMENT \$790 VALUE Incomparable High Period Furniture	\$585
A 4-ROOM APARTMENT \$480 VALUE Period Furniture of Rare Beauty...	\$375	A 4-ROOM APARTMENT \$1,000 VALUE Exquisite Design in Period Furniture	\$750

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APPLY TO
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Exclusive Booking Manager for
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NOUVEAU CIRQUE, PARIS

The Frank Rich Musical Comedy Review, with Dick Darling, Art Rogers, Eugene Galt, Harry Masorovsky, Helen Huntington, Ruth Fecher and Margerie Rogers, and a chorus of six, are playing an indefinite engagement at the Gem theatre, Great Falls.

The Greater Theatre Company are having the suite of offices in the Liberty theatre building greatly enlarged and remodeled.

C. E. Stillwell, of the Stillwell chain of theatres in Spokane and surrounding towns, is here for a business visit.

Frank Stanwood, former owner of the Gem and Wenatchee theatres in Wenatchee (Wash.), has bought the Olympia theatre, West Seattle, and will use that house until such time as the new theatre he is building is completed. G. E. Brown, former manager of the Foster theatre, will be associated with him in the West Seattle deal.

W. A. Mead, former manager of the Universal in this city, and E. L. Burke, with the local Fox office in a like capacity, have resigned their posts, and as yet no successors have been named.

The Tacoma Memorial Association has been incorporated for \$500,000. It is planned to spend this sum on a memorial auditorium in honor of the soldiers from Tacoma and Pierce County. The money will be raised by taxation and public subscription.

John Hamrie, manager of the Rex, rented the Star in Portland last week, for filming a feature picture he desired showing in the Oregon metropolis, and pulled capacity business for the week there.

Dick Lonsdale, at the old Tivoli theatre (now the Oak), at the head of his own musical

comedy organization for several seasons, is with the reorganized Jim Fox company in California, as the Swedish comedian.

Chester Warner, stock actor here and in Tacoma, has bought an interest in the Fairmount hotel in First avenue.

SYRACUSE, N. Y.
By CHESTER B. BAHN.

EMPIRE-Knickbockers Players, presenting "I'll Say She Does," described as an original musical comedy by Ralph Murphy and Philip Sheffield, both members of the company. "I'll Say She Does" was written and produced within the space of six days to mark the 500th performance of the Knickerbocker in this city. It might be added in explanation that the 500 are scattered over four seasons. "I'll Say She Does" is of the "intimate" type of musical reviews, and runs to travesty in some respects.

Sheffield wrote the words and composed the airs of five of the musical numbers and the quietest went over with a bang, and if published, they should enjoy popularity. The numbers are "In Society," "Allegretto," "Have," "The Restaurant Window" and "Good-Bye, Summer." The remainder of the musical interruptions are drafted from metropolitan productions.

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The first act was laid in the rooms of the Cigaret Club on Long Island. The second act was described as the Empire Theatre, while the final scene is in police court the following morning. It would be nonsensical as the original skit itself to endeavor to relate the story "Till Day After Tomorrow" tells, but as a diversion for the bad weather it is worth seeing, and as a test in creation, memorizing and presentation in six days, it is remarkable. The piece abounds with audience bits. Mabel Colcord "gets" a mouse on and sits in a box

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and comes near breaking up the show, finally landing in a seat down stairs, throwing a fit and being carried out on a stretcher. Phil Sheffield attempts to run the orchestra. Lucille Haglin and Mildred MacLeod get seats in the audience and pass on the show from the front. Harold Saiter tries to sleep off a bun in a box, and a cop wakes him up. Saiter also gets off some pointed stuff with Chancellor James Roosevelt Day of Syracuse University as the target.
The real stars of the place are Margaret Cusack and Sheffield. They have talents heretofore unsuspected. Murphy brought the first

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act to a lively close with "O'Hoolihan." Robert Lowe has a lot of comedy in him and lets it out generously. Miss English creates a quibbling servant girl, and Dale Orr also has plenty to do.
The applause on Monday night from the S. R. O. audience was continuous, which suggests that perhaps the talents of the Knickerbocker Backroom.
Next week, "The Little Partisan."
WITTING.—Dark.
BASTABLE.—Dark.
TEMPLE.—Vanderbilt.
CRESCENT.—Dark.
STRAND.—"Square Deal Sideshow" first part.
ECKEL.—Monday to Friday, "The Knickerbocker Backroom."
SAVOY.—"The Midnight Patrol" first part.
George Loomis, theatrical manager, of New York, is in Owego on his summer vacation.
On the grounds that gambling was being permitted, the Owego police closed concessions operating with a carnival playing that city this week.
Fremont Hadley ("The Judge"), baroque critic of The Herald, has rejoined the staff of that paper after overseas service. Hadley at one time was erroneously reported dead by the War Department.
H. M. Stanford, of Oneonta, has leased the Pontiac, Owego's leading hotel, for five years.
Low Drama, comedian, will head Hoyt's Revue when it opens its summer run at Rorick's, Elmira, on June 30.
Robin H. Towler, Lon Tree, Howard A. Cody and Antoinette de Franco, all of Ithaca, have left for Galveston, en route to San Antonio where they will be members of the studio staff of the San Antonio Pictures Corporation, of which Leo Wharton, of Wharton, Tex., of Ithaca, is the active head. Towler will be manager and head director of the studio. Cody will be the property man. Tree will be camera man and Miss de Franco will have charge of the negatives department. All were formerly attaches of the Wharton studio at Kenilworth Park.
Prospects for a new theatre in Watertown took a turn for the better this week with the purchase by Frank A. Empall, millionaire Watertown merchant, of the Marble and Biscuit Blocks in Washington street, at a consideration of \$250,000. Empall has already had kicked on the theatrical accommodations at Watertown and promised that as soon as

a new hotel was erected, a theatre would follow. The hotel deal has been closed, and Empall promptly dickered for the Washington street site. A definite announcement of his plans is expected shortly.
Discharged from the army on Thursday, William W. Swan, of this city, wasted no time in making Clara Dingfield, singer and pianist, of Elizabeth, N. Y., his bride, the ceremony being performed by a Camp Dix chaplain a few hours later the same day. The bride has been serving as a Knight of Columbia entertainer.

"Stock movies" are being introduced to Utica by the Avon Theatre. Here's the plant: While the bill changes three times a week the same star appears in all. This week, Elsie Ferguson's productions are being offered.
The professional career of Dorothy Heath, 17, and Hazel Hutchins, 17, of Fulton, with the Parrisi Carnival, which played Fulton last week, was cut short before it really started by the Owego police, who took the girls in custody when the carnival landed there on Sunday. Technical charges of vagrancy were registered, and before the girls can don the grass skirts of a hula-hula dancer, they must remain at home a few years.

The Owego County Fair will open at Fulton on Labor Day. Attractions are now being booked.
News of the marriage of Betty Lee, vaudeville and pictures, to Lyman B. Kandall, of New York, millionaire broker, came as a distinct surprise to her friends in Syracuse, her home town. Before her stage debut, Miss Lee was Mrs. Proctor G. Welch, wife of the manager of the Onondaga Hotel here, and from whom she later received a divorce. In this city Mrs. Welch was active in social and musical circles. Mr. Welch has since remarried here. The Welches have one daughter who spends some time with her father here in the summer. The Welch divorce created some sensation when suit was brought.
To produce the new Fox film, "Kathleen Mavourneen," Theda Bara and company are now in Ithaca. It will be a \$100,000 production of Dion Boucicault's play, according to theatrical circles. George Lane is the head cameraman and his assistants include Joseph H. New, H. M. Morgan and Billy Miller. The party is registered at the Ithaca Hotel. This is Bara's first trip to Ithaca since he came

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there some years ago to direct "The Adopted Son," in which Francis X. Bushman and Beverly Bayne co-starred.
The Zip Zag Police will hit the real bushes up-state in the immediate future. Among other big towns, the 75th Division's show will play Potsdam.
The Colonel Francis Ferrari Shows will play Watertown annually under the auspices of the Ladies Auxiliary of the St. Joseph's Hospital. Although George West sent a warning to the Watertown and Jefferson County

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authorities, asking them to keep an eye on the show for gambling, there was absolutely no cause for complaint. Mrs. David Pawdry, head of the committee in charge, praised the character of the show and of the attaches and performers and extended the invitation for an annual visit. It was accepted and the contracts signed. The shows closed their week's stand on Saturday.

Sells—Photo circus will show at Gouverneur on July 8 and at Watertown on the Fourth.

Sells-Photo Circus will show at Gouverneur on July 8 and at Watertown on the Fourth.

The Utica lodge of Elks has formed a permanent dramatic organization. It is the outgrowth of the cast of the recent Elk Minstrels.

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The committee in charge of the dramatic combine is composed of A. J. Bromley, chairman; Frank Carpenter, Dr. John P. Foley, Fred Graf, Lawrence Dick, John Owens, Harry J. Port and George Wald.

Utica may still have Sunday movies. At the last session of the Common Council, an ordinance legalizing Sunday shows was introduced. The resolution was referred to the committee on legislation, which will arrange for a public hearing at a forthcoming session. A similar ordinance providing for Sunday baseball received the same treatment. If the former is adopted, the Utica playhouses can open from 2 to 11 p.m.

Oswego musicians completed the organization of a union on Sunday.

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June 18 marks the second anniversary of the new Pantages Theatre here. The house having opened on that date 1917, the circuit moving from its former home which is known as the Royal.

In the play "Good Gracious, Annabelle," at the Empire, Lionel Packer and Miss Edeline Harbo, two well known local dancers appeared, giving a specialty.

The general strike still continues here. The street cars are not running. Hangers furnishing the only transportation. The strike committee asked the city council to repeal the by-law which permits the fillets to operate, this

by-law having only been passed when the war stopped. If this was not done the committee threatened to call out the telephone operators, and did so when the city council refused to give in to their demand. The telephone operators, however, in great accord, the "Sun," the morning paper, suspended publication owing to the printers refusing to print an editorial which was unfavorable to the strikers.

The "Province" also suspended later, leaving the "World" the only paper publishing. Rumors at the theatre has been affected slightly. In addition to the movies, the only attractions are the Empire Stock Company at the Empires and vaudeville at the Pantages and Columbia. The Orpheum and Royal are both showing pictures and the Avenue and Imperial are dark.

According to reports T. Danikl Drawley will make this the headquarters for his theatrical companies touring the Far West.

"The Smart Set" opened at the open-air theatre at English Bay, a local beach, June 10 for the summer. Each summer a company appears there. For several seasons F. Stuart Whythe had an organization there.

Butler's Dog & Pony shows opened here June 15, and played a four-day engagement.

MINERS MAKE-UP

Est. HENRY C. MINER, Inc.

FOUR LAURELS

An oddity in terpsichore
BOOKED SOLID
Direction:
HORWITZ-KRAUS, Inc.

CLYDE NELSON

In "One," assisted by a good looking girl and a bunch of hats, also a cigar.

TWO WEEKS

MARYLAND THEATRE
BALTIMORE

Last week I played there; this week I go there to get my mail.
NEXT WEEK
NORFOLK RICHMOND
KEITH VAUS, EXCHANGE

BORN

June 19, 1919

Mr. Frank Joyce, Jr.

Our Latest Distinguished Guest.
Mother Doing Nicely—Thank You!

First Press Notice by
Joe Daniels, N. V. A. Gossip

Billy Gleason is boosting a new song, "Take Her Down to Coney Isle and Give Her the Air," but he says you can get all the air you want at the Hotel Joyce.

Three Hebrews of importance with us now—Larry Rolly, Bill Halligan and Geo. Moran.

HOTEL Frank JOYCE, 31 W. 71st St.

THE HORDES DUO

(MARIA and IVAN)

PRESENTING

A EUROPEAN NOVELTY

SINGING, MUSIC and DANCING

With Original Costumes and Scenery

DIRECTION
LEW GOLDBERG

CHICK OVERFIELD

That Sensational Chap on the Wire. An American With Advanced Ideas.

Address VARIETY, New York

giving two shows daily. R. W. Butler, the owner is a former resident of Victoria, B. C. and has a farm on San Juan Island, in the state of Washington, where the animals were trained.

The Rose, formerly a picture house, has been re-built and is now used as a garage.

Carrie Jacobs Bond, the composer, was a recent visitor in the city.

In the first advertisements for "The Whip" the prices were scaled up to \$1.00, but were later advertised at 80c. The usual prices were \$1.00 for Orpheum vaudeville and this price will likely be maintained for the majority of the summer bookings.

FRED DUPREZ

Starring in "Mr. Manhattan" in England.
New York Repert.
SAM. BAERWITZ
1438 Broadway
London Repert.
MURRAY & DAW
5, Laite St., W.C. 2

STAN STANLEY presents JOE KANE and an actress in an act in two scenes. Describing official-society, plot, race, talk and laughs. Nothing copied from anyone. Opens in "one" then to "full" and closing in "one."

I have four acts; can stay four weeks in a house (two weeks in well-known clubs).

MANAGERS, show me your business records and if I don't beat your business I work for nothing. You will be surprised at my "NUTTICISMS."

MANAGERS, hasten unto me: No manager can waste me if he ever sees me.

ACTORS: I am original, and God help you if you suggest any of my material. I have many friends constantly on the look-out. BEWARE.

STAN STANLEY, born in AMERICA, a son of CINCINNATI, Ohio.

STAN STANLEY, THEATRE PATRON, and known from coast to coast as the best comedian for BOB CANEPA. A GOOD MAN, even if he is the CHAMPION THREE-COUNTDOWN OF THE WORLD.

MARIE CLARKE and EARL LA VERNE FRIEND MAGGIE BEZ—

Last week I told you about a letter my Timmie got. Here it is:

Timmie, our son, Division, American Expeditionary Forces, Germany, April 28, 1918.

My dear La Verne,

Yesterday I forwarded to you a pin sent by me in the 30th Division, Paris, to the best single entertainer in the 30th Division.

The 30th Division (you know which you produced) was the best show in the Third Army. That statement is vouched for by the Quartermaster Officers and Chiefs of Staff of this Division, the Seventh Army Corps and the Third Army Command.

Your performance is a first showing here, opened and closed with the company Saturday night.

Army you represent, and I should not be so dumb if I did not tell you so officially.

Very truly yours,
(Signed) GEORGE AID DAVIS, Captain 1st U.S.A., Entertainment Officer, 30th Division.

"You know now it is with me, Timmie."

WE are at present cooling off on the DELMAR time. We certainly would hate to be away up North during this hot spell, especially around Philadelphia and New York. Phew! It even seems hot to think of those towns.

Down here in GEORGIA, ALABAMA and LOUISIANA it's great. Thermometer never goes above 110 in the shade.

JIM and MARIAN

HARKINS

Direction
NORMAN JEFFERIES

A "Sister Team"
Phone their Agent
Relative to
Where They Played
—The Following Week—

HIS REPLY

Geel! You Girls are
Like Hawks
You Want to Fly all the Time

FISHER and GILMORE
Moss Time Direction, MARK LEVY

Since We
Bought the Victrola
on the

Instalment Plan

My Aunt
Fixed the Doorbell
so it
Won't Ring.

COOK and OATMAN
Loew Circuit Direction, MARK LEVY

MISS GEORGE MILLER
Grand Musical Comedy
and
STAR OF ALL STARS

Introducing
World's First
Gown

At Million
Phenomenal
Selling

THE FAYNES

Fuller Circuit, Australia

LILLIAN DE VERE

The Girl with a Voice
Direction, EARL & YATES

SHUBERT-GARRICK.—The Garrick Players in "What's Your Husband Doing." Lyman Overman joined this company last week and secured with his performance in "Polly with a Past." Laura Walker, the leading woman, closed with the company Saturday night.

POUL.—Paul T. Rainey's animal pictures held over for another week.

GAYETY.—Closed Saturday night. Harry Jarboe, the manager, and Mrs. Jarboe left Sunday for a long automobile trip for his vacation. A wrestling match was staged at this house Monday evening.

COMBOS.—"Oh, That Melody!" the Sable Sisters, Gruett, Kramer and Gruett, Lillian's Dogs, Rector, Weber and Lang.


LYCEUM.—Closed.

LOWRY'S PALACE.—Robert Warwick in "Secret Service."

OSWALD

Care of
Rawson and Clare
Auburndale,
L. I.

NEW METHOD—CARE OF
LATER PATENT



LITTLE JERRY am I; you all know me!
I am Vanderbilt's "Mite of Mirth."
Three feet tall, I am classy and neat;
Though the size of a kid, have a voice
You can't beat.
Lots of ways there are to reach fame—
Entertaining is my middle name.

Justly featured wherever I play,
Everywhere from the Coast to Broadway.
Recognized artist, no stranger to fame,
Name:
Rally, why ask? you all know my
Yours truly, a "Mite of Mirth," LITTLE JERRY.

Pauline Saxon
SI PERKINS' KID

FRED LEWIS

(Himself)
BOOKED SOLID BY
EARL & YATES

FRANK STANLEY

Assisted by
BEE WILSON
In a Vaudeville Surprise
Playing Full Time

EL FLO

BRENDEL and BERT

IN THEIR OWN ACT
"Waiting for Her"

LOWRY'S COLUMBIA.—Bert Lytell in "The Lion's Den."
MOORE'S, HIALTO.—Charlie Chaplin in "Sunvalde."
GRANDALL'S METROPOLITAN.—Constance Talmadge in "Happiness is a Mode."

The Washington Times contained some five hundred newpapers at the Rainey pictures at Poli's last week.

A new departure in stock company publicity has been inaugurated by Messrs. Bell and Marshall of the Garrick Players. Each week flashlights of the company in costume and scenes from the current attraction are taken. Jack Ellis, for many years an actor, who has been taking special pictures for the War Department throughout the war, is making the pictures for the house.

WASHINGTON, D. C.
By HARDIE MEAKIN.

KEITH'S.—Vaudeville, Ciolelini heading the bill.

SHUBERT-BELASCO.—"He and She," by Rachel Crothers, whose most recent success, "Oh, Dad," had its first showing here, opened Monday night at this theatre after a successful week in Baltimore. Miss Crothers herself, and Cyril Keightley are heading the cast, which includes Albert Bruning, Ethel Coulton, Patre Blinney, Margaret Johnson and Emily Barron. Miss Crothers also staged the piece.

NAT.—George C. Tyler's company closed two weeks ahead of the time scheduled on Saturday night with "A Young Man's Fancy." This organization was one of the best ever brought to this city.

MOVING PICTURES

NEWS OF THE FILM WORLD

Field Churchill has been appointed manager of Pathe's Los Angeles office.

Harry Nottler has been added to the distributing department of Goldwyn.

Arthur H. Sawyer has returned to New York from his Southern trip.

Robertson-Cole has purchased world rights to "Man's Desire," of which Lewis S. Stone is the star.

The first of the Johnny Dooley comedies will be shown at the Strand, June 22. It is titled an "Accidental Art."

Lucien Hubbard, former newspaperman, is assistant to George Randolph Chester, editor of the Vitaphone script department.

Eva Fontaine has a dancing part in "The Perfect Lover," Eugene O'Brien's first Solsnick production.

Philip B. Rosen, president of the American Society of Cinematographers, has been added to the staff of Universal cameramen.

Maurice Tourneur's latest special production, "The Broken Butterfly," has recently been completed and will be released shortly.

Harry Moray has renewed his contract with Vita. He will start work on a new picture next week. Paul Scardon will be the director.

Pearl White has signed a William Fox contract for a long term of years. Her first picture will be released in September.

Elmer R. Pearson has joined Pathe Exchange, Inc., as sales manager. He has taken up his duties at the New York office.

Universal and Jewel offices at 1500 Broadway have been combined and Sam Seiter has been made general salesmanager of both offices.

Pathe's serial, "The Great Gambia," co-starring Anne Luther and Charles Hutchinson, will be released August 2.

Harvey Gates, after a brief sojourn with the Goldwyn scenario staff, is back concocting plots for Universal.

Marguerite Clark, in "Giria," will play the Rialto next week in place of "The Firing Line."

Bianche Sweet, under contract to Jesse D. Hampton, will be one of the new stars on the Pathe program.

"Broken Blossoms," the D. W. Griffith picture at the George M. Cohan Theatre, has passed its hundredth performance.

G. M. Anderson has placed W. C. Fields under contract for a series of film comedies, production work to start in the fall.

Wally Van left New York for Los Angeles on Wednesday to produce a new series of film comedies for the Metropolitan Unit Program.

William "Butcher" Cellier, Jr. is again to be featured in picture. Ed Joe is directing and producing a new series with the younger star.

It is now denied by J. Stuart Blackton that William Jennings Bryan has anything to do with "Moonshine and Shadows," his new picture.

Beale Love has started work on the production of Millicent Erwin's story, "Over the Garden Wall," which is being made at Hollywood.

W. C. Fields will make a series of short comedies to be released through one of the large producing concerns. M. S. Benham is arranging the details.

William Parks has been re-engaged to direct the Ruth Roland serials, which are to be produced by the star's own company and released through Pathe.

C. C. Johnson, formerly manager of the New York Exchange, has been made business manager of United Picture Theatre of America. His former position is now filled by Lawrence Kneib.

"Troisome from Paris," featuring Mary Miles Minter as a French dancer, will be released by American in July. Emmett J. Flynn directed.

Harry Reid has obtained the picture rights to "The Country Cousin" and "Blind Youth" by Willard Mack and Lou Tellegen. Eugene O'Brien will be sending the features.

Olive Thomas' next Select is entitled "The Split Bride." Miss Thomas will be supported by Jack Mulhall, who was her leading man in "Upstairs and Down."

World Pictures has engaged Austin Webb to create a role of Judge Alwyn in "A Tangled Web."

Romance," in which June Elvidge will be starred.

Elsie Ferguson's latest feature, "The Alabaster," adapted by Ouida Bergara from Gertrude Atherton's novel of the same name, will be released by the Famous Players-Lasky June 22.

The Exhibitors' Distributing Corporation of Canada, has purchased the rights to the entire Robertson-Cole output for the coming year so far as Canadian distribution is concerned. This means fifty-two pictures.

"In Secret," by Robert W. Chambers, is the title of the last serial Pearl White will make for Pathe, following the production of this picture, Miss White will devote herself to feature.

Paul Guadanovic, proprietor of the Strand and Orpheum theatres, Cleveland, has bought seven shares of stock in the United Picture Theatre of America. This gives him a franchise right to this organization's pictures.

World Pictures has placed Virginia Hammond under contract as a featured player. Miss Hammond starts next week on "The Mark of the Beast" which will be the working title of her first production.

Allan Dwan is now at the head of his own producing company. His first production will be "The Broken Butterfly," which he is producing with Norman Kerry and Anne C. Wilson. They have been engaged to play the leading roles.

Pearl White's newest Pathe serial production, "In Secret," by Robert W. Chambers, is being completed under George B. Seiter's direction. Walter McGrath appears "opposite" the star.

Work was completed last week on the film of the first Alma Rubens Productions, to be distributed by Pathe, entitled "Paradise Annie." Dr. Daniel, Carson Goodman was the director.

"La Rue of the Strong Heart" has been selected as the working title of Michael Lewis forthcoming Serial upon which he is now working. Gloria Fayton is Mr. Lewis' leading woman.

June 29 has been set as the release date for "Giria," in which Marguerite Clark is starred. It is a picture of Clyde Fitch's play. It will be the first California-Farmount made by Miss Clark in four years.

The next picture to be produced by the Famous Players-Lasky, following a Rupert Hughes feature, "The Cup of Fury," will be a Leroy Scott picture entitled "Partners of the Night." Charles B. Whitaker is writing the scenario.

"The Tooth of the Tiger" by Maurice Lo Blano, is the next Famous Players-Lasky feature in which David Powell will be starred. Work has been started on the production. It is a detective story adapted by Roy Somerville.

Lionel Barrymore will be seen in "The Copperhead." Arrangements to that end were completed last week by Famous Players and the production will be released under the Famous-Artcraft trademark during the coming year.

Percy L. Waters, president of B. S. Moss, 1st vice president; Jules L. Brukator, 2d vice president; C. F. Zittel, treasurer, have been elected officers of the recently formed Motion Picture Business Men's Club, with headquarters at the Hotel Knickerbocker.

By arrangements entered into between Edmund K. Fox and the B-S Pictures Co., the former will distribute "Victims Men" through the Empire Film Co. in Delaware, Maryland, North Carolina, and the District of Columbia.

Mae Murray has signed with the Famous Players-Lasky for their big special all-star production, "On With the Band." Miss Murray is completing her contract with Leconte Ferret before starting work on the F. P. L. feature, after which she is to return to the stage under Sam Shannan's direction.

Mary Pickford in "Daddy Long Legs" opened up in Boston last week where she drew \$12,000 for the seven days from the "Grand Theatre." The next best drawing card in pictures was William S. Hart in "The Unpardonable Sin." It played to \$4,500 at the Majestic.

George D. Wright, who has been in Mexico producing a number of one-reel subjects, among them "A Day with Carranza," has returned to New York firmly convinced that Mexico's one hope of salvation is intervention on the part of the United States. Mexicans have never demonstrated any industrial or business capacity, he avers. Everything down there, he continues, has grown as the result of foreign enterprise. He found the climate and scenery wonderful.

HOME WANTED.

Madge Dow Madge Evans
Major Amesworth W. T. Carrington
Lettie Thompson Anne Lehr
Pierre Jack Drumler
Dick Washburn Paul Thompson
Jonathan Eastern Charles Sutton
Mrs. Van Thompson Maude Turner Gordon
Martha Winifred Leighton
Spotty Michael J. Hanlon

Louise Barver, the author of the script upon which is based "Home Wanted," a world picture in five reels, with Madge Evans in the leading role, is together with the director, Teft Johnson, chiefly responsible for the failure of this film to register on the first class roster. For the sake of very doubtful comedy, author and director have sacrificed whatever value this offering might have in the best picture houses. They make the little girl, Madge, an outcast, poor, poorly disciplined child, for whose slings there is no legitimate excuse.

Nor does the picture teach a good lesson. The fact that children do behave badly, are insulting and ill mannered to their elders, is a well known fact, but to tell it up as an excuse, and even funny, is wrong, bad policy, and to be forgotten. However, that is exactly what is done in this picture. Little Madge dreams that she has a right to live in the magnificent home of Major John Hancock Amesworth. She goes there and proceeds to make a holy terror of herself. Gradually that the Major, a crabbed old case, that does not excuse the rudeness shown him and it certainly does not excuse her behavior, is invited into a rain storm, and leaving him there to soak.

The idea that actions on the part of a little girl are funny is the idea upon which this film is built. Such actions are not funny and they alienate the sympathy. As soon as we see her do these things, we resent them and hope that she is going to be punished. Instead the picture proceeds to give her everything which she wants. The point it emphasizes is that bad manners pay, and the opposite is true.

As for other points in this picture, it may be said that the rain storm appears to have been put in the laboratory. The acting, however, is better than the story. Madge Evans herself is developing a wise little face that gives her an air of expression. It is proper to the age of the children she is supposed to represent. Major Amesworth, W. T. Carrington, as usual, gives a satisfactory performance, and Philip Harkin's photography was up to his best high mark.

COWARDICE COURT.

The Hon. Penelope Drake Peggy Hyland
Randolph Shaw Jack Livingston
Lord Cecil Baskinburn Arthur Hoyt
Lady Evelyn Baskinburn Katherine Adams
Tomkins Burton Low
The Duke Bull Montana
The Count Harry Lumsden
The Duke Bertram Grassby
Yank, Foo Gang Wong
The Groom Al McKinnon

George Barr McCutcheon is the author of the novel on which "Cowardice Court," a five-reel Fox picture starring Peggy Hyland is based, and he would be well for exhibited to use Fox for all he is worth in the advertising. He is much the higher as connected with this production despite the fact that the picture as a whole registers 15 per cent or more better than Fox pictures generally do. Peggy Hyland is simple and convincing. She has a good leading man in Jack Livingston. Bull Montana is in the cast, guaranteeing at least ten laughs, for there never was such a face in better this side of Moscow. Katherine Adams as the unpleasant Lady Baskinburn is much better than she is when playing Helen, and William C. Dowling's direction is more than adequate.

It is excellent. He gets action, knows what he is thinking about when it comes to society scenes, and it is that his actors dress like ladies and gentlemen, not like Broadway game hunters, and makes low errors of taste. Perhaps the worst is wrong by his an insert signed Lord C. Baskinburn. An English peer, when he signs his name, leaves off the title. However, as the picture is all built on the idea that the American is a good fellow and the Englishman an ass, this nonsense can get by. The picture is clean, too, and an excellent story. Good for the best houses. It should draw real money. Even the photography is good. By the way, the picture is the love of Penelope, the sweet sister of the lordship. What more could you ask?

The millinaire, Randolph Shaw, and Lord and Lady Baskinburn are neighbors, and Lord starts because Shaw has property that Baskinburn wanted. There is a lot of excitement, including a well pictured storm, the feature being by the way the love of Penelope, the sweet sister of the lordship. What more could you ask?

OBITUARY

Memorials in this department in display type are charged \$5 per inch (14 lines) and \$10 two inches (28 lines). No space smaller than 1/2 inch (7 lines) accepted; 1/2 inch, \$5.50. All memorial copy must be accompanied by remittance.

Mays Louise Aigen.

Mays Louise Aigen, died June 19 at the Lenox Hospital, New York, after a long illness. The deceased twenty years ago was a prominent leading woman, more recently she had been playing in stock in Texas and the Southwest.

Tom Brown.

Tom Brown (colored) died in Chicago June 20, from a complication of diseases. The deceased was a son, writer and a member of the Lafayette

IN MEMORY

of

Edwin D. Miner

Died July 9, 1916

Mr. and Mrs.

BARNEY GERARD

Stock Players appearing at the Avenue, in that city.

Dan Glines, formerly of Crawford and Manning, died June 17 after a short illness. Interment at Brooklyn, N. Y. He was survived by a wife.

Catherine Herbert, wife of Joe Herbert of the Harry Watson Co., died

In Sad and Loving Memory

of Our Darling Baby

ISABEL MENDOZA

Passed away June 19, 1916

at the age of 15 years.

(Safe in the arms of Jesus.)

Her heartbroken parents and sister,

Edith

June 22 at Misericordia Hospital after a brief illness with heart trouble.

The son of Mr. and Mrs. Eddie Kelly, born June 7, 1919, died June 16 of valvular leakage.

The mother of Jake Wells, Southern theatrical magnate, died at her home in Norfolk, Va., at the age of 83.

TYLER'S ADVANCE CLOSING.

Washington, June 24. The closing of the George C. Tyler Players at the National Saturday night was in advance of the date set by Mr. Tyler when first coming to Washington. It was his original intention to present five new plays, including the one in which he would start Helen Hayes in during the coming season. However, in spite of the early closing, Mr. Tyler has established a record that will probably not be equaled in many years, he has produced three new plays, each one of which met with the decided approval by the local press and theatregoers.

INSURANCE SPECIALISTS

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REAL ESTATE SERVICE
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IF YOU DON'T ADVERTISE IN VARIETY—DON'T ADVERTISE

MOVING PICTURES

WRITING SONGS TO PICTURES.

Taking the fact for granted that music publishers and song writers are going to exploit song numbers "based on" or "inspired by" practically every big picture release, Pete Smith, the Famous Players-Lasky press representative, has hit upon a new plan to secure some free publicity from the "tin pan alley" folk. At the press exhibitions of each Paramount, Artcraft or F. F.-L. feature, he will invite all the local music publishers to send their staff scribes to absorb sufficient "inspiration" for a song number if the picture happens to have this artistic (?) effect on the melody manipulators. If a number of the song writers present should be thus simultaneously "inspired" they must submit their compositions for Mr. Smith's approval, the most meritorious of the lot being granted the necessary "official" permission to employ the picture star's autograph, picture and other embellishments on the title-page of the song. Mr. Smith's idea is obvious. He plans to eliminate mediocre alleged melody and lyric concoctions, whose only excuse for existing heretofore having been the fact that it was an excellent opportunity to trade on the respective films' publicity—bills for which were footed by the producing companies—and the star's popularity with the public.

For one thing, Smith is aiming that all music publishers who take advantage of this mutual publicity stunt should spend some money in advertising their product, incidentally the picture being the reverse of the free publicity the picture's advertisements does for the song.

With the recently announced method of "selective booking" of all Paramount-Artcraft releases, as announced by Adolph Zukor, this plan of waiting until the picture has been assembled, titled and out for press and trade exhibition is possible, since they will not be released immediately upon completion as has been the custom in film producing circles. All pictures will be held back two or three months after the date of private exhibition, to await leisure booking by exhibitors. Thus, song writers who have been in the habit of being "inspired" by the picture title alone will have an opportunity of really viewing the story.

What this new method, as far as all Artcraft-Paramount pictures are concerned, may lead up to, is problematical. It is doubtful that the local music publishers will look with favor on this method of competing against each other for the honor of winning the favor of Smith's decision. Its commercial value has been proven to be invaluable and visions of profits may overrule any professional ethics. On the other hand, it may establish an unwitting embargo on all P.-A. releases.

THE CHALLENGE OF CHANCE.

Joe Bates Joe Willard
Fay Calvert Arline Pretty
El Capitan Harry Von Meter
Burr Albert Hart
Bob Edwards Leo Hill
The cameramen who photographed "The Challenge of Chance," now showing at the Park Theatre with Joe Willard as the star, deserve medals of honor. Their work is exceptionally fine, and their names are Leo Bent, Arthur Todd and Eddie James. Willard himself, much to everyone's surprise, proved a very satisfactory screen hero. He's no Mary Pickford when it comes to facial mobility, but he has an easy, natural way about him that makes a pleasant impression. Others in the cast were adequate for every purpose except that of staging a regular fight with the star, but what do you expect at 80 cents a seat? It is here in fact that the picture's chief lack is felt. None of the scraps into which Willard is drawn seem real. He always appears to be going easy, as, of course, he was. Who would appear with him if he didn't?

Somerville begins his story on the big ranch and opens up with Joe Bates leaving to accept an offer to buy horses for the Burr firm. On the way he sees a man abusing his horse, leaves the train, beats him up and buys the nag. This man proved later to be Burr to whom Fay, the girl Bates met on the train, wants to sell her father's racing stable. But

Burr falls to meet his promises to the girl now that El Capitan, chief of the insurance, offers him a chance to steal the horses. This all could have been more simply and naturally told. At it stands, Somerville depended too much on coincidence.

This wholesale capture is to be effected by attacking the town of Juarez at the time of the races. The races themselves show up wonderfully on the screen. So does the pitched battle with the Mexican insurgents. The cavalry charges are splendidly directed and photographed as is the mad rush for safety on those looking at the picture is one of tremendous action. It is thrilling, moving, excellent, but it is full of faults in that it is imperfectly cut. The most careful tiling, cutting and arrangement were necessary to

make what happened and how it happened exactly clear.

As it is we are in doubt as to how the crowd led by Willard escaped with the horses. Nevertheless, this is a fairly effective picture and gives a good idea of the campaign. It should make money for Frank G. Hall if his gigantic star doesn't tumble down before Donnelly's Irish crush and these days things are shaping up pretty well for the wearers of the green.

FLYNN BACK FROM THE COAST.

John G. Flynn, general press representative for the Famous Players-Lasky, returned from the Coast late

last week. On his arrival the new offices of the publicity department of the company were in readiness for his occupancy.

METRO GETS SAVAGE PLAY.

The Metro has procured the screen rights to the Henry W. Savage play "Along Came Ruth," and will make a production on the Coast almost immediately.

"Dan Kurrie's Inning" from the "Adventure" magazine was secured for William S. Hart this week.

Speed in Money Changing



Read what the LIGHTNING CHANGER does

SIMPLY press a button and—Presto—the change comes jingling out into the metal cup, where it is easily scooped up by the patron.

Compare that with the **old way**—digging several coins out of a drawer—counting, handling them—pushing them across the counter to be scraped up by the purchaser with the risk of dropping them, keeping the line waiting—to say nothing of delays caused by mistakes which must happen when change is not counted mechanically.

The **Lightning Changer** counts and delivers change mechanically, at the touch of a button—saving brain work, mistakes from fatigue, arguments and delays.

It will make change for 1,500 patrons an hour, without error.

It takes no skill to operate; takes less experience than the old way. Takes little space—9½ x 12 x 13 inches—and weighs only 20 pounds—easily carried.

The magnificent new State-Lake Theatre, Chicago, recently opened to crowded houses, has installed two Lightning Changers after careful comparison with other machines.

Write for descriptive circular C to Theatrical Division. You need a Lightning Changer right away if you want to keep in the front rank.

Write Today

LIGHTNING COIN CHANGER CO.
34-36 Lake Street Chicago



MOVING PICTURES

47

GRABBING PRESS AGENTS.

All of the big picture concerns are in a mad scramble for theatrical press agents during the last few weeks. The reason being the fact that the majority of the companies are starting a new method of exploitation over the country and placing expert publicity experts that have been trained in show-craft in their various exchanges to assist the exhibitors in exploiting pictures.

The Universal was the first to start this system several months ago. Early last spring, with the advent of Tarkington Baker as general publicity representative for the U., started in placing publicity men in its various exchanges to operate in the territory. That was covered by the exchange. A short while ago the Famous Players-Lasky announced that it was going to follow a similar policy and now comes the Selznick-Select outfit with the word that they have already placed the policy in operation.

The Famous Players-Lasky Company made an offer to a prominent publicity expert in vaudeville during the last week. They offered to give him \$10,000 per annum and expenses if he would accept a position with them and work out of town in their interests. Other theatrical press agents have also been in receipt of offers on a like basis.

The Selznick offices have secured Charles McClintock, who has been piloting "Experience" for Comstock and Gest for several years and who has been with everything from a carnival to a circus to act as special publicity representative for them. Several weeks ago he joined their forces as publicity representative for the company in Philadelphia. He handled the opening there of the Olive Thomas picture, "Upstairs and Down," so effectively that he was immediately recalled to the New York office and made special representative, assisting Randolph Bartlett, and will work out of New York on special missions. Since that time he has also handled the Pittsburgh advance for the Thomas production.

They have also signed Ace Berry, who was with Anna Eva Fay for years and have placed him in their Cleveland office. A. J. Sharick will work out of Buffalo for them and Walter Merkel, who was with the Poli forces, will be the exploitation expert stationed in Boston. Dr. J. Mooney will cover the Middle West district out of Cincinnati and I. Mack will be active in Chicago. The territory between San Francisco and Denver will be in charge of David "Swing" Ricker, who will have his headquarters in San Francisco. In all the Selznick people will place 26 former publicity agents in their offices.

The Famous Players-Lasky people will undoubtedly use a like number of men and scatter them over the country.

LUTHER REED WITH INCE.

Luther Reed has joined the Thomas Ince scenario forces. The change came about last week, Reed resigning from the Metro studios, where he has been collaborating with June Mathis since his return from service.

Violet Hemming for "Every Woman." Violet Hemming has been engaged for the title role in "Everywoman," which is to be produced for the screen by the Famous Players-Lasky. Miss Hemming left New York for the Coast last Tuesday and work will commence immediately on her arrival in Los Angeles.

Garson Has "Elevating a Husband."

Harry Garson has secured the rights to the Clara Lipman-Samuel Shipman play, "Elevating a Husband," in which Louis Mann starred several years ago. The piece is to be employed as a vehicle for Clara Kimball Young.

FIRST NEW DREW RELEASE.

The first of the new Drew comedy series which Mrs. Drew is making for the V. B. K. Film Corporation is to be released during July. This is the first picture that she has made since the death of her husband, Sidney Drew, early this spring. It is entitled "Bunkered."

Earle Williams' "The Hornet's Nest," a dramatization of Mrs. Wilson Woodrow's famous novel, will be released next month. James Young is directing this Vita feature.

FIRST NEW DREW RELEASE.

Billie Burke is to make her return to the screen in a version of the Avery Hopwood farce, "Sadie Lovie." Work was started on the production at the PP-L New York studios this week with James L. Crane as the leading man. John Robertson is directing the production.

Peggy Shannon, who has appeared in recent Famous Players and Fox releases, has been signed by the Supreme Pictures Co., to play in a 15 episode serial.

FILMING CONSTRUCTION.

The building of the new Famous Players-Lasky studios in Long Island City are being recorded in film. A still and motion camera are placed on the roof of a neighboring building and each day a number of stills and a few feet of motion pictures are taken. When the building is completed the motion pictures will be assembled as a record of the erection of the building.

PARAMOUNT-MACK SENNETT

Refreshing

PARAMOUNT-SENNETT Comedies move fast and stir up a refreshing breeze of laughter because they are made by a man who understands the art of screen comedy.

There are no stupid moments in Paramount-Mack Sennett Comedies. The funny ideas in them are *new* and have a reason for being.

No other comedies have one-third the popular appeal of Mack Sennett's classics.

You can prove that fact. Book 'em and see.

COMEDIES

FAMOUS PLAYERS-LASKY CORPORATION

MOVING PICTURES

AMONG THE WOMEN

By PATSY SMITH.

"Trixie From Broadway" is neither a good picture for Margarita Fisher nor will the most enthusiastic celluloid fan find anything of value in it. Some scenes from a musical show rejoicing in the sobriquet of "Oh, Chicken" might excite the rubes a bit, but expensive productions are not inspired or presented for their special amusement nowadays. Any intelligent auditor without a knowledge of Broadway life would sense the false note, struck in the portrayal of chorus girl life, and out of a stageful of shapely misses, by the same token, he might ask: "Why pick Trixie?" Miss Fisher would not show up very strong with a bunch of Broadway chorus girls, so why cast her for one? Abbreviated skirts are not for Miss Fisher, especially sheer black lace ones with white tights. A solid silver sequin gown made her look stubby, but an ermine cape, edged with a fringe of tails, was very beautiful. Accordion plaited ruffled pajamas were about the sort of showy thing a chorus girl might have ordered with her first flush of affluence, and an embroidered Japanese kimono, much too long and large every way, might have been purchased in a hurry for the same reason. A tailored box suit and small round hat with pom-pom on top, a black silk one-piece frock, polka-dot housewife dress and a black lace negligee were best looking, at the rather profuse assortment. There was a fairly good hair pulling fight between Trixie and Gertie Brown (a former aspirant for the hand of Trixie's husband). "Gertie" was a true type of slob ranch girl, even to the display of dirty elbows.

Glady's Leslie was featured in "Too Many Crooks" in the billing, but the film production itself gave quite as great prominence to Jean Paige. Miss Paige was cast for Charlotte Brown, an ambitious dramatist, who wanted her play to reek of realism and so filled her beautiful home up with crooks, that she might study them. A highbrow crook is supposed to stage the affair for her and to her amazement she finds herself making him her hero. Likewise she sees with horror an affair starting between her father and Boston Fanny (Glady's Leslie). There are amusing complications, and the picture is decidedly interesting throughout. Both Miss Leslie and Miss Paige wore pretty clothes and both have positively youthful chic, which does not always go with good looks. The Smythe lawn party was well staged. Miss Paige was in a white faille frock with gauzy lace side panels and a rather large bustle hat, and Miss Leslie wore a charming hat, about all that could be seen of her, surrounded with a bunch of admirers. A velvet e-ton profusely trimmed with buttons, with a satin skirt banded with two rows of futing, was used for the first time by Miss Paige, and Miss Leslie, with blonde locks flying, in a smart tight satin one-piece dress, made an attractive picture at the wheel of the family Rolls-Royce as the crook party made their getaway in it.

There wasn't a dull moment in the Palace program for the week. There were singing, dancing, story telling and comedy artists of rare versatility and much to please the eye. Starting with May Ritchie (Mrs. Billy-Tramp) in the smartest of black and white cycling togs, the women appeared in their best array enjoyed through the bill. Mrs. Ritchie flashed a novel dressing for a unicycle stunt—an old-fashioned hoop skirt costume of Persian silk trimmed with black ribbon velvet a la mode, quite covered up the wheel. Later she demonstrated her agility in that most difficult feat, riding on the hub of a wagon wheel,

in black tights and body dress—reminiscent of the Ritchie Duo.

Emma Haig, with the partner (Jack Waldron) of her old partner (Lou Lockett), danced gracefully as of yore in similar costumes worn throughout the season. A French blue georgette with loose gray panels was exceedingly becoming, and a shaded rose, silver brocaded lace having a few flowers dangling from same, appeared to be new. Blanche Dayne in black lace, taffeta and georgette frock, geranium hat and coral beads, looked more slender and youthful than she has for years. Mrs. Cressy has been her worst enemy in the manner of dressing in the past—smarter, more youthful costumes, would work wonders with her. Mme. Chilson Ohman swayed and wiggled about the stage in her funny little way throughout her familiar repertoire. First in orchid satin, the long tunic effect embroidered in emerald sequins, and then in a brilliant cloth creation, iridescent spangled wired net butterflies adorning wrist and girdle opening at back, she was all a Vaudeville prima donna is expected to be. Also Madame must watch her waist line—it is growing.

There is so much in the "Overseas Revue" that it should be a riot over any vaudeville circuit in the country all by itself, with perhaps a couple of turns carried for good measure. Starting out with a sort of prologue or excuse, offered in French by a dainty little gray clad maid, and in English by an M. P., one just sat back and drank it all in. There were girls in gray and brown checked wool smocks, orange and blue peasant dresses, French soldier boy uniforms, spousals white nurses, pert little Salvation lassies, khaki-clad Yankee privates and petty officers, and Apache girls, following each other in quick succession in numbers led by the capable principals.

May Boley's satirical bit on grand opera and her Baby Vamp were enjoyable burlesque and she looked particularly well in a long one-piece can cloth dress, about twelve inches of the bottom, the belt and neck band embroidered in brown wool, and a small brown hat.

Elizabeth Brice registered in a decided manner in an Apache number gowned in black with a great scarlet sash tied about her hips. Her supposedly "overseas entertainer" regalia was a simple nicely tailored fawn one-piece cloth affair, and the finale of the "hut" show found her in a turquoise net, apparently sprinkled with gold powder and banded with narrow gold braid. A drop skirt of blue, brocaded in a large gold design, showed through the transparent net. The Creole Fashion Plate flashed a couple good-looking frocks that stood good comparison with those worn by the women on the bill. Side panels of skirt covered with tiny frills of gauzy material over a net drop, trimmed like the long wide sleeves in rainbow shades of narrow satin ribbon, and a little lace poke, was daintiness personified.

Vim and Vigor were conspicuously present throughout the American show Monday night. Every act had at least one member in it who was fairly effervescent with good old-fashioned ginger. Billy Oklahoma. Four came first for downright sincere endeavor to entertain and apparently enjoyed every minute of their work. Their dressing was unusually good for a Western act. They made several changes, the women introducing a divided leather skirt ingeniously cut, deeply fringed and studded with small metal disks. Plum leather skirts and sequins with very dark blue net over white with a beaded bodice and the

quite the thing a cow girl would wear when dolling up for a "swell affair." The little woman of Walker and West opened a rose satin cape with big shawl collar of white fur over a dainty blue taffeta puffed and draped overskirt. There was a lace foundation skirt, net sleeves and décolletage drape, and a tinsel cloth bodice. Fennell and Tyson includes a woman who fools the audience once by pulling off a woman's wig and showing a head of closely cropped hair. When she comes out as a boy, and pulls off wig again, showing a head of long blond hair, they don't know whether to believe her or not. She worked every minute and looked attractive in a white net trimmed with opal and silver bandings and in black net with heavily embroidered floral border over pink, also in Scotch kilties. The straight loose bodice of the black net was of the shaded pink and black beaded border.

Dora Hilton should make her pianist assume a little more dignity. Lolling over the piano in the dress detracts from the appearance of the offering. Miss Hilton should stick to long, straight lines. A black jet cloth gown in one piece made her look inches taller than a ballooned blue and silver brocade. With the black she wore a dog collar of brilliants and big black and white hat and carried a long, black stick. When the brocade she carried what looked like a feather duster, but may have been a fan. The matron in the Arthur De Vroy & Co. sketch wore an attractive maize velvet evening gown, and the younger woman a turquoise taffeta. The Three Maxims looked cool in light blue silk dresses, white sailor collars, hair ribbons, socks and slippers.

Even the Charlie Chaplin film on as an extra feature at the Riverside didn't pull the public in at the matinee Tuesday, and this, despite it is one of the coolest shows in town.

Leon Kimberly and Helen Page have cut out the sequel of their visionary offering, "Spring Is Calling," and substituted a love making bit in "One" that does not belong in refined vaudeville. The kissing business is becoming more and more tiresome. A splendid setting is there, and the excuse for closing in one is the very pretty gown worn by Miss Page. It is of silver cloth lined with that lovely shade of green called chrysophase. There is a double puff of the material at one side that runs to the back and a long skirt drapery at the other side, the skirt splitting in front, shows lining. A bloused panel of strands of pink crystal sequins, falls over back of bodice, and suspender straps of same connect it with pink sequin girdle.

Sadie Burt showed a lovely creation in May rose and strawberry tints. The taffeta frock was of the lighter rose and the fine straw braid hat was faced with the deeper shade. There was a tucked overskirt of net and a blue and rose beaded basket shaped, vanity bag buckled to skirt with blue ribbons. One feels inclined to say "careful" when she lets a beautiful silk lace scarf trail on the stage in the bride number.

The Wilton Sisters should cut out their blue sequin fur trimmed coats for the summer, besides they look a trifle too showy for their youthful type. The girls make a sweet winsome appeal and seem to go better each appearance. They wore flesh net ruffled, overskirt frocks showing pretty iridescent foundations trimmed in dainty pink and blue ribbons. After several bows, they pulled their admirable mother out for a bow.

Valerie Bergere in a revised production of judgment scores her usual hit. A black satin gown had a broad band, of cream silk Japanese embroidered flowers running around skirt in an irregular slash effect. The sequins with very dark blue net over white with a beaded bodice and the

girl was in ruffled net over a flesh foundation. Laurie and Bronson found the going a little hard closing the show, though every one (who was in) stayed to see the Chaplin picture. Miss Bronson with the white serge suit (which is a sort of trade mark to the act) wore a fitted blue wool cap of some sort with a gray fur rolled edge which could hardly be termed a brim. It looked too tight and too warm for the present temperature.

If the public knew just how cool and restful the atmosphere of the Strand is these hot days, they wouldn't even bother to notice what the attraction was for the week, but just go in and relax and leave the rest to the Strand management. The special feature is "Other Men's Wives," starring Dorothy Dalton. Cast as a social vagrant emptied to accept remuneration to the tune of \$40,000 for vamping a married man who stands in the way of a great capitalist's covetous desires, she falls in love with the grey and in the end she gets the worst of it. Miss Dalton was a fascinating vamp, but not so convincing in the honest working girl role. Too many closeups of Miss Dalton's dispirited and splendidly ivory show an evident desire to feature her attractions rather than her serious acting. A long straight bodice of irregular length of iridescent cloth, a shawl of intermittent bands of blue and dark sequins—the whole mounted on a metallic foundation, made a handsome evening gown. A lovely gold cloth trimmed with accents of gold lace seemed familiar and a draped satin costume with corset top outlined with tiny roses, the top of décollet built up with tulle were her most attractive toilettes. Miss Dalton always looks well in a riding habit and this production is no exception. Del Boone was "Viola Gordon, the wife" and being very fair—made a good opposite to Miss Dalton.

FIRST UNDER NEW PLAN.

The first two releases made by the Famous Players-Lasky Company under their new sales plan will be the productions starring Elsie Ferguson and Wallace Reid issued during the week beginning Aug. 31. Miss Ferguson is to be seen in "The Witness for the Defense" and the Reid vehicle will be the Peter B. Kyne story, "The Valley of the Giants."

"FIRES OF FATE" A SPECIAL.

The Famous Players-Lasky Co. is to release the Salvation Army feature, "The Fires of Fate," as a special on August 1. This was the production that was run as a special at the Harris Theatre for two weeks during the Salvation Army drive recently.

INCORPORATIONS.

Clark Corcoran Corp., Manhattan, pictures: \$750,000; R. Bennett, Jr., P. E. Sturgis, G. Volting, Jr., 14 Wall St., New York.

Cinema News Publishing Co., Manhattan, \$10,000; H. S. Hecksheimer, M. Oppenheim, I. Bernstein, 220 W. 43d street, New York.

Popular Productions, Inc., Manhattan, pictures: \$200,000; M. Ostriche, W. Irving, N. E. Sachs, 141 Broadway, New York.

Edythe Hope Film Corp., Manhattan, theatres: \$25,000; B. Kramer, B. Levine, M. Deerevenky, 436 Ninth avenue, New York.

Caputo Amusement Co., Manhattan, \$5,000; L. Caputo, D. Group, J. Oppenheim, 71 Lenox avenue, New York.

Solar Film Corp., Manhattan, \$25,000; S. Berghoffen, F. Salomane, M. Wecker, 1035 Hoe avenue, New York.

AUTHORIZATIONS.

Quadrangle Corp., Delaware, picture apparatus, \$200,000; J. Dichter, Buffalo.

MOVING PICTURES

REALART EXCHANGES TO FIGHT FOR MARKET WITH SELECT

Will Dispute For Independent Business With Selznick Organization. Alice Brady Refused to Be Herded With Other Famous Players. Kane Made Her Selling Agent: Binney and Minter Now Added to His List.

The starting of the Realart Co., with Arthur S. Kane, as president, is the result of Adolph Zukor's experience with the latter organization which he owned together with Lewis J. Selznick. It is also the result of Alice Brady's objection to being billed as part of a program including many others of less prominence in the picture world than herself. She wanted to be put out by a company in which her name loomed indisputably big.

This fitted in nicely with the marketing scheme of which Realart is the first evidence. It will build up a series of exchanges that will parallel those maintained by Select. The fact that this can be done successfully was shown by the experience of the earlier company, which had only Clara Kimball Young and some of Alice Brady's pictures made when she was still a beginner to gamble on.

Despite what seemed to be the rest of the picture world a forlorn hope Select prospered. When the time came for the Zukor-Selznick partnership to dissolve, Zukor took back to Paramount with him the very definite idea that independent exchanges were an excellent way to make money. He had to please Alice Brady by giving her a separate marketing organization, but she alone was not sufficient to maintain it. So when Constance Binney, an untired quantity, was signed by Famous Players, she was almost immediately switched to the Realart list. The same was done with Mary Miles Minter.

Now the film world is wondering how many more can be added to the three nominally Realart stars before Miss Brady registers a pronounced objection.

In pursuance of its plan to have exchanges operating in twenty cities by the middle of July, Realart Pictures has appointed Bert R. Latz manager of its Denver exchange.

FILM THIEVES PINCHED.

Syracuse, N. Y., June 25. That Syracuse has been the clearing house for the gigantic operations of more than 100 thieves and the theft within the year of motion picture films estimated as worth, in earning power, \$2,000,000, became known here today with the arrest of Hans Frohman, film broker, of 145 West Forty-fifth street, New York.

Frohman is a native of Germany and has been in the United States for nine years. His last residence was at 139th street. The specific charge on which he was arraigned was receiving a five-reel film, "The Inner Shrine," valued at \$5,000 by the Famous Players-Lasky combine.

Frohman was released from confinement on Tuesday, when the National Surety Company went on his \$5,000 bond. Previously, he was unable to furnish bail. Frohman's case is now down for July 15.

The second arrest in the investigation of the mammoth film theft conspiracy landed John Van Arnam, for-

mer Syracuse University football star, and now circus owner and film dealer, in the toils. Van Arnam was arrested at Theresa, N. Y., where his circus was showing, on a charge of criminally receiving stolen property.

He was released on bail and his trial set down for June 30. His attorney claims that Van Arnam received the films through legal purchase.

The probe into the thefts is now being conducted throughout the state. Following the local arrests, the National Association of Motion Picture Industries named John J. McInerney, of Rochester, to conduct a thorough investigation.

WILKE TO TAKE A CHANCE.

Fred L. Wilke, who made the Jess Willard feature picture "The Challenge of Chance" is to take a chance on getting by with pictures of the forthcoming mill at Toledo. Next week a force of cameramen are to go to Toledo for the purpose of photographing the fight and in the event that the authorities will permit the showing of the films there will be a clean up. As all connected with the mill and the making of the picture are "in" on a percentage, there will be no money, except that invested in the film and the men to grind the cameras, lost in the event that it is not possible to show the pictures.

SEVEN "BABYLON" SHOWS.

D. W. Griffith will send out 7 road shows of "The Fall of Babylon" next season. The shows will be routed over the K. & E. time with openings scheduled for the middle of August in the following cities: American, St. Louis; Nixon, Pittsburgh; Majestic, Dallas; Atlanta, Atlanta; Detroit O. H., Detroit; Cleveland, and G. O. H., Kansas City.

Each show will include a troupe of 13 classical dancers who will perform between the 1st and 2d parts of the picture, with a view to lending atmosphere to the Babylonian scenes. "The Fall of Babylon," 7 reels in length, was originally a part of "Intolerance."

LEGUERRE QUILTS BACON.

After having completed the first of the Gerald Bacon productions, which are to be released through the Frank G. Hall Independent Sales Corp., George Le Guerre has stepped out of the company.

The initial production was completed inside of three weeks and the management offered the star a contract for six additional pictures, but this he refused, preferring not to work at the pace of a five-reel in three weeks.

BEIR WITH SELECT.

Nat Beir, formerly with the New York Exchange of Famous Players-Lasky, has been appointed assistant manager of the Select office. He will succeed Lester Adler, who is resigning to become the manager of the New York exchange of the Realart Films, the Arthur S. Kane Company. The Realart expect to take over the offices now occupied by the B. S. Moss enterprise for the New York exchange.

PRODUCERS GRABBING HOUSES.

When it was learned last week that B. S. Moss had joined the Zukor-Famous Players-Lasky forces with his houses, it proved strong enough to start the star film chess players digging. The big rival factions started to grab motion picture theatres of any worth at any price that promised a chance.

Variety's published report of a chain of 30 houses in the Zukor scheme brought in through Moss, proved news even to the informed of the astute manipulators of the big corporations. The so-called Moss' statement that his new department of the F. P. L. would soon have 100 houses of the big capacity sort was the subsidiary "kick" in the new Zukor cocktail for the trade, that started the competitors' agents currying the country for new theatre possibilities and new film contracts.

An influence behind the Moss-Zukor deal, the most swiftly consummated money transaction of its size in the film show game, came to light last Wednesday in the reported offer of a pool of distillers made a fortnight ago to turn over to the F. P. L.-Moss group 100 leaseholds on saloon properties for a consideration, stock or cash, upon which it was anticipated the Moss theses constituted a desperate gamble. The Zukor-F. P. L. combination might want to build movie houses, the leaseholds to be surrendered July 2.

It is said this distillers' offer stimulated the Zukor strategists to busy at once and without parley with Moss.

Credence for the stability of the report of the distillers' action is found aplenty in the deluge of saloon keepers who are trying to beat their way into the films, retail, jobbing and wholesale, since it began to look bad for booze sellers after July 1.

The theatre sellers who deal in motion pictures from coast to coast report to VARIETY sales by the score in states where prohibition will be new beginning July 1, with saloon keepers the purchasers.

Another theatre-buying rumor of the week given credibility by the initiated has to do with a fantastic plan of the Dupont interests that recently acquired hotel properties in Manhattan and elsewhere branching out for the acquisition of saloon properties that may be abandoned after July 1, with a plan for their wholesale reconstruction into film houses and theatres proper, about as the same corporation operates the Playhouse and its theatre in the same building in Wilmington, Del.

"NAME" UPHELD IN ENGLAND.

The actor's right to a name assumed for professional purposes has been established by law in England, according to artists who arrived in New York this week. The matter came up for decision in a suit brought up by the Hepworth Manufacturing Co., producers of pictures, against Wernham Ryott, actor.

Ryott admitted that he had acted in Hepworth films under the name of "Stewart Rome." He admitted that he had agreed to use that name only in Hepworth pictures. This was because the Hepworth Co. always gave actors assumed names and billed them and advertised them under these names.

As it happened, Ryott made a hit in these pictures. When he was demobilized, he signed with Broadwest Films and proceeded to use the name "Stewart Rome." The Hepworth people promptly brought suit to prevent him doing so.

The judge finally held, after giving the matter two weeks' consideration, that Ryott could use the name "Stewart Rome" despite his agreement with Hepworth.

NEW DISTRIBUTING CORPORATION.

The Attractions Distributing Corporation is the title of a new company to handle the distribution of features formed by B. P. Fineman, which is to be devoted entirely to the distribution of attractions made by independent producers. B. P. Fineman is the president, J. G. Bachman treasurer, and Henry Herzburn secretary.

The first series of productions to be released through the corporation will be those that are to star Katherine MacDonald.

In connection with the formation of the Attractions Distributing Corporation, Mr. Fineman issued the following statement:

"The Attractions Distributing Corporation was organized to afford a releasing outlet for the independent motion picture producer. It will release only productions that are worthy to be called attractions.

It has long been recognized that the problems of motion picture producing and distributing are totally dissimilar. Even the larger Producer-Distributors have two distinct departments for these different branches of the business, with separate executives at the head of each. As a matter of fact, in the case of one of the largest organizations of this kind, the only connection between the producing and the distributing departments is the advice which the distributing department gives the production head of the company as to how a certain type of picture is received by the exhibitors and the motion picture theatregoers.

"The Attractions Distributing Corporation will act in a similar capacity to the more important independent producers. It will specialize in distribution, and will enable the producer to concentrate his efforts on his own problem—that of making good pictures."

FRENCH PRODUCTION.

Paris, June 25. There were presented for the week ended June 7, 3,330 metres of French films (compared with 7,983 the previous week), and 25,747 metres of foreign films (compared with 17,706 the previous week). Statistics for the past three months are: March 25,641 metres of French, 80,227 metres of foreign; April, 30,445 metres French, 113,600 metres foreign; May, 20,870 metres French, 94,644 metres foreign.

The picture men in Belgium are agitating for the repeal of the regulation which forbids the entrance of children under 10 and under sixteen unless accompanied by a relative.

Mlle. Peps Bonafé has appeared in a screen version of La Rabouilleuse (from Balzac) which will be entitled by the Cosmopolitan Film as "Colonel Bridau." D'Annunzio's "Triumph of Death" is being filmed by the Metro concern. "Lucrece Borgia," with Anna Karenina, is shortly to be released by the Medusa Film.

M. P. E. A. CONVENTION OPENS.

St. Louis, June 25. The annual convention of the Motion Picture Exhibitors' Association opened here today at the Hotel Statler. The first day's session was taken up with the appointment of committees and routine matters.

Among those scheduled to address the delegates during the convention are Al Lichtman, Lee Ochs and Marcus Loew. A sizeable boom has been started for Loew for the presidency.

UNITED'S WINNING EXCHANGE.

The bonus contest for business in the exchanges of the United was closed this week and the winners who will share part of the \$1,000 prize money that was posted are Seattle, Indianapolis, Atlanta, Cleveland, Kansas City, Denver and Dallas. There were 21 exchanges in the race for the extra dough.

UNIVERSAL

NO PICTURE THEATRES NOW FOR SALE DESPITE DEMAND

**Greatest Boom in Show Houses Yet Known to New Industry.
Screen Theatre As Valuable Now As Standard Oil
Stock. Some Recent Prices. Immigrants
and War Veterans Providing
Larger Audiences.**

A motion picture season, the greatest the trade has known, is predicated in a sensational demand for motion picture houses throughout the country, with premiums offered by prospective buyers that make the figures sound like a new form of war brides. The theatre brokers of the Middle and extreme West, as well as those of the South that span the gap between Washington, D. C., and Galveston, Texas, haven't a theatre for sale, save those of the foolish minimum capacity that obtained before the rental prices of pictures began to soar with the inception of the present new prosperity craze. In the N. Y., N. J., Penn., and Ohio sections the owners of picture house leaseholds are hanging on to their properties with the humor of Standard Oil stockholders during the flurry of a skyrocket hour, with N. Y. and N. J. bare even of small capacity buyable houses, despite hosts of would-be purchasers. Three of the biggest of the dealers in this kind of motion picture properties doing business from New York centres have become rich within the past year on their commissions alone, and the owners of houses in New York City and state as well as in New Jersey, Pennsylvania and Ohio who have sold out have done so at amazingly fat figures.

The Miller and Schwartz Garden Theatre at Richmond Hill, L. I., bought at \$15,000, changed hands at an advance of \$35,000, the sale price being \$50,000. The Evergreen Theatre in the Evergreen section of Brooklyn, bought within the year at \$15,000, sold at \$50,000, figures that also apply to the transferred ownership of the Ridgewood in the Ridgewood section. Charlie O'Reilly, who bought the Parkside Theatre in Brooklyn at \$4,000 a year ago sold out at \$15,000. Transactions approximating similar swollen advances are reported from the populous sections of Manhattan.

Inability to build at this time, added to the growing popular interest in film fare, and coupled with the public post-war attitude toward indoor diversion, are the accounted causes for the present tidal wave values. Theatres can't be built for love nor money at this time because of the labor and production obstacles precipitated by the war. The violent influx of immigrants of all

classes from the war shot countries, supplemented by the return of the A. E. F., are other items counting in the prosperity wave for films that is finding a by-path for get-rich-quick theatre owners willing to sell out.

FILM SHIPPED BY AEROPLANE.

"McKey," which recently appeared at the Rex Theatre, was booked for the following week at the Royal Victoria Theatre, Victoria, but at 10 o'clock Monday morning the film had not arrived.

Manager Denham phoned to the Rex in Vancouver and found that the film had not been shipped. He accordingly secured an aeroplane and came to this city to get the film. Meanwhile, Manager Muir, of the Dominion Theatre, here, had left in another aeroplane for Victoria with the picture, so Manager Denham flew back and when he arrived at the theatre the film was already being run.

This is the first time that pictures have ever been handled here in this way.

BIG FOUR'S CANADA BRANCH.

The United Artists' Corporation, handling the Chaplin-Fairbanks-Pickford-Griffith productions, has decided to establish its own distributing offices in Canada. Sol Berman has been appointed directing head of Canadian distribution for the Big Four, with headquarters at the central exchange, which will be located at Toronto. The exact number of Canadian exchanges to be established by the United has not been determined as yet.

Frisco Becoming Producing Center.

San Francisco, June 25. That this city will eventually become the location for many picture producing companies was given much encouragement here last week when the Hermann Film Corporation leased a city block to build a studio.

Crawford Joins Fox Staff.

Merritt Crawford, formerly editor of the Trade Review, joined the Fox Film Corporation's publicity staff this week. Crawford will be placed in charge of special press campaigns for Pearl White and another Fox star.

MORE CHAPLIN RUMORS.

Broadway was hit by a rumor this week regarding the future activities of Charles Chaplin. The story that went the rounds was to the effect that the Big Four would not make a single release of any Chaplin subject for the comedian but would release all of his productions through whatever source Louis B. Mayer dictated. Mayer was reported last week as having signed Mrs. Charles Chaplin. The Universal denied this in New York but from the Coast there was the report that Mayer and Laemmle had entered into an arrangement for the balance of the contract that the U. people held with her. The New York office was unaware that any such arrangement had been entered into and therefore were at sea on the matter.

The Mayer offices in New York refused to make any statement regarding the possibility of Chaplin being under contract to them. Nathan Burkan, who has acted as Chaplin's attorney in the past, did not know of any new contract that the comedian had entered into. At the United Artists it was stated that as far as known Chaplin would go along under the contract that he has with that corporation.

GOLDWYN'S NEW SYSTEM.

Goldwyn's distribution plan for the coming year will be made public on the first of the month. The new policy will go into effect in August. Instead of being sold by the star system, with so many pictures contracted for, under the new system pictures will be sold on the three months basis.

Every three months exhibitors will be invited to meet in convention in various zones and buy for three months ahead the pictures made during the previous three months.

LUBIN PAID BY MINTER.

Herbert Lubin, of Sawyer and Lubin, has accepted \$10,000 in cash from Mary Miles Minter in consideration of services rendered. Miss Minter has promised an \$7,000 more on completion of her first picture and \$5,000 additional still later, or \$22,000 in all. Lubin's services consisted in getting her a three year contract with Zukor, calling for \$1,300,000. Miss Minter had been offered \$900,000. Lubin raised the ante \$400,000.

NATIONAL FILM SUSPENDS.

Denver, June 25. The National Film Corporation, of Englewood, a producing company in a nearby suburb, closed its doors because of various difficulties. Albert W. Hale, who had been manager of productions, made a public statement to the effect that the troubles were financial, and that he had notified Eddie Foy that the company was unable to go through with its agreement to guarantee payment for a series of Foy Family Fun Films. Hale resigned and

MRS. CHAPLIN FREE AGENT.

Mildred Harris, wife of Charles Chaplin, who signed a contract recently with Lewis B. Mayer, to star in his pictures, was pried loose from her contract with Universal by hard cash. First statements declared that the latter contract was inequitable because Miss Harris was under age when she signed it. Later it was learned from Bennie Zeidman, Mayer's general manager, that Carl Laemmle, President of Universal, released Miss Harris from her contract in consideration of a payment made by Mayer.

There is talk that Laemmle is in bad with his Board of Directors as a result of this concession, made without authority from the New York office.

"U." TO BUILD CHAIN.

Universal Films is planning the erection of a ten story office building, which will include a picture theatre similar to the Strand and Rialto, on the east side of Broadway at 52nd street.

The Universal's plan which is understood to have been in contemplation for several months, is also said to include the building of theatres in twenty of the larger cities.

The recent acquisition of the Moss houses by the Famous Players-Lasky group is said to have brought the long standing theatre building plans of the U. to a head, the organization deciding to protect itself in the matter of distribution.

HEATH WITH UNIVERSAL.

Percy Heath has been placed under contract by the Universal Film Co. as general press representative for them at the Universal City plant. He resigned from the Ziegfeld service last week and left for the Coast on Monday. With Ziegfeld he was handling the publicity for the two Roof shows. The Universal is said to have given him a contract which calls for 32 weeks work each year.

THANHOUSER STUDIOS SOLD.

The Thanhouser Studios at New Rochelle have been purchased from Crawford Livingston and his associates by A. H. Fischer. The price was not made public this week. The Thanhouser Studios in the future will be the home for the making of a number of special features which are to be turned out by the A. H. Fischer, Inc., the incorporate title of the new producing firm in which Fischer, B. A. Rolfe and Charles A. Logue are interested.

WIDOWED THRICE.

Leah Baird, the picture actress, has a colored maid who was three times made a widow during our brief year and a half in the war. As all three of her husbands were killed fighting, and carried \$10,000 Government insurance policies, she now draws \$172.50 a month and will do so for twenty years. The woman's name is Amandy Jackson.

HERE'S MY RIGHT HAND OF FRIENDSHIP
IN HEARTIEST CONGRATULATIONS
AND ALL GOOD WISHES TO

**ERNIE
YOUNG**
(OF CHICAGO)

WHOSE ENTRANCE INTO THE
ACTIVITIES OF VAUDEVILLE
MARKS AN EVENT THAT WILL
DO CREDIT TO THE BUSINESS
AND TO ALL HIS FRIENDS,
AMONG WHOM IS

**JACK
NORWORTH**
(OF THE WHOLE WORLD)

VARIETY

WE, HIS
FRIENDS,
WISH

ERNEST YOUNG

SUCCESS,
TRIUMPH,
VICTORY.

(OF CHICAGO)

EMILY ANN WELLMAN

BENJ. H. EHRLICH

NAT PHILLIPS

ARTHUR PEARSON

J. J. MCCARTHEY

EDWARD ROWLAND

BILL 'MEER'

TOM CHAMALES

DR. THOREK

JACK LAIT

RALPH KETTERING

THOMAS J. JOHNSON and SIMON HERR

BILLY HALLIGAN and DANA SYKES

JO SWERLING

GEO. W. JONES and CECIL ANDRUS

LOU HOUSEMAN

JACK OSTERMAN

TED SNYDER

BOYLE WOOLFOLK

BILLY DE BECK

EDWARD J. ADER and WM. F. ADER

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