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# VARIETY

VOL. LV, No. 6

NEW YORK CITY, FRIDAY, JULY 4, 1919

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VARIETY

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**"THE  
GENTLEMEN  
FROM  
DIXIE"**

**BOTTOM  
FEATURES  
ORPHEUM  
CIRCUIT**



**COMEDIANS  
THAT  
DANCE**

*Courtesy of  
Morris Meyerfeld,  
Martin Beck,  
Fred Henderson*

**WEEKS JUNE 22-29 ORPHEUM, SAN FRANCISCO  
JULY 6-13, ORPHEUM, LOS ANGELES**

**Direction, M. S. BENTHAM**

**(THANKS TO WILLIE EDELSTEN FOR LONDON ENGAGEMENT OFFER)**



# VARIETY

Vol. LV, No. 6

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NEW YORK CITY, JULY 4, 1919

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## AMERICAN FILM INVASION ABROAD STARTING SOMETHING

**English Exhibitors Seem Panic Stricken, From Cabled Reports.  
Exhibitors' Session at Glasgow Declare Against  
Famous Players-Lasky Intention to Build  
in Britain. Some Exhibitors  
Combine to Fight.**

London, July 1. With indications pointing to the building of hundreds of new cinema theatres in the United Kingdom next year, it has become the view of wise insiders that these indications are nothing more than feelers thrown out to test the market. It is their idea the Famous Players' enormous cinema building corporation is a huge bluff to force English exhibitors to sell rather than court opposition.

The plan seems to have every chance of success as exhibitors here are already scrambling to get under cover. They are offering to sell their houses to the new concern, payments for same to be based on percentage of takings at the box office. Furthermore, English producers are offering their output for international world release to the Famous Players. All they ask in return is that the cost of production be guaranteed. The only opposition in sight is from other American producing organizations. This is because the average continental production is no more suitable to the English than to the American market.

Glasgow, July 1. The Kinematograph Exhibitors' Association, which has been in session here, took a strong stand against the Famous Players-Lasky Building Corporation. They propose to boycott that concern's producing and distributing branch, refusing to rent films from it, unless absolute assurances are given them that the renting, producing and building parts of this huge corporation are not in alliance. No such assurance has been given them.

They feel that if they book films offered by Famous, they will be indirectly pouring money into coffers at the disposal of the five-million dollar building corporation. To do so would be to sign their own death warrant. As they see it, the building corporation intends to erect theatres to put them out of business. In addition, they do not want to help establish a British

film monopoly whatever its American affiliations. To prevent eventual annihilation, they left here announcing that they would begin at once a campaign of propaganda against the Famous combination.

London, July 1. A crowd of English exhibitors, acting in co-operation, have cabled to the United Artists Corporation (Big 4) in New York, asking their help to fight the Famous Players-Lasky invasion of British territory.

At the offices of the United Artists, 729 Seventh avenue, it was stated categorically no such appeal had been received. In sources close to the management of the Pickford-Fairbanks-Chaplin-Griffith combination, the idea that English exhibitors in a fight against F. P. L. would get help from the company headed by W. G. McAdoo seemed to create amusement.

London, July 1. Independent exhibitors have formed a committee to fight the Famous Players organization. They have arranged for mass meetings of protest to be held in every large city, beginning today. They have sent to every newspaper a pamphlet explaining their views and asking help and co-operation. They are also advertising their point of view in large type.

London, July 1. William Jury's Condemn Provincial Cinematograph Theatres, Limited, has appealed for \$100,000 additional capital to be subscribed by the public. This new company will be used to build theatres to fight the Famous organization.

London, July 1. H. O. Davis, formerly with Triangle in New York, is now with the Western Import Company. This company is also seeking sites for large cinema theatres in order to compete with the Famous Players organization.

### NO MET. "BLACKLIST."

Submerged by the flu epidemic during the early months of their Park incumbency last season, the American Singers weathered the storm and broke about even at the end of an eight months' stay. More ambitious the coming season, the organization will offer again Maggie Teyte. It has also secured Lucy Gaites.

Orville Harold will not be with the organization having signed for three years with the Metropolitan forces, despite the conviction by all grand opera singers approached last season by the Park group that appearance with the Park American Singers meant a Met. blacklist.

The Harold engagement by the Met. is a big boost for the Park aggregation, since it opens up the way for singers of international account to join in without fear of Met. reprisal. Ruth Miller will also sing with the upstart group, and this year sing light as well as g. o. roles. Conductor Hoggemann, of the Met., will lead the g. o. Park programs, and John McGee the lighter works.

The Society of American Singers, which has David Blapham and Herbert Witherspoon among its pillars, is backed largely by the Inshaws, part of whose money comes from the legacy of the Clydes, of the Clyde line steamers, through Mrs. Inshaw.

The new season of the Society of American Singers begins at the Park, New York, Oct. 13, next. The Frank Hall lease of the house for pictures ends with July.

### AUTHOR "CRASHES" IN.

A. H. Woods signed a contract this week with Tex Charvate to write exclusively for the Woods firm for the next five years. Incidentally Woods has accepted two plays from the author, "Shanghaied" and "The Wonder Woman." He also has three other plays under consideration.

Charvate has been knocking at the doors of theatrical managers for the past 12 years, but has not had a hearing as yet. He has been cowman, vaudeville author and actor, picture player and scenario writer, but was unable to "crash" into the Broadway set until the Woods offer came along.

### OFFER FOR COAST CIRCUIT.

San Francisco, July 1. According to a report the Famous Players-Lasky Corporation has offered to purchase a chain of established vaudeville theatres on the Coast. While nothing definite is known about the deal, it is understood the Hippodrome theatres are the ones in question, and that Ackerman & Harris have the offer under consideration.

### ALEX CARR DIVORCED.

Mary Carr secured a divorce decree from her husband, Alexander Carr, Monday. Justice Manning, at the Mineola, L. I., court, where the trial was held, awarded the plaintiff \$10,000 annual alimony. No co-respondent is named, although it was proven that the defendant entertained illicit relations with a number of women.

Henry J. & Frederick E. Goldsmith represented the plaintiff. Recently Mr. Carr joined the Motor Corps of America and was a member of that organization of women when it lately disbanded.

### SCHWAB BACKED "DELIVERANCE."

Charles A. Schwab was the financial power behind the production of the Helen Keller feature, "Deliverance." The steel magnate, according to report, invested \$150,000 in the Helen Keller Film Corporation.

"Deliverance" cost about \$135,000 to make and was recently turned over to the Shuberts for an advance covering the cost of production with a proviso that an additional \$125,000 is to be paid within the next six months, making the total cost to the Shuberts \$250,000.

The film will be shown in a Shubert house during the summer, at regular show prices.

### PAYING FOR BEAUTY.

In his quest for "lookers" for chorus work, Flo Ziegfeld, Jr., has come forth with a liberal offer, which hasn't been advertised, according to Leon Friedman, because it might be regarded in the wrong manner.

Mr. Ziegfeld wants 12 beauties, and is willing to pay them \$50 per week to appear in the new Frolic show on the Amsterdam roof, regardless of whether they have had experience or not. He is willing to assemble this bunch from department store or telephone exchange, the only requirement being that they be "there" with the "looks." The extra inducement is that the girls have but six performances weekly and will wear Lucille gowns.

Candidates are to apply to Mr. Ziegfeld in person.

### DOLLYS REFUSE \$2,500 WEEKLY.

The Dolly Sisters, since closing their tour in "Oh, Look," have refused an offer of \$2,500 a week for a run, at the new Pennsylvania Hotel, New York.

The girls may play a few weeks in vaudeville this summer before taking up another short tour in the same show next season.

Edna Goodrich's Starring Tour. Edna Goodrich is going to exploit herself next season on the speaking stage. She has been arranging a route through the Klaw & Erlanger offices.

## GULLIVER'S ENGLISH CIRCUIT CUTS BIG FINANCIAL MELON

**Gives Share For Share as Bonus. Stockholders Allowed to Purchase Two Shares of Additional Capital Stock. All Bonded Indebtedness For Past Five Years Paid. No Dividend During Eight Years.**

London, July 1. Decisions that mean considerable in stock and money to stockholders were arrived at during the annual meeting of the Gulliver Circuit (vaudeville), June 27.

The company, capitalized at one million dollars, voted that each existing shareholder should receive, as a bonus, one share for each now held. Also each shareholder will be entitled to buy two shares for every one now owned when the new one million dollar issue is offered.

The company has paid the bonded indebtedness for five years back, financed improvements and taken care of \$150,000 excess profits tax. No explanation was offered for the failure to pay any dividend during the past eight years.

### LYN HARDING FOR SCREEN.

London, July 1. Lyn Harding, appearing here in "L'Aiglon" with Marie Lohr, is going to work in pictures. He has been engaged by a new film producing concern, promoted by the head of a prominent music hall circuit, to play the lead in a screen version of "The Barton Mystery," a play by the American Walter Hackett.

### LIGHT OPERA AT DRURY LANE.

London, July 1. Robert Loraine transferred "Cyano de Bergerac" to the Duke of York's yesterday to make room for Becham's light opera season which opens tomorrow.

The company will revive "The Daughter of Madame Ahgot" with a new book by Lion Clayton Calthorp and revised lyrics by George Marsden.

### "NAVY" TRANSFERRED.

London, July 1. Percy Hutchinson is transferring "The Luck of the Navy" from the Garrick to the New, July 12.

He will sail for America in September. Leon Lion will bring the long run of "The Chinese Puzzle" at the New Theatre to an end July 11. He leaves immediately afterwards for a holiday and will open in a new play in September.

### CYRIL MAUDE TO PRODUCE.

London, July 1. Cyril Maude is foregoing all his American plans in order to return here and produce "Lord Richard in the Pantry," by Sydney Blow and Douglas Hoare. The production will be made under the management of E. Dagnall.

### WALTER C. KELLY CANCELS.

London, July 1. Walter C. Kelly, the Virginia Judge, quit last week in Liverpool when interrupted by noise in the audience. He has canceled all dates and is going home, saying he is suffering from a nervous breakdown.

### "L'AIGLON" WITHDRAWN.

London, July 1. Marie Lohr's revival of "L'Aiglon" at the Globe, in which she has been appearing with Lyn Harding, will be withdrawn July 5.

July 7, Clifford Heatherley will present Violet Vanbrugh in "Trimmed in Scarlet."

### "VERDUN" DOES POORLY.

Paris, July 1. A war piece named "Verdun" by Geell, in six tableaux, was produced June 27, at the Theatre Arts. It did poorly.

### SHAFTESBURY DARK.

London, July 1. "Yes, Uncle" will be withdrawn at the Shaftesbury July 5 and the house will be dark until the new musical comedy production, "Baby Bunting," founded on Lestock's comedy, "Jane," is ready to open there.

### "TOPSY TURVY" AGAIN.

London, July 1. Ernest C. Rolls will revive "Topsy Turvy," with Claire Romaine in the leading role, when "Shanghai" closes at the Kennington July 7.

### AT THE STRAND.

London, July 1. At the Strand this week Jennie Benson produced an up-to-date number called "Now There's Peace on Earth Again," and Eileen Molinoux presented "The Joy Loan Girls."

### BRADY'S ERROR.

London, July 1. Before leaving here, William A. Brady, the American theatrical manager, announced he had acquired the film rights to the Drury Lane Melodrama, "Cheer, Boys, Cheer." He was mistaken. The deal has not yet been closed.

### PYGMALION MATINEES.

London, July 1. At the Scala, Nettle Fold revived "Pygmalion and Galatea" June 27 for a series of Monday, Tuesday and Friday matinees. On the other afternoons and evenings "The Black Feather" is still being presented.

### SUBURBAN SEES MELLER.

London, July 1. "For Services Rendered," the play by Daisy Mullord in which she has been touring, was presented at the Baltham Hippodrome this week. It proved to be a strong domestic melodrama.

### Dream Dancer Opens.

London, July 1. At Martin's Theatre, July 3, B. F. Howell will present Mme. Caro Campbell, the dream dancer, who hypnotizes, recites and dances, in a series of matinees.

### Y. M. C. A. Leaves Palais Glace.

Paris, July 1. The Y. M. C. A. is vacating the Palais Glace. The vaudeville there ended yesterday.

### Charlot Presents Orchestra.

London, July 1. At the Philharmonic Hall, July 4, Andre Charlot will present the Southern Syncopated Orchestra, Marion Cook conducting.

### SAILING CONGESTION.

London, July 1. The congestion in application for sailings does not guarantee that any prospective sailor for the U. S. from this side can secure steamship accommodations within three months after making application, in the ordinary course of events.

There is but a small percentage of the English shipping reserved for civilian travelers and the space thus allowed is continuously applied for several times over.

The delay is greatly inconveniencing Americans coming over here on a brief visit and who wish to make a quick return on a scheduled date. Without any special "influence" they have to wait their turn.

### BRENON'S SECRET MISSION.

London, July 1. Herbert Brenon, the picture director, left this week for the Continent, declaring that he was going merely "to look over" the ground.

As a matter of fact, he is on a secret mission. Confidentially, he is negotiating with the British Famous Players-Lasky Corporation to produce pictures for them.

### MINNIE DUNCAN WELL AGAIN.

London, July 1. Minnie Duncan, of Duncan and Godfrey, has recovered from her recent operation. The duo reappeared Monday at the Holborn and are rehearsing in "Law Lake's" production, "Jolly Jack Tar."

### "INS" AT COVENT GARDEN.

London, July 1. At the Covent Garden Macanigi's "Ins" will be presented for the first time in London July 3.

### WINNING SKETCH GIVEN.

London, July 1. "Mrs. Bunce's Bit" was given successfully at the Hammersmith Palace, Monday, with Ted Slaughter and Jenny Lind playing. This was the offering that won Gulliver's £50 prize.

### SEYMOUR HICKS' SKETCH.

London, July 1. "Peace, Perfect Peace," Seymour Hicks' new sketch, opened Monday at the Empress, Brixton, with a strong company headed by Fred Kerr. It proved fascinating, funny and admirably suited to the halls.

### Doyle and Dixon Open in England.

London, July 1. Doyle and Dixon opened yesterday at the Empire, Stratford, a Moss Empire house. The American dancers were in evening dress and made a sensational success. Their hit was so emphatic the remainder of the bill was ruined through it.

### Butt Closes Paris Palace.

Paris, July 1. Sir Alfred Butt closed his season at the Palace here June 29. The house was recently opened by Sir Alfred with a sort of revue and the same policy will probably be resumed by the London manager in the fall.

### K. of C. Circus in Paris.

Paris, July 1. The Knights of Columbus open its Bordeaux circus today on the Camp Mars exhibition grounds here.

### "Mr. Manhattan" Opens.

London, July 1. Wylie Tate's twice nightly production, "Mr. Manhattan," has begun its tour at the Hippodrome, Portsmouth, with Fred Duprez playing the lead.

### Carl Rosa Opera Moves.

London, July 1. The Carl Rosa Opera Co. commences its season at the Lyceum July 1. "The Belle of New York" closes there July 12.

### IN PARIS.

Paris, June 22. Henri Lavedan's "Le Prince d'Aurec" is to be revived at the Comedie Francaise, with Paul Cappelain in the title role, created by Henry Mayer at the Gymnase. At this national theatre "Le Bon Roi Dagobert" of A. Riviere will also again seen, the footlights, with Marie Leconte, Pierat, Geo. Berr and Croux.

Lucien Guitry is engaged for the revival next season of "L'Emigre" by Paul Bourget.

"La Rotisserie de la Reine Pedagogue" is to be the title of a work by Ch. Levade due later at the Opera Comique. At the new lyrical vaudeville "Valentin et Valentine," a musical version of a farce by Hanswicks and F. Vebor, arranged by Figeau, will be presented by Ghesi and Abel Deval.

According to "La Rampe" it is possible F. Geniez at Mme. M. de Megeard will play at the Theatre de Paris, for Volterra, in a comedy in verse by Maurice Verne.

Mme. Bernhardt has gone on a tour through France, particularly Lyons, Marseilles and Montpellier where she will lecture on the late Edmond Rostand.

The report is given out that M. Quinson, manager of the Palais Royal, etc., intends building three theatres in Paris, one devoted to vaudeville. We will see.

"L'Ecole des Cocottes" with Jane Marnac, M.M. Signoret and Rainy, will be revived for the reopening of the Theatre Michel in September.

Lucien Rozenberg has now secured entire control of the Theatre de l'Atenee, of which he has held only a war lease for the past three years. His first novelty, next season, will be a comedy by Romain Collus and Hennequin, "Amor quond tu nous tiens," played by himself, Augustine Lerichie and Arnaud.

Maurice Maeterlinck's "Blue Bird" is being transformed as operetta by Albert Wolff, a conductor at the Opera Comique, and will be created in New York next season at the Metropolitan Opera, where Wolff is there acting as chef d'orchestre.

Ivan Caryll is writing music for the adaptation of Armont and Rip's comedy "Botru chez les Civils" which is to be presented in London as a comic opera.

Felix Waingartner has been appointed leader at the Opera house, Vienna, commencing Sept. 1.

Corp. Howard Lindsay's Brent stock company presented "Paid in Full," a drama of American life, at the large Theatre des Champs-Elysees, Paris, and it played to capacity eight days. The troupe is made up of solid actors and professionals from the Over There Theatre League, and comprises Irene Timmons, Better Barnicoat, Phyllis Carrington, Sgts. Tod Brown, Bernard Nedell, Messrs. Arthur Kohl and John Alexander.

The "Put It There" comedy unit has been appearing at Romorantin, with real girls as a feature of the show. The company includes Drummond, Lazarus, Deitzler, Holloway, Williams, and Peckham, who have been with it since its creation.

A new theatrical daily to be called "Theatra" is to be issued in Paris next season edited by G. de Pawlowski, late editor of "Comedien," which has not yet made its reappearance since suspension at the outbreak of the war.

# VAUDEVILLE

## LIVING AND RAILROAD EXPENSE GREATLY WORRYING ARTISTS

**Difficult to Exist on \$10 Daily in Any Good Hotel. Transportation Charges Likewise Excessive, Especially in West. Figuring on Prospects Next Season. Ensemble Acts Hit Hard.**

The living expenses of vaudeville artists on tour are the present problems of their bookings for next season. The experiences of the artists during the season past with hotels and railroads have led them to serious thought if the high cost of everything is to continue into 1920.

Vaudeville acts returning from long trips report scant savings on the season. While the influenza period had its effect and that admitted, artists receive actual living expenses to substantiate their statements.

Ensemble acts appear to have been the hardest hit. One act on the Orpheum Circuit, carrying 13 people, the same number it had the season before, says that the hotel bill increased from its average of \$250 weekly for the group in 17-18, to \$600 a week last season. This act worked 40 weeks consecutively at an average salary of \$1,500 weekly, and returned to New York with a net saving of \$6,500 out of the gross total of \$60,000 earned. On top of that the ensemble was a family group.

The hotel rates and cost of food race far ahead of the complaints against the excessive transportation. The high hotel expense seems prevalent all over the country, while the railroading depends upon jumps or routing, particularly in the West. Artists who check up their accounts say that \$10 a day in any good hotel is the minimum and that is when they are able to obtain a room at \$5. The latter is an infrequent occurrence, they say. \$6 is the lowest charge, single, that can be secured for a hotel room, which, with the cost of three meals or even two runs the total day's expense beyond \$10, nearer \$15, if not more.

The expense of traveling is said to be entering into the consideration of many artists who would like vaudeville routes for next season.

Commercial travelers report the same large increase of daily expense in their travels. In years past and before the war hotels gave special rates and attention to continuous travelers who always stopped at a rate at the same hotel when reaching a city. Of late seasons they have received neither.

### GOOD NEWS FOR TRAVELERS.

Chicago, July 1. Most of the loop hotels have put in a new scale of rates at an increase of ten per cent.

The Hotel Sherman, where many vaudevillians stop, announces the increase to take effect July 1. The La Salle boost went into effect June 16. The Congress raises rates from 50 cents to a dollar a room. Raises are scheduled at the Stratford and Atlantic.

The Grant Hotel, a favorite stopping place for the profession, has not announced an increase.

### "SHIMMIE POLICE STATION."

Harry Weber has added another "Shimmie" act to the list now in vaudeville, Weber's coming under the title of the "Shimmie Police Station." It carries with it Jimmie Hussey, Billy Worsley and Flo Lewis with the Harry Yerkes Jazz Band accompanying.

The act was originally conceived by Hussey about a year ago, but he de-

cided to wait until the "Shimmie" craze reached its zenith before staging it. Something similar is said to be a part of the Shubert "Gaieties of 1919" due to open next Monday, but the producers will stage the vaudeville act Thursday at Mr. Vernon. If a police station scene is in the Shubert show, legal complications may ensue.

### PERCY WILLIAMS SURPRISED.

At Palo Alto, Cal., Wednesday night, Percy G. Williams was taken into custody by a detachment of sailors and soldiers who marched him before a board of officers to be court martialed. One of the charges against Mr. Williams was that he had unfailingly given attention to the men in the service from the vicinity of his country home.

The court decided a reception be tendered to the former vaudeville magnate and that a memorial be presented to him in recognition of his many kindnesses.

The affair came as a surprise to the recipient. It was arranged by the returned soldiers, sailors and marines, with Judge Joseph A. Moore, of Islip, in charge of it.

### MATTER FOR FLOWERS.

A fist fight between Joe Sullivan, the agent, and S. Jay Kaufman, of the Evening "Globe," was narrowly averted Monday afternoon when Arthur Klein stepped into the brawl and explained who the writer was.

While standing at the orchestra rail Kaufman kiddingly told Klein it was ridiculous for the Ford sisters to purchase flowers to go over the footlights since every one in the house knew they were to be paid for by the act.

Sullivan, the husband of one of the Ford Sisters, promptly offered to wager Kaufman they were not purchased by the act and the tension arose until the couple retired to the street to mingle.

### Frank Milton Coming Back.

Denver, July 1. Frank Milton, who has been making his home in Denver for the last year, announces he will resume his stage work next season.

With his wife, one of the De Long Sisters, Milton will appear in a new vaudeville sketch.

Lou De Long, sister of Mrs. Milton, will not be a member of the company.

### Grace LaRue's Single Engagement.

San Francisco, July 1. Grace LaRue will appear at the local Orpheum for two weeks commencing July 27. She has been on the Coast for some time. Immediately following the Orpheum date Miss LaRue says she is going East.

### Howard and Brooke in Shows.

Charles Howard and Tyler Brooke, who are appearing together in vaudeville, have engaged with productions for next season.

Mr. Brooke holds a contract from Henry W. Savoy for two years, to commence with the season in the Mitzi show. Mr. Howard goes with the new Raymond Hitchcock production.

### JOLSONS IN COURT.

San Francisco, July 1. Mrs. Henrietta Jolson, wife of Al Jolson, has filed a suit for divorce against her husband in the Alameda County Court of California, asking for \$2,000 monthly alimony, basing her separation claims on a statutory ground and embellishing the complaint with charges of neglect and an attack of temperament.

The complaint filed June 25 received considerable publicity on the coast, carrying a detailed account of Mrs. Jolson's charges without an answer by the comedian. It was published that Jolson hastily dispatched his secretary, Frank Holmes, to California to endeavor to settle the case, offering his wife anything she wished if she would discontinue the suit, but threatening to give her nothing if she went through with it.

The Jolsons were married about 12 years ago while Al Jolson was doing his blackface act in vaudeville, the ceremony taking place while he was appearing at the Bell, Oakland, a small time theatre then booked by Sullivan & Conside. The immediate cause of the divorce proceedings, according to Mrs. Jolson, was Jolson's coming back to California last March, after summoning her to New York with instructions to sell their machine and come East with the furniture. Upon her arrival, according to Mrs. Jolson, her husband told her to return.

Jolson has not made any statement for publication since the action began. There are no children.

### NEW PROCTOR'S SCHENECTADY.

Albany, N. Y., July 1. While F. F. Proctor was here yesterday taking over Harmanus-Bleecker Hall, he announced that a site next to the Parker building, on State street, Schenectady, had been secured to build a new Proctor's there, for vaudeville. Work is not to start, however, for another year.

Harmanus-Bleecker Hall here will play a picture policy under the Proctor management. It is to undergo extensive remodeling and is expected to reopen by Oct. 15. The passing of the Hall to Proctor leaves the Capital without a legit house.

### SEEKING ATLANTA FRANCHISE.

Ralph De Bruler, president of the Macon Theatres Co. of Macon, Ga., and whose firm is now erecting a picture and vaudeville theatre in Atlanta, arrived in New York this week to endeavor to land the Keith Vaudeville Exchange franchise for the new Atlanta house.

The Atlanta franchise at present is held by Jake Wells, but it is believed to have expired. De Bruler is here to try and sign up for the Atlanta shows before Wells renews his privilege there.

### MAY BROWN WEDS.

Chicago, July 1. May Brown, for 14 years treasurer of the Famous picture theatre on Madison street, and well known in the loop, was married this week to Oscar Kuffer, soda fountain manufacturer.

The bride was the divorced wife of Al Brown, formerly of the vaudeville team of Folsom and Brown.

McGowan and Fritchard Turn. Jack McGowan and Frances Fritchard are arranging a vaudeville turn with Milton Hager as pianist. Harry J. Fitzgerald has the booking representation. Mr. McGowan was lately with "Take It From Me," which ended its season a couple of weeks ago.

### MORRISSEY BANKRUPT.

A petition in bankruptcy was filed June 25 in New York by Will Morrissey. No gross liabilities are mentioned nor are any assets. The list names 37 artists' claims for salary due, and there are about 30 commercial houses represented as creditors in the petition.

The largest salary claim stated by Morrissey is that of Elizabeth Brice, \$9,600. May Boley is down for \$656. Miller and Ward are creditors to the amount of \$445 and Lon Rascall's claim is \$293. A suit against Morrissey by Henry Kelly to recover \$500 is now pending in the 9th District Municipal Court, New York.

The full name of the petitioner is given as William James Morrissey, 235 West 71st street, New York City. He was the promoter of "The Overseas Revue" that went on the road and had a run in Chicago. It recently played the 44th Street Roof, New York, under the title of "Toot Sweet."

The names of the creditors to whom Morrissey owes salary as listed above were members of the "Toot Sweet" cast. Some are now with Morrissey in a condensed version of the production, appearing at the Palace, New York, as a headline attraction in its second week. The vaudeville turn receives \$2,500 weekly. It was booked at the Palace for two weeks at that figure.

Before Mr. Morrissey and Miss Brice went to France as entertainers, in the same unit, they were reported engaged to wed. It has been lately reported they married shortly after returning to this side and before going out with the show, in which Miss Brice was featured.

Henry J. Block appears as attorney for Mr. Morrissey in the bankruptcy proceedings.

Miss Boley has notified Morrissey she will leave "The Overseas Revue" at the conclusion of its Palace run.

### KEITH'S PALACE IN CLEVELAND.

E. F. Albee is in the Middle-West this week, supervising the decorations of the new Palace, Cincinnati, and arranging for the plans of the new Keith theatre to be built in Cleveland.

The Cleveland location is on 105th street, and when completed the house will be called Keith's Palace Theatre.

### TABS ON 14TH ST.

The 14th Street Theatre, which changed from stock to pop vaudeville three weeks ago, made another switch this week, installing a combination tab and picture policy Monday.

Linton & Lamar who now control the house will make a weekly change of tabs if the new policy proves successful.

### New Revue at Casino, Paris.

Paris, July 1. The Casino will produce a new revue Friday (July 4). It is to be called "Out." Fliers and Arneaud prepared it.

### Sascha Guitry Appearing with Father.

Paris, July 1. Sascha Guitry will withdraw from the present comedy at the Theatre Vaudeville July 13.

He intends to appear at the Porte Saint Martin next season in a new play by himself. His father will be in the cast.

### Midgie Miller Fills In.

London, July 1. Midgie Miller has taken the place of Phyllis Bedell at the Hippodrome. Miss Bedell has gone on a vacation.

### Doyle and Dixon Debut.

London, July 1. At the Empire, Stratford, Doyle and Dixon made a successful London debut this week.

**FAN SAN**

(THIS IS NOT A FACE POWDER)

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



# VAUDEVILLE

## BOOKINGS OVER HERE QUIET; HOW ENGLISH BOOKINGS STAND

**Not Many Contracts For Next Season Being Issued on Big or Small Time. Henry J. Fitzgerald, Representing London Agency, Reported Controlling Best Known of English Turns For American Appearances.**

The vaudeville agents express some surprise (though it is not alarm) at the stagnant condition of the booking market in New York just now. Very little booking for next season has been done so far and few contracts, comparatively, issued on either the big or the small time.

While the Orpheum Circuit has been the most active of the booking agencies in procuring next season's bills, the Orpheum makes a rule to do in the hot weather, that circuit so far has secured very few high salaried turns. Most of the Orpheum bookings have been for set spots on the bills that called for no future acts.

It is not expected big time bookings in the East will see any real action until the return of Eddie Darling from the other side. That may be early in August. Mr. Darling left New York Monday on the Aquitania for London.

The importation of English acts over here for next season may be in more liberal quantities than anticipated. It is said Harry J. Fitzgerald, the New York agent, has submitted to the Keith office a list of 340 English turns controlled for American bookings by Edlsten, Dawe & Murray, the London agency. This is said to be pretty nearly the entire available English supply for exportation to the States. When Mr. Fitzgerald was in London some weeks ago he entered into an agreement with the London firm to be its exclusive American representative. The foreign list contains some of the best known of the English music hall turns.

Ernie Edelstein, of the firm, will be in New York during August and Paul Murray, another member, may accompany him or arrive later. Tommy Dawe, the remaining member, is due to come to New York in November.

### MCINTOSH INSISTENT.

According to reports concerning the W. C. Fields cancellation of his contract with Hugh McIntosh, of Australia, there may be an action for damages commenced against Fields on behalf of the Australian theatrical manager.

Fields was booked for the McIntosh houses through Mrs. Williams and was to have sailed June 10. Shortly before he notified Norman Jefferies, of Philadelphia (who, at the urgent request of McIntosh and Mrs. Williams, again took up the McIntosh representation over here) that Flo Ziegfeld, to whom Fields was then under contract, had exercised an option for Fields' further services. Fields remained over here and is now in the Ziegfeld "Follie" on the Amsterdam Roof.

McIntosh, after having been advised of the cancellation, is said to have cabled Mr. Jefferies to advise Fields, he must fulfill his Australian contracts or hold himself liable for all damages incurred.

Mr. Jefferies, when asked regarding the Fields matter, said there was nothing to say as VANUET appeared to have the main facts. He would not commit himself as to whether McIntosh's instructions were for an immediate suit.

Some information concerning Australia was obtained, however, from Mr. Jefferies. He received a recent cable from McIntosh in response to an inquiry by him, in which it said that the taxation in Australia on artists' salaries does not exceed five per cent. and that the living expense over there is about one half of the present American cost.

Mr. Jefferies is awaiting more definite information from McIntosh about conditions before proceeding with extensive bookings, for Australia. While the Rickards Circuit (now McIntosh's) wants feature and headline turns, it has not been made positive over here what the influenza influence on the theatricals over there has been. Jefferies is awaiting word regarding it.

The only booking made by Jefferies to date, has been Archie and Gertie Falls, who sailed June 10. On the same boat were Arthur Aldridge and Nellie Fleming, who were booked by Mrs. Williams.

### MOSS AND UNION MATTER.

Indications early this week pointed to the installing of union musicians and stage hands in the B. S. Moss houses within the next ten days. The Moss string now controlled by the Famous Players-Lasky organization would have been unionized this week but for a concession asked for by the musicians barring the final settlement.

When the musicians' union placed its demands for 20 per cent. increase before the vaudeville managers the latter countered with a 10 per cent. advance. This was tilted to 15 per cent. later and the musicians accepted. The musicians' playing in the small time houses, however, demanded that working day be cut from six and a half to six hours.

This put a stop temporarily to the Moss negotiations. Marcus Loew objecting to the cutting down of the playing time and Fox threatening to place his houses in the non-union class again if the demand was not withdrawn.

The musicians union was scheduled to hold a meeting Wednesday morning, when the question of shorter hours in the small time houses will be threshed out.

There seems to be a strong sentiment among the musicians union members to eliminate the cutting down question and if this point is yielded the Moss negotiations will be renewed immediately.

### ERNIE YOUNG ACTIVE.

Chicago, July 1. The hustling proclivities of Ernie Young are quickly obtaining results and these are being made the most of by Mr. Young's personal attention to his new business.

Young is agenting in a general way, acting as agent or representative for a variety of stage people who want high class service from a thorough business organization.

This week Mr. Young has taken up the handling of the song output by Bennie Davis and has the representation of the Bennie Davis Trio for vaudeville.

Another important attachment made by Mr. Young, in the very brief time he has been in business, and in addition to the several well known authors who have entrusted the marketing of their material to his care, is George Rubin, a most promising writer.

### OUTING IN THE RAIN.

The second annual "Get Together Outing" and field day of the managers of Keith and Proctor theatres of Greater New York was held June 27 at College Point, Long Island. Witzel's Grove, where the first good fellowship gathering was held, was the choice for this year's reunion. But the weather man gummied up the proceedings.

About 40 managers and agents braved the elements and assembled outside the Palace Theatre, to be conveyed to the grove by two auto-busses. The first bus shoved off at 11:45 a. m. and was followed at 12:30 p. m. by the later contingent. On the way to the grounds John Buck was picked up in Long Island City. They allowed John aboard after he had observed about ten quarts of rain water, circling the bus looking for two empty seats.

The party arrived at Witzel's about 1 p. m. and immediately ducked into the large pavilion dining hall where sandwiches and beverages were commandeered to all the hungry ones until dinner was ready. A few ambitious base ball players' took a chance and ambled down to the ball field to warm up. They returned shortly, wringing wet, and it was decided the elaborate athletic program would have to be called off. Swimming races, a ball game between the managers and agents, fat man race and several other events had been arranged.

Despite all this the gang managed to have a good time and several qualified as gloom chasers with good natured clowning and kidding.

Bill Quaid and Jack Lewis said that no one lacked encouragement in the refreshment line and Dave Nowlin did a Bert Savoy assisted by some ladies' hats, brought along for a hat trimming contest.

The supper was a big success and the laughs were many and continuous. The Willard-Dempsey fight was settled by the indoor lovers and all other problems that confronted the nation received the necessary attention.

### POP AT BROADWAY.

B. S. Moss's Broadway, secured under lease some months ago from the Mastbaum interests is to switch from pictures to vaudeville in the fall.

The present plan is to present seven acts, employing a 20-piece orchestra, giving the house high class "pop."

Popular priced vaudeville has been tried at the Broadway several times, but with little success. It is understood the change of policy results from Mr. Moss's connection with the Famous Players-Lasky acquisition of theatres, which he is to generally manage. The proximity of the Rialto, one of the F. P. L. string, may be the reason for vaudeville at the Broadway. "Yankee Doodle In Berlin," with Mack Sennet's bathing girls, opened at the Broadway Sunday.

### FRANK WIRTH GOING OVER.

Frank Wirth, who in addition to his appearance with the Ringling-Barum Bailey Circus is interested in an agency office, is sailing on the "Orduna" this week for London.

While abroad he will book acts for Australia for the Wirth Brothers' Circus and for vaudeville there and will also place a number of American acts while overseas.

He will visit France, Holland, Spain, Denmark and Sweden.

Mr. Wirth will represent about 60 acts while abroad.

### Musical Stock at Olympic Park.

Newark, N. J., July 1. The March Musical Stock opened at Olympic Park Monday. The Park formerly held in the summer Aborn operatic companies.

George Weedon is interested in the latest venture.

### PREPARING PRODUCTIONS.

Chas. Maddock will produce four new acts for vaudeville starting July 15. The first to be placed in rehearsal will be "The Soul of a Song," a musical playlet by Frank Stammers, with the scene laid in a music publisher's office. A musical act consisting of eight colored instrumentalists along with the lines of the Colonial Septet and a dramatic playlet called "Maloney's Mutt" will follow during the month.

Rosalie Stewart is readying three vaudeville productions, "Who's the Boss?" with Mary Maxfield and Co., written by George Kelly; "Thicker Than Water," with Bob Dale, Ida Maye and Al Williams, and another comedy playlet as yet unnamed carrying a cast of five.

### SHEDDY AND WOOD IN MATCH.

Mike Shеды and Joe Wood turned Sully's barber shop in the Pennant Building Monday morning into an athletic arena. Mike and Joe were discussing the old days, with Joe cussing them and Mike telling why he recalled them with pleasure.

The argument reached the point where Joe asked Mike what he had to show for it all. Mike wanted Joe to ask him anything he had not. Joe's first question was if Mike had his health. Mike replied by a leap two feet from the floor and landing again on the same two feet. Joe said that was nothing for a kid like him, and he afterward alleged, when his leap had finished, that he beat Shеды's jump by 1 1/4 inches.

It was a very gentlemanly contest, ending only when Sully threatened to call a cop to quiet the noise.

### BILL VIDOCQ AGENTING.

Bill Vidocq in vaudeville for 25 years, most of which time he was a partner of the late Nat Haines (Haines and Vidocq), has forsaken acting for the agency business, joining the staff of the Harry Weber office Monday.

### DOC STEINER EMERGES.

Doc Steiner, whose movements for the past year or so have been under cover, emerged from retirement last Saturday.

Asked about prohibition, Doc refused to comment, but admitted that he had thought a lot about it.

### Fred DeBondy Going Across.


The Aquitania, sailing Monday, among its vaudevillians held Fred DeBondy, one of the directors of H. B. Marinelli, L. It is Mr. DeBondy's first visit to the other side. He intends going through England and France to view available stage material for this country.

The same boat is also carrying Jack Curtis (Rose and Curtis), previously reported, as was the sailing on the Aquitania of Eddie Darling, the Keith booker.

### Col Bill Marshall Resigns.


Chicago, July 1. Col. Bill Marshall, for 12 years with W. S. Butterfield, has resigned and is now unattached. Col. Marshall last managed the Majestic, Kalamazoo, Mich.

? CAN YOU GUESS WHO THEY ARE ?



FOOLISH QUESTION EVERYBODY KNOWS

FRANK PARISH PERU STEVEN



FRANK EVANS SUGGESTS QUALITY VAUDEVILLE



# VAUDEVILLE

## STILL OWE ACTOR'S FUND.

Chicago, July 1.  
During the influenza epidemic Sam Thall, on behalf of the Actor's Fund, made several advances to professionals who sought the assistance of that organization in their time of stress. Most of the borrowers have paid the advances, but there are several delinquents. Mr. Thall requests they be reminded of the obligation, if it should have slipped their memory.

Not having heard from them and without their present addresses, Mr. Thall asks that the following communicate with him:

Doman, the Great; Pearl Dayton; Marie Genaro; Langster Brothers; E. J. Moore; Washington and Nichols; Lite and Weigh; Two Lillets; The Belmonts; Dressler and Wilson.

## "On and Off" in Film Form.

"On and Off" utilized as a vaudeville sketch by Flanagan and Edwards for the last ten years has been produced by the team, as a two-reel film comedy.

Jack Cohn and Morris Cashin are handling the picture.

## NAZZARO'S WRANGLE KEEPS UP.

Nat Nazzaro started legal proceedings this week to secure custody of his four-year old daughter, Dorothy. It is alleged she was sent to Kansas City without his knowledge.

The action is against Queenie Nazzaro, his wife.

The couple became estranged some time ago when it was brought out that they had squabbled over the privilege of guardianship of Nat Nazzaro, Jr., an adopted son who is now doing a single turn in vaudeville.

## Jean Havez on the Coast.

Jean Havez, who until sometime ago was writing vaudeville material, has gone to the Pacific Coast, where he is said to be doing picture work.

Havez is understood to have left New York suddenly and later instructed his father-in-law to close his office in the New York theatre building.

## HOUSES CLOSING.

Federal, Salem, Mass., closes July 13.  
Codman Square, Dorchester, Mass., closes July 10.

## CHOO'S NO. 2.

"Eastern Glow," the famous second rater of Geo. Choo, again threw down the vaudeville talent Saturday when the horse ran second.

Mr. Choo had tipped the bunch "Eastern Glow" was right and would amble in so far ahead George was afraid the judges would be suspicious. Everybody put their week's salary on the skate. George pulled the race on a Saturday through the bookmakers influencing him. "Eastern Glow" has kept several books in the line so far this season.

It was the third time the horse has run second. George said there must be a reason for that. Someone around suggested it was because another horse was first each time. Choo agreed that must have been it.

Choo immediately went into conference with Nat Sobel to hit upon some scheme to get rid of that always first horse.

The fellows made the bets on Choo's nag say that when George runs the horse again, he should head him for the river.

## PEEKING THROUGH THE BUSHES.

Binghamton, N. Y., June 30.

Dear Johnny:

We pulled a play in today's game that ought to go down in history. We're playing Toronto and the game drags along for 8 innings 2-2. In the eighth we luck in a run, giving us one the best of it. In their half they get a man on with one down and he goes to second on an infield out. That's the lay out, the tying run on second and their best stickler up. Chick has been out a couple of days with a bad ankle and Gillespie is playing short stop. You know how small Gill is, he can walk in under a bed with a high hat on, so I begin to think of a play I had heard of some where.

This guy on second base is taking a good healthy lead off with the pitch, but getting back fast, and I know there ain't no chance to pull anything legitimate, so I call Gill over to the bag and stall that it's loose, in the meantime giving him an earful. He gets me and go's back to his position.

Now in this league they have one umpire to a game and the ump's wuz in back of the plate where he belonged. I give the catcher the office and he signs our pitcher for a pitch out. Gill sneaks up in back of the guy on second base and grabs him by the belt, while I hustle over to the bag and take the throw from our catcher. Gill just held him a second and then turns him loose in time for him to scramble back and be tagged out by me. Their coacher on third base seen the play, but the ump's didn't and no one facing the diamond seen it. The ump's called him out and you should have heard the argument. They played the game under protest, but that don't mean anything. We got it in our W column and that's what counts.

It wuz one of them plays yuh can pull once in a season fer of course they'll be lookin' fer it from now on, but it wuz certainly funny. After the guy coachin' at 3rd explained it to the umpire I could see a great light dawnin' on the latter's pan, but what could he do. It's like the old stock puzzle of the guy gettin' a single while the umpire is announcin' who he is battin' fer.

When are you cummin up to look us over. Make it soon fer I've got some buried. Yours 'till to-morrow, Cohn

## FORUM.

New York, June 28.

Editor VARIETY:

In last week's issue one of your critics reviewed our act at the Riverside. He said we are not using "I'm So Glad My Mama Don't Know Where I'm At" any more because it belongs to a certain sister act. Wish to state that this song has always been a published number. But we do want the credit of the first two girls to harmonize the song and sing it without music.

The girls who took the song first heard it when they played on the bill with us four years ago at the Palace, Milwaukee. We were on the bill singing the number, they were in a girl act owned by Dwight Pepple. Later they left the girl act and came East to do a sister act and used the song just like us.

We do not care how many acts use it, but we know the sister act mentioned took the song from us, and hope they are truthful enough to admit it to others as they have admitted it to us.

The song was taught to us five years ago by Leonard and Haley in St. Louis. Wilton Sisters.

# FAN SAN

(THIS IS NOT A FACE POWDER)



No matter the weather the managers of New York's vaudeville houses just had to have their second annual outing before the town went dry. They motor-bussed to College Point on Tuesday, the wettest day in June. They got wet on the outside, but much wetter on the inside—on 275 beer.

# VAUDEVILLE

## SPORTS

While at Atlantic City recently, Leona Lamar was invited to take an aeroplane flight with Ed. Stinson, the aviator. Miss Lamar accepted. Among the other "stunts" Stinson pulled at an altitude of 2,500 feet, with Miss Lamar on board, was to loop the loop five times, a nose dive and a tail spin. Miss Lamar enjoyed the experience and was ready to repeat it.

It now develops that it was not the N. V. A. baseball club that lost a decision to the Lights last week, but a picked aggregation molded together by Van and Schenck. The N. V. A.'s beat the Lights on their only appearance at Freeport and will play a return game in the near future.

When the New York State League disbanded it left some dandy baseball towns without any local representation. Johnny Evers, ex-Cub, has supplied the want in his home town, Troy, N. Y., where he is managing and playing with a fast bunch to record crowds. Albany also has a good local club and the rival cities have been packing them in all summer. It looks as though some astute baseball promoters overlooked a bet when they left the Roosevelt without some kind of a league. Syracuse for the first time in years has no league team this summer.

The Lights baseball team met and defeated the Freeport Elks 4-3, last Sunday. Abatz and Gus Van were the winning battery.

Chris O. Brown has listened to the call of the "ring" and will manage the destinies of Ray Rivers, the California lightweight, who recently returned from France. Chris has several matches arranged for Rivers and is very enthusiastic about his latest pugilistic acquisition.

A festival has been arranged, lasting from July 4, until Sunday afternoon, July 6, at the Lights Club House, Freeport, L. I. Friday afternoon will be the scene of a base ball contest between the Lights and the Roosevelt A. A. (semi-pro) combined with a clam bake from 3 until 6:30 p. m. July 5, the Lights will meet the Freeport A. A., with a Saturday dancing entertainment for members of the visiting club. Sunday will see the return ball game between the Lights and the N. V. A.'s, with a course dinner from 4 until 9 p. m.

### REGULAR SYSTEM FOR CAMPS.

The Liberty theatres in the cantonments in the metropolitan area are being systematized along regular theatre lines. Already several New York box office men have taken summer jobs at the camp houses and although there has been no criticism of the work of the Liberty theatre managers, suggestions by the Broadway treasurers have already worked out to good advantage. The changes of system in the conducting of the theatre extends from the front to the back of the house. Although the camp houses are supposed to pass entirely under control of the military, three Broadway box office men are already on the job. They are Dave Snyder, at Camp Mills; Ernie Albers at Upton, and Harvey Phillips at Dix. The first two named are from the Republic and the latter is from the Eltinge.

### Camp Mills, July 1.

An out-door carnival and circus will be the attraction here for ten days, starting July 31, Freeman Bernstein managing the affair with the usual percentage going to the camp morale officer. Bernstein offered a similar show at Camp Upton in May. It was not on

the whole successful because of rain for 14 days out of the 20 days the carnival showed.

### PROVIDING FOR ENTERTAINMENT.

Paris, July 1.  
The convention which has been signed in Paris providing for the constitution of a civilian body, styled Inter-Allied Rhineland High Commission, which is to represent the powers within the occupied territory of Germany contains an article, No. 8, regarding accommodation for troops, and stipulates that the German Government shall place at the disposal of the Allies all necessary establishments for riding schools, training grounds, warehouses, theatre and cinema premises, and reasonable facilities for sport and recreation.

Elsie Stevenson (violin), Lillian Jackson (piano) and Myrtle Bloomquist (contralto) have formed the Amex trio and are entertaining at Le Mans.

C. E. Willard, who was known as the Man who Grows, has been putting in splendid work as an entertainer. His work as a magician at the Theatre Albert Premier, Paris, controlled by the Y. M. C. A., was a success beyond expectations. He is ably assisted in his vaudeville bill by Charles Clear, Arthur and Leola Bell, ventriloquists, Buddy Walton, Misses Bronson, Alice Woodfin, Dorothy Leale and Ruth Benton.

### IN AND OUT OF SERVICE.

Sergt. Weston Burtis, A. E. F., after a year's service abroad has been discharged and has returned to the stage. Bobbie Marr (Dancing Marr) discharged this week after a year's service in France with the A. E. F.

Frank Azar, husband of Violet Carlton (Carlton and Montrose) has been released from the U. S. Navy. Johnny Miller (Miller and Mack) returned from overseas after a year's service with the 59th Pioneers. When Miller is discharged he will rejoin Mack.

### ILL AND INJURED.

Grace Tremont is at Obernburg, N. Y., recuperating from a nervous breakdown.

Julia Rooney (Clinton and Rooney) was operated on for throat trouble last week in Philadelphia.

The mother of Charles Barton was stricken with paralysis last week at her home in Hartford, Conn. She was reported in serious condition.

Barbara Guilian, recently arrived from London, was operated upon last week at the Misericordia Hospital, New York. She is recovering.

Jack Dempsey was discharged from St. Francis Hospital Sunday and is now convalescent at his home in Freeport, L. I. Mr. Dempsey will resume his booking activities in the Keith agency July 15.

At the American Theatrical Hospital, Chicago: Walt Terry (Terry and Elmer); James Burns (mechanic, State Lake Theatre); Adeline Carr ("Little Colleen"); Mrs. C. B. Empey (mother of Cleo Mayfield); Mary Bryce ("Record Breakers").

Lillian Broderick (Bryan and Broderick) has teamed with Albert Kinney for the summer. Tom Bryan was forced to leave the act last week following the Henderson, Coney Island, engagement because of illness. Bryan is now in the Misericordia Hospital, New York, where he will undergo a serious operation the latter part of the week.

### BIRTHS.

Mr. and Mrs. Thomas E. Kelly at their home in New York, June 15, son.

### NEW CANTONMENT REGIME.

Washington, July 1.  
The complete elimination of welfare organizations in training camp activity is to be the rule with that work passing to military control. This signifies the withdrawal from cantonment life of such organizations as the Y. M. C. A., K. of C. and Jewish Welfare Board. The 13 new theatres to be built along the Mexican border will exemplify the army system which will govern the training activities of the new peace army now estimated to be from 400,000 to 500,000 men.

Seven of the border theatres will be large, and while the remainder will be less commodious, all will represent complete recreation units. The larger structures (all are to be of balcony type) will, in addition to the theatre proper, also include a large swimming pool, gymnasium, bowling alleys, billiard parlor, writing rooms, cafeteria, and will include 70 sleeping rooms. The latter are to house professionals from visiting attractions and also provide quarters for camp guests.

The plans for the border houses make them more in the nature of club houses than anything yet provided for the service. The grouping of the various welfare divisions into one department is looked upon as placing the work upon the most efficient basis.

It has been suggested that these border houses be called Liberty Arcades, since they concentrate so many recreative features. One man, a commissioned officer will have complete charge of each respective unit or "arcade." The buildings themselves will be of permanent construction, instead of the adobe walls first intended. The walls will be of steel lathe and concrete, all structures being fireproof.

### MINSTREL PEOPLE.

The Gus Hill Minstrel's tour the coming season will be under the personal direction of Charles A. Williams. A band and orchestra of 20 pieces will be carried.

The following artists have been engaged: George Wilson, Jimmy Wall, Jack Kennedy, Simon Denys, Ellis Rowland, Three Musical Cates, Herbert Willson, Max Maxen, James Brady, George Reeves, Jack Rich, George Burton, Bob Wernan, Ed Hill, George Philipps, Harry Harvey, Frank Oppie, Jimmy Ormsby, Max Braun, Fred Smith, Saxo Five, Billy Markwith, Lee Edmonds, and band leader Paul Specht.

### Square's Roof for Service Shows.

The New York War Camp Community Service announces it has taken over the old Madison Square Roof Garden for the summer. Vaudeville and picture entertainments will be given Saturday and Sunday nights for soldiers and sailors. Feature films and where possible the star in person will be seen in conjunction. Sunday night (June 28).

The old bar has been restored and cold drinks and ice cream are served to the boys.

### IN AND OUT.

Stanley and Byrnes, out of Proctor's 58th Street, first half this week. Illness. Pierce and Baker filled in.

Lydia Barry replaced Gardner and Hartman at Keith's, Portland, Me., this week. Illness of Miss Hartman caused the vacancy.

### PRODUCTION ENGAGEMENTS.

Helen Coyne engaged by the Shuberts.

McCarthy Sisters (Morley and McCarthy Sisters) engaged by Max Spiegel for production.

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

### TOMMY'S TATTLES.

BY THOMAS J. GRAY.

Now that peace has really been signed, it looks like a good chance for some of the boys to join the army.

Germany is going to confiscate wealth of the people up to the sum of twenty-two billions. Sounds like an announcement from some picture company.

Great chance for Gutfenberg to get some nice uniforms cheap, if he could write to the Clam Prince in regards to the Prussian and Saxophone guards.

They say the Willard-Dempsey fight made a fortune for Toledo. That's nothing, see what the bed room farces have done for Grand Rapids.

A "Mother" song  
A little jazz,  
And you'll never  
Get the old razz.

Stage hand refused to take a tip from an actor on account of the raise he received in his pay. (The actor is still under the doctor's care).

### Our Pictureless News Weekly.

Skishtown, O.—Harry Frawdon, Sheriff of Gulp County, lays the cornerstone of the new Moose Club House.

Pillsbury, Neb.—The town turns out to greet its returning soldiers. They can be seen to the right in a Ford car. Brooklyn, N. Y.—Baby carriage parade. The winner. Its proud father.

Newport News, Va.—Launching of the battleship "Texadelpia." Governor Bunk's 77-year-old daughter breaks the bottle as it glides out of the waves.

New York, N. Y.—Echo Makers' convention. Delegates greet their new President, Joe Shell, of Blimp, Ia.

Chicago, Ill.—Stock yards employees have outing. "Swifty," their goat mascot, in the foreground.

Waterbury, Conn.—Machine guns placed on the streets to keep the crowds from cheering the actors.

You can't beat some people's ideas. When President Wilson said he couldn't lift the liquor ban they said he was in with the boys who had written the "After-the-First-of-July" songs.

One circuit announces 100 new houses for next season and another announces 30 weeks more, making a promise of 130 weeks more work. Which is a nice route even if you don't get it.

It's a sad sight to see a ten per cent. agent drinking 2.75 per cent. beer.

It's a good thing you saved those headache powders.

### NEW ACTS.

Burns and Klifton (man and woman). The Bailey Comedy 4. Colored men. Rankin and Davis in a comedy skit.

Kathryn Claire and Joe Fields, comedy sketch, by Blanche Merrill. Harry Fields and Joe Opp. Singing and talking.

Harmony Club (4 men), singing act. (N. Feldman.)

The Read Kiddies (formerly with Frances Nordstrom in "The Memory Book") singing and talking (L. Kaufman.)

"Man Hunter," produced by William B. Friedlander, and Hugh Herbert, written by Lt. Harlan Thompson, with three men and one woman.

### MARRIAGES.

Edith Mason, operatic soprano, to Giorgio Polacco, conductor of Italian opera at the Metropolitan, in New Jersey, June 23.

# 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).)

### "FRISCO."

His right name is Louis Josephs and he hails from Davenport, Ia., arriving exactly 29 years ago. Just why he took the name of Frisco is a mystery. His explanation is that he blew his home burg in a box car on the Frisco route and liked the name so appropriated it. He has never been West of Davenport, probably never will, for someone tipped him off that they're waiting for him on the West coast and "Frisco" is always covered, both physically and financially. When he came to in Davenport he grabbed a job hopping bells. His home town didn't show much results and "Frisco" blew to Milwaukee where he juggled ice water for the traveling men and tips broke so tough he simply slid out and went to Chicago.

Chicago wisened "Frisco" up. He got his education out around 22nd street when 22nd was right. Ben Gray's, Freiburg's and all the joints fell for his funny steps and nightly they used to wait in Jimmy Colosimo's until the kid with the derby egg and the big cigar used to blow in and his string of steps for what the hat gathered. One night he collected \$2.80 and laid off for a week. But "Frisco" was no chump. He kept sending that sugar back to the bank in Davenport and when the touches came from the boys on the street "Frisco" was always broke.

One day he went out to White City and thought he was in London, Eng. In Chicago, after you get to be 21 you learn that only farmers visit White City. But he met a chap in White City who gave him his start in show business. He landed a job as stage hand at one of the legit theatres. Two years later with "The Modern Eve" he made his first hit in the same house. And while he was on, the stage manager yelled "Clear" and "Frisco" began shoving chairs around.

He was accidentally speared by one of the chorus boys in a "hurry up" number while leaving the stage and the next season instead of playing in the legit end he fell for the cabaret racket. At the Lambs Club in Chi "Frisco" was a local riot. But the kid had ambition and the following season Broadway took its initial peep at him, up at the Montmartre, where he kicked his dogs around for two seasons. And then "Frisco" saw vaudeville, breaking in on the west side in Chicago with Loretta McDermott. They shoved ahead fast, and now the kid from Davenport is a headliner.

Confidentially "Frisco" will tell you he's broke on and off, but the poke is well filled with yellow backs, all glued to the leather. His bank book has been enlarged and his credit is pretty good, but he still walks up one flight to save the other eight bucks and he can't get over the habit of smoking cigars made in Pittsburgh.

Recently he played Chicago and they gave him what is politely termed the "bird." They couldn't understand why a Chicago made kid could burn them up in New York the way "Frisco" did. But Chicago was near-sighted when they passed him up for they might have had him for a ten case note a few years ago, but his recent visit cost them \$2.50. And "Frisco" now carries a valet. He picked up an egg around Wolpin's, pinned the name of Rasputin on him and told him how to juggle his grips.

A great kid, on and off, can stutter in six languages and strictly a Joe McGee on the spendthrift plan. Also likes to give away the sleeves of his

vest, but when the sheriff's man is carting away the furniture "Frisco" will be there playing the role of landlord. Just a snail's egg, wised up in the college of hard knocks and he's kidding his way right through the shimie craze.

Louis Josephs from Davenport! But what's in a monicker!

### BAGGAGE CAR RATES.

The United Managers' Protective Association was informed of the final adjustment of the baggage car regulations by the Railroad Administration last week.

All roads will travel one baggage free with the movement of a company of 25 persons or more, with the exception of the New Haven lines, which continue the regulation of one car for 50 persons.

The other roads will permit the baggage car arrangement but for two cars (for 50 persons). Where more than two cars are required, irrespective of the number of persons in a company, a charge for each of such extra cars of 25 cents per mile will be made and the minimum charge for such extra cars will be \$25 per car.

### LARGEST CIRCUS TRAINS.

Bridgeport, Conn., July 1. The Ringling-Barnum and Bailey show is now traveling in five trains with a total of 98 cars, the biggest number ever used.

The local engagement was spoiled by incessant rain June 27. The afternoon performance was halved, some of the performers working under umbrellas, while others used raincoats from ring to dressing room. It was impossible for the audience to be seated. The night performance was almost as bad.

### WITH THE MUSIC MEN.

Dixie and Jack McShayne are doing a vaudeville act.

A newly partitioned office on the floor of Shapiro-Barstien's professional department has "Joe Goodwin, Manager" on it.

Earl Bronson, formerly pianist for the Willard Mack set, has joined the staff of McCarthy & Fisher.

Jack Mills, last professional manager of McCarthy & Fisher, opened his own music publishing office this week. Mills will start with a number from his own pen, to which Ed. Rose supplied the words.

Arthur N. Green, a vaudeville and songwriter, has placed "Hello Bill," the official Elks song, with Waterson, Berlin & Snyder, who will "plug" the number during the Mills concert at Atlantic City, next week.

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## IN LONDON

VARIETY'S LONDON OFFICE  
28 GERRARD STREET

London, June 13.

The remarkable business that prevailed in London theatricals has petered out, for the present at least, due to a heat wave, and as a consequence 14 legitimate shows put up their notices this week, with some of the others not doing so well either.

The successful run of "Hullo America" at the Palace ceased to do big business with the withdrawal of Elsie Janis and the substitution of Raymond Hitchcock, William Rock and Frances White. This was due to the failure of Hitchcock through lack of suitable material and the fact that Rock and White are unknown here. For instance, when Miss White makes her first entrance, wheeled in a baggage truck, with no one else on the stage, she fails to get a single hand, and the same thing occurs with Rock's initial appearance. Later they win the audiences over with their specialties. It was a difficult thing for Miss White to do at best, following Miss Janis, a prime favorite, in a part specially written to fit Miss Janis. Then again Miss White is weak on reading lines and whenever called upon to speak them she lets the scenes drop. The best comedy scene in the show at present is the restaurant act, first by the former Hitchcock show, with Stanley Lupino, a very agile low comedian, playing the part of the waiter, created in New York by Leon Errol.

Leon Errol's first entrance in the Hippodrome show, "Joy Bells," is made at 9.50 p. m., when he does the scene in the photographer's studio. He next appears at 11 for a couple of acrobatic dances just before the finale. All told he appears to be on the stage less than half an hour. Probably the biggest comedy hit of the show is the Stanley specialty, done by George Robey and Winnie Melville in the audience, with Fred Allendale on the stage as the straight man. The Stanley individuality, however, is lacking and the alterations in the dialogue and "business" have not tended to improve the scene. The main criticism about "Joy Bells" is that there is too much Robey, who is essentially a specialty performer. He now goes in for acting and loses out through a defect from which he always suffered—that is looking to his audience whenever he says something clever and "asking" for a laugh.

The feud between Robey and Errol at the Hippodrome, while quiescent at the present time, is still smouldering. Robey has the advantage, through being in a position to command the attention of the management at practically his own terms. The ticket libraries made a \$175,000 outright "buy" of seats, under an agreement calling for the appearance of Robey in the east and in event of his withdrawal the Hippodrome management would have to return the money. So, when Errol scored very strongly on his opening night, information was lodged with the libraries that Robey might withdraw. Errol's contract with DeCourville is for eight weeks at a certain salary, with an option to retain the American comedian after that time for "the run of the piece" at an increased figure. Of course there was the usual hullabaloo, with DeCourville the recipient of abuse from both sides. He couldn't possibly let Robey go and didn't want to lose Errol. The latter was appeased by the payment to Errol of his increased salary from his first week. On the opening night a fair sample of how Errol and Robey were received may be gathered from the remark of one na-

tive as he emerged: "Clever chap Robey, but I rather like that other fellow too—that North American."

R. E. Jones, Ltd., Welsh caterers, have acquired Terry's Theatre on the Strand, now being run as a cinema by Albert De Courville, together with adjoining property, for the erection of a new hotel and restaurant and will commence construction in the autumn. The venture involves \$2,000,000.

J. L. Sacks is going to New York again in September, when he will bring with him some English successes and produce them in America, probably in association with A. H. Woods. The latter, however, is disinclined to enter into any musical production ventures, so there is a possibility he may make other connections for this style of shows. Sacks is desirous of securing a number of American artists for his English productions claiming that native talent is scarce.

Gilbert Miller's production of "Monsieur Beaucaire" at Prince's Theatre, founded on Booth Tarkington's famous story, is a new romantic opera by Andre Messager, with splendid lyrics by Adrian Ross. It is to be done in New York in the fall by Henry Miller in association with A. L. Erlanger, at the Amsterdam. It is splendidly done here with an excellent company, with Maggie Teyte in the prima donna role. To music lovers she is a rare treat. But just how much appeal so legitimate a romantic opera will have for the American public is a question.

J. L. Sacks and his associate, William J. Wilson, are in the throes of a series of productions. "Nobody's Boy" opens at the Garrick the second week in July; "Florabella" has its premiere at Blackpool the third week in August; "The Velvet Lady," under a new title, comes to the Gaiety the end of August, after which "Tiger Rose" in the early autumn.

They are still talking about Tommy Gray here—retailing with much gusto an event at the Eccentric Club during his stay, which may, or may not, have reached America. An American officer was standing at the bar when he was approached by an inebriated Englishman, who made insulting remarks about Americans boasting they had won the war. Realizing the Britisher was intoxicated the American attempted to avoid a controversy. Tommy was standing by and, as usual, couldn't resist the opportunity to put one over.

"I'll tell you who won the war," said Gray. "It was the Eskimos."

"Eskimos!" said the sous. "And what are they?"

"Well," said Tommy, "you see they live where the nights are six months long; so they went to sleep for that length of time and sent England all their food and fuel, which won the war."

But the "stew" wasn't quite convinced and continued to bait the American officer until he hit the persistent one a wallop that knocked him many feet away. They picked him up, brought him to his senses and sat him in a chair. Then Gray went over to him and whispered in his ear: "It was the Eskimos that won the war."

"Are You a Mason" starts its 22nd consecutive year's tour Aug. 4, at the Cort, Liverpool, under the direction of Charles H. Williams.



# BURLESQUE

## CABARET

Tuesday morning found the Broadway cafes and many of the restaurant bars open, but selling nothing but beer and light wines, despite the series of hopes and predictions that an eleventh hour change of heart would suspend the War Time Prohibition Law until Jan. 16, when the Prohibition Act of Congress becomes an amendment to the Constitution. Monday night Broadway was the scene of much revelry, every cafe and restaurant being jammed to capacity, most of the patrons being made up of up-town advocates of the wet condition, the regular Broadway crowd having stored away a supply for the future. At Rector's when closing time arrived the crowd within made a belated cry for "more liquor," and when it was refused, proceeded to wreck the establishment. A call for the police brought a squad on the double quick from the West 47th street station and order was finally restored, but the visitors blocked the sidewalks without for several hours after midnight demanding admittance. Uniformed men were at the door and the places were kept closed. At the Bowman hotels, the better hostilities of the city, including the Commodore, the bars were closed promptly at midnight and the words of dismantling the fixtures began. No more liquor of any sort will be sold in the Bowman places. One cafe owner in the Longacre square district, Sam Doliver, collected several thousands of dollars wagered in the past several months on the bet that he would be open for business after the 1st. When prohibition looked impending he gave liberal odds he would be in business after the closing date and found many takers. Tuesday morning saw the passing of the Columbia bar, adjoining the Columbia Theatre. It was taken over by the United Cigar Stores Co. and will open for the tobacco business in a few weeks. Shortly before Monday midnight Broadway was thoroughly covered by detectives from Chief Inspector Daly's office who visited every saloon and warned the proprietors against selling anything but beer and light wines and to restrict the sale of those beverages to civilians. Several hundred soldiers and sailors in traveling groups of 10 and 20 jammed their way into Broadway saloons and took command of everything in sight without request or payment. At Redpath's, near 42d street, the same aggregation practically wrecked the establishment, smashing in the front doors and breaking everything in sight. Many of the cafes and restaurants maintained order throughout the night, some engaging private detectives to protect their property. On the whole the passing of Mr. Barleycorn was a very orderly affair, in so far as Broadway was concerned, it resembling more a mild election or New Year's night, with the majority of the mourners from the upper section of the city. The theatrical clubs including the Lambs, Friars, Green Room Club, N. V. A. Club and others of lesser degree will continue selling the light beverages, most of them having disposed of the stock of liquor and heavy wines prior to the closing date, giving them to members exclusively at wholesale prices.

Flo Jacobson is responsible for the advent of "Peacock" Kelly and his Jackie Band at the Green Mill Gardens, Chicago. Kelly was one of the best known of the Great Lakes' "drum majors," and his aggregation of bandmen had earned a great reputation by virtue of their frequent appearance in the various Liberty Loan drives in Chicago. Kelly, under direction of Miss Jacobson, has turned out to be a dandy showman as well as a remarkable

leader, and his 25 Jackie musicians are proving a good bet for Tom Chamale, who runs the gardens. There is no doubt that the band will take a whack at vaudeville after the engagement. In addition to the band, Chamale has engaged the Benny Davis Trio. Blossom Seeley played the Majestic this week, which lent added interest to the trio, Benny having formerly been one of the featured members of the boys who background Miss Seeley in her synopsized studio act. Since he left Miss Seeley, Davis has done some little music writing, in connection with Gus and Ernie Erdman and others. With Davis are Harry Vernon and Floyd Garret, and the act as it stands is very much like that which was formerly done by Fields, Salisbury and Davis, who made themselves famous at the old Wynclyff Inn, Chicago, in the palmy days, where they were discovered" by Harry Weber.

Bernard Gallant recently took over the Greenwich Village Inn, better known to the Village-hounds as Polly's. Polly Holliday, the former proprietress, had incorporated for \$25,000, calling the organization Greenwich Village Inn, naming their business as theatrical producers and to conduct restaurants and hotels. Jay Jackson and Harry Meltzer, the latter formerly with the now defunct Greenwich Village Players, are named as co-directors. This probably is the forerunner of an extended movement to popularize and commercialize the glamour and lure of the alleged unconventional Village customs for the ever-ready come-ons. As it is, an unusual large number of tea rooms have literally sprung up over night in all sorts of places—lofts and cellars—around the Washington and Sheridan square districts. The Greenwich Village Nights, which is to open at the Village Theatre Tuesday, is the cause of this sudden boom.

There seems no doubt but that Chicago will be offered more cabaret revues from now on than ever before, despite the supposed city ordinance against such shows. Some cafes like the Winter Garden continued shows almost from the time the ban was on while others did not. One of the latter was Terrace Garden, which continues to offer its revue on ice skates. It is explained that where places like the Winter Garden took a chance of being closed at least temporarily, it was only a cafe, while in the case of the Terrace Garden a closing order might shut the whole Morrison Hotel. It is for that reason that Harry Mohr has continued the ice show, a clever evasion of the ordinance.

The Odeon, one of San Francisco's oldest cafes, will close its doors. The owners will amalgamate with the Fortola-Louvre located across the street. Wet or dry, the Canary Cottage, on the beach, San Francisco, will have a revue opening July 7.

The personal effects of the famous violinist, Rigo, were auctioned off on 5th avenue, New York, last week. It is said that the performer, Hungarian by birth, expects to return to his own country shortly.

Trislie Hicks, Edith Donan, Peggy Healy and O'Brien Brothers, are the principals slated for the new revue to open at the Martinique, Atlantic City, July 14.

Thelma Carlton left the Moulin Rouge to go to the Beaux Arts, Atlantic City.

## SILENT ABOUT PROVIDENCE.

Providence, July 1.  
Local theatrical men were surprised at the announcement in last week's Variety that the Columbia Amusement Co. has included Providence in its circuit next season and that pending the completion of the new Columbia house here, Columbia Wheel shows will be routed from Bridgeport to the Yorkville on East 86th street (New York), moving from there to Boston.

So far as is known no house is being "completed" or under way except the Colonial, the former home of Columbia burlesque shows here, which is being remodeled for Klaw & Erlanger to open with legitimate attractions Labor Day.

Rumor has it the old Westminster (now the Empire) may be the theatre contemplated. This house is now conducted by the Keith interests as a film theatre. With the opening of the new E. F. Albee theatre, vaudeville and stock were transferred from the old Keith house to this new structure. The old Keith theatre is being remodelled and it has been announced it will reopen shortly as the Victory Theatre with films as the attraction. The plan thus, may be to shift the Empire pictures to the Victory, leaving the Empire vacant and thus a chance for burlesque.

At the offices of the Columbia Amusement Co. in New York this week no information could be obtained as to any plans contemplated by the circuit for Providence next season. One of the officials seen refused to admit any plans had been completed for Providence, though not denying that city was within the calculation of the Columbia people.

## BURLESQUE ENGAGEMENTS.

Babe Lavetta, for the sobriety role with "Girls of the U. S. A." Elva Greaves, prima donna, Pat White's "Gaiety Girls."

Shirley Mallette, hailing from a mid-western cabaret, for the sobriety berth with Strouse & Franklin's "Girls from the Folies."

Henry H. Wolff will be ahead of Billy Watson's erstwhile "Beef Trust" show next season, to be known hereafter as "The Parisian Whirl." Samy Levy, of Detroit, has completed the roster of his American Wheel "Beauty Review." The people engaged are: Jimmy Cooper, Ada Lum, Helene Stanley, Rose Hemmily, Chas. Fleming, Marty Collins, Billy Cumby, Morris Tolin, Eddie Hall, Johnny Goldsmith, carpenter. Dave Marion has signed Babe La Tour and Syd Gold for his show next season.

Harry Shapiro has been signed as manager by Pierson & Herk for "Girls à la Carte" next season. Leona Earl will be the ingenue.

"Sliding" Billy Watson has Joe Williams as leader with his American wheel show next season.

## WAINSTOCK'S MELLER.

Morris Wainstock, heretofore identified with burlesque, will produce a melodrama entitled "A Chance Every Girl Takes," for one nighters next season.

The play is the joint work of Francis Keeley and M. Kalliser. Rehearsals begin July 15.

## Minneapolis Stock Closes.

Minneapolis, July 1.  
The burlesque stock at the Gayety closed its summer season June 28.

Jim Lyons (Inman and Lyons) may be obliged to retire from the stage owing to throat trouble. Jim Horton ("Innocent Maids") will replace Mr. Lyons in the act.

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## BEST BURLESQUE OUTING.

The Burlesque Club outing was held as per schedule, June 29, at Witzel's Grove, College Point, L. I. It was the unanimous verdict of the 200 picnickers it was the most successful of all.

Will Roehm, secretary of the club worked like a Trojan and succeeded in arranging an outing in which there never was a dull moment. The Pontiac left the foot of West 35th street promptly at 10 a. m., and the crowd was served refreshments on the trip to the grove.

Swimming races, running races, a greased pig contest and other events made up the out-door program, while dancing contests occupied the indoor contribution.

The managers and actors' ball game furnished the most amusement, the managers fooling the wise ones by taking the uniformed and capable looking actors into camp by a score of 12-10. The managers won a large silver loving cup, which will be inscribed with their names and presented to the Burlesque Club as a permanent trophy.

George Marchall won the 100 yard dash. Chuck Callahan won the far man's race, and Eddie Duneidin the 50 yard dash for girls. The Fox trot went to Joe "Blum" Emerson and Elsie McCloud, the prize went to Geo. Madden and Babe McCloud, and the one-step contest to Syd Gold and May Miles Bernstein.

## PINCHED DOWNTOWN SHIMMYERS.

The long needed police interference in checking the wholesale "coaching" which had been running rampant at the National Winter Garden stock burlesque company on the East Side, downtown, finally culminated in the arrest of 12 female members of the company last week. When up for arraignment before Magistrate Groehl in the Essex Market Court, the hearing was postponed to a later date.

The defendants' attorney argued that a similar brand of alleged shimmying was being dispensed on Broadway for the edification, and whether it be Broadway or Second avenue and Houston street, it should make no difference and cause police interference.

The Minsky Brothers control the downtown house. The East Side version of a shimmy differs from the Broadway brand by so many wiggles more per longitudinal inch than on the White Way.

## Bowers in "Kiss Me Again."

Max Spiegel will start rehearsals next week on a new musical comedy called "Kiss Me Again," in which Fred Bowers will be starred next season. Bowers wrote the book and lyrics. The show opens in Trenton, Aug. 23.

Spiegel will also send Murray and Mack over the one nighters in a new musical piece entitled, "I'll Say So." He has two more musical shows in preparation with the tentative titles of "Go to It" and "Where Am I."

## Wynn Asked for "Piece of Show."

When the Shuberts' new "Gaieties" production was at Atlantic City last week, breaking in, it was decided that Ed Wynn could aid the performance.

Interrogated on how much Wynn repaid \$14,000 a week and a percentage of the gross. The deal was not closed on those terms.

## Friml to Remarry.

Rudolph Friml, the composer, is to marry Elsie Lawson, a chorus girl. Friml made this fact known immediately he got his divorce from his former wife, who was known on the stage as Blanche Bettera, and who accepted \$35,000 in place of alimony. Friml himself composed the scores of several recently popular musical comedies.



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Perhaps the most interesting and illuminative testimony given before the Federal Trade Commission investigation into vaudeville is the excerpt printed herewith, brought out in the cross examination of James W. Fitzpatrick, president of the White Rats. It relates to what was then known as the "levy fund" for which appeals were made to White Rat members during the dying days of that organization under the leadership of Harry Mountford, and shortly after the Rats had unsuccessfully attempted to pre-empt a "strike" in vaudeville. The White Rats per Mountford advertised all members were expected to forward to either himself or Mr. Fitzpatrick five per cent of their weekly salary, for the "levy fund," with the statement added it had been arranged these payments could be made in person to either Mountford or Fitzpatrick in cash or by money order. The strictest confidence was pledged regarding the names of the remitters and the attempt at the time was made to create the idea the personal payment scheme was to avoid the managers' association obtaining the names of Rats obeying the "levy" order.

In the Fitzpatrick testimony, this is a part of what the Rats' president said concerning the "levy fund" and its disbursement:

Q. Was the deposit of these funds made in your name with the words, "Trustee, Agent, President" or any other representative capacity attached, or were the deposits just made in your name and Mr. Mountford's?

A. I cannot recall that now. I can find that out later.

Q. By whom were checks signed that drew moneys out of this account?

Did it require both signatures?

A. No. If I signed a check, I signed it James William Fitzpatrick, or Harry Mountford and James William Fitzpatrick, and he did the same.

Q. So that Mr. Mountford could draw any part or all of these funds without consulting you?

A. Yes.

Q. Or the members of the organization or the International Board?

A. Yes. Always subject to the fact that I could ask all about it. And the Board, also.

Q. How many checks did you draw on the levy account?

A. I could not tell you offhand, now.

Q. Did you or Mr. Mountford do more of the signing of checks on that account?

A. I think Mr. Mountford did.

Q. About what percentage of the amount in that levy account in your personal names was withdrawn by Mr. Mountford since?

A. I could not tell you that.

Q. Well, what percentage would you say you withdrew on your check of this \$12,000?

A. Oh, a very small percentage. I think it was less than \$1,000, but I cannot be positive about that without going and hunting it up. The checks for that account were stolen from the offices on 54th street.

Q. You were not asked the question, but I am perfectly willing that it should stand only I would like to warn you to please answer questions.

A. All right.

Q. Can you tell now what Mountford did with the moneys that he withdrew from this account?

A. To the best of my knowledge and belief he paid the legitimate expenses entailed by the strike, taking care of the board of pickets who had no money, transportation and all incidental that come up in the conduct of a strike.

Q. How were these moneys paid to you or Mr. Mountford, in cash or check, money orders or how?

A. In every way.

Q. In every way?

A. Yes.

Q. Who received most of the moneys that were sent in?

A. I think most of them were sent into New York. The ones that were sent to me in Boston, if they were money orders, I simply endorsed them and forwarded them to New York.

Q. Yes, at that time were not in New York?

A. No, I was in Boston.

Q. And all the moneys were sent to New York.

A. They were sent to New York to be deposited in the Greenwich Bank.

Mr. Fitzpatrick stated that of the \$12,000 received for the "levy fund" and deposited to the joint account in the Greenwich Bank, New York, of himself and Mountford, that he (Fitzpatrick) withdrew less than \$1,000. The

for the information of those who may not know Fitzpatrick as well, we want to say that in our opinion James W. Fitzpatrick never diverted a dollar of White Rats funds or any other funds. Whatever Fitzpatrick did for the Rats, he did solely for the Rats, without a thought of self, financially or otherwise. Whatever his faults in connection with the Rats may have been, Fitzpatrick is one of the most honorable and conscientious of vaudeville artists who ever stood upon a stage. He was an ideal man for president of the White Rats and dignified that office, but he fell under the influences of Mountford. Mr. Fitzpatrick testified he believed Mountford to be honest and that he had full faith in him. If Fitzpatrick said that we know it is his absolute belief, and it is just as inexplicable to us now as was Fitzpatrick's unbounded and unlimited confidence in Mountford. There are the two things we have never been able to solve. We doubt if anyone knowing the parties by themselves have found any solution for this unfathomable bit of inside stage life, that contains the wisest of the wise, including Fitzpatrick, a high grade college bred intelligent gentleman allowing himself to be hoodwinked by a man of Mountford's calibre.

And in the same proportion that the two people to the joint account

Saul Abrahams is in charge of the box office at the Greenwich Village Theatre.

Charles Morrison will join Ray Hodgson's office force about August 1.

Harris and Morey have separated as the result of an argument at the Flatbush theatre last week. Dave Harris will team with Al Abbott, formerly of Abbott and White.

Justine Johnstone, who is writing her memoirs, has received several offers to publish the book in serial form in a magazine, but has decided to let it come out through a publishing firm.

The Rouder, La Grange, Ga., recently placed on the vaudeville map by Jules Delmar, has been temporarily closed for improvements. The stage will be enlarged and the seating capacity increased to 1200.

Will Cressy entered the cast of "Lightnin'" at the Gayety Monday night, playing Frank Bacon's role while the latter is on a vacation. Mr. Cressy will remain two weeks. The plect is due to run all summer.

Al Lewis, of Lewis & Gordon, will sail for London about July 15. Mr. Lewis will stage several of the firm's playlets abroad in conjunction with Andre Charlot, returning around Sept. 15.

Irene Catherina Price is suing Richard F. Price for annulment of their marriage. Through Attorney Abner Greenberg, the plaintiff alleges her husband's conviction of fraud and grand larceny, for which crimes he is serving sentence at the Federal Prison, Atlanta, is sufficient grounds for such annulment.

Ethel Clifton and Brenda Fowler are collaborating on a play for production next season. Miss Clifton returned from overseas service last week, she having written, staged and played in a number of acts and plays for the entertainment of the A. E. F. She is well known as a vaudeville writer and about 15 of her playlets have reached production within the past few seasons.

Through Edward M. Dangel, the Boston attorney, John Phillips has commenced an action in that city against Fortune Gallo, Jules Dalber and Bradford Mills, to recover salary at the rate of \$150 weekly, for three weeks. Mr. Phillips alleges he was engaged for that length of time to appear in Gilbert & Sullivan operas. Prepared to fulfill his contract, the plaintiff claims he was not permitted to do so by the defendants.

Nellie Revelle put over the first prohibition press stunt after the debut of the war time restriction. A truck loaned by Borden's and holding many cans of buttermilk and several of the principals and cast of "Listen Lester" trundled Broadway and Fifth avenue on Tuesday. On the truck sides sign read: "Listen Lester's Buttermilk Babies Taking Buttermilk to the Marines." The kickless beverage was unloaded at the marine recruiting station at 23d street.

Joe Smallwood has opened for the summer that pretty Greenwood Lodge at Greenwood Landing, L. I. It's on the Merrick road, a short way below Roslyn, just a nice drive from New York. The hotel is on the Sound, with a large dance pavilion, making one of the coolest resorts around New York for the steppers on a sultry day. Mr. Smallwood has been with the Reisenweber staff for a long time. He formerly represented that restaurant in charge of the Ziegfeld Roof and more latterly Joe was the overseer of the Paradise Room in Reisenweber's.

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(JOLO)

IN CHARGE

moneys on deposit were subject to withdrawal upon the check of either himself or Mountford. It was developed in the Goldie Pemberton Supreme Court (N. Y.) proceedings to ascertain what had become of the funds of the White Rats that the Greenwich Bank joint deposit was exhausted. The referee in that proceeding found that Mountford and Fitzpatrick had diverted the moneys of the organization.

Assuming that if Fitzpatrick withdrew less than \$1,000 from the joint "levy fund" account and that that account was exhausted, and the remainder (\$11,000) was withdrawn by Mountford, it was an excellent opportunity for Mountford to go upon the witness stand in the Federal Trade examination and stand questioning as to what he had done with this amount of money, among the many other matters he had expressed a great desire for so many years to explain. Mountford did not testify before the Commission. Mountford passed up his official chance to justify himself about the \$11,000 and the other matters of the Rats in which he had been so largely concerned.

We would like to give Mr. Fitzpatrick a clean bill of health regarding that report of the referee in the Pemberton case, if he needs it, and we don't think he does among his friends. But

withdrew the moneys from the "levy fund," \$1,000 by Fitzpatrick as against \$11,000 by Mountford, so do we believe that that percentage of the whole sums up the heart interest felt by Harry Mountford, for the White Rats and Harry Mountford—about eight per cent. for the White Rats and 92 per cent. for Harry Mountford. The chances are that Mountford felt the eight per cent. necessary. Perhaps it was. The Rats could have stood a larger percentage. But make no mistake about Fitzpatrick, he was and is 100 per cent. all the time, for the White Rats. It should bring a little flush to the English skin of Harry Mountford when he recalls his friend, Fitzpatrick, a White Rat Big Chief, said he believed Mountford to be honest and that Frank Fogarty, another Big Chief of the Rats testified, he believed Mountford dishonest. Again we ask, Who does Mountford believe?

The 2 Nathones leave for Portsmouth, England, July 15.

Clark's Hawaiians (10) sail for London on the Baltic, July 5.

FAN SAN  
(THIS IS NOT A FACE POWDER)

# LEGITIMATE

## AUTHORS PRODUCING PLAN FINANCED BY FILM INTERESTS

**Famous Players-Lasky to Back Stage Productions of Well-Known Playwrights. Max Marcin, Roi Cooper Megrue and Eugene Walter Forming Society of Authors for Project.**

Famous Players-Lasky stands ready to finance a series of stage productions to be made by a combination of authors. The rumor hit Broadway early last week that Jesse Lasky was to return to producing for the speaking stage. When run down it was discovered there was a tremendous plan behind the financing of stage productions which the Famous Players-Lasky people have in mind.

There is in process of formation an authors' play producing society, modeled somewhat after the lines of the American Society of Authors and Composers, with the additional feature that the organization of dramatic writers will also make its own productions for the stage, eliminating the manager.

This organization is to have the financial and moral support of the picture people, who will be behind the scheme, and they will be guaranteed against any loss in the stage production through the picture rights bringing sufficient money to offset the possible losses in the theatre.

Eugene Walter, Roi Cooper Megrue and Max Marcin, all writers for the stage, are behind the society. It is to be composed wholly of authors who will receive a guarantee of production and who will receive a greater royalty through having their works produced through their own society than they would secure from manager of productions. One of the evils the society aims to do away with is the calling in of co-authors for a play and a splitting of the royalties.

The authors are to receive a royalty on all productions that are adapted for the screen after their stage usefulness is past. The royalties will be based on the rental returns that the picture producers acquire. All plays produced on the stage will be practically guaranteed runs. The longer the run, the greater the value of the play for the screen.

There is to be a board of selection composed of the authors and the picture producers who will pass on all of the works of the authors that are submitted for production. After a selection is made of a play it will be tried out on tour and then brought to Broadway the mode of operation being much the same as in vogue among the producers at present. But if the play needs doctoring it will be done by the society after a discussion by the entire membership, and there will be no cutting up of the royalty for the doctoring. The playwright will have a greater say in the matter of production than he now has with his play in the hands of some manager and whatever cuts there are to be made will have to meet with his approval.

The picture interests have provided for the fact that the legitimate theatrical interests may decide to give the new institution a fight when it comes to obtaining time for their attractions.

Nathan Burkan is reported as acting as counsel for the proposed authors' society. This week Mr. Burkan admitted that he had conferences with Marcin, Walter and Megrue regarding the matter, but refused to state further than that what developments there were. The Famous Players-

Lasky publicity heads stated they knew nothing of the proposed plan which seemed to be handled in the executive offices of the company.

### EQUITY MATTER STILL SIZZLING.

The Actors' Equity-Producing Managers Association controversy brought forth conflicting claims from both sides this week. The managers intimated that after all their association members were bound under the by-laws to issue none but the new "standard" form of contract, which brought forth denials from the A. E. A. An Equity official pointed out that Sam H. Harris, president of the managers' association, stated in one of the dailies that "some managers may interpret it so," referring to the supposed agreement to issue none but new contracts and that there is no actual admission of the fact.

If such a private agreement by the producers was entered into, several managers have already forfeited their bond, according to the A. E. A., which further says that several managers are already in trouble over casting shows because of refusals by players to accept other than A. E. A.-U. M. P. A. forms. Several managers called the Equity headquarters on the telephone this week, asking if a letter form of contract would be acceptable. This was looked upon as an evasion of the use of both the new forms of the managers and the Equity contracts.

Save for one small change the new "standard" form is the same as the Equity form, with the exception of the arbitration clause. The A. E. A.-U. M. P. A. form provided for a board of arbitration to be made up of a representative of the Equity, one from the U. M. P. A. and a third person selected by those two. The managers' form also provides for arbitration, three persons to be selected, one by the artist, one by the individual manager and the third to be selected by the two.

The A. E. A. commenced circulating its members this week with printed sheets, warning them not to be misled by managerial statements, particularly over resignations from the Actors' Equity Association. The circulars stated there had been but three resignations out of a membership of 4,100.

### FRAWLEY'S CO. SAILS.

San Francisco, July 1. T. Daniel Frawley's dramatic show sailed from this port June 30 on the Shinyo Maru. The company will start the tour in Honolulu in "Three Faces East" and is scheduled to wind up its world trip at Alexandria, Egypt, in July, 1921.

In the company besides Frawley are Rodney Hildebrand, Bert Morrison, Henry Crosby, Herbert Farjeon, Ed Harford, Wm. Grave, Homer Barton, Geo. Mathews, Gloria Fonda, Miss Prentice, Leslie Virden and Charlotte Fletcher.

### MOROSCO'S QUARTET.

Oliver Morosco will produce early next season a quartet of plays by Anne Nichols, starting with "His Lady Friend," starring Charlotte Greenwood, and continuing with "Seven Miles to Aiden," "His Lucky Number" and "Married in Triplicate," in the order named.

### MUSICIANS AGREEING.

The outlook early this week was that there would be no walk-out on the part of the New York musicians whose contract with the U.M.P.A. expired Monday. A delegation from the union met the manager's committee Monday, the session being presided over by Ralph Long, general manager for the Shuberts. The musicians conceded that the managers' offer of \$5 or an approximate 15 per cent. increase as against their request for a 20 per cent. boost, was acceptable. There were other demands by the musicians to be adjudicated and it was expected that a basis for settlement would be reached Wednesday when another joint meeting was scheduled.

The questions in point concern the limiting of free rehearsals for productions, a demand for \$10 extra per week when orchestras are required to play on the stage in addition to the pit and placing of a minimum engagement of eight weeks in a house instead of four weeks as now is the rule.

The increase granted by the managers allows road men \$60 weekly next season. As they drew \$30 last season the boost is a full 20 per cent. Two seasons ago the road men were getting \$45 weekly.

Tuesday it was stated that the matter of free rehearsals might not be adjudicated and pending such settlement the entire agreement might be held up for a month or more. The local musicians' agreement with the managers expired Monday (June 30), but with the wage increase agreed on, no actual trouble is anticipated.

The union made a demand on the vaudeville managers for a raise of \$10 weekly in all vaudeville houses, but the managers retorted with an offer of a \$4 weekly raise, which, after several conferences was accepted by the union and arrangements made for the renewal of the contract between both sides.

### THREE YEAR OLD STOCK.

Vancouver, Can., July 1. The Empress Stock is celebrating its third year this week. The stock company opened at the Empress July 2, 1917. Edythe Elliott and Ray Collins are still playing the leads.

Other members who opened with it are Margaret Marriott, George B. Howard, Charles E. Royal (also one of the owners), J. Barry Norton, James Smith and William Heater. Those now in the company, joining since its start, are Sherman Bainbridge, Byron Aldenn, Robert Athen, Etta Delmas and Cleora Orden.

"My Irish Rose" was to have been the celebration week play, but the script did not arrive in time. "After Office Hours" has been substituted. "Daddy Long Legs" next week.

### BIMBERG'S STANDARD.

After spending several thousand dollars doling up the lobby of the Standard for summer pictures, Walter Rosenberg is no longer controlling the show there and Bimberg is back as tenant under arrangement with John Cort.

It is understood Cort will absorb the 40 per cent. interest bought by Rosenberg last winter. Rosenberg was in control for three weeks, during which he is reported to have lost \$6,200. Bimberg and Rosenberg have been squabbling over the Sunday picture rights ever since the latter bought in on the lease. Bimberg is now reported looking for a place in Asbury Park.

### Harris Managing Longacre.

Charles Harris, formerly treasurer of the Longacre, is to manage the show next season, succeeding Frank Hopkins, who resigned.

Chub Munster becomes treasurer. Ernest Bailey is assistant.

### TAX ON SPECS' BONUSES.

New regulations issued to the International Revenue collector of the third district of New York, this week, define new payments that must be made by ticket agencies.

It was discovered in the commissioner's office at Washington that, through an error, the agency men were not returning the required percentage of tax to the collector. The new regulation is somewhat complicated, as is the tax on tickets sold for a premium. In simple terms, the "specs" are called upon not only to pay ten per cent. on the premium, but an extra five per cent., which they must pay themselves (it is the latter tax which has not been collected). An example is, for a \$2.00 ticket which, when sold for a 50 cent premium, has returned to the Government 25 cents as tax. Of that, 20 cents is paid by the theatre from which tickets were obtained, the agencies paying the house at the time of securing tickets. When sold to the public, the agency men received back from patrons the 20 cents plus 5 cents. But the new order states that in addition to the 5 cents paid on each ticket sold at a 50-cent premium, the agency must pay 5 per cent. on the premium, or 2½ cents on each ticket sold. This 2½ cents must be paid by the broker himself, the Government getting 2½ cents on each ticket so sold, instead of 25 cents. This works out with all tickets sold at a 50 cent premium, a \$2.50 (at the box office) returning to the collector 32½ cents.

Tickets sold by agencies at more than 30 cents premium must return one half of the total premium to the collector, and in addition must pay ten per cent. tax on all over 50 cents. It was stated this week by a revenue inspector that several prosecutions might result from the sale of "polite" tickets at exorbitant prices. Such action by federal agents cannot be made until the returns are made to the collector for June. The intimation is that certain speculators have neglected to make proper return on excess premium sales, which is illegal in this state. There has been no action by local authorities as yet.

From the commissioner's office at Washington it was received a new ruling which exempts from admission taxes all theatrical critics, all newspapermen who enter a theatre on business, and doctors who are called professionally. Under the regulation, newspapermen are classed as employees of theatres when assigned to review performances or obtain news. This may cause press passes to be specifically defined on box office statements, since they are the only free admissions not taxable and must be separated from other paper. It is understood a request from metropolitan dailies brought about the new ruling. The custom, however, on first night tickets sent to critics is that the tax is taken care of by the house or attraction.

### HIGHER ROOF PRICES.

Plans for an "out" for the roof shows should prohibition become permanent with the wartime restriction measure call for a boost in admissions. Morris Gest's "Midnight Revue" atop the Century Theatre will, if Broadway becomes arid, charge \$5 for front tables and \$3 for others less in demand. The roofs have been participating in the catering and "wet" concessions, getting 35 per cent. of the bar takings. By titling the admission scale this revenue will be made up. The Century has \$5 top scale for front tables Saturday nights.

If the week night prices advance, it is likely Flo Ziegfeld's "Follies" atop the Amsterdam will also lift the scale. Both midnight shows will continue throughout the summer from the present outlook.

## NEW PRODUCING SEASON STARTS BEFORE OLD SEASON HAS PASSED

**Producers Rushing in with Plays During Midsummer Heat. Productions Were Originally Intended for Fall. Brady Presents Heavy Mystery Meller to Beat Other Police Plays.**

Broadway's record breaking summer season has already been salted with one attraction which was planned for the fall and from the present outlook the new season will start before the summer session is clearly defined so that the new and old seasons will practically merge into one another. This summer was originally figured out as sure to be "open" because of the expected rush of returned troops, the latter making the metropolis a stronger magnet for out of towners than ever. The backward troop movement fell to low level, also the War Department changed its discharge machinery so that comparatively few men would arrive in New York long enough to benefit the city. The season remained open, however, and business, in better measure than other years has continued.

W. A. Brady reopened the Playhouse last Saturday with "At 945," the Davis play renamed from "The Alibi." Next week the Lyric will emerge from darkness with Comstock & Gest's returned soldier play, "Welcome Home," which will probably be renamed before opening. There was a definite idea in the early opening of the Playhouse, as other murder mystery dramas were being readied by other producers and Brady decided to rush them with a sudden premiere. Advertisements of the opening were qualified by "despite the temperature" lines, but the piece got the finest kind of a weather break with a cool Saturday and similarly cool Monday when it was claimed the biggest second night ever drawn to the Playhouse was secured.

The Comstock & Gest piece is for the same reasons as "At 945," being hurried to Broadway to beat other plays which deal with the returned soldier topic. It is not unlikely the other producers will be drawn into an early opening by the arrival of this pair. A. H. Woods has "A Voice in the Dark" ready, but declares he will wait until fall before showing it along Broadway. George Broadhurst has "The Crimson Alibi" ready to open any time. While not settled, these opposition attractions may form the advance guard of the new season and instead of late August premieres, a new style of starting in July may be forced.

With the new season plays already backing into the summer going, the summer list of shows is not nearly complete for two are listed to debut next week. They are "Gaieties of 1919" for the 44th St. and "Greenwich Village Nights" for the Village house. Both were postponed, the delays leaving the current week without an opening—for the first time in months. Cast changes caused the delay of the "Gaieties" while financial reconstruction led to the Village show holding off. Anderson T. Herd, the downtown broker who was interested in "The Better 'Ole" and "The Lady in Red," bought into the Greenwich show to the extent of \$10,000 last Friday, according to report.

The "Follies" by all odds is the strongest draw and most successful of the more than a score attractions on the show list. It got \$28,730 for its second week and will attain that figure indefinitely, any variation being accounted for in the standing room sold. The first week's gross of over \$30,000 may or may not have included

the expense carried in the way of free admission to newspaper folk, though the first night orchestra seats were \$5 each. It is claimed that \$100 worth of tickets was supplied for the scribes and about \$350 for the second week. This was deducted from the "hard tickets," or admission sold to standees.

Last week's impending hot wave punctuated by rain with the week end seeing exceptionally cool weather. Attractions which were wavering were issued a new lease of life. Musical shows all hit four figures and the bulk of the summer crop now claims a sure all-summer run. "The Royal Vagabond," the strongest of the holdovers, has been drawing heavily at night, as has "Listen Lester." George White's "Scandals" has picked up with surprising strength getting close to \$2,000 for the week-end nights and around \$1,700 on the other evenings. "La La Lucille" is drawing well, especially on the orchestra floor and so in "She's a Good Fellow." Lew Fields' "A Lonely Romeo" stands with the leaders which follow the "Follies," and it is figured that the piece will have an additional draw with the opening of the "Gaieties" across the street next week. The two attractions will make 44th street a sort of "private 42d street" for the Shuberts. All attractions are naturally off at matinees with the exception of the "Follies," which runs a \$2 top for the afternoons and advertises that.

Business in the cut rates is fair with less than half of the shows listed; orchestra seats are to be had for "39 East" (Broadhurst); "Friendly Enemies" (Hudson); "Up in Mabel's Room" (Etting); "At 945" (Playhouse); "Tumble-in" (Selwyn); "Monte Cristo, Jr." (Winter Garden). Balcony seats listed for "Listen Lester" (Knickerbocker); "Three Wise Fools" (Criterion); "La La Lucille" (Henry Miller); "She's a Good Fellow" (Globe).

There are seven buys still running with the "Follies" in the lead as to demand. The other are "The Royal Vagabond" (Cohan & Harris); "Lightnin'" (Gaiety); "She's a Good Fellow" (Globe); "A Lonely Romeo" (Shubert); "Scandals" (Liberty). The buy for the latter show was understood by the agencies to have been for four weeks were up the house insisted the buy was for eight weeks and forced the agencies to continue it. There is a small buy of less than 200 seats a night for "La La Lucille," but the brokers are not counting it in with the regular buys still running.

The Shuberts are now dickering for a buy for eight weeks for the incoming "Gaieties of 1919" due at the 44th Street next week. It is a question now if whether 350 or 400 seats a night will be taken.

### EDNA CHASE IN CHORUS.

Edna Chase, formerly a show girl, has joined the chorus of "A Lonely Romeo," having a bit with a few lines also. Miss Chase drew attention first when she joined the chorus in the old Weber and Field Music Hall, at which time she was less than 16 years old. She has been off the stage for the past two seasons.

### SPECS "GYPING."

With this summer season offering more attractions than at any time in Broadway's history for a similar period, accompanying high admission prices are perhaps even more unusual. The "Follies" leads, strongest in demand and highest in rate, at \$3.50, a jump of \$1 in two seasons. Other attractions are scaled for the most part at \$2.50, with Saturday night's top going to \$3 in some cases. That a picture ("Broken Blossoms") to be succeeded at the Cohan soon with ("The Fall of Babylon") should run second to the "Follies" in getting \$3 top nightly is one of the curious tricks of Broadway supply and demand. Another show attempted to install a \$3 nightly scale this week, that being "The Fall of Babylon" at the Shuberts. It isn't certain the advanced scale will continue.

Attendant to the new record top of the "Follies" is the ticket agency situation. With a city ordinance prohibiting brokers from charging more than 50 cents premium, Flo Ziegfeld raised his scale knowing that any deal with the brokers would preclude any house premium from that. But knowing too that "gypping" would be sure to creep in regardless of the ordinance Mr. Ziegfeld required the large agencies to furnish a bond for \$10,000 each not to sell at more than 50 cents over the box office price.

"Follies" tickets are being sold by some agencies at \$8 each and upwards. That doesn't apply only to the five agencies supposed to have supplied the required bond. One of the five, it is reported, "accommodated" an agency which did not furnish a bond with four tickets last Saturday for \$28, which means the ultimate purchaser was nicked for at least \$10 a piece plus war tax.

Last year the "Follies" was on the "outs" with the specs which was a chance to foot the regular scale, to \$3. But all the brokers had tickets for the attraction, even after swearing to "lay off." This season all agencies too have "Follies" tickets, bond or no bond, and there is enough "gypping." One broker openly declared it was impossible to do business on a 50-cent basis. City authorities have made no real attempt to restrict ticket sales within the limits of the ordinance. Two clerks of one of the brokers were recently arrested alleged to have charged more than the legal premium, but the men were discharged by magistrate who questioned the constitutionality of the ordinance. The ordinance also prohibits selling of tickets by specs on the street, but one or more have been openly working within 20 feet of the Amsterdam and have succeeded in getting fancy prices.

The agencies that are "gypping" at present, of course do not retain the full amount of the extra premium, or at least they are not supposed to because of the income tax law which stipulates that half of all premiums above the legal limit be turned back to the collector. With street workers at it again, the collector will find it impossible to check up on sales and that is partially true with the regular agencies. The present indication is that the city ordinance is not functioning and has not, for there has been "gypping" with other hits which preceded the "Follies."

### CHORUS OF ALLIES.

A new show called "Live, Laugh and Love" will be produced and sent South by W. B. Seekind. The chorus will be made up of one or two girls from each of the allied countries, as defined during the war and a Japanese girl will be included.

The show was done in stock but is now being adapted to music. George K. Herd doing the book and Thomas J. Keough the score. It will open in the fall.

### CHANGING "GAITIES."

The "Gaieties of 1919" the new Shubert musical production was again postponed and is now scheduled to open at the redecorated 44th Street Theatre next Monday night. The house, which through the liberal use of gold leaf has been given a rich interior, was not ready for the Tuesday start, it was stated but the real reason for the date shift was the changing in cast. Ed Wynn is now in the cast and is the featured member. This week two dancing acts were included—the Gloria and Clayton and White. Marjorie Gerson was also added to straighten up the feminine end. William Kent is still in the "Gaieties" cast. Mr. Hammerstein stated that he would withdraw his court action for injunction proceedings against Kent and place the matter before the Producing Managers' Association.

It is planned to permit smoking at the 44th Street, the general idea being to give the house the same atmosphere as the Winter Garden.

When Wynn joined the show at Atlantic City last week, his opening night brought a protest from Kent and George Hassell. When Wynn appeared on the stage he addressed the audience with "Well, they needed a comedian and so they sent for me." Later he said "Well, you see they needed me; there have only been two laughs in the show so far and I pulled both of them." After the show there was an indignation meeting with the result that Wynn said that if he hurt anyone's feelings he was sorry as he would try not to repeat in the future.

The Ward Brothers were brought on for Atlantic City and went into the show for one night. After the performance on Friday evening it was discovered that they would not fit into the present production. They had canceled the week in vaudeville to make the try at a production.

Jovie Heather and her sister, Bobby, withdrew from the show this week, under agreeable circumstances with the management. The Shuberts may place the Heather girls with the McIntyre and Heath show, which reopens early in August.

### SHOWMAN, CHICKEN FARM AGENT.

Al Arons is reported to have been representative for J. Ogden Armour of Chicago, in Mr. Armour's recently rumored purchase of a 47 per cent interest in the extensive chicken business, the second largest in the country, of Isaac Schweitzer.

It is traced by those who appear to be in possession of the information that the Aaron's connection with the Chicago capitalist started with the Armour interest in the dissolution of Klaw & Erlanger. While there has been a denial sent on behalf of Marc Klaw that Armour was not interested in the Klaw & Erlanger separation, it seems to be generally accepted by those close to A. L. Erlanger that he has the Armour backing, and that the exact figure Klaw is to receive from the share of the syndicate business is \$2,800,000.

### DISSOLUTION ACTION.

Marl Byron, Jr., has started suit through House, Grossman & Vorhaus against Giuseppe Creatore, the bandmaster, asking for a dissolution of the partnership existing between them and for an accounting of the profits. The two entered into business last year to send the Creatore Grand Opera Company on tour.

The Byron action just about beat a suit for a similar purpose which Creatore was starting through the Nathan Burkan office.

**FAN SAN**  
(THIS IS NOT A FACE POWDER)



**AT 9.45.**

Chicago, July 1.



## NEWS OF THE DAILIES

Artine Fredericks has been engaged by the Shuberts to play a "vamp" part.

Edgar Selwyn will return to the stage early in the fall in "Pierre of the Plains."

Mrs. Yorlka called June 23 for France. She will return to the U. S. in the fall.

The opening of the Shuberts' "Gaieties of 1919" has been postponed until July 7.

Report from California that his wife is seeking a divorce are denied by Al Jones.

The summer concert season in the stadium on the City College athletic fields opened June 30.

Little Will Archie has been engaged to play in one of A. H. Woods forthcoming productions.

Comstock & Gest have signed a new contract with the Dolly Sisters. They will star in "Oh, Look," on tour until February.

A new comedy by Salisbury Field, called "Wedding Bella," will be presented in October by Selwyns.

"Radium," a play by Ernest Howard Cuthbertson, has been postponed until A. H. Woods. It is in four acts.

The producers of "La La, Lucille" have completed arrangements for another musical farce by the same author, Fred Jackson.

Diers has been placed under contract by John Cort for next season and will be given a role in "Just a Minute."

Virginia Fox Brooks will collaborate with Maurine Donnan, author of "Lystrata," on an English adaptation of that piece.

A. L. Erlanger arranged for the American rights to "Chouquette of Sen," a farce running in Paris.

"The Man Outside," a comedy by Kilbourne Gordon and Ward Howe, was produced last week in Detroit.

Margaret Lawrence will be featured in "Wedding Bella" by Salisbury Field, to be produced by the Selwyns in the coming season.

Stage Women's War Relief, 806 Fifth avenue, New York, is in need of discarded men's clothing, also children's garments.

"Bink's Baby," a farce by Sydney Stone and Eleanor Maids Orange, will be produced in August in Atlantic City by Arthur Klein.

"Three's a Crowd" is the title of the comedy by Earl Derr Biggers and Christopher Morley which John Cort will produce with Helen Ware.

Near R. O'Hara of Boston, who has done some vaudeville writing, became attached to the Evening World, New York, staff this week, to contribute a humor column.

Peggy Wood will be co-star with Donald Brain and Wallace Ridinger in George V. Robert's new play, "Buddies," to be produced by the Selwyns.

Rehearsals began last week on "See Saw," musical comedy by Earl Derr Biggers, which Henry Savage is producing. The music is by Louis Hirsch.

Richard O. Herndon announced June 30 that the French Association will bring to the U. S. this season the company from the Gaieties Theatre in Paris.

The Realty Associates in Brooklyn announced that the Crescent, Brooklyn, had been leased to the Shuberts. It is understood that the annual rental will be \$25,000.

John D. Williams has exchanged contracts with Anne Crawford Plummer for the production of a play entitled "All Sons & Daughters." The piece, which is in three acts, will be produced by Mr. Williams early in the fall.

The Americanization of Henri Bernstein's "La Griffe" and "Of the Night Watch," European importations which the Shuberts have listed for the coming season, has been entrusted to Matthew Woodward.

A marriage license was issued June 26 to Mabelle Thomson Christy, former wife of Howard Chandler Christy, the artist, and Leslie Canfield Ferguson, a lawyer, of 55 West 82d street, New York.

"The Bashful Hero" is the new title of a farce by Harold Brighouse which A. H. Woods will present at the Elton about the middle of August. It was formerly called "The Bantam, V. C."

Diam Wilson has been engaged for the Australian production of "Jehovah" and called for the Antipodes July 2. Upon her return to New York she will originate a leading role in Zangwill's new play, "Too Much Money."

A new play, entitled "Gyp for Short," written by Charles Bradley, has been contracted for by a syndicate organized at the offices of the American Theatre Exchange, Inc., as

the Gyp Producing Co. The play will open about Sept. 20.

The Selwyns have placed "Wedding Bella," a new play by Salisbury Field, in rehearsal. Margaret Lawrence is featured in "Wedding Bella," which is scheduled to reach Broadway early in September.

Norman Trevor has been engaged for the leading role in "Gyp From Nowhere," a new play by Booth Tarkington and Harry Leon Wilson which John D. Williams has just placed in rehearsal with the intention of placing on Broadway late next month.

With the recent arrest and indictment of two theatrical ticket agency men, it became known that another crusade against alleged operators had been begun by Asst. District Attorney Edwin P. Kilroe. The two men arrested were employed by Leo Newman, 1482 Broadway.

Application for a writ of mandamus compelling the Players' Club to reinstate him as a member was made by Robert B. Kessler before Justice Hendrick in the Supreme Court. He complained that the club suspended him because of his name and that the suspension has interfered with his getting a part. The case was adjourned until July 21.

"Oh, My Dear," which opens its road season Monday at the Globe, Atlantic City, July 14, has Douglas Stearns, Juliette Day, Françoise Conila, Jennifer Sinclair, Harry Browne, Hal Ford, and Alvin Karpis in the cast. The play is a comedy by Alvin Karpis and Harry Browne.

The International Grand Opera Choral Alliance has entered into a settlement with Herbert Johnson, of the Chicago Opera Association, whereby the male members are to receive \$25 weekly and female members \$22 weekly, and while traveling \$7 towards their expense, and for rehearsals for the season they are to receive \$15 weekly.

A. H. Woods has obtained the rights to about 500 plays by a dozen Jewish playwrights presented on the Yiddish stage in New York in the last years. By the terms of the arrangement he also contracts for the entire output of the Yiddish theatre for the next ten years. These plays will be presented by Mr. Woods either on the English speaking stage or on the screen.

William Raymond Hill is again betting with the Broadway press agents, having taken over the publicity of "A Lonely Romeo" for Lew Fields. The Hill has been a constant source of potential booster. Bill conceived and placed into motion a stunt in aid of the "Candy Jag" fad of the second act of the show's best bit. Two hundred pounds of "candy" candy have been delivered at the Shubert Theatre and during the number the company tosses out the tid-bits to the audience. The candy is what is known as cordelia, being flavored with sin, Scotch, rum and rye. Since the candy was handed out prior to June 30 its distribution is within the law so matter whether the wind blows "wet" or "dry."

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## LEVY'S CHILDREN'S THEATRE.

The building and conducting of a children's theatre in New York, an idea which Bert Levy has fostered for the past dozen years is reaching consummation and from present indications Mr. Levy's plan will be in actual operation next season. This plan not only includes the giving of plays for children, but the training of child artists for these performances. "Kiddie plays" of fairy lore and others of a poetic nature will be sought after. The work which will entail much detail will, however, not interfere with Mr. Levy's appearance next season in the Hippodrome performance. Mr. Levy intends taking in charge a number of child artists, they to be taken care of entirely during the period of training and they will be chaperoned by Mrs. Levy. In such cases where parents are unable to afford it, there will be no charge whatever. It is intended to give performances late in the afternoons after the public schools are dismissed and there will probably be additional short performances in the evenings when adults may accompany children patrons.

Within the past few months Mr. Levy has interested a number of wealthy persons not only in New York but in Philadelphia and Baltimore. While some were skeptical as the feasibility of the idea there are a dozen who have promised financial support, the ultimate plan being to have a hundred subscribers. About \$50,000 will be needed to start the children's theatre movement and as soon as \$20,000 is pledged Mr. Levy has the promise of an additional \$30,000. He will subscribe \$5,000 himself. His many children's shows gave the artist the basis of his present idea.

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## Chicago By Night

By JACK LAIT

Chicago has come to the support of its own again. George W. Lederer remembered his old home when he brought "Angel Face" hither, and Chicago remembered him as soon as the weather became livable. For the final week of June \$10,000 isn't to be sneezed at and that is exactly \$9 less than this burg slipped across to George in seven days. Lederer, though originally a New Yorker, as many of the most loyal Chicagoans are, has been inextricably identified with the theatre history of this town. It was here that he produced "Madame Sherry," his biggest success, except perhaps "The Belle of New York."

And it was here that he waded through a few less happy enterprises, too, such as "The Girl Rangers" and "An Everyday Man." The former of these was an amazing venture, staged at the Auditorium and now quite forgotten, but it was unique in many respects. Its authors were Lincoln Park, the melo mound, and Wilbur D. Nash, an Indiana-Chicago poet. The star was Lederer's then wife, the beautiful Reine Davies, and among them also was Will Rogers, then unknown, who whooped and threw a lariat in a cowboy scene.

Lederer was for years the sole representative here for Klaw & Erlanger in the days when that firm was battling everybody and licking some. He went through the heat of the early fights against the Shuberts and he was the Chicago head for K & E. in the advance vaudeville onslaught. Lederer created "The Steam Roller," the biggest thing published of that vaudeville competition. George is as well known on Chicago streets as the chief of police.

Always a wonderful mixer, he yet has always managed to avoid the café crowd, and never was a lizard of the fashionable groggeries. He traveled with the social skill when he was rich. When he was poor he either kept in the obscurity or personal retirement or was seen with the few staunch regulars who may be found here and there, those who do not demand prosperity as one of the essentials of friendship.

And Lederer has been poor so often as he has been rich. Almost as soon as he was rich he became poor. Always a gambler with theatricals he made vast sums and lost them, and when he had money he lent it and spent it as though it were counterfeit.

Now it looks as though he is to have a bankroll again but he is a chastened George, and this time he may hold on to it better. In "Angel Face" he apparently has the support of A. L. Erlanger for a starter. This gave him latitude to construct a production worthy of its sponsor and to assemble a cast which, while economical enough to afford profitable possibilities, is yet a sturdy one for the purposes. Added to this is Lederer's notorious penchant for unusual advertising stunts and his keen judgment on promotion of a show. The Colonial, where his show is housed, is the theatre where he went through his great sorrow, the Iroquois Theatre fire, and through his great joy, "Madame Sherry." He was then its manager, or rather made it his headquarters while managing the K & E interests here. Now Lederer tenants it as a producer. The staff has completely changed since he left, but the present staff is still a crew of men raised in theatres and conversant with the traditions of theatres.

So "G. W." as he was fondly known in the back days, is treated and greeted with reverential respect, just as though he were still the big boss.

## MAJESTIC, CHICAGO.

Chicago, July 1. Blossom Seeley was ill Monday matinee. This gave Fields, Grossman and Lope a chance to show what they could do by themselves. Result: a sensation in no previous Chicago appearance has the act gotten such a terrific reception. The boys completely baited the show for 20 minutes. Stuff largely adlibbed. But it got over tremendously. Fans missed Emma Davis, but Able Grossman was a riot. Fields held the stage for over ten minutes himself and had the house yelling for more until necessary to make a speech.

Rose and Ellis opened the show, with Whittledge and Beckwith No. 2. The lady, working two pianos, got results. Next to Seeley's boys, Ruth Budd got the largest measure of applause. As a ring baby she has it on Jimmy Marie Meador, for she goes further with her stunts and is younger and peppier. If Miss Budd would secure some chatter to work while frying through space she would have the best act of her kind in vaudeville.

Dunbar's old-time darlings sang darkey songs. The act is monotonous, particularly in a bill crammed with songs as this one. Homer B. Mason and Marguerite Keller, assisted by that fine actor, George R. Bonnell (who deserves to be equally mentioned in the bill), mopped up with Porter Emerson Browne's delicious travesty on the Titanic situation.

Frances Kennedy, looking younger and more charming than ever, attired in a shimmering gown and telling a few manila that made the women gasp with desire and pleasure, ambled through a smart routine to a reception like an out-to-lounging housewife. Her only trouble is that Miss Kennedy doesn't use her singing voice enough. It has a throaty, sonorous timbre most pleasing to the trained ear. The time she wastes with the song slinger could be better utilized. They love Kennedy out here, and she deserves it.

The Seale act minus Seale followed, and he made it mighty tough for Ben Swor, but Swor worked valiantly and held most of them in. The last show spelled it for the clowns act, Rodrigues in a fine perch act. *Swing.*

## NOTES.

Benjamin H. Ehrlich, theatrical attorney, will join to New York next week on a combination pleasure and business trip.

The Blackstone, dark after July 5, will re-open Aug. 25 with "On the Hiring Line," the new Tyler comedy by Harriet Ford and Harvey O'Higgins.

The Court is now featuring Albert Brown in the billing of "I Love You."

"The Woods, Dark, will reopen in August with "Up to Mabel's Room."

George A. Schiller has left the "Passing Show" and has replaced Carick Major in "Angel Face" at the Colonial.

Ted McLean is rehearsing a new musical comedy to be opened in Chicago in the fall. It will be called "My Uncle Bob" and lyrics by McLean and music by Joe Roberts.

Norman Friedenwald will have two "My Honeymoon Girl" companies this fall, one West and one East.

Bertha Mann, lately with "The Copperhead," is vacationing in Chicago.

Rosalie Ancher is rehearsing a new act written by Joe Swerling and George Rubi.

Mrs. Rose Halperin, mother of Nau Halperin, was a Chicago visitor last week. She returned to New York with her son, I. H. Halperin (Har) this week.

V. Chandler Smith has just completed for Louis Harcourt a comedy sketch. The act is to be handled by Ernie Young.

Emil De Rocat is sporting a vividly colored, brand new Locomobile. It costs as much as one of his revues, which costs plenty.

Bill De Beck, star cartoonist for the Hearst service, is preparing an act which Ernie Young will present. De Beck will probably open the first week of the vaudeville season at the Palace.

Jimmie Dunn and Co. broke in a new act this week.

Marcelle Marion opened in a new act at the Iroquois June 28. Miss Marion recently was discharged from the American Theatre Hospital.

Percy Chapman, formerly with Boyle Woolfolk's "Gay Bids of Broadway," has replaced Charles Gibson, as producer and juvenile lead in "D. Fitzgerald's Central Park Musical Comedy Stock, at Allentown, Pa. Frank Ellis has replaced Ed Keene in principal comedy parts.

Becker Brothers are building a remarkable set for the new act being prepared for Broadway and Baldwin, which is said to be one of the most novel productions introduced in vaudeville this season.

# Chicago

## GUS EDWARDS' \$2 SHOW.

Chicago, July 1.

Gus Edwards, with the support of A. L. Erlanger, will shortly start on a new two-dollar revue, of which he will write the score, the book to be done by authors not yet chosen. Edwards will stage it, and may play in it. The basis of this plan is a series of moving picture incidents, the first in a studio and all thereafter "on location," which will give rise to its tentatively selected title, "The Celluloid Girl." Will Cobb will do the lyrics.

## GARETSON WITH GOLDWYN.

Chicago, July 1.

Ben Garetsen, press agent, formerly connected with the Fox Films, has been engaged as Chicago publicity director for Goldwyn.

## Whittaker Back on the Job.

Chicago, July 1.

James Whittaker, former music critic on the Chicago American, has returned from overseas, where he served as a lieutenant and has been engaged as a special writer on the Herald and Examiner.

## Ravinia Season Opens.

Chicago, July 1.

The 1919 season of Ravinia Park opened Saturday night with the Middle West performance of Leon's opera "L'Oracolo," in which Antonio Scotti made his first appearance of his Ravinia engagement.

Mabel Garrison was heard in "Lucia" Sunday night.

## New Star for "Hiring Line."

Chicago, July 1.

"Tillie" will remain here until July 5, leaving after nineteen phenomenal weeks that hang up a new record for the Blackstone. On Aug. 20 "On the Hiring Line" will come in with a big cast, however without Emily Stevens, who was starred in the eastern tryout. Thereafter George Arliss will open in "Moliere," and follow it with two new plays, as yet unannounced.

## Florence Stone Retires.

Chicago, July 1.

Florence Stone has temporarily retired from acting having gone to the Pacific Coast for a prolonged rest. She was last seen in stock in Minneapolis, where she closed precipitately when her name became involved in a court case.



ERNIE YOUNG  
Of Chicago

## Chicago By Day

By SWING

Andy Moskhan probably knows more actors than any other man in Chicago. For 50 years Andy has been a bartender, a goodly portion of his service having been rendered behind the bar of the Majestic cafe, in the Majestic Theatre building, where actor men were wont to come and quaff the brew and gaff the brewer. Andy was a sympathetic listener, an able mixer with both fists and phosphates, a ball fan and a bachelor. His father was the predecessor in business of Jim McGarry, the original of Pete Finley Dunne's "Mr. Dooley." If this sounds something like an obituary notice, it must be remembered that it is, in a way, for with July 1 having come and gone, Andy is now without occupation. Not that it worries him any. He says: "I've been in the game for 50 years and I think I've got a rest coming. Some of the boys tell me I'm old enough to get married. I guess I've met every reader of VARIETY in my days behind this old mahogany. I distinctly recall the first issue of the Green Sheet. I'll never forget it, because the same day it reached Chicago Morris Silver bought a drink. If it wasn't for the boys I'll be missing. I wouldn't mind quitting at all. They used to try all their gags out on me, and if I laughed at them, they took 'em out of their acts. Bourbon? Sure."

Friends of Leonard Hicks, proprietor of the Grant Hotel, will be glad to learn that he was elected president of the Greeters' Club of America at the annual convention of that organization in Portland, Ore., this week. Professionals have always found Hicks one of the best greeters in America, and it is largely for this reason that Mr. Hicks' hostelry is patronized almost exclusively by members of the profession.

When "Honeymoon Town" opened recently at the La Salle, the performer who got the greatest number of floral offerings was a chorus girl, and the flowers came from the house staff of the theatre. She is Gerda Jacobs, who was thus signally honored, and the reason was that before she became a chorus lady in Mr. Woolfolk's show she was an usherette in the theatre.

Announcement of the reopening of VARIETY's London office in last week's issue brought about a number of inquiries as to whether this publication intended also to open an office in Petrograd. It would hardly pay. The only drama in the Russian capital is an economic one, the only farce is a political one and the music is all-chin music. Besides, all the Russian dancers in America, playing the various circuits.

Not that a name means anything in particular, but why should the contract of "The Passing Show" be nominated Edward Basse? And why should the gigantic 6 foot 4 ex-drama-critic of the old Chicago Herald be named Dick Little? And why should the sunniest-dispositioned theatre manager in town be called Walter McCloud?

The minute the last minute hope of the wets faded with Wilson's proclamation that the prohibition thing went as written, Frank De Voe became a weather prophet. "It looks like snow from now on," said Mr. De Voe. "We will still keep the home fires burning—with coke."

## ORPHEUM.

San Francisco, July 1. While the current week's bill fell a trifle short in spots, it carried sufficient good vaudeville to make a fair show on the whole, and there were few at the finish who didn't seem to appreciate the evening's entertainment.

Frank Dobson and his 13 Sirens headlined the show, and with the principal's versatility the specialty was assured of the expected hit and showed enough at its conclusion to warrant the honors it carried in position and billing. Individual returns were taken by Alice Bertram, William Lyran, Madge Durrell and Eulalie Young, the quartet making a great combination in support of Dobson. Handsomely costumed, the Sirens constitute a set of types and lend class and dignity to all around excellently presented tabloid.

T. Roy Barnes and Essie Crawford easily repeated their previous week's hit, Barnes throwing in some appropriate lines that scored with emphasis.

Madge Mattland was given the next to closing spot and with her repertoire of exclusive material easily marked up a genuine hit. Throwing her splendid baritone voice through the megaphone she stopped things briefly with her rendition of "Don't Cry, Frenchy" and "My Laddie."

Brahm Van Der Berg passed quietly through the week's bill, a few of the numbers programmed being played. The audience is privileged to view a few of the numbers requested selections. The turn was somewhat slow for a fast moving vaudeville bill, and at the finale was almost without any more than a short hand of applause.

Lord and Weller were here for their stay last week and appeared this week in blackface with a brand new routine excepting their dancing. Prince Fawcett and his troupe of their long local stay, they corralled the show's honors, but possess many personality to hide behind, cost. They went much better even than they did last week when they tied up the program.

Shelia Terry and Co. in "Three's a Crowd," the William Friedlander musical piece, suffered some walkouts in the closing position, handicapping a very pretty act. Those who remained were rewarded for their stay and the act closed to generous appreciation.

Les Williams and Ada Mitchell didn't excite much enthusiasm with their quiet talking act, getting some scattered titters and a light hand at the exit. In the opening spot, Emilie and John Nathane started something unusual for a San Francisco audience, getting a solid hand for their speedy acrobatic specialty in a position seldom getting any returns whatever. They have a corker in the act and the Orpheumites showed their appreciation with their finish, giving them quite as much as any other number on the bill.

Jack Joseph.

## HIPPODROME.

San Francisco, July 1. This week's layout at the Hippodrome is enjoyable, smooth running show with Dora Dean and her Sunbeam featured. The dusky review with a good supporting production did excellently with the usual routine, Miss Dean heading the aggregation and displaying some flashy goods and many diamonds. The combination can be credited with a success in the featured spot.

Ben Mowatt and Billie Mullen were a genuine surprise as well as the hit of the performance. Mowatt, formerly a club juggler, has now gone in for talk and comedy and shows big time timber, but needs better material to make that grade of vaudeville. The talk was well put over and registered in a surprising manner with the real returns coming in at the closing section where the club juggling is introduced.

The Adams Trio were well rewarded for their musical selections and came in for their share of the honors at the finale, when they left to a solid hand.

Luckie and Yost, a neat mixed team, got a fair share of returns for a well staged singing and talking act.

The Great Aranson and Co. closed, doing a fairly good balancing act on a heavy cable, while Gus Henderson opened the bill with a good comedy acrobatic turn, getting some laughs for his rope walking. A good show of the usual Hipp speed.

Jack Joseph.

## PANTAGES.

San Francisco, July 1. Jack Roberts' Shimmie Dancers' local added attraction, were the feature this week and with the Camp Dick Jazz Orchestra playing their numbers and Tom Kelly acting as stage manager the quartet of couples walked away with the program's honors. Closing the bill with a cafe scene to add to the picture, the dancers stirred up much interest, but it wasn't a "shimmie" number that brought the honors home, but a Texas Tommy dance by "Ducky" Mike and Stella Johnson, the couple credited in this section with the origination of the number.

Tom Kelly pulled down a good sized hit with his brand of stories and songs, being as well known here at the theatre itself. Kelly has been playing this town for years back and notwithstanding his Eastern successes is classed as a "Coast defender" in local theatrical circles. Any local engagement is a sure fire guarantee for Kelly and the Pantages engagement was no exception.

The Camp Dick Jazz Band, in the next to closing position walked away with a solid hand.

Excellent modelling finale assured their success.

Martha Russell and Co. in a farce called "Rocking the Boat" did fairly well, Miss Russell earning individual honors with the supporting company falling in comparison.

Lucy Vincent and Jacques Royen pleased with songs, Hall and Guilda, a mixed team, opened rather quietly, not creating much of an impression, although the dancing was reasonably well received. Jack Joseph.

## CASINO.

San Francisco, July 1. George Lovett's "Concentration" headlined an excellent vaudeville program this week. The vaudeville runs the Will King Musical Comedy Company a close race for honors. Lovett really combines two acts, presenting a mind-reading and musical oratorio exhibition that holds interest. With Madam Zedna answering the questions, and the lady at the piano, introduced by Lovett as the "original Mercedes" and George Lovett in the audience, the trio without any apparent code and exchanging only few words between them, excel in their line. The act here was a big success, and undoubtedly a big help for the hot office.

Lockhart and Laddie opened the show with a knockabout acrobatic offering that received more laughs and big applause than any act of its kind seen here in months. There is not a dull moment. Harry Cleveland and Blanche Trelease were second with hits from musical comedies with which they have been identified out this way. The pair work well together and scored nicely.

De Witt, Stross and De Witt, offered a musical turn way above the average received for a hit, due mostly to the sustained note holding on the corner by one of the men. Stoss and Manning displayed more class in their versatile dancing than the usual casual time hoopers, and could easily hold down a place in better houses. They were a good sized hit here.

Pitch Cooper closed the vaudeville section, getting big returns for the various imitations and novelty instrument playing.

Jack Joseph.

## ESTRELLITA HAS DIVORCE.

San Francisco, July 1. Testimony that throughout her married life she supported herself won a divorce here last week for Estrellita, the Spanish dancer, from Henry A. (Garcia) Gardanon.

## CAL. ROAD SHOW.

San Francisco, July 1. A road show composed of five Orpheum acts laying off on the Coast, and headed by Tricie Friganese, will be organized to play the Gess Houses, embracing several of the smaller towns in California.

The acts will play the theatres on a percentage basis, each act to receive half its regular salary and an equal division of the profits.

Bailey and Cowan and Bert Ford and Pauline Price will be members of the troupe.

## PHIL FREASE MARRIES.

San Francisco, July 1. Phil Frease, manager of the Princess, was married to Rita Lubelski, daughter of Tony Lubelski.

## One-Night Show Closes Season.

San Francisco, July 1. The Frank Adkins "Jolly Bachelors" touring the one night stands at a dollar top, closed for the season at Vallejo last week.

## New Light House in Santa Cruz.

San Francisco, July 1. The Hinds Estate will shortly begin the construction of a theatre in Santa Cruz.

The house will be devoted to road shows.

## Pictures in Oakland Orpheum.

San Francisco, July 1. The Baker Players will complete six weeks of stock at the Orpheum, Oakland, July 12.

Harry Cornell, Orpheum manager, who took the house for the summer, released it to Harold Reid, assistant treasurer of the Curran, who will run feature pictures for the balance of the season, opening with "The Shepherd of the Hills" July 13.

## NOTES.

Paul Looker's "Shimmie Dancers" start a tour of the T and D Circuit of picture theatres this week at San Jose. George Wilson has joined the dancing aggregation.

George Boyer, lately manager at the Burbank, Los Angeles, is now in advance of one of the "Shepherd of the Hills" picture companies.

Keating & Flood, owners of the Lyric, Portland, Ore., stopped over for a few days on their way home from a trip through Mexico and other southern points.

Charles Royal, of the Empress, Vancouver, B. C., spent two weeks here before leaving for the East.

Jimmy Rowan's Musical Comedy show at the Columbia, Oakland, for several months is expected to close next week. Indications are the house will be dark for a while.

Charles Bliss, night city editor of the San Francisco Chronicle and press agent for the Casino and Hippodrome, is holding down the sporting desk during the absence of Harry Smith, who left for Toledo to cover the big fight.

The Gaudemidis have been engaged for the Cafe, opening July 1. Bert Ford and Pauline Price opened this week with their wire turn.

With the arrival of the Pacific Fleet scheduled for the future, arrangements are being perfected for a full week of vaudeville at both theatres on Mare Island.

Bert Wesner and Zoe Bates opened with Marjorie Ranshaw in "Eyes of Youth" at the Curran this week.

Claude Morton has joined the Prits Fields show in Fresno, as musical director.

Panny Durack and Miss Wylie, Australia's best woman swimmers, arrived here last week on the Bonanza. They are planning a tour of the United States, to give exhibitions and participate in match events.

The report circulated by some one evidently proved that Charles Jacobs, the Denver bookie, was in custody for bootlegging, is without foundation.

The George White Musical Comedy Company will open at the Liberty July 6.

The Blake & Amber show opening at Joyland Park, Sacramento, will have Bert Ford, Orville Spurrier, Minerva Ureka, Del Estes, Jess Manderson, George Stanley, Flo Ellen and six girls in the chorus.

C. H. Douglas of the Elito, Merced, has under construction a theatre for this city and will play vaudeville booked by Bert Levy.

Harry Keating, manager of the Modesto theatre, Modesto, has severed his connection, and expects to enter the picture field.

\$15,000 was realized at the benefit given by City Officials for Mary Scanlon, who was run down by a fire truck and maimed for life. The benefit was held at the Civic Auditorium last Saturday. The vaudeville was presented under the direction of Edwin Morris, manager of the Hippodrome. The acts appearing included, Three Musical Queens, The Two Edwards, De Winter and Ross, Pecos, Bijou Circus, James Britt and Fanchon and Marco.

Jack Tripp, known in Coast theatricals and former field representative for Bert Levy, has returned from two and a half years' service in France, having volunteered with the 11th Engineers in 1917. He returns as First Class Sergeant and was engaged in the battles at Cambrai, St. Michel, Arras and Chateau Thierry, in the latter battle owing to his bravery in constructing bridges under fire, he was decorated with the Croix de Guerre and also wears wound stripes. Tripp is expecting shortly to again affiliate himself in Coast theatrical circles.

Del Lawrence appearing at the head of his stock company at the Majestic, who is being sued for divorce, denied that he earns \$16,000 a year, as alleged by his wife. He is suing for \$500 a temporary alimony. When ordered to pay \$60 a week alimony, Lawrence stated he had no assets and that he is working at the Majestic on a contingent contract by which he gets \$60 a week and a share of the profits, but there have been no profits in the past five weeks and he has earned but \$30, \$15 of which is still due. Lawrence says he does not intend to contest the divorce suit and is willing to pay a reasonable amount to his wife and their children.

The combination rodeo and carnival under the title "Mining Gulch" at Reno, Nev., this week, is the biggest show of its class ever held on the Pacific Coast. It is under the direction of Glen D. Hurst, owner of the Relio and Grand theatres, Reno. Loads of material were brought from Los Angeles and two carloads of various outdoor devices from San Francisco. The two acts embrace the Two Edwards, Brooks and Lorrain, Five Dancing Girls and Leroy's Dogs all from the Hippodrome Circuit.



MAY BOLEY

Comedienne

Palace, New York, this week (June 30). Completing engagement is feature of "Over-seas Revue."



# NEW ACTS THIS WEEK

**Lewis and Dody.**  
Comedy and Songs.  
12 Mins.; One.  
23rd Street.

Lewis and Dody, the "two Sams" of burlesque, are again in vaudeville, but only for the summer. Perhaps the knowledge that their vaudeville appearances are but an excursion between the burlesque seasons may be the reason why they have not paid as careful attention to their material as they should. Lewis doing Hebrew and Dody again a "wop," the pair opened with a group of comedy "gags" which for the most part are not fresh. Getting down to songs they fared much better. As a comic duet, "Oh, La, La, Oui Oui" got over well. Dody followed with a single act, "The Grandson of Christopher Columbus," Lewis also soloing with a comedy number, "The Vegetable Man." For a finish they did a burlesque ventriloquist bit, easily the best thing in the routine. Lewis' mugging and dummy imitation drew laughter naturally. He didn't move his lips, for that was unnecessary anyhow. The Sams were the hit of the show, and the reason. But they could have landed greater punch with more vocal stuff, whether of a parody nature or otherwise, for both can sing. The pair have all the ability necessary. What they need is material. *Ibex.*

**"Just a Girl" (10).**  
Girl Act.  
24 Mins.; Full Stage.  
American Roof.

"Just a Girl" starts with an ensemble number followed by dialog which informs the audience an English nobleman is expected. (The scene is a hotel lobby, a center door fancy being used on the American Roof). Six girls are carried. None of the six can sing and if any can dance it is hardly noticeable. The four numbers show a marked need of rehearsal. The costuming of the choristers is very gaudy, the four changes smacking strongly of "turkey" burlesque. Following the opening number two comics get into the proceedings. One, a "silly ass" type, could be funny with the right material. The other, a bell boy, whose chief comedy asset is mugging, overplays throughout. The female principals, two in number, stand out. The turn needs a producer, new numbers, an entire new line of comedy and costumes. As now constituted it looks hopeless for anything except the smaller houses. *Bell.*

**Burke and Valdor Co. (1).**  
Dance Act.  
15 Mins.; One and Three (Special).  
City.

This act was aimed for big time exhibition, but missed its aim just a little. It has class, special sets, the special piano accompanist, and able artists, but does not attain its goal because of the dance routines. There is a Spanish solo, with castles by the girls. The boy does some Russian hook steps clad in what looks like gaudy South American dress. The boy's raven locks and equally jet eyes hint strongly at Spanish blood. So it may be but a matter of native taste for dances of his people. As they stand, better small time, and smaller big time. *Abel.*

**Cuba.**  
Rope Dancer and Monologist.  
9 Mins.; Two.  
City.

Cuba does not stall, but sails right into things and comes out with flying colors. Working fast and hard, some introductory chatter and gags lead up to a "dog trot" dance that scored. Likewise the rest of his routine had a telling effect on his audience. He seemed a little cramped for room and might use a bigger stage. Cuba should prove a novelty on better bills than the present. *Abel.*

**"Fiesta Espanola" (14).**  
Spanish Revue.  
23 Mins.; Full Stage (8); Two (5); Full (10).  
Fifth Ave.

The "Fiesta Espanola" is a Spanish revue with a company of 14 people, two men and 12 women. There are practically eight principals and six in the chorus, although some of the principal girls work on the ends of the chorus in several of the numbers and bring the ensemble line to eight. The entire company appears to have been recruited from the members of "The Land of Joy" at the Park Theatre a little over a year ago. Although none of the principals is listed in the billing matter, it is easy to recognize Antonio Bilboa, who was the principal male member of that show. He is representing all of his routine as it was in the show and his dancing is still as superb as it was in the larger production. The other man is a baritone who has but one song. Of the women there are three of the soubrette order, each with solo numbers, and there is one number in which they work together; a "taste" of a Spanish dance, and a solo dancer who does solo work. The opening number is led by one of the soubrettes with eight girls behind her. It is followed by a Spanish dance by two of the girls. Then comes the advent of Bilboa in his heel routine. It is stepping of a type new to vaudeville audiences and received hearty applause. Another ensemble number and then four of the girls with bells, used as castanets offered another dance. For a change in scene a trio of the women principals work in "two," putting over one number which seems something of an audience affair as the greater part of it is done down at the footlights. The toe dancer next appears and runs through a speedy routine. In full stage again the baritone leads a number with six of the girls, which also brings Bilboa and one of the girls to the fore at the finish. Another single number and then an ensemble of the entire 14 people closes the act. What is needed is a touch of comedy or some sort of a program explanation regarding the act. As it stands now it is decidedly effective from a scenic standpoint, wonderfully dressed and a fast moving dance and song entertainment, but the majority of vaudeville audiences will wonder what the singing is all about. *Fred.*

**Kamerer and Howland.**  
Songs and Talk.  
15 Mins.; One.  
American Roof.

Man and woman in a typical small time singing and talking turn. The man has a pleasing singing voice and gets away with a couple of pop numbers creditably. The act opens with a double song, followed by a single by the woman. A short routine of talk next, consisting mostly of old gags. Toward the finish the man attempts a bit of dancing. Act closes with a double number, which the man works up by some fast ground tumbling. The comedy talk is weak. With this section bolstered up the turn can go along nicely in an early spot in the pop houses. *Bell.*

**Crane Sisters.**  
Singing and Dancing.  
15 Mins.; One.  
American Roof.

The Crane Sisters follow the regulation routine, opening with "Mammy of Mine," which they harmonize with excellent results, and following with a succession of single and doubles. The girls work in an experienced manner. Abbreviated costumes with the usual number of changes until the final number is reached. The girls don pantelettes for this, carrying the same attractively. First rate small timers. *Bell.*

**Low Hilton and La Vetta.**  
Songs and Comedy.  
18 Mins.; One.  
American Roof.

Low Hilton is from burlesque. La Vetta arrived in vaudeville from the same place, judging by her costume. The act opens with a song by La Vetta, which is interrupted by Hilton, who makes his entrance from the audience. Hilton assumes the Hebrew character, following conventional methods as to make up and comedy. Hilton is a good comic, but at present is a travesty recitation excellently delivered registered the best score for him. The rest consists of songs, gags and burlesque comedy having number, a travesty waltz, made unnecessarily rough by Hilton's handling of the woman, landed very big on the roof. For the majority of small times this will have to be modified. Good feature act for the pop houses. *Bell.*

**Brindamoore.**  
Magic.  
16 Mins.; Full Stage.  
125th St. (June 29).

Brindamoore formerly was a hand-cuff king and jail breaker. He is offering a magic act with a male and female assistant. The big trick is a variation of the cabinet illusion. He places the woman on slab way up stage and then attaches the side, top, and ends of a coffin-like box, toward the audience outside. It is raised from the flies and two assistants pull ropes attached to the ends when a pistol is fired. The contrivance falls open, flattening out, and a moment later the subject calls from the back of the house and comes down an aisle to clamber on the stage. The egg in the bag and several stock magic stunts precede it. It's an interesting turn of its kind but vaudeville seems to have outgrown this type of offering.

**Al Riccardio.**  
Ventriloquist.  
12 Mins.; One (Special Hangings).  
23rd Street.

Al Riccardio has been out for some time, probably most of his appearances having been in the West. Using the dummy his routine is along regulation lines, glancing at a magazine while working, smoking and drinking a glass of wine, etc. His finish differs from others in that he removes the head of the dummy, continuing to operate the mouth with the lever. This stunt brings the dummy face close to his, allowing close scrutiny of his own still visage. During the bit he sings and, unlike others, Riccardio enunciates very clearly. It is a neat small time turn. *Ibex.*

**Three Tivoli Girls.**  
Songs.  
10 Mins.; Four (Special).

In gypsy attire, in a woodland set, the girls render a routine of better than popular numbers, including, for harmony, reasons probably, "Annie Laurie." The very familiarity of this old standby prohibits its further use. Their voices are resonant and harmonious and should get them around the present time. *Abel.*

**Armento and Bedechole.**  
Comedy Acrobats.  
10 Mins.; Three.

Two men, one garbed as bell boy, the other in summer apparel assisted by a walking dog. The animal walks on front and hind legs and later barks to orchestra accompaniment. Back hand springs and twisters are featured. One trick is a hand jump from a pedestal to a table to the floor, the dog duplicating the trick. The closing trick is a one-hand stand on a pole. Nothing unusual, good small time openers or closers.

**Allen and Richmond.**  
Song and Dance.  
12 Mins.; One.  
City.

If the two-act had lived up to the high standard set by the chatter, it would be on the big time. For some reason, they drop the talk and soft shoe it in mediocre style. Droll, seemingly listless, ad-libbing a good deal, throwing a few witty shafts in the guise of asides, the man, in essaying to pick up the acquaintance of the girl, monologued for fully five minutes and held interest and eyes focused on himself, not forgetting that a fairly pulchritudinous young lady was standing on the opposite side of the stage inviting the cruel gaze. In spite of that, the house to a man was eyes and ears with male member of the duo. And then, upon winning her acquaintance, instead of entering into the usual and inevitable discourses subjects, love, baseball, marriage or war, they attempt dancing. The stepping is just small-time-second-spotty. A good author's assistance should work a veritable metamorphosis for the turn. It belongs on the big time, for the couple, contrary to the usual run of things, are better chatterers than hoodlars. As it stands, this time is their present caliber. *Abel.*

**Goslar and Lusby.**  
Songs, Piano and Dances.  
11 Mins.; Full Stage.  
23rd Street.

Irving Goslar formerly offered a pianolog. Now teamed with Miss Lusby the pair have worked out a neat song and dance routine, Goslar handling practically all the vocal numbers. After an opening duet Miss Lusby in soubrette attire went into a dance before retiring for a costume change. Her return with the first of several toe dances found her attired in a black frock of period design. Goslar during the change offered a ragtime opera song which was liked and during the second costume change gave "Let Us Give a Job to a Soldier" following it with "Chasing Rainbows." The number didn't fit his voice particularly well, but during it's course Miss Lusby in a third neat costume change demurely moved about on her toes to the time of the catchy melody. A fast dance was used for a closing. There is a touch of class about the turn. It suffered somewhat through being spotted to close a weak bill. The pair should have no trouble in securing bookings and might fill an early spot on the better bills. *Ibex.*

**Hugh Norton and Co.**  
Comedy Sketch.  
18 Mins.; Full Stage.  
American Roof.

Hugh Norton assisted by a competent and decidedly goodlooking young woman is offering a conventional "man and wife" come-y sketch with the customary trimmings. The couple are newly married and after the regulation "honey and dearie" business they go into a series of petty quarrels, as per schedule. The turn carries a number of standardized laughs and will get over in the small houses. Both players, however possess the ability to carry a much better line of material. *Bell.*

**Nellie Moore.**  
Songs.  
12 Mins.; One.  
American Roof.

Nellie Moore averages up well with single women on the small time. Opening with "Good Man is Hard to Find" Miss Moore runs through a likeable routine of pop numbers, including "Alcoholic Blues," which she does particularly well. A black jet semi-evening dress is worn. One change at least might be advisable. Act will do as an early number on the small time bills. *Bell.*



# NEW ACTS THIS WEEK

19

## Renee Bonatt.

Songs.  
14 Min.; One (Special Drop).  
23rd Street.

Wherever this single came from is a mystery. Money has been expended upon the offering for clothes, but the writer who accepted wages for the special material might never to admit it and the backers appear to have had more confidence in the ability of Miss Bonatt than judgment. An enlarged telegram is lowered giving the information that "Jack," a soldier, has been ordered to various foreign countries. Miss Bonatt, in a further explanatory lyric, tells of her soldier and exits with the lines which say that she will give an impression of how the girls in those climes greeted the soldier. Her next entrance is as a French grisette, following with an alleged Egyptian girl and finally as a Russian maid. Each has its costume change and lyric. A tableau curtain with three openings disclosed a second drop which in its three sections lends atmosphere of each different foreign land. For a finish another telegram states that "Jack" never left London. So Miss Bonatt has a concluding session with never-ending and badly constructed lyric telling of the deeds of her soldier boy on the battle fields. The soldier boy idea itself is a bit out of the running. But Miss Bonatt with this material hasn't a chance.

## Billie Seaton. Singing Comedienne. 14 Min.; One. 5th Ave.

Billie Seaton is back with new gowns and songs and is assisted by an unprogrammed pianist. Miss Seaton opens with a talky number about marriage. While she makes a change the pianist solos with a medley, picking out an accompaniment with the right hand on the piano strings. Her next song is preceded by a little cross-fire kidding between her and her assistant. "Like Kelly Did" is her next and a patriotic spelling number "Woodrow" is used for the finish. The pianist is an excellent musician and Miss Seaton has a pleasing personality. She talks her songs in a manner reminiscent of Willa Holt Wakefield. They did nicely in fourth place.

## Private Bobby Randall. Comedy Talk and Songs. 16 Min.; One. Hamilton.

Although possessing ability as a single, Private Bobby Randall's routine is not laid out well enough to enable him to derive the full benefits. He appears in civilian attire, with various army division insignias covering both sleeves of his coat. He works in blackface, endeavoring to run along the lines of Eddie Cantor. His routine is equally divided with comedy army talk and songs, the latter of which are responsible for the appreciable returns. His talk, combined with blackface means nothing as it stands, for better time. The lad is there, but needs work and rearrangement of material.

## Murray Bennett. Talk and Comedy Songs. 16 Min.; One. 5th Ave.

Murray Bennett in street attire opens with a good introductory song, "A Little Bag of Tricks." Then a couple of gags using a Hebrew dialect. Next a "Flare" number a good comedy followed by some talk that is new about peace insignias. Next "an old man still in the ring" type of song and this comic has a peer with this sort. "You Don't Need the Wine" also to big results. A serious recitation with a comedy twist is used for an encore. A little more dressing up and some attempt to elicit and Bennett should develop into a standard big time "single." He was easily the hit of the bill Monday night next to closing.

## Louise and Carmen. Musical. 10 Min.; One. American Roof.

Miss Carmen was formerly of the Carmen Sisters. The turn opens with a violin and banjo duet, consisting of a medley of old time and pop numbers. Then a well played violin solo by Louise. Next, that ever popular standby of banjoists, "The Miserer" from "Il Trovatore" by Carmen. Turn closes with a medley duet. Monday night the orchestra finished about eight bars ahead of the team. This was partly their own fault as they seemed to be in a hurry to finish. Good opener, for the pop houses.

## Paul and Pauline. Gymnastic and Talking. 10 Min.; Full Stage. American Roof.

Man and woman. The man is a capable performer on the rings, but shows little that is new in the way of tricks. The woman also does a stunt or two on the rings. The couple worked out with their new and big round of applause. With the alleged comedy conversations out, the turn will make a good opener for the pop time.

## Joan Barrios. Female Impersonator. 15 Min.; One. American Roof.

Opening in an attractive pink costume Joan Barrios proceeds to put over three numbers before removing his wig. As a female impersonator Barrios compares with the best. Monday night he completely fooled most of the regulars with his make up. A male accompanist slips over a couple of numbers while Barrios is changing for the final song. The turn looks ready for the big houses.

## PALACE.

Show this week not very good. To the Monday nighters it was regarded as distinctly under Palace standard. In several features that was true. Taken as a whole it was a poor show. The pianist was a little better, and a too quiet bill will always find a number of persons walking before the finish. That was so Monday night, and the fact that the town was due for aridity at midnight wasn't fully to be blamed for the lack of interest. The first section did possess a punch which was more than is to be credited for the second part, and the job was delivered by the "Overtones Revue," the conference version of the Will Morrisey-Elizabeth Price show, "Foot Street." The context over billing of various pieces apparently was made satisfactory, and on the program and the outside billing the names of Miss Price, May Bailey and Clarence Norstrom were all of one size. This is the second week for the turn at the Palace. It will probably play the heaviest, and should be in demand by the managers. "Foot Street," whatever its faults, was a corking good entertainment, and its vaudeville version is too. There are no draggy moments in the 80 minutes of its course. There are plenty pleasant melodies, those handled by Miss Price and young Norstrom whose "The Eyes of the Army" is as good as anything in the house. There is a whole spread of real comedy.

And those comedy sections are amusing to the portion of the audience that has been sores as they are to the boys who were. The too heavy the quarter, and the show hasn't been retained for it was the surest kind of a punch. The turn seems to be running about ten minutes longer than last week. One of the hits inserted may be a "The House of the Future" called "The Man from Texas." Don got rather serious and sentimental. Morrisey's number, "I'll Never Forget You," was a solid one. He explained that the W. W. on his sleeve meant the Wagnerian, and the night was considerably kidding about the "dry edit" until Hascall said "it was called off." The act does not intermingle setting a world of applause.

The bill was of eight-act length because of the "Overtones Revue." Ahead of the big act there were three turns, leaving the other four for after intermission. The latter section was opened by the "Topper" film, short but full of laugh-gags. The act was the first of the first succeeding act, doing nicely enough with a dance routine that seems revamped since their former metropolitan appearances. The girls presented their usual type of act, and the audience was a little flustered brought them ample returns which gave them an opportunity for a "thank-you" which was, "We're able to do more, but like all other Fords we go so far, then stop." Art.

## L. Belser, accompanying at the piano, soloed with his own composition, "The Ghost of the Nile."

Jack Norworth, glitting the headline with the revue, was sixth. His routine seemed practically all new, lyrics being the main part, as usual, the music being a number counting. That was for the finish number was the plaything with "Piddlingly Paradise." Norworth and the "pick" was a Benjie Buckingham. His other numbers were "In Homonymy Time," "Tried Playing Second Fiddle," "The Glimmer," a comical song, "A Lyric of Sighing Tears," and "A Song of the Sea." The "pick" was a number, a ballad, "Save the 'Pick' Number," the others were too quiet, possessing a sameness of style that detracted. Mr. Norworth is capable of a change of pace so frequently in New York.

Although Norworth finished strong enough the going was already too tough for Laurie and Browner, a naturally quiet act. This pair has been pulling down honors in the act to closing position, but an offering of different style was necessary this time, for the show needed rescuing, not polishing off. "Sint-see" pair were as usual, and ever seemed to register as many laughs, but that the fault was in the act. At the close Laurie ventured, then it looked like the saloons were sure going to shut down. Alena quite naturally replied, "I'm in it."

The Dixie Duo was second. This is the same section as the last week, and few Nohs Sins and "Euler" Blake, who were overcast with Europe's hand. They proceeded without much with their new and big round of applause. Little in the way of return until the finale improve their turn by eliminating the talking. Neither can handle dialog. With the alleged comedy conversations out, the turn will make a good opener for the pop time.

Amey and Winstup were third. They are switching the offering, but this week need not have been a success. They drew laughs, starting with the Indian costume, but the routine seemed to be in need of speeding. Beesie Clifford in stereoscopic poses closed the show. The act was a fair piece of good comedy bringing out the best lines of the show. It was a bill somewhat hard to lay out, the importance of the positions and the "single" woman on the program down in the closing spot with the weekly picture following.

Ruth Royce was delegated to hold the tall end section, and did well, for few people light gathering leaving before her name was called. The couple were a good one before came the comedy hit of the show in Norton and Nicholson with their "Dramatic Carrot" specialty for so long favorite number. The two-days, Miss Norton's short "bit" turned out to be a good one. The act had a character bit for herself, and with the ending cross fire and the cleverly arranged "business" the couple were a continuous laugh.

The Apollo Trio opened with their poems in rhyme, the pictures and strength feat called for periodical applause, with the trio calling a bit of reasonable size at their act. It's away from the stereotyped strong man act, it was a good one. The act was a good one at either end of the current line of vaudeville shows.

Masters and Kraft, eccentric dancers who have attempted something in a progressive line with their past, present and futurist numbers, held the second spot and walked away with a safe hit. Both are decidedly good kickers and have a collection of steps something away from the usual run shown by their competitors. The traversed Egyptian dance at the finale suggests an idea originated by Johnny Deoley, but Masters and Kraft do it a little differently, condensing it to a mere flash and cut off while the house is in good humor. They have a splendid two-act for vaudeville and could handle a more important spot.

Brust Evans and Co. cavorted around to a fairly good reception, the team dancing by Evans and Miss Dean returning the best results. Evans apparently has conceived his own lyrics. They sound of the home made type that had been heard about him, and the type being the best. The supporting girls, Estelle McDonald, Gertrude Zohls and Mildred Kille, all did their best for the money. The act brings the act under the tape a winner. It's really a good one, and the finale was especially, carries an attractive act and is belied by a good outfit of wardrobe.

George Arant, who could not meet, uniformed and with a fine of good stories about the experience, the same Alexander, kept the house. Moore's routine has been clipped by a few others who preceded him over here, but as he related his places well, and did their share, and is undoubtedly all his own. His routine of a good one, and the finale was especially, carries an attractive act and is belied by a good outfit of wardrobe.

The Four Marx Brothers in their miniature musical production had the going soft. The comedy musical "hit" getting more than the usual returns at the time. The act was a good one, and the finale was especially, carries an attractive act and is belied by a good outfit of wardrobe.

entertained during her several periods off, and the combination retired with their usual bonpas. Norton and Nicholson came next with Miss Royce and just before 11 came the News Pictorial with many on their way out. A good vaudeville program, but the house was light and the enthusiasm lighter, but those present seemed to enjoy every minute.

## KEITH'S, PHILADELPHIA.

Philadelphia, July 1. With a headliner that came here unknown and with no big names surrounding him, this week's bill got a fine start with a capacity house Monday. This has been unusual here in the first day being the worst of the week, but Monday evening the central part of the city was jammed with a crowd which evidently came down to see "the new year in" and "boogie going out." The weather also played in favor of the theatre, for it was cooler than usual.

The Crole Fashion Plate had the place of importance on the bill and held it down in great shape. It was reported to be did the afternoon show in its street clothes, his baggage being delayed by a strike in New York. This was unfortunate, as most of the new-fangled review the show here Monday afternoon. But the Fashion Plate made good on his own and alone in the evening closing with a big hit. He made a fine appearance in two handsome gowns, and after finishing with a song in male attire, the Plate has a good number, and the act was a good one. The impersonator, and while he is not as graceful or as clear an impersonator as Jack Phillips, he may be considered a close rival for that wonderful artist's laurels than in any way to get away from the act. It was a very good dancing act and went big. After big and was a distinct hit.

Living him a close race for top honors in the applause line was Kharum, billed as the Persian pianist. Whether Persian or some other nationality, the fellow was a little ivory. He varied his program getting big returns for his rendition of a "Lullaby" song with his left hand and got enough to take several, but he did it as if he was in a hurry to get away from the act. It was a very good dancing act and went big. After big and was a distinct hit.

Little Emma Hale, who has Jack Waldron dancing with her this time, scored a good sized hit with a series of speedy dance numbers. There is nothing new about this type of a dancer. She is working every minute of her time, and the act was a good one. In all his positions and a big hit. The act was a good one, and the finale was especially, carries an attractive act and is belied by a good outfit of wardrobe.

## KEITH'S, BOSTON.

Boston, July 1. Frisco is the headliner this week. At the Monday afternoon show it must be admitted he was a surprise to the writer. The act was a good one, and the finale was especially, carries an attractive act and is belied by a good outfit of wardrobe.









# FEDERAL INVESTIGATION

Continuation from last week of the verbatim testimony in the proceedings of the Federal Trade Commission in the matter of the vanderbilt 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. Isn't it customary when an actor buys advertising or anything else in connection with his act to give the seller an A. O. U. or an assignment of some kind to the seller drawn on the box office when he is to play the performance?

A. Never to the best of my knowledge. You mean for advertising?

Q. Well, for anything, advertising or anything else.

A. For instance, if I take an ad in the VARIETY, I make an assignment to the editor of VARIETY and make it collectable at the box office.

Q. Something like that has to be done.

A. Never to my knowledge, and I advertise considerably in VARIETY.

Q. Isn't it a fact that that custom of giving an assignment under the circumstances I have outlined arose because of the somewhat existence of an actor, that he is constantly being on the road?

A. I don't think so.

Q. Did not the White Rats Actors' Union in its constitution take practically the same method for securing itself against its own members for money loaned to them?

A. No, indeed.

Q. I call your attention to Article 24, entitled "Loans," of the Constitution and By-Laws of the White Rats Actors' Union as follows:

Section 1. The International Board in its discretion or the discretion of its representative, may advance a loan or ticket for transportation to members in full payment who are in need and who have no other means of providing money for traveling expenses to an engagement that the member is about to perform upon the presentation of an enforceable contract with a responsible manager for such engagement or satisfactory evidence of such engagement with a responsible manager.

Q. Now, the question is whether the White Rats Actors' Union have not by their own constitution taken means to protect themselves in a fashion similar to that of the Vanderbilt Representatives?

A. No, I don't think so. They take measures, yes, but similar to that used—

Q. You have answered the question. What elements did you take into consideration in fixing a price for your act?

A. Which act?

A. How much I could get for it.

Q. Did you have three people in your act all the time?

A. In the "Wanderer" and "The Wanderer" there was one who did not carry a third man. And "The Wanderer" we had two people.

Q. When you had the act with three people in it, that is, one besides you and Mr. Madden, did you carry certain baggage?

A. Yes.

Q. Did you have any scenic effects of your own?

A. No.

Q. Nothing but just some stage property?

A. That is all.

Q. Outcomes?

A. Just the stage clothes we wore.

Q. You paid this third person a salary, did you not?

A. Yes.

Q. You would not have accepted a salary, would you, that would have meant a loss to you, that is to say, a salary less than sufficient to pay this third person's salary?

A. No.

Q. You also had to consider your railroad fares, your expense of baggage, did you not?

A. Did not consider any railroad fare, because no one ever knew what it was going to be.

Q. Does not the average actor in fixing his salary, of course, try to get as much as he can, and doesn't he take into account the expenses he is to be put to?

A. I don't think so, Mr. Goodman.

Q. If an actor has eight or nine people in his act and a lot of scenery and has to pay royalty for the music or electric, do you mean to say that he doesn't consider the elements of expense in arriving at his salary?

A. He might consider it, but the man who hires him does not.

commission I was going to pay or the amount of jump never enters into it. There are certain theatres in certain sections of the country where if an actor is asked to play he wants as much more money on account of the long jump. For instance, what is known as the Southern time, if he is playing from New York, but that is additional to his salary, not figured in it.

By Mr. Goodman:

Q. That is the point I am getting at. He figures a certain salary for himself, and because it is a big railroad jump he figures in some more.

A. No, he does not. That is only in an extreme case where he is playing the Southern time and he has an extremely long jump and he has to go from New York to Atlanta to play a certain few weeks there, that he adds the amount of the railroad fare on his ordinary salary. In the ordinary salary, no railroad time has been computed.

Q. Do you mean to tell us that an actor who has to pay a royalty for a monologue of \$100 a week, does not take that fact into account in asking for more than \$100?

A. He probably does, yes, if he is not a fool, but he does not take his railroad fare into consideration, because he never knows what it is going to be, nor his commission.

Q. Suppose he spends \$5,000 on building an act, scenery, properties and so forth, wouldn't he consider the amount that he would have to charge up by way of depreciation?

A. No, I don't think they know what the word depreciation means.

Q. No, I know that, but you do.

A. I don't mean what the word depreciation means, but what the idea of depreciation means. That it loses a certain amount on it—

Q. The actor knows he would have to get his \$4,000 back somehow?

A. Yes, he does.

Q. And he naturally would consider in the fixing of his salary or in his asking price, a certain amount covered over a period of weeks to make that he got his investment back at least?

A. No, I don't think I would, Mr. Goodman. I think he figures he wants so much money; if I get so much work, I will get out with a clean skin; if I don't, I lose. That is my absolute honest conviction.

Q. Then it is your opinion that the great majority of the actors in the country fix their salary arbitrarily and without any basis of expense, their investment or cost to them?

A. They try to fix their salary. They ask for a certain figure, I believe, and all, because of the quality of the act, its novelty and entertaining quality. I don't think they consider the cost of the act at all.

Q. What I am getting at, Mr. Fitzpatrick, is this, that the actor does not arbitrarily fix upon an asking salary without giving some consideration to his cost and his expense, his material cost and the expense of his time, for instance, each week. It may be that he does not get all that he asks, but in asking and trying to get it he must take into consideration the money he lays out.

A. I don't think he does, Mr. Goodman. I am quite sure that he does not.

Q. Then he fixes his salary on a purely arbitrary basis, doesn't he?

A. No, it is not an arbitrary basis. It is a question of what he thinks the value of his act is and the quality of the act and what the market is for it and what the novelty of it is.

Q. Now, Mr. Examiner Moore: The number of people cuts some figure, doesn't it?

The Witness: Yes, there are certain considerations which enter in, but I am sitting down with a pencil and paper and saying, "I will get so much for commission, and I have to pay so much for salary, and I have to pay so much for railroad fare, and I have to pay so much for depreciation, and I have to pay so much and I have to pay so much"—they don't do it, that is all.

By Mr. Goodman:

Q. Then it is your judgment that an actor never considers his overhead charges in arriving at an asking price?

A. As a general rule, no, I think he does not.

Examiner Moore: He knows in a general way what an act is worth, doesn't he?

The Witness: He knows in a general way. Mr. Moore, what he wants to get; in a rough sort of way it is worth something, doesn't he?

Examiner Moore: If it is a two-man act it would be so much and if it is a five-man or five-man act, it would be so much?

The Witness: No, that goes back to the question of ascertaining the amount of salary for an act, which nobody ever dreams of ever doing.

Examiner Moore: There are certain kinds of acts, a group of tumblers, whatever you call them, five or six people, which would be worth more than two people, wouldn't they?

The Witness: It all depends on the quality of the act. Two people might be of such extraordinary ability and such extraordinary skill, and such extraordinary value as an entertainment that they would be worth a troupe of fifty acrobats or meddlesome shifty.

By Mr. Goodman:

Q. Isn't it a fact that when everything is said and done, Mr. Fitzpatrick, it is the manager who is paying the 10 per cent commission and not the actor?

A. No, it is not, Mr. Goodman.

Q. The Player was the official organ of the White Rats of America and its successors the White Rats Actors' Union, was it not?

A. Yes, sir.

Q. In 1909, Mr. Mountford was the editor of that paper, was he not?

A. I believe so.

Q. And Mr. Mountford then was also International Executive of the White Rats of America, was he not?

A. Yes, sir.

Q. Do you recall the existence of the Independent Booking Agency in 1908 and 1909, and part of 1910?

A. No, I do not.

(It is agreed that the following be substituted for Respondent's Exhibit No. 57, which has been already copied into the record.)

"SERIOUS, BUT HE NEVER GOES TO WORK AGAINST THE ORDER."

"ADVICE TO THE DAILY LILLY IN HIS OR HER HAND THERE WILL BE NO OTHER FLOWERS."

Examiner Moore: We will take a recess until two o'clock. (Whereupon, at 12:20 p. m., a recess was taken until 2:00 p. m.)

## AFTERNOON SESSION JAMES WILLIAM FITZPATRICK (CROSS EXAMINATION (Continued))

By Mr. Goodman:

Q. Mr. Fitzpatrick, I will call your attention to Respondent's Exhibit No. 10, which is an article in VARIETY of December 10, 1910, entitled "Our Policy," by Harry Mountford, in which article Mr. Mountford makes the following statement:

"We desire the elimination of more than one agent in procuring an engagement. We do not believe the system of commissioning or inducing the actor to go to more than one intermediary is of any advantage to the artist or to the manager. The system of the free-lance agent who has to book through another agency invariably leads to some collusive agreement between the two agents, an agreement entered into simply with a view of making money for one or both of the two and having no bearing whatever upon the supply of a good show to the manager, or providing good employment for the artist. If the actor is wise, the management pays the extra percentage in the form of an increase of salary. If the actor is not wise the actor pays the money and the management is obtaining an inferior act for the salary which he agrees to pay." And I ask you, whether you agree with that statement?

Q. Parts of it I do and parts of it I do not.

Q. Do you agree with Mr. Mountford's statement that if the actor is wise the management pays the extra percentage in the form of an increase of salary?

A. No, I don't. You will have to ask Mr. Mountford about that.

Q. You have answered the question: We know what Mr. Mountford's views are, because they have been published. In your own letter you made statement concerning your own views in vanderbilt as you understood them covering the years from 1908 to 1910, and did you not run down your own data and records about the Independent Booking Agency?

A. No, I did not.

Q. Do you know what the Independent Booking Agency was?

A. No, I do not.

Q. Did you know who was connected with it?

A. No.

Q. Did you ever hear it referred to as the White Rats Booking Agency?

A. Since the investigation started, I have, yes.

Q. I show you this paper headed "The Independent Booking Agency," and ask you to state if you can, whether the John J. Quigley who is thereon stated as being a witness in this proceeding, was the same Quigley who was a witness in this proceeding.

A. I could not say as to that, Mr. Goodman.

Q. Do you recognize this paper which I now show you as a copy of "The Player"?

A. Yes.

Q. And that was the official organ of the White Rats of America in 1910.

A. I am going to read to you, Mr. Fitzpatrick, a statement which I made in the Player of January 1, 1911, on page 2. I want to state to you, Mr. Examiner, that I did not read this for the purpose of having the statement go into the record as a statement of fact. I am not going to prove any facts.

I am trying to prove the occurrence of a fact, that is all. I read this to you, Mr. Fitzpatrick, Mr. Filer stated that a graft has gone on for some time in the above office by a certain gentleman, meaning the Independent Booking Agency, name not mentioned, who was collecting commissions and at the same time drawing a salary. This was a direct violation of the principles of that office, and that these graft charges were put directly up to the board of directors, and that the other three directors took no action in the matter. He further stated that he had on several occasions notified the White Rats of America as to these graft charges, and as far as he knew, no action had been taken. He said that it had been published and circulated that the White Rats of America were affiliated with the Independent Booking Agency, and that they controlled Mr. Mountford. Now their connection with that appears in the second volume of "The Player."

Q. Now, Mr. Mountford, did you have a copy of a letter from Mr. Mountford, the secretary to Ed Mount, reading as follows: "Dear Sir: I have just received the following certified copy of a letter from Mr. O'Brien, which I noticed, and which please return. If the charges contained in this letter are true, this is a very serious matter, and after investigation you and this man guilty, you ought to fire him. Here is the very thing that we have been fighting against, apparently coming up in the B. A. Besides, if the actor is paying two commissions, one secretly and the other to his recognized agent, it is the manager who is paying the commission in the long run, not the actor. Very truly yours, Board of Directors, Harry Mountford, Secretary." I ask you whether you still adhere to your statement that the actor, in the long run, and not the manager, pays the commission?

A. I still insist that the actor pays the commission. I know nothing of that incident at all.

Q. I know you don't, but this expresses Mr. Mountford's opinion. I wanted to find out whether you agree with him or whether you do not.

A. I don't know whether all the facts contained in it are Mr. Mountford's opinion or not. I don't know what he alludes to by "the manager in the long run pays the commission." It is not clear to me.

Q. In your testimony you testified at page 1871 of the expense and trouble the performers were put to when they were out on the road and cancelled on short notice. Now isn't it in just such cases where a personal representative fits in and performs a service to the performer that he could accomplish himself if he were personally present in New York City?

A. How do you mean a service? In straightening out the cause of his cancellation?

Q. In representing him, talking for him.

A. I don't think they interest themselves at all.

Q. Well, if a personal representative was a man of good character and a good business man and desired to represent the client to the best of his ability, why, he would be of service, would he not, in that respect?

A. Yes, I think that is true. Personally I have no objection to the personal representative.

Q. I understand that. I am just trying to get the exact service that the personal representative does for himself.

A. I supposed to do.

Q. Well, even if you are going to quibble with you about words, you say "supposed" and I say he does.

A. Well, it is a question of fact. It is not a question of quibbling.

Q. If you haven't any personal objection to the personal representative, as you just stated, and you are the head of an organization of actors, and in the same breath you say the personal representative doesn't do anything for the actor?

A. I didn't say that. I said he was supposed to represent the actor.

Q. If the personal representative does not do the things that you say he is supposed to do, why is it in the interest of the White Rats Actors' Union that you have him? If you are not opposed to them, instead of being in favor of them?

A. If the commission for the personal representative is properly regulated, he becomes the employee of the actor. Under the present conditions he is the employee of the booking office, because he is dependent upon them for the return of a certain amount of his commission.

Q. By the same token, if the personal representative is to get for his performer a larger salary or a bigger return, it means just that much more return to him, doesn't it?

A. It means more return to him if he gets all the commission.

Q. Isn't it a fact that performers give their representatives something even in addition to the five per cent. as an extra inducement?

A. No.

Q. To the representative to get out and hustle for him.

A. No, I don't think it is an extra inducement at all, Mr. Goodman. It is demanded.

Q. Do you see anything as a practical matter, aside from any question of law, do you see anything to prevent an actor from saying to the representative, "I will give you \$500 as my salary, but if you get me \$500 I will split the difference between the \$500 and the \$500 with you."

A. I think it is a question to the business itself.

Q. Well, as a practical man is there any means or any way that you can see that would prevent a personal representative from making that kind of a deal?

A. If you have an organization you can.

Q. I would like to know, I would like to hear you tell us how you could stop it.

A. Well, if you are in the amount of commissions by law, that an actor shall pay five per cent. of his salary, as was fixed, then if you can secure the evidence, it might be difficult to secure the evidence, and if you are violating the rules of the organization by paying his personal representative a bonus or giving a commission to him, you can suspend him and keep him out of business until he behaves.

Q. You realize, Mr. Fitzpatrick, don't you, that when such a thing occurs, the manager is the man that has to foot the bill?

A. That is my objection to it, Mr. Goodman. Not on the part of the actor; it is because it is an injustice to the manager.

Q. In there any other method that you can conceive of to prevent collusion dealing between an actor and representative to procure an increase in salary?

A. I don't think it is altogether wrong. I know it is not wrong for an actor and his representative to secure an honest, legitimate increase in salary, but for a man to enter into an agreement with an agent whereby he gives him more beyond its legitimate value, making all due allowance for all the conditions that should enter into the consideration of what is a decent salary, I think a man who does that, both the actor and the personal representative, ought to be actually driven out of the business forever.

Q. What I would like to know, Mr. Fitzpatrick, is, isn't that one of the difficulties in the vaudeville business that arise out of the peculiarities of human nature, whether in vaudeville or any other business, that an actor to get a greater salary or more money, will go to the manager and the agent will ask the actor, "If I get you more will you give me more?" Isn't that something that you cannot stop by legislation or by orders or laws or anything else?

A. It would be a difficult matter to stop, but I believe it could be stopped. I believe if a sufficiently drastic example would be made of the offenders that it would be stopped for all time. I don't mean suspending a man's franchise, or breaking him. I mean absolutely eliminating him from the business forever. He is done with the theatrical business; and if that were done there would be a decided improvement, I think. My object, I repeat again, is because it is a rank injustice to the management and to the public.

Q. Now, you testified that there were certain acts in the profession that were bad acts or impossible acts, and I think in your own report you referred to the elimination of such acts?

A. Yes.

Q. Is there in the vaudeville a large number of acts or persons who call themselves actors who are what you would term bad acts, impossible actors or piratical actors stealing others' material?

A. I think there are a great many, especially now.

Q. Of course, as you said before, there are good and bad actors and good and bad managers, because there is good and bad in everything, and you cannot expect perfection.

A. Yes, sir.

Q. But can you give us any idea what percentage of the actors are of the type we have just been discussing—I mean the bad and impossible acts?

A. I think that the percentage of the existing vaudeville bills are not good vaudeville shows, and that at least 85 per cent. of the actors now appearing in so-called first-class vaudeville theatres are bad actors.

Q. How long back has that condition existed in your judgment?

A. I think back until Mr. Williams went out of the business. I think the business has steadily degenerated artistically and from the standpoint of good clean entertainment within the last seven years. I think ever since I came into the business I have watched it with great deal of anxiety and a great deal of interest. I believe that as soon as the actor and the quality of the entertainment get so bad, artistically and so obviously, that the audience gets so clearheaded that the theatre is going to be driven back into the self-same position it was in the latter part of the 18th century, and a few centuries before, when actors were the pariahs of a human race.

Q. Vaudeville consists of a variety of talent, does it not?

A. Yes, it should.

Q. Well, it does draw on people from every profession and walk of life, does it not?

A. You mean—

Q. The vaudeville profession.

A. You saw drawn on everybody. You mean the character of the audience or the character of the performers?

Q. The character of the performers.

A. My answer to that is that it should consist of a variety of elements. I don't think that it draws on people from all walks of life.

Q. Well, I don't mean that there isn't one occupation or business that is not skipped, but I mean as a general thing the people in vaudeville are made up of people, the people

performing in vaudeville are made up of an innumerable character of people from different parts of the globe, doing different things?

Q. For the entertainment of the public?

A. Yes.

Q. And least, what they think will entertain the public?

A. I think the class from which the vaudeville performers have been drawn in the last seven years have ranged radically.

Q. This change in conditions you attribute entirely to what is called the race of the vaudeville performer?

A. First of all that there is no opposition. Secondly, to the fact that I believe there is no spirit of personal pride in the quality of the performance that is given.

Q. You would not blame the White Rats Actors' Union propaganda carried on in 1910 and 11 for a closed shop at all for the condition, would you?

A. Not at all; nothing to do with it.

Q. Do people go into vaudeville from the legitimate stage?

A. Occasionally.

Q. And from burlesque?

A. Very seldom.

Q. Are they ever drawn from the circus to appear in vaudeville?

A. I don't know that they are drawn from circuses. They appear.

Q. I am not trying to quibble with you, Mr. Fitzpatrick. A. No; they appear in circuses and in vaudeville. Vaudeville in the winter and circuses in the summer, a certain percentage.

Q. Are there not in vaudeville the following character of acts and attractions: Acrobatic, dancing, aerial acts, trapeze acts, juggling, rope acts, tightrope acts, lion acts, animal acts, including trained dogs, cats, horses, elephants, seals, birds, rats, lions; aren't those included in the category of vaudeville?

A. Yes.

Q. Physical acts, dancing acts, juggling acts, musical acts, acrobatic, sketches of all kinds, including dramatic playlets, comedy acts, pantomimes, ventriloquism, illusion, magicians, comedians, impersonators, comedians and monologues, water-diving acts, clay modeling, lighting calculators, sharpshooters, windmill acts, basket acts, and so on.

Q. The category of vaudeville acts when they are doing a turn in vaudeville, do they not?

A. Yes.

Q. And included in this category and performing these acts are Japanese, Chinese, Russians, Indians, Frenchmen, Germans, Italians and Spanish, and representatives of other nations?

A. Yes.

Q. Isn't it due to this great conglomeration and the great variety of the people and class of people; in other words, this composition make-up of the profession, that the vaudeville performer is a man usually of temperament, great artistic or professional temperament?

A. Yes, I think so. I think that the vaudeville performer is very temperamental as a class in comparison with legitimate actors.

Q. Are they people of a nervous and excitable disposition?

A. No, I don't think so. They are under a certain nervous strain which is due to the fact that they are in the salary beyond its legitimate value, making all due allowance for all the conditions that should enter into the consideration of what is a decent salary, I think a man who does that, both the actor and the personal representative, ought to be actually driven out of the business forever.

Q. You don't think that the expression so frequently heard about actors concerning their artistic temperament applies to vaudeville performers?

A. I never heard any vaudeville actor talking about his artistic temperament.

Q. Did you ever hear a vaudeville actor admit he had a bad act?

A. Yes, I think I have.

Q. How often do the actors that you have known in the White Rats have ever admitted to you that he really had a bad act?

A. I could not fix the number or the amount.

Q. They are mighty few and far between, aren't they?

A. I think most people of the actors that you have known of their own act, and I think it is an absolute necessity for the production of that act, because if they had any idea in the back of their mind that the act was not good it would be automatically transmitted to the audience and the audience would get the impression that the act was bad.

Q. An actor, whether he is a vaudeville performer or any other by force of his very profession, is required to have and possess a very strong sense of his own importance in the profession?

A. No, I don't agree to that, no.

Q. So far as his offering is concerned, to be successful he must believe that he has a good act, whether the audience agrees with him or the managers agree with him or not?

A. Yes, certainly.

Q. And a great number of actors believe that their material and their offering is good?

A. Yes, I think they do.

Q. Is there what is known in the profession as professional jealousy among vaudeville performers?

A. I never experienced any.

Q. Isn't it a fact that every performer on a bill wants to be headlined or billed in big type or bigger type than the other fellow on the bill?

A. No, I think not.

Q. Does not the average vaudeville performer want the best dressing room no matter who else is on the bill?

A. I think that is altogether untrue. In all my experience in playing vaudeville theatre I have never seen that kind of instances of rows over dressing rooms among the ordinary members of the profession. You have a star who has been brought in from the legitimate or who is not a trained vaudeville man, there may be a demand for certain things in the line of dressing room.

Q. With regard to billing, isn't it one of the greatest causes of trouble to the managers that actors would walk out of a bill because they are not getting the billing they want?

A. No, I think they walk out of the bills in isolated cases and in some instances they are not billed at all. The one of the things that we had in our mind to stop instantly. But I think that in many cases the reason they walk out of the theatre is that they were billed because the vaudeville was misrepresented to them when the engagement was booked on the part of either the actor or the manager.

Q. And to believe one thing; the actor went to the theatre and found another thing had been done, and he considered that he had a legitimate reason for walking out. Personally, I don't think he has any reason. I believe if he makes a contract he should stick to it.

Q. The things that we were most insistent upon in trying to stop.

A. Reason or no reason, it is in my judgment, and I am simply trying to bring out the fact that the vaudeville performer and the vaudeville manager, the condition which is existing in vaudeville and the vaudeville manager, the vaudeville manager with their billing or their place on the bill; that is to say, an actor willing to be down near closing instead of No. 2 on the bill or right after another man, instead of some other place on the bill, that those things have occurred in

vaudeville and they have given rise to differences between the managers and the actors?

A. I think it has happened occasionally. I don't think it is a general rule, by any means. I think there are very few instances in comparison with the number of acts which are booked.

Q. At the time of your assuming the office of president, how many of the so-called bad actors or impossible actors were members of the White Rats Actors' Union, if any?

A. I think 75 per cent. and 85 per cent. of all the actors in the vaudeville business were members at one time or another of the White Rats Actors' Union.

Q. What percentage of your membership at that time would you say were headline acts?

A. At the time I came in?

Q. Yes.

A. 85 per cent.

Q. And of the other 15 per cent., how many of them would you say were just mediocre or fair acts?

A. I think the odd 15 per cent.—now, let me get that. You asked me what percentage of the headliners—

Q. No, what percentage of your membership were headliners. You said about 85 per cent.

A. Oh, I misunderstood the question. I thought you said what percentage of the headliners were members of the organization.

Q. No.

A. I think 85 per cent. of the headliners in the business at that time were members of the White Rats Actors' Union. I don't mean to say by that that 85 per cent. of the membership were headliners.

Q. What is what I am trying to get at. What percentage of the Union were headliners?

A. I could not say that, Mr. Goodman.

Q. Now, as president of the White Rats Actors' Union, what class of actors did you find gave you most work or trouble, the actor who was employed?

A. As a class of the trouble we had was with actors who were employed and had trouble with their contracts or playing their engagements. We had no trouble or cause for trouble with the actors who were unemployed because they had nothing to kick about.

Q. Did you never meet an unemployed actor who believed he was out of employment because he had a bad act?

A. I don't know that I have.

Q. How many actors do you think there are in the vaudeville profession today?

A. Well, the United States Census for 1910 gives the total number of actors in the business as 23,297 actors.

Q. In vaudeville?

A. In all branches of theatrical business, 23,297 actors. That is 1910, 20,000 shown.

Q. Now, take a minute. Since 1910, if I understand your previous testimony correctly, there has been an influx of a lot of undesirable or bad acts, is that right?

A. No, I don't think there has been an influx. I think the quality of the acts which have come in were inferior to the quality of the preceding vaudeville profession in schooling and ability, in stage deportment and ability to entertain.

Q. Would you say that those who came in subsequently took the place of those who were before or came in in addition to them?

A. I think they took the places of those who had left the variety business and gone into some other branch of musical comedy or something else.

Q. What is your best judgment about the number of vaudeville acts in the profession?

A. Oh, I would say about ten to twelve thousand people.

Q. You mean twelve thousand people, not acts?

A. People, not acts.

Q. Would you say that that was about the number a few years ago when you were president, ten or twelve thousand?

A. I think so.

Q. You are talking now of vaudeville acts, the numbers in vaudeville acts?

A. Yes.

Q. Is the number of theatres such as there are in this country it is an impossibility to play all of the vaudeville acts in the country, is it not?

A. Oh, there is bound to be a surplus, yes.

Q. As there is in any other business.

A. Always bound to be a certain amount of unemployed?

A. Absolutely.

Q. Now, when a man buys a ticket to see a vaudeville show, he pays not merely for a seat in the place, but to see a show, that intangible thing called entertainment, doesn't he?

A. Yes.

Q. He expects to see a good show? Whether he gets it or not is another question?

A. Yes.

Q. When a manager employs a vaudeville performer, he pays him to render for the public, to the best of his ability, his particular specialty or service, does he not?

A. Yes, sir.

Q. In other words, the quid pro quo for the manager's salary is the service of the actor?

A. Yes, sir.

Q. And the best service he can render?

A. Absolutely.

Q. When you were playing in vaudeville and you went from one city to another, you carried your personal baggage and the properties which you needed in the theatre in connection with your act, didn't you?

A. Yes, I carried them. I carried them where they were not in the theatre.

Q. Performers in vaudeville usually carry their own stage effects, where they use stage effects, do they not?

A. Yes.

Q. Are there not many acts that require no baggage other than their purely personal belongings such as personal effects?

A. Yes, that is true. Not very many, though. Very few.

Q. You have noted in the vaudeville theatre where you have played that each theatre is equipped with a certain stock of scenery, such as a scene depicting a garden or a parlor or a street; that is so?

A. And then they have their local stage hands in the theatre?

A. And electricians to handle that scenery and handle the lights for the performance?

A. Unless the scenic effects required in the act demand the services of an electrician whom the actor has to carry with him, himself.

Q. In traveling from one city to another to render your services, do you carry your personal baggage as a vaudeville performer, or do you carry your own theatrical properties with you, which is the same in principle—mark you, I am talking of principles—not in principle as the surgeon traveling from one city to another who carries his surgical instruments and medical properties for him for the performance of his professional duties?

A. I don't think that is a parallel case, Mr. Goodman.

Q. I know it is not parallel. The surgeon has the services rendered by the doctor are the same as the services rendered



dered by the actor, but as a matter of principle, it is the same, is it not?

A. No, I don't think that. A surgeon can go to another surgeon and get a scalpel or a knife or a saw or a saw or whatever he wants, and an actor cannot go to another actor and get what he wants for his act.

Q. But if he did carry and did prefer to carry his own instruments and medicines he would be doing the same thing that the actor would be in carrying his own stage properties, wouldn't he?

A. I don't know. I suppose he would, if he was a traveling medicine man.

Q. Are not the vaudeville theatres today of larger capacity than those built in former years?

A. Yes, sir.

Q. And are not the newer theatres recently constructed more convenient to the actors as well as to the public in the matter of conveniences, such as bathrooms and dressing rooms?

A. I think in some instances they are. I don't know that they are in the great majority of cases. I think a great many, at least some of the new theatres where I have played the dressing rooms were downstairs. I think that is a handsome thing, myself.

Q. You say new theatres, built within recent years, with dressing rooms downstairs?

A. Yes, sir.

Q. Where, for example?

A. Mr. Poll's theatre in Scranton. They dress in the cellar.

Q. Is that a new theatre?

A. Comparatively new, yes. Within the last ten years.

Q. Oh, well, I don't consider a theatre built within the last ten years a new theatre. I am talking of theatres built in the last five years.

A. Of course, I don't know as to that, because I have not played very many. The theatres that I played in my last years in the show business were the same as they were when I went into them.

Q. Haven't the number of so-called small time theatres greatly increased in number in the past five years?

A. Yes.

Q. In the theatrical business, isn't any form of entertainment, whether it be a baseball game or picture show, or anything else in the opposition to any other form of entertainment in the same city?

A. No, I think there is some difference, Mr. Goodman. I think, for instance, if there are two first-class vaudeville theatres in a town, instead of being opposition to each other they are in the same class. I think they create a vaudeville audience much more so than if there are only one.

Q. Of course, it is a matter of opinion, but don't you think that there are some towns that cannot stand two vaudeville theatres in the same town, and others that can stand two or sometimes maybe more than two that only have one?

A. I think the majority of towns in America where there is a vaudeville theatre of any size at all can stand another one.

Q. And you think that the small time theatres and that moving picture theatres do not take away certain patronage which the high-priced theatre might otherwise get?

A. There isn't any doubt that.

Q. That they do or that they don't?

A. That they do.

Q. What is the general scale of admission to the so-called popular-priced or small time vaudeville theatre?

A. I could not tell you as to that.

Q. When you were on the stage?

A. I think it was 10, 20 and 30 in the Poll times. That was about the smallest time there was.

Q. Pastages was that a little better, a little higher-priced?

A. I think it was a little higher.

Q. And the so-called big time or high-class vaudeville, what was the scale of admission then?

A. I think 25, 35 and 45.

Q. In the evenings?

A. Evenings, and as far as the matinees were 25.

Q. You testified so far as your own act was concerned, that some of the time you played between 1000 and 1500 was small time and most of the time 25.

A. Yes, a few small time weeks.

Q. Isn't it a fact that there are many acts that play small time theatres and earn, graduate or play on the big time theatres?

A. Yes, many go from the small time theatres to the big time theatres.

Q. Yes.

Q. I think the percentage is very, very small.

Q. Where do they come from? Where do they get big time acts?

A. God knows, I don't. I think the atmosphere of the small time theatres does not make for the development of high class vaudeville material. The atmosphere is different. The quality of entertainment, and the quality or the appetite of the audience is different, and the entire environment of the small time theatre is not conducive to it.

Q. While you are on that point, that is due to the fact that in one the man who buys a ticket pays 10, 20 or 30 cents for it and the other case, the big time he pays 25 or 50 or 75 cents?

A. No, I think that is because the actor is obliged to do so many shows a day he does not have a chance to perfect his talent, if he has any.

Q. All right, we will take that question up a little later. For the time being, aren't there actors that go from the big time to the small time?

A. Yes, there are.

Q. Will you do me for us a big time theatre?

A. A big time theatre in my judgment has two essentials. Two shows a day is the absolute essential. The other is the quality and character of the entertainment.

Q. That is of the general bill?

A. I mean the quality of the entertainment, the skill of the performer, the quality of the act that they do, the type of act that they do.

Q. It has nothing to do with the structural or architectural features of the theatre?

A. I think it has, yes, something.

Q. You mean that a big time theatre is built differently from a small time theatre?

A. I think it is, more elaborately, with more taste, better judgment, and as you say, more convenient for the people who are playing in the theatre.

Q. Let me put a concrete case to you. You take the Marcus Loew Metropolitan Theatre in Brooklyn; have you seen it?

A. No.

Q. Well, do you happen to remember any one of Marcus Loew's theatres in New York that you have seen?

A. I have been in the American, I think.

Q. The American Music Hall?

A. Yes.

Q. 424 street and Eighth avenue?

A. Yes.

Q. In there anything apparently different from that theatre which would prevent Marcus Loew, if he had the mind to give it, to put his big act in that theatre?

A. No; the mechanical equipment is there.

Q. That is what I mean.

A. But I think there would be a change in the make-up of the exterior of the theatre, the auditorium.

Q. You probably would have to spend some money in beautifying it?

A. Yes.

Q. To give it a different atmosphere?

A. Yes.

Q. So that one of the essential differences between big time vaudeville and small time vaudeville is the atmosphere?

A. Absolutely. I think that is the difference.

Q. To give an actual example, a certain egg purchased in Delmonico's is a fresh egg, even when purchased in Child's, and the atmosphere is different.

A. Yes.

Q. But the egg is the same?

A. The price is different, too.

Q. And the price is different; precisely.

A. I never bought any eggs at Delmonico's.

Q. The New York Times was none the less a first class paper when it sold at one cent, because the New York Herald sold for three cents?

A. I don't think that is an exact parity. I don't think the New York Times was so high class a paper and as good a newspaper in every particular when it sold for one cent as when it sold for two cents.

Q. You think the more they get for their product the better paper they are print?

A. I think they can do more in the line of newswriting and make it a better newspaper.

Q. You think if the vaudeville managers charged more for their admissions they could afford to pay the actors more bills and better bills?

A. I think if the vaudeville managers would pay the salaries that the scale of admission at present existing justifies, that they would increase the quality of the entertainment and increase the type, the artistic abilities of the people who are in the business and give them more incentive to the success of any enterprise, a spirit of love and affection for the enterprise in which they are earning their living and which they have no right to refuse to give them.

Q. You don't believe that spirit of affection and enterprise was shown in the fact that Madden and Fitzpatrick started out to work at I think you said \$100 or \$150 a week?

A. Yes.

Q. With three people in the act, and finally, in the course of a few years with only one person in the act, reached the point where they were getting \$300 a week?

A. It was a very cheap bargain. I don't think the element of affection entered into it at all.

Q. The element of affection should never enter into a business deal, should it?

A. On the part of the men who are engaged in it, yes.

Q. It is an indictment against the quality of the business should be run with some affection connected with it?

A. I don't say that at all. I say the actors who are in the business should have no right to refuse to give them.

Q. The people who are in it and welcoming a chance to get out of it.

Q. You don't think that Mr. Mountford's propaganda and speeches in the White Rate meetings had anything to do with the lack of affection and love for the managers?

A. Not a bit of it. It had nothing to do with it. It was there before he ever came to the country. It was there in 1900.

Q. You testified that the Colonial Theatre was once a first-class theatre under the management of Percy Williams. You did not testify what it is now. I wish you would give us your opinion about that.

A. I think it is what is known in the—

Q. No, no, let us have your opinion. That is what I am trying to get.

A. I think it is a very ordinary vaudeville theatre, not first-class or big time or small time on the bills there?

A. Occasionally, yes.

Q. Aren't they nearly all big time acts?

A. No, I don't think they are. I think they are acts that are playing big time, but that does not make a big time act.

Q. Isn't the theatre artistically decorated?

A. Yes, that is, yes, not bad.

Q. If an act is good and plays the Colonial Theatre, even at out prices, the act still is a big time act if it plays big time theatres, isn't it?

A. Yes, that is quite true. A cutting of the salary does not necessarily make it a small time act, but it tends to make it a small time act.

Q. With reference to the elimination of bad acts and people who have failed in the commercial business and had some sort of talent about which you testified, do you believe that the White Rate would occupy the position of censor or licensors of those who desire to enter the vaudeville profession?

A. I think that there ought to be some sort of examination on the part of the actors' organization to say who shall become a member of it, yes, for the protection of the business.

Q. Was it not a part of the union shop policy to keep such acts as they thought bad or impossible from entering the profession?

A. No; as a matter of fact, a labor union has no choice in the matter as to whom it shall take into its membership. We all were obliged to take in anybody and everybody who could lay claim to being in the theatrical business.

Q. We had no right to pick or choose at all. We were obliged to eliminate the system of voting on members by black balls by the American Federation of Labor.

Q. Isn't it a fact that if you succeeded in eliminating vaudeville performers and vaudeville theatres in this country your union would have been able to keep any man or woman out of vaudeville and out of employment if the union saw fit to do so?

A. No.

Q. I call your attention to Respondent's Exhibit No. 8, an article in "Variety" of December 3, 1915, entitled "The Union Shop and its Advantages to the Performer." I read therefrom as follows: "The union shop means that no person can work in any theatre unless he or she carries a full paid-up card of the White Rate Actors' Union of America, or Associated Addresses of America, or any of its branches."

Q. I ask you whether you still adhere to the statement that if you organized the vaudeville performers and the vaudeville theatres as a closed shop you could not keep an actor out of employment by keeping him out of the union?

A. We could not keep him out of the union. We would lose our charter instantly we tried.

Q. Do you mean to tell me anybody and everybody who claims to have any talent at all, without regard to his moral qualifications or any other qualifications, can apply for membership in the White Rate Actors' Union, and must be admitted?

A. With the exception of the moral qualifications, yes. It is fixed in the constitution.

Q. Point out in that constitution any provision which makes it absolutely incumbent upon the White Rate Actors' Union to take in any and every one who claims to be an actor?

A. "Every white male performer or entertainer in the amusement world, male or female, of good moral character, and in mental and physical condition satisfactory to the lodge, irrespective of religion or nationality, who is now and has been a bona fide actor and performer or entertainer in the amusement world for at least one year and pursues such as his principal means of livelihood, is eligible to membership, provided such persons does not act in the capacity of manager or manager, sub-manager or agent, clerk or assistant to manager or agent, or is not financially interested with any person who is engaged in such business, and provided such persons accept such acts or engagements over their own signatures or take part in the entertainment, either by virtue of sales engagement, but if at any time after election to membership, they shall become exclusively engaged in any other business or profession of the theatrical profession, they shall be known as non-active members, having no right to legislate, discuss or vote on any questions affecting the business of the lodge. Male applicants for membership, under Section 3 of this article must not forth the necessary qualifications in writing, signed by the applicant and endorsed by seven male members of the order in full benefit, and who must know that the applicant possesses the necessary qualifications for membership. Female applicants for membership in that portion of the order known as 'Associated Addresses of America' must set forth all necessary qualifications in writing, signed by the applicant and endorsed by two members of the order in full benefit, and who must know the applicant possesses the necessary qualifications for membership."

By Mr. Goodman:

Q. Now, the White Rate Actors' Union reserves the right if they deem a person does not possess the qualifications mentioned to keep that act out of the union.

Q. How do you explain that, that they don't?

A. I think that such application for membership and there was any doubt about it, an investigating committee would be appointed on it, and that he would have full, complete power to decide whether or not he would have to take him in.

Q. If you did not, though; suppose you did not take him in, what remedy would he have; how could he make you take him in?

A. He would want to come in in the first place.

Q. Is that your best answer?

A. Yes, that is the best of the answers.

Q. How could he force you to take him in?

A. He could go to the American Federation of Labor and compel us to take him in under penalty of the revocation of our charter.

Q. Supposing the American Federation of Labor, being your parent organization, refused to compel you to take him in, what would this applicant for membership do to take him in?

A. They could not refuse to force you to take him in. By our very existence in the American Federation of Labor we are obliged to take them in. They are created by a constitution and by-law the same as we are.

Q. Suppose a man did not want to join your union, then what would happen?

A. I cannot conceive of a man not wanting to join our union.

Q. No, that is not the question.

A. You are asking me supposing a man, and I cannot make any such supposition.

Q. You are president of this organization and you went out to ununionize all actors. You must have screened that some actors might not want to join the union. Now, I ask you, as president of the White Rate Actors' Union, if you had succeeded in ununionizing all the theatres and they were all ununionized today and the actors were ununionized, and one actor did not want to join your union, wouldn't he be kept out of work?

A. No.

Q. In the ununionized theatres.

A. No, he could go to law, I believe, and compel us to take him in. I believe that kind of a closed shop is called a conspiracy.

Q. The White Rate Actors' Union, by which I mean Mr. Mountford's statements in "Variety," say time and time again that actors to procure work would have to be members of the White Rate Actors' Union?

A. Not to procure work. To work.

A. Quite true, yes.

Q. Now, I repeat, if an actor did not want to join the union and the union shop was in force, how would the actor get work?

A. Well, he would join the union.

Q. He would join the union? In other words, he could not get work unless he did join the union?

A. No, I don't say that he could not get work. He would join voluntarily.

Q. That is, he would see he could not work and he would join voluntarily.

A. I don't know what his mental processes would be, but he would join. I believe that kind of a closed shop is called a conspiracy.

Q. You mentioned the Bar Association. The Bar Association is that affiliated with the American Federation of Labor?

A. No, but it is a labor union just the same.

Q. The Bar Association is a labor union?

A. Yes, and you have got to have your paid-up card before you can practice, too.

Q. I presume you are referring to the Bar Association all over the United States.

A. No, I mean the courts. I don't mean the Bar Association. The same way with the closed shop is called a conspiracy. You have got to pass your State examination, which is controlled by a board of ununionized doctors before you can get your license to practice, which is your paid-up card.

Examiner Moore: What happens to actors expelled from the White Rate Union?

The Witness: He is given a fair trial, and if he figures he has been expelled he goes to court and always gets justice. We have had cases of that kind where the man was unjustly expelled and was ordered to be restored to membership and was reinstated to membership.

By Mr. Goodman:

Q. Now, call your attention to Respondent's Exhibit 8, entitled "Till the New Year," appearing at page 15 of "Variety" of December 3.

Q. 1915. In which this appears: "The Four Weeks for the White Rate Actors' Union was Ordered Explained. At which moment when this meets the eyes of the reader in whatever part of the world he or she may be."

Q. And it was the original intention that this should be the final day.

A. But so many protestations, so many applications for an extension of time have been received by the Board of Directors and myself, that after consulting the Board of Directors passed the following resolution: "That follows a resolution concerning an extension of time; that no new White Rate Actors' Union be ordered Explained. At which moment and another four weeks in which the actor or actress (25.00) Dollars initiation.

"This is to give every one a chance, no that when the time comes when the door is shut, it can never be said that a bar of high prices was raised against the purchase of the oil." What do I mean by "Door was shut" and "Purchase of the oil."

"Once upon a time there were ten virgins, who, taking their lamps, went out to meet a wedding party at night, and 'five of them were foolish and five were wise'; five put oil in their lamps, but five took no oil with them." At midnight there is a cry, "Behold the bridegroom cometh and the foolish said unto the wise, 'Give us of your oil, but the wise answered, 'Go ye rather to them that sell and buy for yourself.' These the foolish went away to buy. The bridegroom came and they that were ready went in with him to the marriage feast and the door was shut." After came the foolish saying, "Open to us," but he answered and said, 'Verily, I say unto you, I know you not.' The door was to be shut today, but we are giving the foolish four more weeks during which time they shall know each and every one who applies for the oil which will keep the machinery of the theatrical business going smoothly, but, on December 31, 1915, at 12 midnight, the door will be shut, and we shall answer, 'We know you not.'"

Didn't that mean, Mr. Fitzpatrick, that actors had to join the White Rats Actors' Union prior to that extended time, December 31, 1915, or if they applied thereafter they would not receive admission to the union?

A. No, indeed not. It meant if they wanted to get in—

Q. You answered the question.

Examiner Moore. The witness has a perfect right to explain his answer if he wishes to.

Mr. Goodman: I object to it, but he may go on.

The witness: It simply means if they want to get in for a certain price they must do so before the door is shut. We are going to cost them more, that is all. There was never any intention of trying to keep people out of the organization.

Q. Your endeavor was to get them in?

By Mr. Goodman:

Q. Call your attention to Respondent's Exhibit B, which appears in "Variety" of December 10, 1915, entitled "A letter from a member of this organization to me," by Harry Mountford. In which Mr. Mountford is referring to the letter, "Because I publish it, it does not follow that I agree or disagree with any or all of the statements made in the trend of opinion amongst the members of this order." And then you find that that part of the letter, "That can the White Rats do? Of course, we don't know all we can do, but we know one thing they are going to do. The White Rats are going to get an estimate of the actual demand for vaudeville in the United States and Canada. Whatever number is required to meet the demand, we are going to get into the White Rats, and 1,000 acts over that demand. That will give the managers a chance to select, hold out and regulate salaries, and for the actor to do the same. After we have taken in the 1,000 acts over the actual demand, we will take in no more. There will be no more demand. We will have the right to join, up to that time, will have to be left on a waiting list, and cannot play any union house, and cannot get a union card until some act leaves the business or an act breaks a contract. Then that act will be put on the waiting list for six months and another act will be put on the waiting list of time to play the union houses providing he can book the time with the managers. Those on the waiting list can play non-union houses or go back to their trade. We should worry. We are going to regulate the greatest trouble with these business, regulate the supply, first."

Does that express your sentiments concerning the White Rats?

A. No, nor the sentiment of the organization, nor the published policy of the organization.

Q. Why was it published by the White Rats Actors' Union in "Variety," which was then running the official news of the organization?

A. Well, I was not a member of the board of directors.

Q. At that time?

A. No.

Q. Then you don't know the reasons, is that it?

A. I can give what would appear to me to be the reasons, knowing conditions as I did.

Q. I don't care to have you give what you think are the reasons if you are not conversant with them.

A. That was not my policy nor do I approve of it in any particular.

Q. But was not everything that was published by Harry Mountford either in "The Player" or in the "Variety" authorized by the board of directors of your organization?

A. I don't know about that, what the directors did. They did a lot of things that were strange. I never knew what they did. Building the club house which the N. V. A. holds as losses.

Q. Is it your opinion that a woman's or a man's character in private life should be a bar to her or him earning a livelihood in vaudeville?

A. Is it my opinion that a woman's private life?

Q. Or a man's private life?

A. Yes.

Q. If it is not a matter of public scandal, no. I don't think it is an asset though.

Q. If Evelyn Nesbit were to apply to your union shop for admission she would probably be denied admission, wouldn't she?

A. I would fight her admission. I think she would be let in, though. I think I could not stop it, because actors are soft-hearted lot.

Q. You said on direct examination that Jack Wilson had offended audiences or given a dirty exhibition, or words to that effect.

A. Yes.

Q. Don't you think that it is necessary for the managers of vaudeville theatres to be able to control the acts appearing in their theatres and to require admission to the most objectionable material?

A. Don't I think it should be the province of managers?

Q. Absolutely.

Q. You don't know to what extent the Keith Circuit has gone to eliminate objectionable material in acts, offensive words, offensive gestures and offensive dress?

A. I know it stopped me from saying "hell" and let somebody else say it.

Q. Isn't it a fact that even when actors are requested to eliminate certain parts of their act they go on and repeat those parts just the same?

A. No, it is not.

Q. Where were you asked to cut out "hell" in your act?

A. The Colonial Theatre, Philadelphia. I was requested in Pittsburgh to eliminate the word "pauze" as it was immoral and subliminal. I told them that the man on the bill almost immediately after me used "pauze."

Q. Do you recall the case of a woman in Portland, a member of the White Rats, appearing at a theatre in the course of her act dropping an outer skirt and being censured and your organization complaining about it?

A. What is her name? Portland, Maine?

Q. Yes. Do you know of any vaudeville circuit in the United States or vaudeville theatre run on a higher plane of responsibility than the Keith Circuit?

A. I think it is the best of the lot by far. I don't mean to say by that that I approve of some of the things I see there.

Q. You testified to some distinction between the White Rats Actors' Union and the International Union?

A. Yes.

Q. And I believe that the White Rats Union was one of several unions making up the International organization?

A. Yes.

Q. Now, the difference that arose between the Vandeville Managers' Protective Association and the White Rats Actors' Union were confined to that particular unit, were they not?

A. Yes.

Q. They did not have anything to do with the Hebrew actors or the Grand Opera actors and all the other units?

A. Yes.

Q. They did not have anything to do with the Hebrew actors or the Grand Opera actors and all the other units?

A. Yes.

Q. That is, in the event of any trouble with the White Rats they would be, because of the alliance or other—

A. Because they were members of the same international body they could not go in and take the place of the White Rats who were on strike.

Q. When you were elected to office in 1915, didn't the International Board and Mr. Mountford and you then and there decide to call a strike of the White Rats?

A. Never, never, never.

Q. Didn't you then and there make plans immediately for a strike although the date was not fixed?

A. Never, never.

Q. At about that time didn't you and Mr. Mountford, or your organization, begin to organize your deputy organizers?

A. Yes, to meet and men put out when Mr. Mountford came.

Q. No; name them and pick them; appoint them?

A. I think they were appointed before I was elected to office. I think they were appointed when Mr. Mountford came.

Q. Before I was elected to office at all. I am quite sure they were.

Q. At the time of your election, or immediately thereafter, were they made to finance a contemplated strike?

A. Never.

Q. Did you testify in the Pemberton case?

A. I did.

Q. Did you not testify at pages 587 and 588 of that case as follows: "When I was elected to office a resolution was passed that the International Board was to be empowered to impose a levy of five per cent. on all actors' salaries who were members of the organization in the event of a strike or lockout, and when the strike was called this was put into effect and the levy subscriptions were five per cent. of the salaries that the men received, and were sent in or purported to be five per cent." Didn't you so testify?

A. Yes, you say—

Q. What was the name—

A. Now, can't I explain that answer? When I was elected to office there was a resolution that in the event of a strike, five per cent. levy should be made. That was part of the election platform and carried separate from my candidacy altogether and was passed by the membership at large.

Q. Current resolutions in the event of the cause of the resolution, Mr. Fitzpatrick. I claim that at the time you were elected, whether you wanted it or not, regardless of what you wanted, I plan was devised to raise funds for a strike that might occur.

A. As an ultimatum, yes; or lockout. A strike or lockout. But there never was any strike contemplated, planned or devised.

Q. The referendum to which you referred in this resolution on page 53 of your constitution and by-laws, is it not?

A. It is one of them.

Q. I mean concerning the levy.

A. No, no, this says, "Are you in favor of an offensive, defensive alliance?"

Q. It is the next one.

A. "Do you grant the International Board in case of necessity the right to order a levy of five per cent. upon all actors' salaries who may be working in other theatres during the strike or lockout. Resolution submitted at the special general election held February 28, 1914."

Q. That is the resolution to which you were elected?

A. Elected; yes, sir.

Q. Was George Fuller Golden the founder of the White Rats?

A. Yes, sir.

Q. At that time it was not affiliated with the American Federation of Labor?

A. No.

Q. Wasn't George Fuller Golden opposed to the White Rats becoming a union?

A. I could not answer. I was not a member of the organization at that time.

Q. I refer now to the time when it did become a part of the American Federation of Labor.

A. I was not in the organization.

Q. Did you ever read this or see it in the "New York Review," a theatrical publication (following paper to witness).

A. I think not. I don't know that I ever saw it. That date was what I saw there.

Q. Were there any members of the White Rats Actors' Union who were opposed to the idea of a union or closed shop in vaudeville?

A. The biggest vandeville actors in America were unaffiliated in favor of the policy, including the president, Mr. Frank Fogarty.

Q. Please answer the question, Mr. Fitzpatrick.

A. I have answered that to the best of my ability.

(The prior question follows: "Were any of the members of the White Rats Actors' Union who were opposed to the union or closed shop in vaudeville?")

A. I believe so.

Q. I don't understand that question.

Q. I understood you to say you are still president of the White Rats Actors' Union?

A. Yes, sir.

Q. What your present membership?

A. I couldn't tell you.

Q. I don't want to know their names. I just want to know how many present membership?

A. I couldn't tell you. I have had no time to go over the books of the organization. I came back here after the week, less by many thousands than it was when the managers announced that you had to get out of the organization before you would get work.

Q. Is the membership less than 1,000 at present?

A. I could not say.

Q. I could not say. I have not gone over it with Mr. Mountford at all.

Q. Haven't you read the advertisements of the White Rats Actors' Union in which your name and Mr. Mountford's name are very prominently printed week after week, in which the statement is given of the new members taken into the White Rats Actors' Union?

A. I never put any signature of mine that I know of to any advertisement of the White Rats coming in.

Q. Have you read "Billboard" for the last couple of months?

A. No, I have not; I have only seen it since I have been home.

Q. At least your membership consists of yourself, Mr.

Mountford, 21 members of an international board and a vice-president?

A. Yes, sir; I believe so.

Q. There are other members, are there not?

A. Yes, sir; I believe so.

Q. Have you attended any meetings since you returned?

A. A meeting of the International Board, yes.

Q. Has there been any meeting of members?

A. Yes.

Q. Do you know that this week in the "Billboard" and in previous weeks for the past few months advertisements have appeared over the name "Harry Mountford," and with your name in the advertisement, asking actors to join the White Rats Actors' Union and send their dues either to you or to Mr. Mountford?

A. I think there are such advertisements.

Q. Have you received any dues from proposed members?

A. Have I?

A. Yes.

Q. Do you know whether Mr. Mountford has?

A. I believe he has, yes.

Q. Have you discussed with him the number of members that have come in during the past few months?

A. He said they were coming in at a great rate.

Q. Goodman: I want to stop just a second, Mr. Examiner, to make this objection. When I started to ask this witness about the membership of the White Rats Actors' Union, Mr. Mountford talked up in a tone loud enough for all of us over here to hear, and I assume Mr. Fitzpatrick to hear, to say to counsel for the Commission, object. Now I protest against Mr. Mountford speaking in any audible tone of voice while I am interrogating Mr. Fitzpatrick.

The witness: I have no reference that I answered that question cited by Mr. Mountford.

Mr. Goodman: I am not making any statement of that kind or inference.

As long as you have raised the point about Mr. Goodman fairly assuming anything, I wish to show the examiner and Mr. Walsh a copy of the "Billboard" within the recent weeks, and you will find this week's "Billboard" containing Mr. Fitzpatrick's name.

The witness: I haven't any objection.

By Mr. Goodman:

Q. Who has the custody of these dues that are now coming in?

A. The secretary-treasurer.

Q. Mr. Mountford?

A. Yes, sir.

Q. Where does the White Rats Actors' Union now meet?

A. I cannot answer that question.

Q. Isn't it any meeting place?

A. I cannot answer that question either.

Q. Why?

A. Because if I tell where the White Rats Actors' Union meets, the members will have the meeting place picked. It is a secret organization, and we have a right to meet anywhere at any time.

Q. Didn't you meet at 207 East 64th street?

A. I haven't been over there.

Q. Is that the office of the White Rats Actors' Union?

A. One of them, yes.

Q. Look at this paper and state whether you know whether the last been sent to actors by Mr. Mountford at or about this date?

A. Yes, in Germany, Mr. Goodman.

Q. Is that a fac simile signature of Mr. Mountford's?

A. It appears to be, yes.

Q. Is the "Billboard" the official news medium of the White Rats Actors' Union?

A. I believe it is, yes.

Q. This letter states, "This is to advise you that we have placed the 'Billboard' at the press medium carry our propaganda and in which to publish our official notices, calls, etc."

A. Yes.

Q. And at the head of the letter is the address, 207 East 64th street, New York, N. Y.?

A. Yes.

Q. And you say that is one of your offices?

A. Yes, sir.

Q. Mr. Goodman: I offer this paper in evidence.

(The paper before referred to was marked "Respondent's Exhibit No. 108.")

By Mr. Goodman:

Q. On May 1, 1915, what was the membership of the White Rats Actors' Union?

A. I don't know.

Q. That is just shortly prior to the beginning of this Federal Trade Commission proceeding?

A. I could not tell you, Mr. Goodman. I was absent all the time, and I was out of touch with it.

Q. Do you know how we can ascertain that fact?

A. You might ask Mr. Mountford. He may tell you. He has charge of those things. I have not.

Q. Do you know who instigated this proceeding by the Federal Trade Commission?

A. Who instigated it?

Q. I think it was started as the result of complaints made.

A. I had something to do with it myself.

Q. Did you make a complaint to the Federal Trade Commission?

A. No, I don't think I did. I think I wrote to Mr. Murdoch some letters relative to the situation.

Q. Mr. who?

A. Mr. Victor Murdoch; not Mr. John J.

Q. You did make some complaints?

A. No, I don't think I made a formal complaint. I wrote a statement of certain conditions that existed, and asked him to look into it his consideration.

Q. I don't know what they contained, and I just want to know whether you did.

A. I did call the attention of the Commission to it through Mr. Murdoch.

Q. Did Mr. Mountford also call the attention of the Commission to any complaints?

A. I could not tell you about that.

Q. Did you and Mr. Murdoch make a joint call or visit to the offices of the Federal Trade Commission at Washington to complain about vaudeville conditions?

A. No, we went down there to consult with Mr. Reeves and Mr. Walsh. That was after the complaint was issued.

Q. But prior to the issue of the complaint you did not visit there?

A. No.

Q. Was Cora Youngblood Corson a deputy organizer of the White Rats Actors' Union?

A. Yes, sir.

Q. Will you please tell us the duties of a deputy organizer?

A. To secure new members for the organization, to seek an amicable adjustment of difficulties which arise in his territory between actors and managers, and generally to act toward affairs in the theatrical industry to keep them running smoothly and decently and fairly.

Q. You testified on page 1625 in the record in this proceeding that in the previous administration the membership of the White Rats had deteriorated almost to extinction?

A. Yes.

Q. What happened under that administration to bring about a deterioration almost to extinction?

A. The fact that the administration in power, Mr. Fogarty and Mr. Cook and the Board of Directors did absolutely nothing to better the condition of the club. It was an absolutely apine, worthless organization; it did absolutely nothing except to try to sell bonds to actors, bonds in the club house.

By Mr. Walsh:

Q. What is there to these bonds in the club house?

A. The White Rate Actors' Union, after Mr. Mountford got out, bought this house, and the Board of Directors, or Cook and Fogarty, sold it in '14, and when I was elected to office, and when Mr. Mountford came back, there were no more bonds sold, and I don't think the men who had their money tied up in these bonds in the club house, and which had been bought at the instigation of the previous administration, that we were forced to sell our lease on the ground to the gentlemen who now hold it, Mr. Albee and Mr. Keith; I mean 229 West 45th street.

By Mr. Goodman:

Q. Since Mr. Walsh has raised that feature of the case, did not the previous administration lend or advance or in some way or another transfer from the funds of the White Rate Actors' Union to the White Rate Realty Company, which was building the club house, the sum of \$101,000 belonging to the union?

A. I could not tell you about that. That was before I came into the organization. And I don't think there is any lawyer in the world can find out the inside of that transaction. Q. If Mr. Mountford so testified, that would be so?

A. Yes, he knew the facts better than any one. (At this time a short recess was taken.)

By Mr. Goodman:

Q. Mr. Fitzpatrick, at page 45 of the minutes in the Pemberton minutes, Mr. Mountford did testify that the White Rate Actors' Union, after Mr. Mountford came back, was then known, paid \$101,000 to the White Rate Realty Company for stock of the White Rate Realty Company. And you testify if Mr. Mountford so testified that is correct?

A. Yes, sir.

Q. Isn't it a fact that this deterioration to almost extinction, to use your expression, amounted to a deterioration until the membership in the time Mountford came back in 1915 was not over 500 members?

A. I think that is true, yes.

Q. So then when Mountford came back, he came back for the purpose of rehabilitating the organization, did he not?

A. Yes.

Q. Working up new membership?

A. Yes.

Q. Putting pep and life into it?

A. And getting back the old.

Q. Is it not a fact that at that time, referring to October, 1915, or when Mr. Mountford came back, the White Rate Actors' Union was absolutely bankrupt?

A. Yes.

Q. Isn't it a fact that Mountford at that time urged the organization be thrown into bankruptcy?

A. I could not say so to that. I was not on the—

Q. If he so testified you would say it is true?

A. It is true, yes.

Q. I call your attention at page 94 of the Pemberton minutes to this testimony of Mr. Mountford. If I tried to go bankrupt because it was such a hopeless task, I fought for it to go right into bankruptcy, because of the immense amount of debts that were owing to the actors. Mountford testified you say that was correct?

A. Yes, I think that was the club, the White Rate Realty Company, and not the organization itself.

Q. Isn't it a fact that the White Rate Realty Company and the White Rate Actors' Union were known as one?

A. No.

Q. If Mountford so testified is it a fact?

A. I don't think he did testify; and as I did it is not so. It never was run as one, not in my time.

Q. No, no, I am talking of the time that brought this organization to the verge of bankruptcy.

A. Yes, man before he came back?

Q. Yes.

Q. I could not tell you about that, Mr. Goodman.

Q. I am not referring to your administration at all in referring to the bankruptcy conditions or lack of membership. I am referring to the time when Mountford came back—the condition of the organization at that time.

A. I could not tell you about what went on then, because I was not on the Board of Directors and was fighting them on an entirely different angle.

Q. Do you know that in addition to the \$101,000 invested by the White Rate Actors' Union in the White Rate Realty Company there were sold to members of the White Rate Actors' Union bonds in the White Rate Realty Company to the amount of about \$56,000.

A. Yes.

Q. And that about \$64,000 of those White Rate Realty Company bonds were pledged with the Mutual Bank by the White Rate Actors' Union to secure a loan made by the Mutual Bank to the White Rate Actors' Union amounting to about \$46,000?

A. I believe that is so.

Q. Were not the various printed page advertisements in "Variety" commencing with Respondent's Exhibit 1, which was published October 22, 1915, and the others which followed it all part of a propaganda to increase membership of the White Rate Actors' Union?

A. I cannot testify as to that which was before my own administration, but believe that was the purpose, yes.

Q. It was continued during your administration?

A. Yes.

Q. And that was its purpose?

A. Yes.

Q. And that was, of course, looking towards the establishment of the closed union shop?

A. No, I don't think so, Mr. Goodman. So much stress has been laid upon the union shop idea that everybody apparently believes that it was antecedent to the settlement of all these disputes. It was coming of the kind. We wanted the union shop simply and solely for the police power of the Board of Arbitration.

Q. You have explained that, but the fact is that you wanted it; that is the point I am getting at.

A. Oh, yes, we wanted it.

Q. And that this propaganda referred to the union shop and was for the purpose of getting a large membership of some day getting it over and establishing it?

A. Among other things, yes.

Q. Since you became president of the White Rate do you know the amount of the indebtedness from the members to the organization for money lent by the organization to the members?

A. I could not tell you that, but I think the auditor's report would show that in the first annual.

Q. If Mr. Mountford testified at page 406 in the Pemberton case that the amount of the indebtedness to the members was \$18,000, you would say that is true?

A. That is true, yes.

Q. That is from the auditor's statement, seventeen or eighteen thousand?

A. That is correct.

Q. Has any part of that money been repaid to the organization?

A. Very, very little, Mr. Goodman.

Q. Did not the White Rate owe, in October, 1915, when Mountford came back, because of what had occurred previous to his returning to the organization, about \$225,000?

A. I don't know about that. I presume it was about that amount.

Q. If Mountford so testified—

A. It is true, yes.

Q. Mr. Walsh: Did that include the bonds?

The Witness: Did that include the bonds. Whatever he testified to was true.

By Mr. Goodman:

Q. At that time I think Mr. Mountford found that there was an overdraft at the bank of \$85 and this indebtedness and no money in the bank?

A. That is true, yes.

Q. Had you any knowledge as to the number of members of the White Rate Actors' Union when you became Big Chief?

A. No, I had not. The only means of estimate I have was from the auditor's report, which shows that approximately \$70,000 was paid in in dues and reinstatements in six months.

Q. That is from the time Mountford came in in October until April?

A. Until the filing of the report, yes. And that the rate of—well, if you figured at \$500 that would be 14,000 members. If you figured it at \$10, it would be about 6,000 members.

Q. What would you figure it at?

A. It was between eight and twelve. I think we were paying per capita tax on eleven thousand. I am not sure.

Q. Well, about 12,000 members?

A. Yes, sir.

Q. About how many members came into the organization between April, 1916, and the date of the strike in the early part of October, 1917?

A. I could not tell you that. There was no record kept up of calling of the roll. There was a steady increase until the notice was printed about no more White Rate being played.

Q. They were coming in in goodly numbers, were they not?

A. Yes, sir; they were.

Q. In regard to the \$74,000 that came in between October, 1915, and April, 1916, how much would you say came into the organization between April, 1916, and the date of the strike?

A. Oh, I could not say that now, Mr. Goodman, without consulting the auditor's report for the year.

Q. Will you consult the auditor's report and tell us?

A. June 1, 1916, to June 1, 1917, regular members, \$35,680 were not paid.

Mr. Walsh: The membership would be that divided by five?

The Witness: Yes. Cabaret branch, \$1,008.50.

Mr. Walsh: That would be divided by five to find the membership?

The Witness: Yes. Chorus branch—

By Mr. Goodman:

Q. Am I talking now about the White Rate Actors' Union.

A. That was a branch of the White Rate Actors' Union. That was not capita tax. We will say \$68,000 divided by five.

Q. About 7,000?

A. Yes. This is from June 1, 1916, to June 1, 1917.

Q. So you had 12,000 the first six months from October, 1915, to April, 1916, and then about 8,000 between April, 1916, and the following June?

Q. And that would make \$70,000 or thereabouts for the first six months' period from October, 1915, to April, 1916, and \$38,000 the balance of the period or a total of \$118,000?

Q. Now the White Rate Club, was it ever a financial success?

A. Until the managers announced that no more White Rate would be played and until the establishment of the Armstrong Amusement Bureau across the street it was making a small amount of money each week which was set aside in a special account which was to take care of the bondholders.

Q. Is it not a fact that the taxes of the club for the years 1914 and 1915 and the water taxes for 1915 and 1916 and 1917 were not paid?

A. Yes, man; in my administration of the club or before?

Q. I am talking of prior to your administration.

A. Oh, I think it was run at a loss. I am quite sure it was. Taxes were not paid and the water rent was not paid the electric light bill was not paid and nobody was paid. The only time it made money, I believe, was during the period which I have mentioned, from the time Mr. Mountford came back until the events which I have narrated.

Q. Have you a statement of the receipts and expenses of the club, I mean the club aside from the dues, initiation, and so forth, for the period from October, 1915, to April, 1917?

A. Mr. Mountford has, I am sure.

Q. Who has the books of the White Rate Realty Company, or where are they?

A. I could not tell you. They may be in the custody of the Referee. I don't know, I am sure.

Q. In any event, while you were President and Big Chief of the White Rate Organization, did the club, separate and apart from the union, do very much more than take care of expenses?

A. Yes, we had the special account which was to take care of the bondholders. I think we had it up one time as high as \$11,000.

Q. Can you state what came over your expenses the club earned during the six months' period, from October, 1915, to April, 1917?

A. What came over the expenses?

Q. Yes, what balance did it have over and above expenses, if any, during that six months' period?

A. I could not tell that without reference to the books, Mr. Goodman. I know that we were getting along very well, steadily and surely, until this thing happened and the bottom dropped out of it.

Q. Do you know in whose name the stock of the White Rate Realty Company was issued?

A. Originally.

Q. The stock bought with funds of the White Rate Actors' Union?

A. No, I do not.

Q. Not any originally. Do you know in whose name it was held at any time?

A. Yes, it was.

Q. During what period?

A. During the period of my incumbency as president of the organization.

Q. During your incumbency in office, were any of the funds of the White Rate Actors' Union used to pay any of the debts of the White Rate Realty Company?

A. No, sir.

Q. Not any of its obligations or expenses?

A. No, sir.

Q. Were any of the funds of the White Rate Realty Company or any money taken in for the use of the club used to pay any of the expenses of the White Rate Actors' Union?

A. Yes, that is true. Personally, I always figured that everything that was in the club belonged to the Union, myself. That was my personal opinion. I still think so.

Q. During your regime was there a separate bank account kept for the White Rate Actors' Union and the White Rate Realty Company?

A. A separate account, yes.

Q. Are you acquainted with the facts in connection with the Associated Actors' Company or is that something that occurred before your time?

A. I know nothing about that.

Q. Do you know whether the White Rate Actors' Union invested \$6,000 in the Associated Actors' Company in 1908 or 1909?

A. I do not.

Q. If Mr. Mountford so testified you would say that it was so, would you?

A. He knew the facts, yes.

Q. Do you know anything about the incorporation of the White Rate Publishing Company in 1907?

A. I do not, no, sir.

Q. The advertisements with regard to that levy and the levy itself, was the result of that referendum that you spoke about before?

A. Yes.

Q. And did not Variety, or I think it was The Player contain an advertisement of the White Rate Actors' Union requesting these levy contributions to be sent either to you or to Mr. Mountford?

A. Yes.

Q. And these moneys were sent to you or to Mr. Mountford, were they not?

A. Some of them were. I think some were sent direct to the actors.

Q. And were not those moneys deposited in the personal and joint account of you and Mr. Mountford?

A. Yes.

Q. In the Greenwich Bank?

A. Yes, sir.

Q. And was that not contrary to Article 6 of your Constitution?

A. That was done with the full knowledge and approbation of the International Board.

Q. And you know that were the members of the International Board that authorized you to deposit funds of the White Rate Actors' Union to the personal account of yourself and Mr. Mountford?

A. I cannot give you all the names now. Mr. Dolan, Mr. McCreo, Mr. Edwin Archer, Mr. McCreo, Mr. Dolan, Mr. Theodore Babcock was a member of the Board, too. I cannot recall the other names offhand.

Q. Was the resolution of the International Board authorizing such deposits or do you want us to understand that they had knowledge of it?

A. Yes.

Q. Which is it?

A. But there was not any formal authorization by the International Board.

A. I cannot recall now, without looking it up. I know everybody knew about it on the International Board and approved it.

Q. Was the deposit of these funds made in your name with the words "Trustee, Agent, President" or any other representative capacity attached, or were the deposits just made in your name and Mr. Mountford's?

A. I cannot recall that now. I can find that out later.

Q. By whom were checks signed that drew money out of the account?

A. Did it require both signatures?

A. No, if I signed a check, I signed it James William Fitzpatrick, or Harry Mountford and James William Fitzpatrick, and he did the same.

Q. So that Mr. Mountford could draw any part or all of those funds without consulting you?

A. Yes.

Q. Or the members of the organization or the International Board?

A. Yes. Always subject to the fact that I could ask all about it. And the Board, also.

Q. How many checks did you draw on that levy account?

A. I could not tell you offhand, now.

Q. Did you or Mr. Mountford do more of the signing of checks than the other account?

A. I think Mr. Mountford did.

Q. About what percentage of the amount in that levy account in your personal name was withdrawn by Mr. Mountford since?

A. I could not tell you that.

Q. Well, what percentage would you say you withdrew on your check of this \$12,000?

A. Oh, a very small percentage. I think it was less than \$1,000, but I cannot be positive about that, without going through the books and finding it up. The checks for that account were stolen from the offices on 514th street.

Q. You were not asked the question, but I am perfectly willing that it should stand, only I would like to warn you to please answer questions.

A. All right.

Q. Can you tell now what Mountford did with the moneys that he withdrew from this account?

A. To the best of my knowledge and belief he paid the legitimate expenses entailed by the strike, taking care of the outfit of pickets who had no money, transportation and all the incidentals that came up in the conduct of a strike.

Q. How were these moneys paid to you or Mr. Mountford, in cash or check, money order or how?

A. In every way.

Q. In what way?

A. Yes.

Q. Who received most of the money that were sent in?

A. I think most of them were sent into New York. The ones that were sent to me in Boston, if they were money orders, I simply endorsed them and forwarded them to New York.

Q. You at that time were not in New York?



A. No, I was in Boston.  
Q. And all the money was sent to New York?  
A. They were sent to New York to be deposited in the Greenwich Bank.  
Q. Those monies would first come to Mr. Mountford's hands would they?  
A. No, the bookkeeper's. I think the bookkeeper deposited it. I don't know whether Mr. Mountford handled it or not.  
Q. You don't know how much of the levy money was received by Mr. Mountford in cash?  
A. I do not. Not very much.  
Q. Well, you don't know, do you?  
A. Yes, I know. I can safely swear to that.  
Q. Did you and Mountford publish in The Players a list of the names and initials of those who complied with the levy, so as to indicate to those who had sent monies that they were received?  
A. Yes, I did. I sent in my list in to The Player.

Q. Is it not a fact that fake names were used in your printed list of contributors to the levy to encourage other members to donate?  
A. I don't know. I presume there was.  
Q. If Mr. Mountford testified in the Pemberton case that that was true, would you say that it was?  
A. That it was true, yes.  
Q. In other words, those were simply camouflage or evidence of humor? A. Deceptive coloration.  
Q. Were these lists of donations inserted for the purpose of encouraging other persons to donate? A. Yes, sir, absolutely. You say that the list of contributors, then, that was published was not an accurate list?

A. No.  
Q. Well, it contained such names?  
A. Yes, some.  
Q. Was not that very list padded to a very great extent for the purpose of inducing members of the Association to make contributions to the levy?  
A. It was padded to get them to do their duty which they had sworn to do.  
Q. You mean by that that it was their duty to make this levy?

A. They had passed the resolution themselves, and that is what its purpose was.  
Q. Do you know whether prior to your coming into office that The Player, the official organ of the White Rats Actors' Union, carried false and misleading advertisements that were published from time to time to induce members of the organization and of the vaudeville profession to purchase White Rats Realty bonds?

A. I do not know.  
Q. Your attention was never called to any such advertisement?

A. No.  
Q. Mr. Mountford so testified, you would say that that was true?  
A. Yes, sir.

Q. And those officials many of them were also in office at the time you returned to the organization? A. No, I think the misrepresentations were made by three or four "very" they're, and he mentions three men. He says, "I think the man mentioning him" drew the advertisement up." Are you able to testify from what I have read of Mr. Mountford's testimony, believing as you do in Mr. Mountford's verity, that these misleading advertisements were printed?  
A. I am quite willing to accept anything Mr. Mountford says about the situation.

Q. Do you recall the proceedings that were begun by the White Rats Actors' Union before the License Commissioner of the City of New York against the United Booking Office in or about the year 1910?

A. No, sir.  
Q. Do your investigations as President, when you were compiling your open letter of occurrences beginning in 1900 down to the time you wrote it, didn't you come across the record of that proceeding?  
A. I don't recall that I did.

Q. Did you come across the record of a proceeding brought by the White Rats Actors' Union or somebody in its behalf, before the Mayor of the City of New York, to remove the Commissioner of Licenses, because of his failure to sustain the proceedings that the White Rats Actors' Union had begun against the United Booking Office?  
A. I recall hearing something before Mr. McCallahan, but I don't know the details.

Q. In the last annual report of the International Board of the White Rats Actors' Union made on or about June 29, 1917, this statement occurs, that the organization "was highly hailed in its successful career by the abuse of the processes of the law and not so much of the law itself, but by those charged with administering it." And in the same report I call your attention to the statement: "Marcus Loew's business was such that six persons in his theatre would constitute a good audience, and then the abuse law known as the injunction, was brought into force." I ask you if in making of such statements about the courts and persons in authority is not typical of your organization as guided by Mr. Mountford?

A. No, it was a statement of facts. An injunction was secured on perjured affidavits, affidavits containing perjury.

Q. When you refer to an abuse of processes of law, and not by the law itself, but by those charged with administering it, those charged with administering it meant the judges, did it not?

A. I think the judge who issued the injunction did not know the facts. Certainly he did not know the affidavit was perjured, or he would not have issued the injunction.

Q. And those injunctions were issued in New York and Chicago?  
A. The one in New York I am referring to.

Q. But there also was an injunction issued in Chicago was there not?  
A. Yes.

Q. And in St. Louis?  
A. Against the White Rats Actors' Union only.

Q. Now I call your attention to Article 11 of the By-Laws of the White Rats Actors' Union, entitled, "Policy," which says that the policy of the organization shall be the union shop and then some other thing?

A. Yes, sir.  
Q. The Article 11, Jurisdiction, "It is hereby declared and set forth that the White Rats Actors' Union of America and its branch organizations, claim the right of jurisdiction over all actors and actresses, directors or stage managers, orchestra, cabaret, vaudeville, burlesque, motion picture, stage or any other entertainers of the public." Then I will skip something here. "In all of their professional business relations with each other with managers, agents, theatres, companies and others, song writers, trainers, bureaus, etc." Further down in this same Article 11. "It is further declared and set forth that no other person or persons shall have any right or jurisdiction over actors and actresses, whether legitimate, burlesque, etc." I ask you whether the printed advertisements or propaganda, as I have referred to it today in Variety, beginning in October, 1916, and carried on through your administration, was not par-

amount to that policy and that jurisdiction as defined in your by-laws?

A. I could not answer that, Mr. Goodman, without explaining what the word "jurisdiction" means to them. When a charter is issued by the American Federation of Labor to any organization of labor, it is an affidavit we get away off. What I want to know is whether that propaganda was carried on to effectuate the business purposes and policies and jurisdiction of your association.

A. No, I am trying to answer that question. I won't get very far away from the question.  
Q. I wish you would keep it to.

A. Oh, yes.  
Q. The field in which your organization is allowed to operate is defined. That is what is known as jurisdiction, and that is what is referred to in that Article 11. It refers to the area in the craft over which the White Rats Actors' Union has control, and those specific details are made so that it in the future there should be any encroachment upon any branch of the craft contained in our jurisdiction right issued by the American Federation of Labor with our charter, that we are in a position to say, "This is an encroachment on our jurisdiction and those people have no right to our craft, and do so on." It has no relation to the propaganda of the White Rats at all.

Q. But your propaganda for the Union shop, such as it was, was perfectly consistent with your policy set forth in your by-laws, was it not?

A. Oh, yes.  
Q. While you were president and Chief Clerk, did you know that the funds of the White Rats Actors' Union were being paid to persons who were employees of the United Booking Office for the purpose of having those employees of the United Booking Office to induce the White Rats Actors' Union concerning their employers' business.

A. No.  
Q. Didn't you know that Mountford used the money of the organization to make payments to employees of the United Booking Office for the purpose of bribing them to secure information?

A. No.  
Q. Don't you know that the payments which were made were noted in your books or memoranda—by your books I mean the White Rats Actors' Union's bookkeeping the title S. S. meaning Secret Service?

A. No, I know there was a certain sum paid for the Secret Service, but I don't believe in seeing that all about its being paid by Mr. Mountford. I simply testified I knew.

Q. Did you know that you or he, or he was made to be the employees of another person or firm?

A. No, I didn't know anything about it.  
Q. You know that you or he, or he have learned since the payment was made, that Mr. Mountford did pay employees of the United Booking Office to procure information from them?

A. No.  
Q. Didn't Mr. Mountford so testify in the Pemberton suit? I don't know that he ever received a copy of it.

Q. Did you in January, 1916, or thereafter receive a copy of that paper (handing paper to witness)?  
A. I don't recall that I did. I know I never read it. If I ever saw it, I recognized his capitals and that stopped it.

Q. Mr. Goodman, I offer in evidence the two papers, not for the purpose of proving any statement in them, but to show to yourselves, but merely as showing that they were endeavoring to affect it or attack it, and not as proof of the contents at all.

Examiner Moore: "What is the purpose of all this evidence?"  
A. To show to the jury that the respondent is not the cause of the White Rats Actors' Union, and that the complaint that the respondent smashed the White Rats Actors' Union.

I want to show that before any action on the part of the respondents, they were smashed and were just trying to pick their heads up again, and there were other instrumentalities opposed to the White Rats Actors' Union that helped the smash. I think it is absolutely competent and very pertinent to the issue. I repeat, I don't offer it to prove the contents as the truth.

Mr. Walsh: I object to that. I don't know that it is, or anything about it.

Examiner Moore: We will let them in, subject to what they are worth, under those conditions.

Exhibits Nos. 100 and 101.  
By Mr. Goodman:  
A. Was Fritz Adler a White Rat. Mr. Fitzpatrick?

A. I don't know.  
Q. Or was he at any time?

A. I could not tell you.  
Q. At the general election held February 28, 1916, in addition to the grant of the power to order a levy, was not this resolution adopted, "Are you in favor of an offensive and defensive alliance wherever and whenever possible with the organized musicians, organized stage hands, and all other organized bodies of theatrical employees?"

A. Yes, that was voted on.  
Q. Did not the Oklahoma strike occur between three and four months after you assumed office as president of the White Rats?

A. I did.  
Q. Do you happen to remember the date when that strike started?

A. No, I don't.  
Q. To the United Booking Office?

A. No, I do not think there was any such specific resolution made at all. I don't think he testified to such.

Q. The question was asked by the Board in that case, "Was there an authorization from the Board of Directors of the Board of Directors of the State of New York, permitting money to be spent that way without record," and the answer was, "Yes, sir." Do I understand you to say that that authorization, whatever it was, was a general authorization?

A. Did you know that in making payments to the employees of the United Booking Office, such conduct was in violation of the power of the State of New York prohibiting corrupting and influencing of employees of another person?

A. I never knew it was paid to employees of the United Booking Office or any other employees of any organization. Simply S. S.

Q. Do you hear or read the testimony of John J. Quigley in this proceeding?

A. No, I glanced through it.  
Q. Do you notice that portion of it which referred to his method of doing business in Massachusetts?

A. No.  
Q. And his arrest of actors?

A. No, I think I heard him testify that he had them arrested for breaking their contracts.

Q. Did you also hear him testify that he attached the salaries of some actors?

A. For breach of contract, yes.  
Q. For breach of contract and commissions?

A. Yes.  
Q. Was Quigley siding and assisting the White Rats in its strike or about Boston in 1917?

A. No, sir, he was not.  
Q. Were you there the Saturday, I think it was, that he testified?

A. I was in the room, yes, for part of his testimony, not all of it.  
Q. Did you hear his testimony about his corporation, and its capital of \$800?

A. I did, yes.  
Q. And the manner in which he made contracts with acts?

A. I did.  
Q. Do you believe it is to the interest of the vaudeville profession that this Commission should make an order against the respondents in this case, so that independent vaudeville managers and booking agents of the type of Quigley should be permitted to continue doing business in the manner in which Quigley has testified he does it?

A. I think they all ought to be put out of business. Quigley and the whole lot.

Q. You don't approve of Quigley's methods and business policies, do you?

A. No, I do not, any more than I do of the respondents.  
Q. When you say they all ought to be put out of business, you also refer to all the respondents?

A. Yes, sir.  
Q. Were you conversant with Mr. Mountford's movements from 1911 to 1916, the period during which he was not connected with the White Rats Actors' Union?

A. I never met him until he came back to the White Rats.  
Q. Do you know what he was doing then between 1911 and 1915?

A. I do not.  
Q. Do you know that during that period he was known as one of the managers, known in the White Rats organization as one of the insurgents?

A. No.  
Q. Do you know that between 1911 and 1915 that he was in collusion with Harry De Vaux, Val Trainor, Nathan Bunin, Robert Nemo, Major Dorn and S. D. Ricardo were to harass the White Rats Actors' Union?

A. No, I do not.  
Q. I show you this leaflet dated December, 1916, and ask you if you saw that at or about that time?

A. No; this was sent to me by Major Doyle just before I was recalled.

Q. And that sort of leaflet was sent around to many other actors, was it not?

A. Mr. De Vaux writes letters to everybody.  
Q. I mean there was an active distribution of that stuff?

A. I don't know anything about the distribution of it.  
Q. I am not now claiming, Mr. Fitzpatrick, that what is in it is true.

A. I know nothing at all about the distribution of it. That is the second copy I ever saw. While I was in the business I never received a copy of it.

Q. Did you in January, 1916, or thereafter receive a copy of that paper (handing paper to witness)?  
A. I don't recall that I did. I know I never read it. If I ever saw it, I recognized his capitals and that stopped it.

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A. No, I think the musicians went out first, then the stage hands went out later; then the White Rats went out.

Q. But the White Rats went out to help the others, did they not?

A. In accordance with a local agreement made in that town at that time and for that town only.

Q. Didn't some of the deputy organizers of the White Rats Actors' Union go to Oklahoma City to assist the strike?

A. I think that there was one there.

Q. Who was that?

A. Miss Corson.

Q. Didn't Miss Corson subsequently go out there?

A. Later, yes. I think Mr. Gilmore was there and Mrs. Sergeant also at Intermex.

Q. Is it not a fact that on Sept. 6, 1916, Mr. Mountford wired an Act called the Four Kings, who were then playing at the Princess Theatre in Wichita, Kansas, the following telegram: "Suggest on leaving Wichita; get lost on your way; never arrive Oklahoma City. This fight is for your benefit and all actors. Obedience your simple duty. Disobedience is treachery. We did not allow headline act Mr. Vickers to open this week, but know can depend on all of you." Signed, Harry Mountford, International Secretary.

A. I don't know that any such telegram was sent. I don't know that Mr. Mountford sent it.

Q. Do you know that Mr. Mountford testified before the Oklahoma State Board of Arbitration?

A. I know that he testified, yes.

Q. Were you there at the time?

A. No.

Q. If he testified that he sent such a telegram, you would say that occurred?

A. If he were sent it, he sent it.

Q. Didn't the White Rats Actors' Union pay out as expenses on the Oklahoma strike over \$4,000?

A. I cannot tell about that without referring to the books of the organization.

Q. Will you refer to it, Mr. Fitzpatrick?

A. I will if I can. It is in the Auditor's report, Oklahoma Strike Expense, \$4,468.08.

Q. Was not the strike in Oklahoma City the result of an international executive order?

A. Yes, it had to be.

Q. And isn't Respondent's Exhibit No. 27 that order? I will show it to you, appearing in Variety of August 11, 1916?

A. Yes.

Q. And was not that order repeated in Variety of August 20, 1916?

A. I could not tell you, I presume it was.

Q. In and by what order were not the members of the White Rats Actors' Union directed not to appear or play in certain theatres in Oklahoma City, excepting two, I think?

A. They were directed not to appear in certain theatres.

Q. And those theatres were—

A. Theatres on strike.

Q. Were non-strike theatres?

A. On strike.

Q. Did those theatres refuse to sign the closed shop agreement?

A. Mr. Stimpoulo returned to do anything.

Q. Call your attention to this language in Respondent's Exhibit 28, which is an advertisement in Variety of August, 1916, entitled, "To all concerned in the operation of vaudeville in legitimate theatres," and signed, "Harry Mountford, International Executive." In that advertisement appears this statement, "Members of the White Rats and A. A. and Members of the Musicians' Union and I, A. C. S. G., to avoid trouble with these acts and actors are requested not to associate with them, to have nothing to do with them, and not even to talk to them until they have purged their offenses against organized labor." Is that advertisement, and are not the names of four acts. And I ask you what offenses against organized labor the acts named in that advertisement were guilty of?

A. They had violated their sworn obligations as members of the White Rats Actors' Union to obey the call of the duly elected and properly constituted authorities, and in refusing to come out of the theatre when ordered they violated their oaths and were not to be depended upon by anybody.

Q. They are what you would call undesirable or undesirable?

A. I would not mention them at all. I think they are the scum of the earth.

Q. That list continued to increase from time to time, did it not?

A. It did, yes.

Q. And you published the list of the names of those who refused to comply with your strike order?

A. Yes.

Q. And in some instance you published that list with a big black border line, with the words, "In Memoriam" at the head of it?

A. Yes. Dead to all decent people, yes.

Q. Would you call that a black list?

A. No, I call that a black border.

Q. But the list of names, you would not dignify with the term "black list"?

A. No, it was not a black list.

Q. When was it? We will adjourn until ten o'clock tomorrow morning.

A. (Whereupon at 5:20 P. M., an adjournment was taken until tomorrow, May 23, 1916, at ten o'clock A. M.)

20 West 88th Street, New York City.

The hearing was resumed, pursuant to adjournment, before EXAMINER CHARLES S. MOORE, Esq.

Appearances as heretofore noted.

FRIDAY, MAY 23

JAMES WILLIAM FITZPATRICK

Was recalled as a witness, and having been previously sworn, testified as follows:

CROSS EXAMINATION (Continued).

By Mr. Goodman:

Q. Did Mr. Mountford call the strike by executive order addressed to Miss Corson and to the actors on the bill in Oklahoma, Mr. Fitzpatrick?

A. Yes.

Q. When you testified on direct examination that there never was at any time in Mr. Mountford's mind or yours the idea of calling a strike, how do you reconcile that with the fact that Mr. Mountford did call a strike in Oklahoma in the summer of 1915?

A. It was forced on us.

Q. Is it not a fact that while this strike was on in Oklahoma the White Rats Actors' Union held a conference and offered to adjust the trouble there, giving the White Rats a preference over other acts?

A. No, sir.

Q. And that your organization refused to adjust or settle the strike unless the managers agreed to an absolutely closed shop?

A. Yes.

Q. You testified you had a conference with Mr. Pantages at the Kinkicker Hotel?

A. Yes.

Q. Do you remember the date of that conference?

A. I mean nearly?

Q. It was testified in the latter part of November or the first part of December, 1915.

Q. Of course it was subsequent to the adoption of the referendum on this referendum, providing for offensive and defensive alliances with the other crafts in the theatrical trade?

A. There was no provision that it should be done at all, that there should be such an alliance.

A. I don't know that that is true, no. I never heard it before.

Q. I show you "Variety" of September 6, 1916, and ask you whether that recalls any of the facts to your mind?

A. No, that is a news story, Mr. Goodman. I haven't any knowledge of what is in the news story.

Q. I know, but did you read the story at the time?

A. I did not.

Q. Headed, "Managers make two requests for conference to end fight."

A. Any conference we have ever had with anybody, either in Oklahoma or anywhere else, we have always been surprised and obliged to death to go.

Q. If any such request for a conference was made in Oklahoma City to the representative of the White Rats in Oklahoma City, you don't know anything about it, do you?

A. No, I would know though if it was made, I think.

Q. And do you now deny that these managers in Oklahoma City in September, 1916, asked for a conference with the organizers or representatives of the White Rats then located out there?

A. No, I would say I don't know anything about it. I did not deny.

Q. Did you make any investigation at the time this article appeared in "Variety"?

A. No, it was being handled by Mr. Mountford and the deputy organizer who had charge of the situation there, and they were perfectly able to handle it. If there was an agreement not to go back unless all went back, I am very glad to know the White Rats did not accept any such offer of preference.

Q. That is to give them a preference?

A. Yes, I have to keep them with people.

Q. Did not your organization continue such week to publish either on the one-page address or the "Variety" week containing executive orders connected with this strike and statements by Mr. Mountford about the organization, its policies and so forth?

A. I could not tell you without referring to "Variety."

Q. Well, for example (showing paper to witness), September 1, 1916; did that week, did that?

A. I think that is a repetition of the original strike order.

Q. Yes, but it wasn't it was continued, not going into what the content was, but continuing.

A. September 8th, there were also two pages of advertisements under the heading "White Rats News."

Q. It was a reproduction of this original.

A. And a repetition of the original strike order?

Q. Yes, it was.

Q. And also a list of acts which the White Rats Actors' Union requested other actors' members of the association rather not to associate with or have anything to do with?

A. The list on this date, Mr. Fitzpatrick, amounted to eleven acts, did it not?

Q. Yes.

Q. And the week of September 15th "Variety" contained two pages of party executive orders and party statements signed by Mr. Mountford?

A. Yes, that is entirely different. This was an international order ordering White Rats not to come from one state into another to play with a Sunday night show in Waterbury.

Q. This is one portion on page 15.

A. Yes, the first one.

Q. Did the international order of the strike still continued?

A. Yes.

Q. Directing members of the association not to accept contracts or appear upon the stages of the Broadway Theatre or the Broadway Theatre of Tulsa, Oklahoma.

Q. Was there a strike on at Tulsa, Oklahoma, at that time?

A. It was the same manager, I believe, that had the two theatres.

Q. On page 13 of "Variety" of September 15, 1916, is an advertisement bearing the name Vandeville Managers' Protective Association at the end thereof.

A. Yes.

Q. Isn't that the first advertisement or statement of any kind up to that time printed or published by the Vandeville Managers' Protective Association affecting the White Rats or giving notice of any kind that they would not employ White Rats under the conditions mentioned in the advertisement?

A. I don't know without looking over the—

Q. Well, I have all the "Varieties" here from September, 1915.

A. I know whether it was published or not it was known.

Mr. Goodman: I move to strike out the answer, "It was known," Mr. Examiner.

By Mr. Goodman:

Q. Was there any printed matter in "Variety" or any other publication prior to that date?

A. Yes, I think I can find lots of them if I have time enough to look them over.

Q. Well, I will give you all of the recses and all of the "Varieties" that are here to look them over to find them.

On that point, the "Varieties" are all here from September, 1915, to and beyond this date, and I will ask you to go through all of them or Mr. Mountford can do it meanwhile.

Examiner Moore: Suspend that until Mr. Mountford can find it all together.

By Mr. Goodman:

Q. I show you "The Player" of January 26, 1917, and ask you to look at Respondent's Exhibit 11.

A. Yes.

Q. Will you please explain to the Examiner what is meant by that advertisement which reads, "Serious. If any one goes to work against the strike order we advise them to carry a lit hand his or her hand. There will be no other favors."

A. I don't know what it means, unless it is a reprint of a line which was in a Broadway show at the time used by Mr. Johnson at the Winter Garden.

Q. You notice that advertisement is on the editorial page right underneath the statement of the ownership of "The Player" and the statement that Harry Mountford is the editor?

A. Yes. Perhaps it was to identify them as pure and lit-like characters.

Q. It was not for the purpose of threatening any of those persons who violated your strike order with physical violence, was it?

A. No.

Q. You testified you had a conference with Mr. Pantages at the Kinkicker Hotel?

A. Yes.

Q. Do you remember the date of that conference?

A. I mean nearly?

Q. It was testified in the latter part of November or the first part of December, 1915.

Q. Of course it was subsequent to the adoption of the referendum on this referendum, providing for offensive and defensive alliances with the other crafts in the theatrical trade?

A. There was no provision that it should be done at all, that there should be such an alliance.

Q. No, but the International Board was authorized?

A. It was not. It said, "Are you?"—in the words of the resolution—"Are you in favor of an offensive and defensive alliance with the other crafts in the theatre?"

Q. Was that voted in favor?

A. As an expression of opinion, yes.

Q. You testified on direct examination that Mr. Pantages contacted to the White Rats Union Shop, and stated that a scrub woman had trouble with me and the returned to the Janitors' Union and she walked out of my theatre—I didn't sign the union shop agreement with you all the actors on my bill will walk out."

A. Yes.

Q. And you said, "That is both, that is utterly untrue?"

A. Yes.

Q. Now, isn't it a fact that that is exactly what happened in Oklahoma City in the summer of 1916?

A. No, it is not.

Q. Haven't you testified that the musicians first went on strike and that the other crafts were drawn in, including the White Rats?

A. Yes. We had an agreement in Oklahoma City. We had no agreement with the Janitors' Union, nor have we any international agreement with the stage hands, musicians or operators. That was a local situation, purely.

Q. Mr. Pantages, or the Vandeville Managers' Protective Association, could not have prevented you from making any agreement you pleased with the Janitors' Union, or any other union, could they?

A. Yes, they could, by giving us a conference. Could have prevented the whole trouble. They were assured again and again that we had no agreement with anybody in the organized labor movement nor that any one could force us into such an agreement.

Q. Then why was there a referendum vote of the members of the association when they were elected for them to pass on this question?

A. It was to get an expression.

Q. Now, wait a minute. To pass on this resolution: "Are you in favor of offensive and defensive alliance wherever you can whenever possible with the organized musicians, organized stage hands, and all other organized bodies, organized in the theatre?"

A. As an expression of opinion to guide the International Board in its actions.

Q. Why did you want an expression of opinion, after you said your opinion, it was never your intention to make any offensive or defensive alliance with these crafts?

A. Because we must know what the opinion of our organization is.

Q. Inasmuch as their opinion was in favor of it didn't you have authority to make such offensive and defensive alliance?

A. We might have, yes. Not on the strength of that resolution, though. It would have been—

Q. You have answered my question, you had the right.

A. And I have the right to answer it and explain it. It was merely an expression of opinion.

Q. We wanted an expression of opinion. You wanted to find out how the actors in the organization felt about such a protective alliance, because it was a constant source of argument and discussion that if the White Rats were organized they would be drawn into stage-hands' fights and musicians' fights, and it was an absolute truth, and it was a get an exact expression of the opinion how the actors in the country felt about it that that resolution was submitted to a vote. It was not to secure any power, or anything else.

Q. When you submitted the annual report on June 25, or thereabouts, 1917, to the White Rats Actors' Union, did that report contain a true statement of the conditions?

A. Yes.

Q. That report was signed by you and Mr. Mountford?

A. Yes.

Q. I call your attention to the statement in this report: "It was quite evident that this organization would have to resort to force. What I want to know is, what time were you referring to, when was it quite evident that the organization would have to resort to force?"

A. I don't know. I will have to see the context of the report. I don't keep that in my head. Mr. Goodman, there was only one copy of two carbon of that report printed. How have you got a copy of it?

Q. You can search me. Here it is (showing paper to witness).

A. You mean, what does it mean?

Q. What time, what period are you referring to when you say it was quite evident that the organization would resort to force? When did it become quite evident?

A. It was evident after the publication of the report would be no White Rats played in any theatre after October 23.

A. 1916, yes.

Q. Are you quite certain about that being the time?

A. As near as I can recall. There is a break there in the continuity of that report.

Q. Yes, I am going to give you the balance of it now. Your report to your members continues with this statement: "A. I think it all ought to be read, Mr. Goodman."

Q. Now, just a moment, please, I am cross-examining you; you are not cross-examining me.

Q. This is all going in.

Immediately following that statement in this, and I will read it all: "It was quite evident this organization would have to resort to force, and the problem faced the officials charged with the duty of conducting it of how with the limited capital would compete with the unlimited capital accumulated by greed and extortion by their opponents." Now, in October 1916, or in the summer of 1916, was that the limited capital to which you referred?

A. The limited capital to which we referred?

Q. Yes.

A. The fact that in proportion to the amount of money in the Vandeville Managers' Protective Association and the money we had at our disposal and our obligations was little or nothing to face a big fight.

Q. How much money did you have at that time in the treasury?

A. I don't know. I knew at that time. I don't know now. I knew every week how much money we had.

Q. Have you any means at this time of this Commission how much money the White Rats Actors' Union had in the summer of 1916?

A. No.

Q. Would you say that it was more than a few thousand dollars?

A. I wouldn't say anything about it. I don't know.

Q. Perhaps this will refresh your recollection: The report continues, "Therefore, the only possible way of making the few thousand of White Rats funds do the work of hundreds of thousands was to tire the managers, etc." pending money before the actual blow was struck." Does that refresh your recollection as to the money the White Rats had?

A. I knew always that there never was very much.

Q. When you made this report, however, that statement to your members was true, was it not?

A. Yes.

Q. Another part of this report you say, "Hundreds of thousands were sent all over the country and kept in readiness, and so great was the expense and so severe the strain that long before February 23, when the strike was declared, Mr. Woodcock wrote to Mr. Albee, which letter we have in our possession."

mission, and said, "This must never happen again." I ask you if that statement is true or was true at the time.

A. I don't know whether that statement was in the original report or not.

Q. Have you that letter now in your possession, Mr. Albee to Mr. Murdoch?

A. I say I don't know whether that statement was in the original report or not. I could tell by referring to the original report.

Q. Will you please produce the original report?

A. I haven't got the original report. I don't keep the documents of the organization in my possession.

Q. Who does keep the documents?

A. Mr. Mountford, I believe.

Q. Will you ask Mr. Mountford to produce the original report?

A. Yes.

Q. Will you do so now?

The Witness: Yes, will you produce it, Mr. Mountford?

Mr. Mountford: At the request of the Government, yes.

Mr. Goodman: I ask the Examiner to call upon Mr. Mountford to produce the original report submitted by these men to the White Rats Actors' Union on June 20th, 1917, of which I say this is an absolute and correct copy.

Mr. Walsh: I would like to ask counsel how he knows that is a true and correct copy?

Mr. Goodman: Because, Mr. Fitzpatrick testified yesterday after glancing through it that it was.

The Witness: No, I don't think I did.

Mr. Goodman: I asked you if it was a copy and you said it was.

The Witness: I did not say an absolutely correct copy.

Examiner Moore: Of course, it would be impossible to tell without comparing them word by word.

Mr. Goodman: If we are trying to get at the truth of what these gentlemen say, why not have the original report?

Mr. Kelly: Let us assume that this is a correct copy until it is impeached, and if there is any attempt to impeach it, let us then produce the original copy.

Examiner Moore: Yes.

By Mr. Goodman:

Q. Whether this is in the report or not, will you state whether you have in your possession or know where the letter Mr. Murdoch wrote to Mr. Albee is?

A. I do not.

Q. Did you ever have it?

A. I read it, yes.

Q. What is there incorrect about the statement which I have just read to you? The sending of these acts was due to these false telegrams that you testified on direct examination you gave some detective employed by the respondents?

A. Yes, sir.

Q. And your reference to the Boston Tea Party was one of the cases where the respondent was put to severe strain of sending acts to protect a strike that was never called?

A. Or intended to be called.

Q. Or intended to be called?

A. Yes, sir.

Q. You further say in this report, "We have in our possession now, their private code, the telegrams and letters

between Mr. Murdoch, Mr. Albee, Mr. Casey and Mr. Humphrey. We have records of their telephone conversations in spite of the fact that they placed two private wires in the United Booking Offices during the strike."

"We were perfectly well aware all through as to the identity of the persons in their pay." When you made that statement to the members of the association, you told the truth, didn't you?

A. Yes.

Q. Where are those letters and telegrams and that private code, now?

A. I don't know.

Q. Are they in the possession of Mr. Mountford?

A. I think in Mr. Mountford's.

Q. How did you get records of telephone conversations?

A. I don't think I ever had any records of conversations.

Q. Were the wires of the United Booking Office tapped?

A. No. I think the information came from the detectives. I am not sure.

Q. What detective? This man to whom you gave fake telegrams?

A. The Sherlock Holmes, yes.

Q. And notwithstanding your knowledge at the time and your belief that this detective was a fool—

A. Oh, he was not a fool.

Q. Oh, he was not?

A. No; he was a knave.

Q. And notwithstanding that you reported and accepted the private wires and the telephone conversations which he gave you as correct?

A. I didn't say any such thing.

Q. Didn't you want your members to believe and understand by this exercise which I have just read that you had correct records of telephone conversations?

A. No, telegraph communications.

Q. From whom did you get the telegrams?

A. I cannot tell you. I don't recall now. I think it was also an employee of the detective, a man named Johnson, I think.

Q. You say, "The result was that the Vaudeville Managers' Protective Association did exactly as we wished them to do."

A. Yes. Spent money foolishly.

Q. Because you wanted them to do it?

A. Wanted to force the financial strain on the small time managers to be so that they would force the bosses to hold a conference.

Q. Then you say in your report, "While every one expected the strike order in Chicago of February 5th, the first blow was struck in Boston with gratifying success." That was after this so-called Boston Tea Party failure.

A. Oh, a month after, yes.

Q. The next blow was delivered in East St. Louis," continues the report, "After the Marcus Loew and five houses in Chicago was hit and the Grand in St. Louis, and thus

the strike was fully on with at least 60 theatres affected." Is that correct?

A. Yes.

Q. Do you recall the number of actors who were members of the White Rats and arrested as a result of picketing and creating disturbances in these theatres?

A. No, I do not. There was no disturbance of any kind where I was, except that committed by managers' agents.

Q. Isn't it a fact that over a hundred of your members were arrested at different times in connection with this strike?

A. I don't know.

Q. Do you know Arthur Jennings?

A. No.

Q. Do you recall whether he was arrested and arraigned before Magistrate Murphy on March 16, 1917?

A. I know nothing about the New York strike, at all. I was not here.

Q. And was found guilty?

Mr. Walsh: Now, wait a minute, Mr. Goodman. You can't prove it that way.

By Mr. Goodman:

Q. Do you know Herbert Jolly?

A. I do know him, yes.

Q. Is he a member of the White Rats Actors' Union?

A. I could not tell you.

Q. Was he in March, 1917?

A. Yes, and a very good one.

Q. Was he a striker during that period?

A. I don't recall.

Q. Do you recall whether he was arrested on or about March 16, 1917?

A. I do not.

Q. For creating a disturbance at one of Marcus Loew's theatres in New York?

A. No.

Q. And found guilty. Do you know Hazel Hall?

A. Yes.

Q. Was she a White Rat or a member of the Associated Actresses of America in March, 1917?

A. I could not tell you.

Q. You don't know whether she was arrested or not and found guilty, do you?

A. No, I don't. I presume I have heard of all those cases, but I have no knowledge of them.

Q. Weren't there more than 60 theatres affected by this strike?

A. I could not tell you without consulting them up. The whole Loew Circuit was affected; the whole Poli Circuit. I presume that means more than 60.

The verbatim report of the investigation will be continued in next week's issue of VARIETY.

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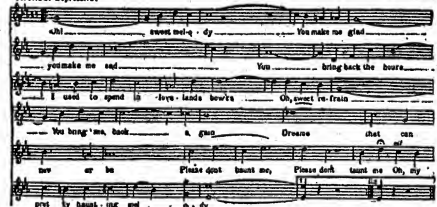
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## MONTREAL

By ARTHUR SCHALKER.

ORPHEUM—Orpheum players in "Hobson's Choice"; next week "Mary's Apple."  
LOEW'S—Vaudeville.  
IMPERIAL—Film for first half, Charles Ray in "The Rupture"; last half, Fairbanks in "The Knickerbocker Buckaroo."  
GRAND—First half, Louise Huff in "TheLittle Intruder" (feature); second half, Bryant Washburn in "Putting It Over."  
HOLMAN—Joan Willard and "Elmo the Midget."  
STRAND—Bert Lytell in "The Lion's Den," and Florida Barr in "The Street's Song."  
TIVOLI—"Mickey."  
REGENCY—Features Mary Miles Minter in "A Bachelor's Wife"; Wm. Farnum in "The Jungle Trail."  
LUX—Features Shirley Mason in "The Final Close Up"; Edna Bennett in "The Haunted Bedroom"; Margaret Clark in "Come Out of the Kitchen."  
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with two weeks' engagements of "The Ohio Show."

The International Hippodrome, opening a few weeks ago with Vaudeville and Boxing matches at \$2.00 top prices, is now running as an open air dancing park at 10c admission.

The Auditorium, Quebec, at present playing pictures will next season play road shows under the management of the Allen Sisters, prices of Toronto.

On his return from Quebec Manager Geo. Rotley, of the Allen, announced that they have taken over the Olympia Theatre there and will play pictures.

Eugene Meyers is manager at Loew's here while Ben Mills is away on his holiday.

## NEW ORLEANS.

By O. M. SAMUEL.

PALACE—Two stage inebriates are laughable—very few. That of Alan Davis, at the Palace the latter part of last week, was so inefficient as to give the show an awful wallop, from which it never recovered. He was part of a headline sketch called "Her Bosom Friend," which also brought to view

CRESCENT—John O'Malley is the headliner of the quintet of acts recently touring the South, and at the Crescent during the concluding portion of last week. He has the old full dress, with the "knecht" tightly clothed during rendition, but wears some in the matter of sticking in into to selections of Emerson's tale. He did very well with "Mickey," a good song, but a jazz picture, and left just when his knee-banking was best. Instead of lingering too long, so many "seniors" are wont to do. A two-act opened the show—Sherman and Ross. Look like they have been members of a Russian ballet at some time or other, considering the evolutions and general deportment. A pleasing all-time that can jog along in the opening position. Knowles and Hurst embody the trustful fellow and the fly gal. She shown two gowns, the last rather odd, while his too is a little out of the ordinary. The song about "Barney" might be camouflaged with the peace script. Fast and White did better in the matter of applause. Some of their sallies have an odd appeal, but it would appear the impersonator is making up a trifle too light. Little too much disparity in the coloring. Just why they carry a special drop with an "impractical" door is hard to fathom. WFT and Winters, two televidently formed athletes, could do a much better act than that employed at present with

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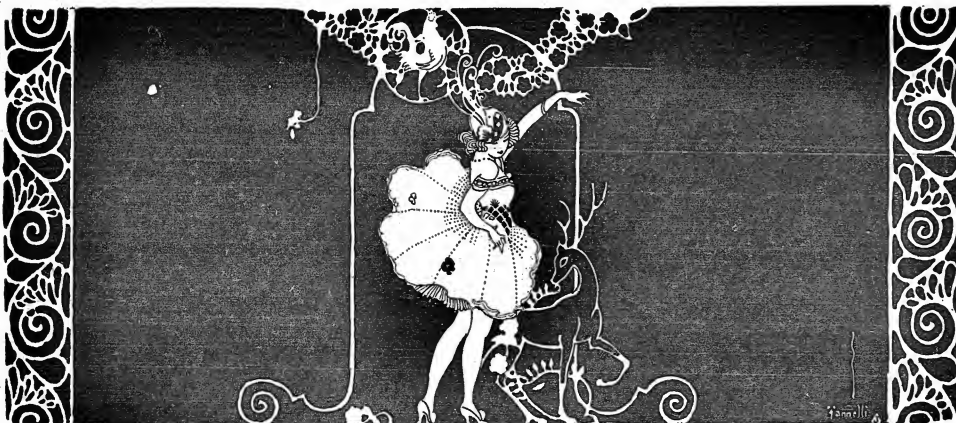
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some practice. They have all the requirements necessary to work up new acrobatic feats instead of sticking to the time-worn routine used.

STRAND.—"True-Hearted Susie" and Chaplin in "Sunbather."  
LIBERTY.—Dorothy Dalton in "Other Men's Wives."

Low Rose is due in New York this week, when he will start organizing the stock burlesque organization that will open at the Delphic. Rose has been making a cross-country tour in a more-or-less automobile.

The Pearce interests have lost another of their Canal street picture theatres—the Bijou-Dream. A clothing store will be installed in its stead.

Helen Flynn says the Kinns in a Ford are generally more sincere than those in a Packard.

Arthur Leopold, the theatrical attorney, will spend August in New York.

Foster Olford, manager of the Strand, has recovered from a severe illness.

**PORTLAND, ORE.**

By JOSEPH GRANT KELLEY, Jr.  
PANTAGES.—Vaudeville.  
HIPPODROME, STRAND.—Pop, vaudeville and pictures.

BAKER.—30. Baker Players in "Merely Merry Ann," with Vernon Felton.  
ALCAZAR.—30. Alcazar Players in "Spring Mail," with Mable Wilber and Oscar Fegman.  
HEILIG.—Dark; July 7-9. "The Honor of the Family," starring Otis Skinner.

AUDITORIUM.—Dark.  
LYRIC.—Musical comedy stock.  
OAKS.—Armstrong Felly Co.  
LIBERTY, COLUMBIA, SUNSET, MAJESTIC, STAR, PEOPLES.—Pictures.

Headlining the Columbia and Liberty Theatre scenes in the near future may be Emeline Gladys Walker, "Blindfold's" newest star. The quotations are an advance prediction of what "Happy Jack" Walker may be expected to promulgate in the way of an announcement of the fact that the little lady who bears his name was born at the St. Vincent's hospital Monday.

At a recent meeting of the Portland Opera Association it was decided that the opera selected for rendition next season shall be a grand opera, not lighter than "Mignon."

**PROVIDENCE.**

By KARL K. KLARK.

SHUBERT MAJESTIC.—This house, which has tried feature films and musical comedies for its summer program, announced this week that it would remain closed during the summer part of the remainder of hot weather.

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OPERA HOUSE.—House continues dark. Several years ago summer musical stock went big here, but a trial of it this year proved unsuccessful.

E. F. ALBEE.—Helen Reimer, for the first time this season has the leading role with the Albee Stock in this week's production, "Mother Carey's Chickens."

PAYL.—Kapoor and Stone, Mr. and Mrs. James Brown, Corrine Tilton, Rogers and Pearl. The Hayakawa Japanese Jugglers and Fred Kasur. Film.

Jack Hess, press agent for the Moderns here, appeared last week with a new automobile which has been the talk of the town. Some call it the "Corona on Wheels," but the press agent himself has named it the "Bug," which would seem more appropriate.

Foster Lardner, house manager of the Albee Theatre, was called West last week by the death of his mother, Mrs. W. S. Lardner, at her home in Oconomowoc, Wis.

Negotiations are said to be under way for the sale of the property in Pawtucket, which includes the Imperial Theatre. If the deal is put through the theatre will be remodelled.

**ROCHESTER, N. Y.**

By L. B. SHEPPINGTON.  
LYCEUM.—Manhattan Players in "Sick Abed."

TEMPLE.—Vaughan Glaser Co. in "Upstairs and Down."

FAMILY.—Vaudeville.

VICTORIA.—Bert Lytall in "Blind Man's Eyes." First half: Viola Dana in "Satan Japs."

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REPERT.—"The White Heather," first half;  
H. B. Warner in "The Man Who Turned  
White," second half.  
PICCADILLY.—Katherine MacDonald in  
"The Woman Who Gave Me," first half;  
Alice Brady in "His Bridal Night," second  
half.

The Manhattan Players will finish a 12-week  
engagement at the Lyceum next week, the  
final offering being "Lady Huntworth's Export."

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ment." Seventh season of this company at the Lyceum.

Vaughan Glaser opens his tenth annual engagement for the summer at the Temple this week. Mr. Glaser and his players are a popular summer institution here. The season will last for two weeks.

In the suits brought by Albert Levine and Charles Lambert against the Family Theatre for alleged assault, the jury brought in a verdict of \$75 for each of the plaintiffs besides the cost of the action. The jury was out more than five hours. The theatre management claimed the young men were making themselves objectionable and were asked to leave. The plaintiffs alleged that they were merely laughing at the show and were forcibly ejected. A feature in the trial of the action was when the pair illustrated to the court and jury the various kinds of laughs they emitted in the theatre.

A romance of circus life culminated in Lockport, N. Y., when Theo. Girard, aged 23, of New Bedford, Mass., and Gino Murray, aged 19, of Omaha, were married in the law offices of Justice of the Peace Harold Bradley. Witnesses to the ceremony were Mr. and Mrs. Leo Carroll. All four are with the Brown and Dyer Shows, exhibiting in this section. Mr. and Mrs. Girard will go to Cincinnati at the end of the season.

"Wracking the Rural Mail," a picture depicting the effects of the recent organization of the rural service by the post office department, is being shown most of the communities in this section with a view to arousing interest in the demands upon the department for better service. The film is being fostered by the newspapers, who are responsible for it.

Manager John O'Neil, of the Gordon Theatre, has started a little movement to reduce the high cost of living for his patrons. Every patron will receive a coupon with each ticket, and once a week these coupon holders will be entitled to participate in a drawing for a prize. The prize for the first week will be a chair valued at \$25.

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The doors at the Wilkes Theatre closed Sunday when Marjorie Rambeau completed her three weeks' engagement, and in company with the rest of her players, departed for San Francisco. The house will be dark for some time to come, the company having engaged Pantages for next season. The company will open Dec. 1. Criss Wilbur will

play leading male roles. The remaining roster of the company has not been decided upon, but Tom Wilkes declares that a collection of local favorites will appear.

The film "The Unpardonable Sin," featuring Blanche Sweet, is having an exceptionally good run here.

Claire Sinclair, for some time one of the favorites with the Wilkes players, will appear next season on the coast. Miss Sinclair has departed for San Francisco.

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### SEATTLE.

By W. E. BURN.

MOORE—"The Hearts of the World" film opened 22, for week. Next, "Heart of Humanity."

METROPOLITAN.—Dark current week. 27-29 and week, Julian Elling Show. The Elling show was booked here last February during the strike, but had to cancel on that account.

WILKES—"Charlie's Aunt," with Howard Russell in title role.

OAK.—Monte Carter Musical Comedy company, with Monte Carter.

ORPHEUM.—Mid-summer "Folly Company," with Lew White and Bert C. Hunt in comedy.

LYRIC.—Walter Owens Musical Comedy organization.

PALACE HIP.—Pop. vaudeville.

PANTAGES.—Vaudeville.

ARNA.—Roller skating.

HIPPODROME.—Dancing.

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Albert Eden, Northwestern manager of Select Pictures, has resigned and gone to New York to begin work on a new proposition of some import.

Children are now admitted to the Levy Orpheum Theatre for the 1c war tax charge, and several local youngsters are added to the bill in kid specialties.

Wanda Pettitt (Hawley), Seattle form and reared, is to be starred in a big picture production of "Fog o' My Heart," under direction of Wm. C. De Mille.

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Hughes, his advance representative.

Tacoma is ready for the monster fest to be  
known as the Tacoma Ponce Jubilee, held  
there June 30 to July 7. The proceeds are  
to form the nucleus of a fund to build a  
monument for war heroes.

Lorenzo Jordan Cole, a local negro, and  
a pupil of Marie Caspary, was heard in  
recital at the Fine Arts Hall, Tuesday, 17,  
in a program of popular and classical num-  
bers and negro folk tunes. Miss Cole's recital  
was attended by a full house and her work  
justified the praise that has preceded her.  
She will make a tour of the Northwest and  
Pacific coast next season.

John S. Woody, Seattle film manager, has  
been elected general sales manager for the  
Corporation.

Maurice Browne, and his wife, Ellen, was  
Volkmann, founders of the Chicago Little  
Theatre, and of the Little Theatre in this  
city, have decided to remain in Seattle for the  
present and will continue to direct the desti-  
nies of the Carlish Little Theatre.

The summer season at the Metropolitan is  
booked practically solid beginning with the  
Chicago show, Koth and Dill, and "Twin  
Beds," were the best business getters during  
the past season, "The Man Who Came Back"  
drew poorest patronage.

Wm. H. ("Lonestar") Dietz, former foot-  
ball coach of the Washington State College,  
and with the Washington Motion Picture Cor-  
poration, Spokane, went on trial in his  
questionnaire, upon which he was exempted  
from military service. The Government con-  
tends that Dietz is not an Indian, as he stated  
in his questionnaire.

The Mitche Gutterman Russian orchestra is  
putting on a musical novelty at the Clemmer  
this week, using a stage scene most ap-  
propriate for presenting the waltz, "Jolly  
Fellows," while the ticketholders whistle the  
melody.

## SYRACUSE, N. Y.

By CHESTER R. BAHN.  
EMPIRE—Knickerbocker Players in "The  
Little Puritan."  
TEMPLE—Vaudeville.  
STRAND—"True-Heart Suele," first part,  
film.  
BUCKLE—"Oh, You Women," first part,  
film.  
SAVOY—"The Fear Woman," 29-30; "The  
Challenge of Chance," last half.

The summer dull season has struck theatrical  
Syracuse with a vengeance. Business at  
the Temple continues about normal, and the  
stock at the Empire is drawing satisfactory  
crowds. The greatest summer slump is in  
the films. The drop Sunday was particularly  
noticeable.

Plans for the construction of a new theatre  
in Johnson City, N. Y., are announced by  
George F. Johnson, millionaire shoe manu-  
facturer, who has purchased the Benjamin  
property in Willow street and engaged Architect  
S. O. Lacey, of Binghamton, to design the  
house. The theatre will be built to show either  
film or legitimate attractions, and will have  
a seating capacity of 1,200. William H.  
Mack, president of the managers of the Endwell  
and Clifton theatres in Johnson City, will also  
assume the management of the new house when  
it opens. Johnson says the theatre will be  
called the Goodwill.

Robert Rednot, vaudevillean, is back in  
Watertown after a year's service with the  
A. R. F. Rednot entered the service as a  
private in the Medical Department, but after  
the armistice was signed, was drafted for the  
soldier show, "The Doughboys' Frolic," which  
toured France until May 21.

Hoyt's Revue opened its summer run at  
Rorick's Glen, Elmira, on Monday. "The Land  
of Poppy" was the first half attraction, with  
"Sweet Honey" following the last half. Fifty  
cents is the top price at night and a quarter  
at the matinee.

Seltz-Floto Circus will show in Ithaca on  
July 22.

## James Madison's Address

from June 20th to Aug. 20th will be Plating Building,  
244 Market St., San Francisco. Address him there for  
acts to be written during the summer.

My N. Y. Office open as usual



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ROCHESTER, N. Y.  
Jno. J. Warren, Secy & Mgr.

## COVERS FOR ORCHESTRATIONS

ART BOOKBINDING CO.  
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O. S. Hathaway, owner of the Stone Opera  
House and the Binghamton Theatre, now in  
course of construction, will also make im-  
provements to the Onondaga Theatre in Onondaga,  
N. Y.

Col. Ferari, of the Ferari Carnival Shows,  
recently pleased with the treatment he re-  
ceived in Oswego, N. Y., last week, Ferari's  
attractions were originally booked to feature  
the "Home-We-Come" celebration, which failed  
to materialize because of lack of contributions.  
According to Ferari, Oswego business men  
combined to "black jack" him for the privi-  
lege of showing. When the "Home-We-Come"  
affair went up in smoke, the carnival contract  
was taken over by the Oswego Post of World  
War Veterans. \$500 was deposited with the  
Oswego mayor. The celebration committee  
has also turned over \$105, contributed by the  
city's firemen to the Mayor. To just what  
purpose the \$405 will be put is uncertain. The  
Ferari Shows held over in Oswego until July 2.

Arrangements have been completed for the  
transfer of the Cortland Theatre, Cortland,  
to the Burham Amusement Co. by Dillon  
Brothers, who acquired the house 15 years ago.  
The Amusement Co.'s president is James S.  
Burham, who owns the Temple Theatre,  
across the street from the Cortland. William  
A. Dillon and Stephen Dillon will embark in  
business outside of Cortland. Lawrence Dil-

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# BILLEE SEATON

And her accomplice  
**RAY TRAYNOR**

JUST RETURNED FROM A SUCCESSFUL TOUR OF AUSTRALIA AND THE FAR EAST  
Fifth Avenue the First Half of This Week (June 30-July 2) Direction, HARRY WEBER

ion, who managed the Cortland, has not announced his plans. The three Dillon boys were all in vaudeville at one time.

## VANCOUVER.

By H. P. NEWBERRY.  
EMPRESS.—23, "An Old Sweetheart of Mine" was well staged and acted by the Empress Stock. Edythe Elliott gave a splendid performance in the leading role and received good support from Ray Collins and other members of the cast. Business is good in spite that no cars are running. Next: 30, Edythe Elliott featured in "After Office Hours."

ROYAL.—All week, Priscilla Dean in "The Wildcat of Paris."

## "Artists' Forum"

DEAR EDITOR:

What is the matter with your critic "Dumb-bell"? He said I was the cleverest comedian he ever saw. I think it is quite unfair for him to say I am funnier than the others as they might get sore.

As for the reviewer, "Electric-bell," to say I am the first to do the "Moving picture bit" is not right as I did not originate it. I copied it from the Winter Garden.

These cracks are liable to get me in wrong with the booking office and I will be compelled to take it up with Mr. Chesterberg.

Yours truly,

BILLY

**BERNARD**

AND

CHARLOTTE

**MEYERS**

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and identify yourself with the inclusion of some of the same good song material as are in a position to offer you. If you have come in our office before you have some good numbers, visit our professional department at once as we are prepared to supply songs that will fill most any occasion. Out-of-town acts may either write or submit their requirements to our professional manager and we will mail copies of songs suitable.  
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## CALL REHEARSALS CALL TEMPTERS

JULY 21st—10:00 A. M.

## "SWEET, SWEETIE GIRLS"

AUGUST 9th—10:00 A. M.

**BRYANT HALL—42nd Street and 6th Avenue**

All ladies and gentlemen engaged for the above shows kindly acknowledge by letter or person. Can use a few more chorus girls. No loans—no would-be promises—but you get what I sign you for—every week—for 50 weeks.

CHAS. M. BAKER, Room 701, Columbia Theatre Bldg., New York City, N. Y.

IMPERIAL.—Dark.  
ORPHEUM.—30, Alexander and his Show of Wonders, first week of two weeks engagement. Prices, \$1.00 top. 7, Alice Joyce in film "Within the Law."  
PANTAGES.—Vaudeville.  
COLUMBIA.—0 Whirlwind Gypsies, first half, Hal Johnson & Co., Isabella & DuMelf, Hugh Johnson, Bob Brown. Feature film, REX—Charles Ray in "The Sheriff's Son."  
DOMINION.—Clara Kimball Young in "Cheating Cheaters."  
GLOBE.—Dorothy Gish in "Poppy, Poppy" and Pearl White in serial, "The Lightning Raider," the latter only showing first three days.  
COLONIAL.—1st half, Frank Keenan in "The Midnight Stage"; 2d half, "The Smender" (film).  
MAPLE LEAF.—Kathryn Williams in "The Never Do Well."  
BROADWAY.—Wm. S. Hart in "The Poppy Girl's Husband."

The Aerial League of this city held a "Jazz Sky Ball" at Minors Park, on Dominion Day, July 1. A large number of features were on the program, such as the blowing up of a building from the air and a marriage ceremony performed in an aeroplane. Sherman Bainbridge of the Empress was publicity manager and arranged a bathing girls parade similar to the one he conducted at the Actors' Ball.

Last week at the Pantages the Three Girls from Melody Land replaced Josephine Davis.

From present indications the general strike in this city will be over shortly. It has hurt the attendance at the theatres somewhat as no street cars are operating.

Harold Nelson Shaw has returned from his summer camp and has opened his summer dramatic school. Mr. Shaw is known professionally as Harold Nelson.

four days and this gave them time to press the charge.

"An Old Sweetheart of Mine," which was the attraction at the Empress the week of June 23, is probably the play which was at first advertised as "Under Arizona Skies."

## WASHINGTON, D. C.

By HARDIE BEAKIN.

KEITH'S.—Vaudeville.  
SHUBERT-BELASCO.—David Belasco has elevated the Chaire to stardom and is presenting her this week in a new play, "The Gold Diggers," by Avery Hopwood. The supporting company includes Bruce McGee, H. Stevens-Smith, Horace Braham, Frederick Truesdell, Ruth Terry, Gladys Feldman, Johanna Howard, Louise Galloway, Beverly West, Lucile Gear, Lilyan Tashman and Pauline Hall. The play was produced under the direction of Mr. Belasco, who was here for the opening Monday night.

NATIONAL.—After a dark week this house reopened, Sunday night with "New Glory for Old," a Government film taken by the U. S. Signal Corps, arranged by Lieut. E. H. Jacobs and Private C. R. Wallace, and compiled by the Historical Branch, War Plans Division of the General Staff, U. S. A.

SHUBERT-GARRICK.—The Garrick Players in "The Brat." Ellen Wilson in the title role. George Marshall and J. Monte Bull, the owners of the company, took the house for a five-week period with an option for an additional eight weeks. Monday they attached their signatures to a contract for the additional eight weeks. These two theatrical producers are deserving of credit, as the theatre is an out-of-the-way one, of limited capacity, and the fact that the business has been extremely good speaks wonders for the company and the management.

POLY'S.—"Snap It Up," presented by the boys of the 110th Field Artillery and 110th Infantry, which General Pershing said was the best of all soldier shows. Attracting excellent business.

COSMOS.—Vaudeville and pictures.

LOREWS PALACE.—Eddie Foxgerson in "The Avalanche." Mrs. Sydney Drew in "Squared."


as an added feature.

LOREWS COLUMBIA.—Ethel Clayton in "Men, Women and Money."

MOORE'S RIALTO.—Jack Pickford in "Bill Apperson's Boy."

GRANDALL'S METROPOLITAN.—Viola Dana and Irving Cummings in "Some Bride."

Cora B. Shreve's Annual Festival by her pupils in singing and dancing, introducing "A Rainbow Cocktail," appears at the National July 7. After this performance the house closes for the summer.

  
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NEW YORK

"At 9.45" at the Playhouse

# MOVING PICTURES

41

## NEWS OF THE FILM WORLD.

Luther Reed has joined the Ince staff of scenario writers.

Ralph D. Robinson has joined the Metro publicity staff as assistant to Jack Meador.

"A Very Good Young Man" is the title of Bryant Washburn's next release, which is dated for July 6.

Field Carmichael has been appointed branch manager for the Pathe Exchange in Los Angeles.

Violet Fleming has been engaged by F. P. to play the title role in Walter Browne's morality play, "Everywoman."

"Gates of Brass" is the second of the Frank Keenan Productions, heading the Pathe program for July 8.

"Yvonne from Paris" will be released by American, July 13. Mary Miles Minter is the star.

Gladys Leslie has completed her latest Vitaphone feature, "Belinda Puts Her Hair Up."

T. Hayes Hunter, the director, has joined the Goldwyn forces. Wallace Worley has also joined the directing staff of Goldwyn.

The Brighton Beach Music Hall opened July 2 as a film theatre, under the direction of the Pioneer Films.

According to her mother, Mary Pickford will retire, after she has made nine more pictures, the first of which she has started work on.

Norma Talmadge in "The Way of a Woman" will be released by Select this month, the exact date to be announced later.

Frank Reicher has been engaged by World Films to direct Montague Love in a new feature.

Dorothy Green and Arthur Ashley have begun work on their second picture for World Films. It bears the title of "The Fraise Agent." Frank Crane is directing.

Clara Kimball Young's latest picture, "The Better Wife," will be released by Select, July 15. Nigel Barrie is Miss Young's leading man.

Dr. William Green and George Harnes have returned to New York from Guatemala with several thousand feet of negative for Prisma Natural Color Pictures.

Scheduled for release July 14, Metro announces Hale Hamilton in the double role of star and author of the comedy entitled "In His Brother's Place."

Victor Nully, before the war auditor for Kessel & Battman, is now in the base hospital at San Francisco as the result of gassing received in France with the Regular Army.

Publication of the report of an amalgamation of the F. P. Corp. and the Goldwyn Pictures last week, brought denial from Adolph Zukor.

Marjorie Daw has been signed by Marshall Nolan to appear in the productions to be made by him, for the First National Exhibitors Circuit.

The Pennsylvania State Supreme Court has upheld the action of the State Board of Censors in their rejection of the Rex Beach film, "The Brand."

Bebe Daniels, principal comedienne with the Harold Lloyd comedies, has signed with Famous Players-Lasky. Miss Daniels will be assigned to the Cecil De Mille Co., starting work at Los Angeles next week.

At the F. P. Fort Lee studio Billie Burke is now engaged under the direction of John R. Robertson in the production of a feature based upon Avery Haywood's play, "Sadie Love." It will be an August release.

Henry W. Willard has been appointed manager of the Chicago office of Reisart Films and Walter R. Scotts has been in charge of the Boston office. The New York Exchange of Reisart Films is now in charge of Lester W. Alder.

Lawrence Grant and Helena Lawrence-Grant are going to appear in and direct several comedies for the newly incorporated Riverside Film Co. This organization is capitalized at \$10,000. The incorporators are Theodore A. Lobban, Jr., C. M. Rosenthal and S. Goldsmith.

The Bureau of Pictures of the American Red Cross has received 8,000 feet of new negative film from Lieut. Merle LaVoy, the official Red Cross cameraman assigned to Constantinople and the Balkans. When ready the new material will be released through Educational Films.

Albert W. Edon is the new Western Division Manager of United Picture Theatres succeeding William Alexander who has been transferred to the Eastern Division. Jack Levy has been made a special representative for the company and will travel in the Eastern territory for them. He was formerly Detroit manager.

## TOO MANY CROOKS.

Boston Fanny.....Gladys Leslie  
Charlotte Browning.....Jean Paige  
Bidwell Wright.....Huntley Gordon

This is a crackjack little feature. The story moves swiftly, is full of excellent comedy and keeps the interest screwed down tight. But why is Gladys Leslie featured? Not that Gladys doesn't do her share to provide entertainment. She does, but the whole show rests on the pretty shoulders of a newcomer named Jean Paige. Miss Paige walks right into the center of the first shot and holds down first place pretty well all the way through. She had lots of help, however, for Ralph Ince knows how to direct, and proves it over again in this offering. The story is from a magazine yarn by E. J. Rath. Edward J. Montague did the continuity. The photography was all to the merry, full of unusual shots with nothing easy about them.

"Charlotte Browning wants to write a crook play, but thinks that she should study crooks at first hand. She is introduced to the handsome young Bidwell Wright, who promises to provide her with material. She gets the idea that Bidwell is a crook. He's a nice fellow, but not that—goodness, no! Still, he does

know a lot of underworld characters, and he brings them to Charlotte's house for a house party. The fun begins and it is fast and furious. In the first place, there is a dinner party with an exhibition of picturesque had manners.

On top of that comes a lawn party next door. Boston Fanny keeps all the men interested while her young pal, Slippery Jim, gets next to their bank rolls. Next, Charlotte's burglar guest, Prince Jimmy, does a little local burglary work and chases for cover. Charlotte has to hide him. She puts him in a window seat and locks him in and forgets him. When she finally remembers to let him out he is in a state of mind. One thing leads to another, and all things lead in the end to a final close-up that is like all of them, but pleasantly different, too.

## THE UPLIFTERS.

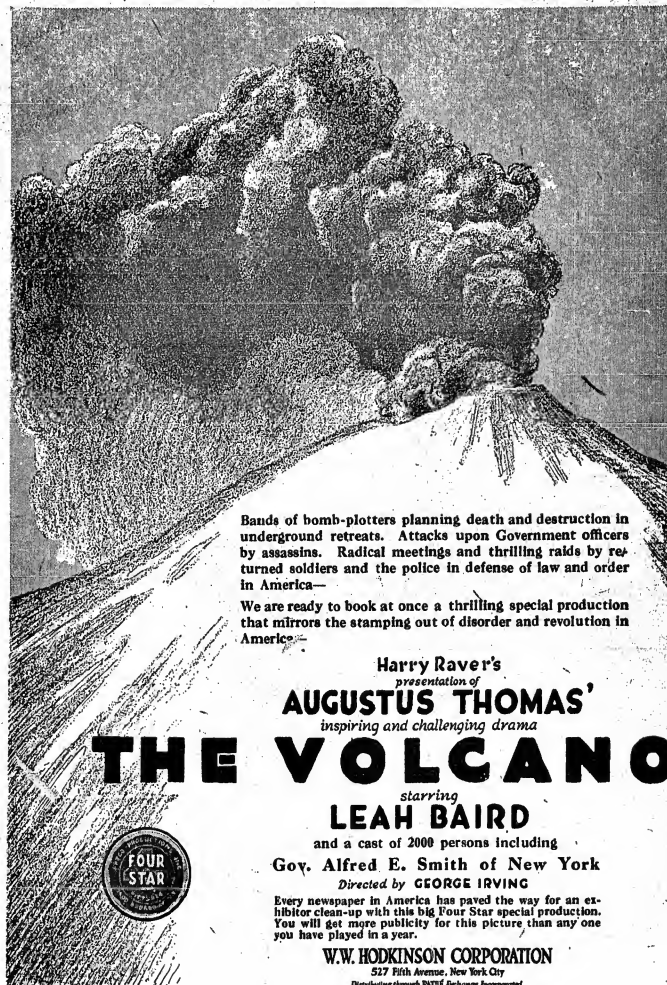
The latest Metro release starring May Allison is a rather light romance with more comedy than the usual feature of this kind. The story is an adaptation of the tale "Free," which appeared in the Saturday Evening Post by Will Irwin. George D. Baker adapted it and Herbert Blanche directed the production, with Eugene Gaudio turning the camera crank.

The scene of action is laid in New York, where Horstene Trout gets mixed by the "bull-shovel" and blows her job as stenographer for the Shiplocks. The more youthful of the Shiplocks is in love with her and finally trails her to her lair with the "bull-shovel" and by the time he arrives she has had sufficient first hand information regarding them and their definitions of "free" to be willing to settle down in a little flat with Shiplock, Junior, as the nose of the works.

The comedy element is furnished largely by the short-haired woman and the long-haired men of the "bull-shovel" and the presence in their flat of little Horstene, who is forced to become the maid of all work, which is about the only thing that the leaders can suggest to her when she offers to contribute her bit to the cause.

Miss Allison has a role that she fills admirably and her leading man, Paul Trenton, a former stock favorite in New England, looks like a find for pictures. He played Shiplock, Jr., most aptly and was a convincing lover. Kathleen Kerrigan was one of the "types" and carried a distinctive mannerism throughout.

From a production standpoint the picture was easy enough to shoot, for there was little expense as far as sets were concerned.



Bands of bomb-plotters planning death and destruction in underground retreats. Attacks upon Government officers by assassins. Radical meetings and thrilling raids by returned soldiers and the police in defense of law and order in America—

We are ready to book at once a thrilling special production that mirrors the stamping out of disorder and revolution in America—

Harry Raver's  
presentation of  
**AUGUSTUS THOMAS'**  
inspiring and challenging drama  
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starring  
**LEAH BAIRD**  
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Directed by GEORGE IRVING

Every newspaper in America has paved the way for an exhibitor clean-up with this big Four Star special production. You will get more publicity for this picture than any one you have played in a year.

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**FOUR STAR**

There will always be a goodly percentage of mothers and others adverse to visualization of sex secrets and cohabitative pitfalls for the benefit of boys and girls who are maturing, even though the ultimate objective is the elimination of disease.

The pros and cons on the subject may both have powerful arguments. Yet if it is true the medical profession is for such dissemination then the ultra-moralists are at fault. The latter may frown upon such pictures as "Open Your Eyes," which presumably has received commendation from Federal and municipal health bodies as well as the police, and undoubtedly keep away from its exhibition those whom it may. The other side will recommend young persons to see and profit from it.

"Open Your Eyes" is practically a picture tract on capitalism, against present-day conditions, against the exploitation of the masses, against the robbery of the unwar, and for the redemption of that scourge, the Negro. It is a picture that has been made, and it tells a story, of several stories, with symbolism, with allegory, with metaphor, but with revealing details which call for a storm of protest against "Fit to Win." There are several scenes in the picture which are so powerful without it being so titled. Otherwise known as "The Negroes of the South," "Open Your Eyes" had been shown in most of the bigger cities before it opened in New York at the Lyric Theatre. The picture was first invited to the opening was given a printed program, and it was shown in several other cities. Also there was the speech of Louis Browlow, president of the Board of Directors of the National Association of Manufacturers, who, in speaking before a combined mass meeting of the National Association of Manufacturers, the Home Defense League, to consider co-operation with the Government in the venereal disease campaign, said that the venereal disease spread more disease, cause more misery, ruin more lives, and cost more money than any other disease of the world. He said that in the course of two or three years that all the lepers who have been in the District of Columbia would be dead.

Although the Hon. Mr. Browlow probably did not know that the picture was shown to everyone to see the picture, the specific title of the film is not mentioned, which may have been the reason for the support of the Warner Brothers, who are presenting the

There is no sort of prolog picturing a convention of medical men to discuss the venereal disease problem. These scenes are photographed in the style of the two-reeler, although they are comparatively brief. The titles of the medical session titles give the gist of the speakers' remarks. Such as: "Syphilis contracted through kissing, public towels and handkerchiefs," "The danger of our young men are syphilitic and that because of prostitution. Twenty-eight per cent. of the insane are so because of syphilis. That is the danger of the venereal disease," "The new slogan that silence is golden is wrong, and the best slogan is that silence is golden. It can be the by-word. That venereal diseases are not a necessity and that it is time for moralists to stand aside and health officers to roll up their sleeves."

[illegible]

Broadway is a featured spot in the picture, as a place where most of the harm is done. More scenes, however, show the interior of a quack's office, whose address is given as "1481 Broadway," that supposed to be "the Monroe Building." The director might easily have secured a Broadway site for the exterior of the quack's joint. Instead he chose some house front ridiculously unlike Broad-

One of the main ideas of "Open Your Eyes" is that ignorance is in back of most of the spread of venereal diseases, not alone in the manner contracted but the medical advice sought. It aims the fake specialist to a finish and boosts the stock of the old family physician, which is as it should be.

As propaganda "Open Your Eyes" will draw wide attention sided by the medicals and welfare organizations. The announced intention of the Red Cross societies of the world is to centre attention on the stamping out of venereal diseases. The Warners might use that fact in their printed literature, for there isn't an organization more highly regarded than the Red Cross.

The picture is running continuously, with Caroline Nichols and her lady orchestra a pleasing feature of the performance. The first night (June 27) saw a continued deluge at show time. It was impossible to reach the theatre without a taxi, and then difficult. The

management, nevertheless, started the picture on schedule time, which led to many persons straggling in late. As the picture runs but an hour and 20 minutes (without interruption) a better premiere would have been had had the film outwaited the storm.

The film is tagged at the finish with announcements that persons interested should get in touch with the Federal health authorities, or with the New York Health Board at Walker and Centre streets. That probably goes for victims.

Metro has secured the rights to Avery Hopwood's "Fair and Warmer." As soon as the scenario is prepared May Allison will start work in the leading role. Howard Gaye will be leading man.

**Social Hygiene Films of America, Man-**  
hatten, pictures, \$5,000; S. A. H. Cum-  
mins, 59 East 42d street, New York.  
**Eff and Eff Producing Co., Manhattan,**  
pictures, \$25,000; J. & A. Finger, C.  
Frankel, 116 Nassau street, New York.  
**Shurter Theatre Co., Ellenville; pic-**  
ture exhibitors; \$30,000; S. S. & J. L. &  
H. J. Shurter, Ellenville, New York.

**DELAWARE CHARTERS.**  
Mitchell Lewis Productions, Inc.; pictures, \$100,000; P. Drew, S. E. Dill, S. E. Knox. Wilmington.

**Niles Welch Productions, Inc.,** pictures, \$100,000; incorporators same as above.

Seena Owen Productions, Inc., pictures,

**Anna Q. Nilsson Productions, Inc.,** pictures, \$100,000; incorporators same as above.

United Amusements, Inc., \$15,000; S. E. Dill, P. B. Drew, H. E. Knox, of Wilmington.

theatricals, \$25,000; M. Spiegel, T. F. MacMahon, B. C. Elliott, 1400 Broadway, New York.

**DISSOLUTIONS.**  
Peekskill Theatre Corp., Peekskill.

## DISSOLUTIONS

Peekskill Theatre Corp., Peekskill.

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8. Open-faced laughter, openly arrived at.
9. One good comedy turn deserves another.
10. Always leave 'em laughing when they say good-bye.
11. One laugh is worth a hundred groans in any market.
12. Send your audiences away smiling and they'll come back for more.
13. A comedy you've never seen is better than a bunch of jokes you've never heard.
14. All the Paramount-Arbuckle Comedies are worth rebooking—any time. They're as full of laughs as the day they made their great success.

**Book 'em and rebook 'em. It pays!**



# COMEDIES



## 43

feature for the dog days.

# THE YARDSTICK OF THE INDUSTRY

**M**ONTHS in advance, Goldwyn prepared for the new season and its new demands. It saw the calibre of picture that would be demanded—the only kind that could live. It began to build such pictures.

Six months before possible release it had its production forces working on more elaborate, more powerful, and more vivid pictures than any it or any other company had ever consistently produced. It had the stars. It sought and secured the greatest authors, the greatest directors, and the finest supporting casts. It put into production stories calling for technical mass and detail such as had gone hitherto into very few pictures.

Goldwyn did this to provide pictures that would meet the public's demands, the exhibitor's demands and the demands of the new era in sales which it saw coming.

Four such pictures will be released each month.

Six months ago Goldwyn began in the same way to create a systematic organization of advertising and exploitation suited to the distinction and individuality of these big pictures. This included a national campaign of poster and newspaper advertising, the creation of exploitation units for exhibitor-service in every Goldwyn exchange, and a trebling of the service force in the central office. Only such organization, Goldwyn knew, could meet the new season's conditions.

*That was pre-vision.*

Goldwyn credits that same ability and necessity of seeing

things before they happen, to the exhibitor who is far-sighted enough to do business with this company.

Goldwyn has therefore evolved a sales plan which will permit the exhibitor to exercise the same careful foresight and consideration that go into the making of the pictures—to book productions months in advance.

The exhibitor will book each production only, however, after he has actually seen it on the screen.

Goldwyn will be prepared to display all productions far in advance of release in the projection rooms of its exchanges. The resident manager will invite the exhibitors of his district in to see what he has for sale.

If the exhibitor finds that in his opinion, Goldwyn has made the sort of splendid, special drawing productions that it has promised, then he may book—one or all, two, three or four, as he thinks wise.

*The exhibitor is the yardstick of the industry.*

The issue is simple and unescapable.

Quality pictures are made individually — *on their merits.*

They must and will be sold individually — *on their merits.*

That is the 1919-20 policy for Goldwyn Pictures.

## GOLDWYN PICTURES

CORPORATION

SAMUEL GOLDWYN *President*



## MOVING PICTURES

## AMONG THE WOMEN

By PATSY SMITH.

"Sahara" reflects much credit on the director and photographer in the delicate and dignified handling of material in hand. Louise Glum as Mignon is sympathetically appealing. Closeups of women mounted on Rock of Gibraltar pedestals show most so unattractive and unresponsive that red cupped beings pass them shoulder to shoulder without recognizing their presence. A flash of Miss Glum (cut back in story) as the Opera Comique star shows her in real Parisian-looking apparel from the exaggerated head-dress to the tips of her high heeled boots. A black sequin gown, tight at bottom and with side pocket or hip drape all in one piece, topped with a high girle bodice of same, was effective. Velvet and fur wrap, although spectacular photographically, seemed out of place on the sands of Sahara, even in her Sand Palace, but then Sahara is a big place and the locale was indefinite. For an elaborate fete in a spacious Peacock room, in honor of her friend the Prince, she was gowned in loose net drapery, embroidered in great peacocks over a gold foundation—only the tight long sleeves of the metallic cloth showing. Long peacock feathers adorned her nicely coiffured head, and she carried a large peacock fan. A lace negligee robe and a satin toga sort of garment and Arabic turban, were especially becoming.

For the feminine admirers of Elsie Ferguson, "The Avalanche" will prove a gold mine, for there is a wealth of gowns, and the clever actress is seen in three distinctly different roles. The theme is the curse of heredity—the second story of this sort which Miss Ferguson has been seen in. The other was the taint of liquor—this is the inherent, gambling instinct. First as Chichita, daughter of a gambler, she shows a born love for the spirit of chance. Only a peasant girl in simple but gay attire, she so fascinates a sporting Englishman that he marries her and for five years with their common love of gambling they drift. Then the deluge—bankrupt and suicide of husband and, fearing child will be tainted with their awful curse, the mother puts her in a convent. As the wife of the Englishman, Miss Ferguson was a handsome picture in long lace mantilla and lace and jet trailing clinging gown. Later as Mrs. Delano, the wife of an American gaming house keeper, she parades some effective creations, sticking to the intense Spanish type throughout—black wig, dressed high, and long clinging robes, enhanced with lace, jet or sequins. As Helene she was frocked in the checked gingham of the convent and in youthful suit and shirt waist. As Mrs. Price Ruyler she was a young matron of exceeding charm, always delightfully costumed, even to her intimate bouidoir things.

The Palace bill this week is replete with novel offerings and artists of ability.

May Boley, with the "Overseas Revue," wore a new lilac silk dress. A scalloped ruffle at bottom was drawn in tight about ankles with a cord shirring. There were two ruffles just below hips, put on apron fashion, and smart little short sleeves. A leghorn hat, faced with the violet tint, had a green satin bandeau tied in front and a jet necklace and large cameo brooch served further to break the solid color. Elizabeth Brice is now wearing a black buster wig for the splendid "Gob" number. Mrs. LeVolos (The LeVolos) was in a blue silk gold brocade soubret dress, the bottom turned up in an Oriental puff hem. Florence Ames (Winthrop Ames) has put more comedy falls in their Roman

dance number and her opening costume (which she terms a modest violet) is a petal effect in blended shades with a green bodice and small brimmed hat carrying out the stem effect.

Then besides Bessie Clifford's artistic posings, Aileen Bronson's chatter and Jack Norworth's "leading lady" (colored baby), there was that clever dancing pair, the Ford Sisters. New artistic and beautiful were the costumes they wore for their waltz number. A lovely soft quality of silver cloth was the material. The long skirts made in a double puff about the hips, split at sides, showing underskirts of accordion plaited orchid geoette, side panel trains faced with the orchid, fell over opening when the little bodies were not, swaying in the movements of the waltz. The bodies built high in front and low in back, a la Ford, had scarfs of white tulle floating from shoulders and they carried sapphire blue ostrich feather fans.

Ernest Evans and his fair associates contributed a goody share of the entertainment at the Riverside Monday night. Estelle McNeal, Gertrude Zobel and Mildred Ritz have been added to the act since at the Fifth Ave., with that charming little dancer, Ora Déane, still retained. All of the costumes were fresh and pretty. Miss McNeal wore a lovely silk lace founced affair and an orchid net with broad silver embroidered band running serpentine fashion about top flounces. The lower skirt was appliqued with satin bow knots and there was a silver girle encircling the slender orchid bodice. The violinist wore a lavender net over self-toned silk and the pianist flashed sham-

rock chiffon drapery over white satin. The most effective of all Miss Deane's good-looking apparel was a transparent rose georgette veiled in spangled net, which blended with the rose silk draped setting.

The women in the Marx Bros. act—there is one new one—were freshly arrayed in the River Villa Fete scene, but their opening appearance is still incongruous. A pink velvet jacket and tam with a pearl gray velvet skirt is hardly in keeping with mother's rain coat and tight blue velvet fez. The baby vamp now wears a plum satin cherry lined cape with the white satin sport suit she "lands" in. The little dancer looked well in a chocolate colored net that seemed to just match her hair. There was a full-pointed overskirt and a drop that showed a border of pink roses, faintly through it, all over a pink foundation.

Florenz Tempest impersonated two lovely boys and one adorable girl. She was a fuzzy yet charming picture in a silver cloth wrap the bottom, top and armholes bordered with seal and the lining pink chiffon. A gown of silver and iridescent embroidered blue net, over chartreuse chiffon skirt with lace inserting and edging, was girdled in a single row of large rhinestones. The same brilliant stones were encrusted about the top of décolletage.

Miss Norton (Norton and Nicholson) wore her black sales ladies' dress and trench hat, and Ruth Royce her burnt orange trimmed with the blue green ribbon.

Oscar Apfel has started his third production under his contract with World Films, using as a vehicle "The Makdahe Affair." Evelyn Grayley will be the star. It will be released in August.

Motion Picture Operators' Union, Local 806, covering the New York and Brooklyn territory, held an election of officers Wednesday morning. Sam Kaplan, President; Sam Goldfarb, Business Agent; Harry Sherman, Sec'y-Treas., were re-elected without opposition.

## "NO" MEN ORGANIZED.

Los Angeles, July 1.

Film City humorists have just banded a bunch of strong jawed film players and directors into a secret society that has a surface purpose of fun but an undercurrent of seriousness.

The new body calls itself the "No" men, and have been organized in contradiction to the subservient and often sycophantic followers, employees and others, of most of the big stars, who are privately known here as "Yes" men.

These "Yes" men get their affirmative handle through their readiness to acquiesce instantly with any suggestion made by any of the stars or directors in power.

It is a tradition here that if a director or a star of any account should ask any group of these affirmatives whether the said director or the said star could swim Niagara Falls, the answer would be a vociferous chorus of "Yes."

The "No" men have agreed in their by-laws that cost what it may, they will at all times express their convictions when approached by their employers. The "Yes" men are said to be responsible for much of the picture junk that finds its way to the world's market from this film factory town.

## FORGED FOR HER SWEETIE.

Portland, Ore., July 1.

Helen Mannin, actress, aged 19, is in jail for forgery. She admits passing many bad checks. Though she faces a term in the penitentiary, she still says "I love him."

The next two paragraphs is the story taken in an interview with her.

One day, about six weeks ago, Helen was at the Strand Theatre when Hammond and Hayes, comedians, were playing. Hammond flirted with her from the stage, she says. She liked his appearance and so met him after the show. For about four weeks he remained in Portland. Then he left, promising to write. He wrote asking for money.

She had no money, having stopped in Portland while on her way to Los Angeles to meet Pearl White, film star, whom, she says, she knows well. Helen took the easiest way; she wrote a check, cashed it and sent the money to her sweetie. Hammond then wired for \$40. She cashed some more checks and was arrested.

Police take little stock in her story, other than admitting that she is apparently a guileless girl. They say she is one of the cleverest forgers they ever had to deal with.

## BOOKINGS RESULT IN WARRANT.

A warrant was issued for H. H. Moss through the instance of Abraham Crossney, attorney for the backers of "The Spreading Evil," a film which was exhibited at the Harris Theatre, and because of the mixed booking of a play called "Who Did It?" resulted in legal action.

The picture people were required to put up the sum of \$1,200 guaranteeing the exhibition of the picture for a month, and it is this money that is sought.

A civil suit was started to recover the alleged conversion, but with no prospect of the case being heard until fall, the picture men decided to protect themselves.

The defendant in such actions is usually sent to Ludlow street jail, where \$1,000 bail must be supplied to secure a release until the action is heard. Where judgment is obtained the defendant must supply bail to twice the amount of such judgment. The Moss warrant was secured to insure his presence within the jurisdiction of the court when the case will be called. He was arrested Tuesday but immediately released on bail.



A most bizarre, amazing and unusual story is unfolded. Your audience will be mystified, thrilled, and then given the surprise of their lives at the end. Not one out of fifty who see the picture will ever guess the finish.

William Russell will win thousands of new friends for himself by his splendid work in this production.

William Russell Productions New Available!

"Shades in a Hurry"  
"All the World is Holding"  
"When a Man Kicks Around"  
"Where the West Begins"  
"Great Britain"  
"Good Luck"

**WILLIAM RUSSELL**  
**"A SPORTING CHANCE"**

BY STEPHEN FOX  
DIRECTED BY HENRY KING

WILLIAM RUSSELL PRODUCTIONS Distributed by PATHE

# MOVING PICTURES

## STATEWIDE PROBE INTO THEFTS.

Rochester, N. Y., July 1. Investigation of film thefts, aggregating \$1,250,000 in New York state alone, has been placed in the hands of John J. McInerney, attorney of this city, by the National Association of the Motion Picture Industry. He has been authorized to conduct a statewide probe into the matter and to use all the power of the law to stamp out all forms of film thievery and to bring the guilty parties to justice.

It is said that the film which disappears each year in New York state has an annual earning power of \$12,500,000. That this loss is sufficiently large to warrant the expenditure of almost any sum which will stamp out the criminal practices that have flourished almost unchecked is the opinion of those who are behind the present campaign.

Producers, distributing agencies and exhibitors have joined together in the movement and from now on every suspicious action or handling of film business is going to be investigated. With the growth of the industry and the increase of the film business the thieves have grown bolder as their methods have become more skilled and effective. It is said that railroad cars, express wagons and theatres have been systematically robbed and in many instances dishonest employees within the industry have furnished the needed information and assistance to the gang leaders.

In addition to representing the National Association of the Motion Picture Industry, Mr. McInerney is also general counsel for the Motion Picture Exhibitors' League of New York State, the executive committee of the latter body having just engaged him in that capacity for another year.

## FILM THEFT EXAMINATION.

Syracuse, N. Y., July 1. John R. Van Arnam, circus owner and former Syracuse University star athlete, arrested two weeks ago in connection with the \$12,000,000 picture theft case, is held under \$5,000 bail for the action of the Grand Jury, following his examination in police court here.

Justice Benjamin Shove ordered Van Arnam held after following the testimony of five witnesses. An array of picture talent was present at the hearing. Officers of several of the prominent film corporations heard the examination and a few testified.

Charles P. Jordan and Irvin I. Brown, the film sleuths who were instrumental in Van Arnam's arrest on a charge of criminally receiving stolen property, were the first witnesses called. They were also the same detectives who forced the arrest of Hans Frohman, the New York film broker, who was taken into custody here a few days before Van Arnam. Frohman is now out on bail until July 15, when his examination will be held.

The detectives recited the story of their trip to this city, telling of how they went to Frohman seeking the purchase of stolen films which they stated were to be sent into Mexico. They induced Frohman to come to this city with them where the films could be purchased and claim that as a result they secured "The Inner Shrine" and "The Golden Fetter."

Brown in his testimony claims that while in New York he drove a truck endeavoring to get a clue in connection with the wholesale theft of movie films. He testified that while doing this he found a stolen film in a Fifth avenue theatre which was purchased by Van Arnam.

Attorney John J. McInerney, chief counsel for the National Motion Picture Producers, spoke of the showing of the film, "The Golden Fetter," at

## POLICE AT COMEDY OPENING.

The opening of the Mack Sennett comedy, "Yankee Doodle in Berlin," with Bothwell Browne and the Sennett Bathing Beauties pulled so big a crowd to the Broadway, Sunday night, the police reserves from the West 30th street station had to be called out.

On two shows Sunday night, with 60 cents the top, the houses drew a little under \$2,000. Monday five shows were run, with the girls appearing at four, the supper show being given without the beauties.

Tuesday Sol Lesser made arrangements with the management of the Broadway whereby the scale of prices in the house would be raised. Now the lower floor and the balcony are quoted at 60 cents. The engagement at the Broadway was originally for three weeks, but the time has been extended because of the success of the picture so far this week.

The Palace, Tupper Lake, and called witnesses to prove that it was not sent by the corporation from which it was stolen. Richard C. Fox, a Buffalo film exchange manager, testified the film was not sent to Tupper Lake by the Famous Players-Lasky Corporation, which he represents. Fox claimed that the film was rented to the Tupper Lake playhouse by Van Arnam.

William Candee, of Northrup & Candee, testified he bought out Van Arnam's film exchange here and with it secured \$5,000 worth of films. He showed a bill of sale from Van Arnam.

Among the picture men who were in court were Frederick H. Elliott, executive secretary of the National Association of the Motion Picture Industry; E. H. Goldstein, general secretary of the Universal; P. H. Hopkins, of Famous Players-Lasky and Samuel Ziegler, of the same concern.

## LOOKING FOR THEATRES.

The theatre proba just now gorging the visions of the operators of several of the big producing and distributing film organizations keeps adding to its indications, with the big cities of the country the prime targets of the sharpshooters. The nine-days' wonder of the B. S. Moss skid to the Famous Players-Lasky combine is scarce moribund before the offices of the Shuberts and Klaw & Erlanger are made the spots for further negotiation by the big syndicates.

Within the week the Shuberts received an offer for their Chestnut Street theatre in Philadelphia, their Belasco in Washington and the Academy of Music, Baltimore. Klaw & Erlanger were asked for figures on the Hollis, Boston, as well as for a purchase sum for the Colonial, one of the most valuable properties in Chicago.

Forced from considering the available theatres of Broadway, the side streets and the 42nd street theatre canyon of Manhattan, because of the limited seating capacity of most of those theatres, negotiations have been instituted within the week seeking the transfer for picture theatre reconstruction of the St. Nicholas Ice Rink property at 66th street and Columbus avenue; the Iceland rink property at 52d-53rd streets and Broadway, and the 181st Street Ice Palace, at 181st street and St. Nicholas avenue.

Samuel Jacobs, realty operator, with an office in the Longacre Building, denied that the 181st street property would be sold for picture theatre use, but color is given to rumors that a theatre will shortly go up on the site by the abrupt closing of the Palace Ice Rink, now on the property, Sunday night, weeks ahead of the date announced for the regular closing of the ice-skating season, and at a period when the rink was crowded nightly

with ice skaters. That some reformation of the property is contemplated is theoretically supported by the fact that many of the skaters had bought club and season tickets good into July, the controllers of the property, Jacobs & Greenbaum, preferring to redeem the club and season tickets than to keep the rink peopled.

The St. Nicholas Ice Rink property is managed by Cornelius Fellowes. It is now subleased by the "Dance Carnival" exploiters, who cleaned up at the Grand Central Palace and were forced therefrom by the adaptation of the building to war uses. It is controlled by the Du Ponts.

The Iceland property is held in trust by C. Fuller. Originally a horse mart, then a roller skating rink, then a picture theatre and dance cafe under the name of the "Rose Gardens," it has been a skating rink four years, with its floor space sublet in the summers to an auto sales firm.

## ALLAN ROCK A FIREMAN.

Allan Rock has qualified to become a member of the New York Fire Department. Last Thursday morning about 4 o'clock, some lodger in the Bartholdi Inn playfully slipped a cigarette from his window. It landed on the awning of the Vauxhall office and sent it up in flames.

Rock, who was passing, but who won't say where he was coming from or going to at that hour, noticed the fire, and with the aid of the street cleaning department, which was washing down Broadway at the time, extinguished the flame.

## Elsie After Insurance.

Elsie Ferguson is after a life insurance policy of \$300,000. She has made her application and the life insurance companies are considering it.

## THE MOST THRILLING MOTION PICTURE EVER MADE!

Sounds extravagant, doesn't it? But that's what the thrill-hardened Pathe film committee said after seeing

ANNE LUTHER and CHARLES HUTCHISON

in the new fifteen episode serial

## "THE GREAT GAMBLE"

Mr. Hutchison does stunts that do not seem humanly possible. He takes his life into his hands time and again. He jumps from great heights; he scales the side of a tall building with no assistance from a rope or anything else; he leaps from one of its high windows into a clothes line; he is carried over a boiling waterfall; he does a hundred such death-daring deeds.

It's a great serial; your audiences will say so.

RELEASED AUGUST 3rd

Produced by Western  
Photoplays, Inc.

PATHE  
Distributors

Written and directed  
by Joseph A. Golden

# MOVING PICTURES

## \$600,000 FOR MAJORITY STOCK IN LONE STAR FILM COMPANY

**Interest of Freuler-Hutchinson Disposed of. Exhibitors-Mutual Now in Control. Old Mutual-Chaplins Secured by Purchase. To Be Retitled and Reissued. Demand for Chaplin's Latest Considered Remarkable.**

A syndicate said to represent the Exhibitors-Mutual and headed by President Clarke of that corporation purchased this week 51 per cent. of the stock of the Lone Star Film Corporation, paying \$600,000 for the control. The principal sellers were John R. Freuler, formerly president of the Mutual, and S. S. Hutchinson, of the American Film.

Through the purchase the Exhibitors-Mutual secures the 12 Mutual-Chaplins, made by Chaplin when under his first big contract with the Lone Star, which then distributed through the Mutual and was looked upon as a subsidiary of that distributor. Chaplin received for his dozen Mutuals \$685,000 in salary. The Lone Star, after paying additional costs, including production, was reported at the time to have made a handsome profit on the Chaplin engagement. The Lone Star passed Chaplin up at the expiration of his contract, much as George K. Spoor for the Essanay had done before it. Spoor had the first Chaplin chance, but seemed to miss gauging his future value on the film as a comedian.

The value of the Lone Star stock majority, placed at \$600,000, basing the whole at about \$1,200,000, is reported to have been only through the Lone Star's possession of the 12 Chaplins. These are to be re-titled and re-issued, it is said, and again placed on the market under the Exhibitors-Mutual direction.

The demand from exhibitors for Chaplin's latest (First National) "Sunnyside," may have had something to do with the appraisal of the Lone Star stock value. Notwithstanding it is conceded by exhibitors that "Sunnyside" is one of Chaplin's poorest in recent seasons, still the strength of his biggest success, "Shoulder Arms," which immediately preceded "Sunnyside" as a Chaplin release, has brought requests from exhibitors for "runs" and return dates in such quantities that the First National may net a larger profit on the poorer Chaplin than it did on Chaplin's best.

Exhibitors who ordinarily would have played a Chaplin for two days have booked "Sunnyside" for a week, and there are many indications Chaplin's hold on the lovers of film fun is so healthy that "Sunnyside" can not perceptibly dent it.

To crest this current popularity the new controllers of the Lone Star believe is the opportune time to realize once again upon the old Mutual-Chaplins.

### FILM IN TWO HOUSES.

The feature "Open Your Eyes" which opened at the Central last Saturday, is to be shown at two theatres at the same time in New York. If the arrangements are successfully concluded the picture will also be on exhibition at the Republic next week.

The advertising for the picture was a copy of the letter from the National Board of Review, which was sent to all of the daily papers in New York last week. After running the ad in

one edition, the "Evening World" informed the management of the show it would be unable to accept it. The morning "World" followed suit. At that one of the laudatory notices that the picture received appeared in the "Evening World."

With two shows on Saturday the picture played to over \$2,000 on the day and on Sunday was actually a turn away from noon on at the Central.

A. H. Woods has given over the Woods, Chicago, for the summer run of the film there.

### DISEASE FILMS INVESTIGATED.

Investigation by the District Attorney of the legitimacy of ownership of several sections of certain clinical sex films now and recently bidding for patronage within the zones of Greater New York is presaged by the presence of government observers at certain performances of the "Fit to Win," "End of the Road," "Open Your Eyes" type now bidding for States Rights buyers.

The claim has been made that enormous footage included in some of the pictures is government property, for which the revenue department at Washington received nothing, and that in certain instances the army and navy footage was obtained speciously, if not fraudulently.

In the case of "Fit to Win," it is averred by the influence stimulating the District Attorney's office that both the government and certain divisions of the marine and military arms of the county were imposed upon, the consent of the latter to appear in the pictures having been gained upon the assurance that the films were to be shown for military or naval purposes, that posing for the picture was a patriotic duty. One of the pictures ("Fit to Win") being investigated, is controlled by Isaac Silverman, a former \$1 a year man in Washington, who recently branched out as a purveyor of social hygiene features for public consumption and private gain.

"Know Thy Husband," the newest of pictures of the sort, is being hurried to completion this week, and will be offered initially at the Beacon, Washington, D. C. next Monday. It has been made by Samuel Cummins, after an original scenario, by Jay Holly, directed by J. D. Williams. Cummins claims every foot of his picture is a legitimate part of his production, and that any government naval or military footage included has been turned over to him regularly by the government; that he is backed by the moral support of national and Manhattan sex hygiene bodies, including Health Director Royal Copeland, who will be pictured in one of the groups.

### Eastman Numbering Film Footage.

The Eastman Kodak Co. is now numbering its raw film footage from 1 to 100,000.

This has proven of considerable aid in cutting pictures. The deleted footage may easily be replaced through it and a record kept.

### P. A. DISTRIBUTORS' LICENSE.

Harrisburg, July 1.

Among the bills passed finally during the closing days of the Pennsylvania Legislature was the Senate bill requiring motion picture distributors to take out an annual license at \$50.

The State Board of Motion Picture Censors is empowered to revoke the certificate of approval of any film which is being exhibited under a lease from a distributor who has failed to secure a license and to refuse to grant certificates for the films of a distributor who has neglected to take out a license.

On and after Jan. 1, 1920, every distributor desiring to do business within Pennsylvania shall keep on deposit with the Board of Censors an amount of money or securities equal to the amount of deposits held by such distributor and paid by exhibitors as a license or as part payments on contracts of leasing, or as a pledge or security for damages or for any other purpose provided for in any contract between the distributor and exhibitor.

### N. W. EXHIBITORS ORGANIZE.

Seattle, Wash., July 1.

The Northwest Exhibitors' Circuit was incorporated here last week with 75 members. The new organization went on record as being violently opposed to pictures of a salacious character. It will endeavor to raise the standard of picture presentation, improve working conditions and promote a spirit of co-operation and unity of aim.

The business of the new organization will be to stabilize and render uniform as far as possible the handling of films, to manufacture, rent, lease, buy and sell, films and pictures productions of all descriptions and to buy and sell all kinds of merchandise and equipment for the use in picture theatres.

The following officers were elected: James Q. Clemmer, Seattle, president; Frederick Mercy, Yakima, first vice-president; C. F. Hill, Albany, second vice-president; B. W. Bickert, Boise, fourth vice-president; H. B. Wright, secretary and general manager. The directors are as follows: James Q. Clemmer; J. C. Stille; H. T. Moore; Frederick Mercy; John Ranz; Frank T. Bailey; C. F. Hill.

### \$300,000 MYSTERY SERIAL.

The news of the projection of two new big mystery serials by Louis Burston, one with Francis Ford as the lead, and another with King Baggot as the man of suspense and adventure, is followed by the organization, consummating Monday, of a new releasing combination to shoot a 15-episode mystery serial with Romaine Fielding and Mabel Taliaferro as the stellar headlines, the tale, production to cost not less than \$300,000, and to be, in design, the most pretentious of all recent installment dramas of the suspended climax type.

The picture will be marketed by the International.

Lloyd Lonergan, who wrote "The Million Dollar Mystery," is announced as the author, with Fielding directing. The backing by the Howell Motion Picture Corporation is said to come from a combination of Michigan automobile men desirous of making a film plunge.

### FEMININE STARS NEEDED.

At their wits' ends for feminine camera stars of high power voltage enough to blaze box office profit, the picture producing corporations that believe in the star system are fast being driven back over their trails to take supplementary consideration of stellar material they have sporadically employed and then let go.

The return of the producers followed the discovery by one that the biggest successes in the film business popularly are scored invariably by players familiar with the screen, whose personalities are adapted to camera reflexes.

A result of the situation has been a line-up by one of the biggest of the producing syndicates of about all the feminine and male players of star quality who have scored worth while successes under the camera within the past several years, and the eventuation the securing by this company of options on the work of three of the female stars and two of the men players so reconsidered until the coming holidays, barring the engagement of these particular pantomimists by other companies meanwhile for a longer period.

The corporation that bored most comprehensively into the dust for material compounded a digest covering the past half dozen years, the deduction from which pointed clearly, according to the compilers, to the conviction that a better knowledge of the capacity of players now available is more needed by the pickers for the big film troupes than a raking over of the beauty and virility marts for new film subjects.

The digest listed among those now riding the high rollers of production and public popularity Mary Pickford, Pauline Frederick, May Allison, Marguerite Clark, Nazimova, the Gish girls, Bessie Barriscale, Dorothy Phillips, Norma and Constance Talmadge, Elaine Hammerstein, Louise Glaum, Olive Thomas, Charlie Chaplin, Douglas Fairbanks, Charlie Ray, June Elvidge, Evelyn Greely, Eugene O'Brien, Viola Dana, Theda Bara, Dustin Farnum, Bert Lytell, Anita Stewart, and among those qualified by past performances to be as successful as any of the above, a long list no member of which, it is said, is retained long enough by any one producer to clinch the hold on the public that the occasional pictures make, this list including among others, Louise Huff, Leah Baird, Blanche Sweet, Grace D'Armond, Gail Kane, Anna O. Nilsson, Henry Walthall, Zena Keefe, Madeline Travers, Margarita Fischer, Ruby De Remer, Orme Hawley, Lillie Leslie, Claire Whitney, Bessie Love and Ruth Stonehouse.

The compilers of the digest make a special notation of the many admirable players for the screen whom circumstances have practically eliminated from big work, though but a few seasons back their names were household words for big companies, that went defunct or suffered a loss of identity through the constant amalgamations that are a part of every day's flimdom.

### EDEL COMPANY FORMED.

Lionel Edel, brother of the late Harold Edel, has formed the Edel Pictures Corporation to specialize in two-reelers.

## INSURANCE SPECIALISTS TO THE THEATRICAL AND MOTION PICTURE INDUSTRY

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# MOVING PICTURES

## BIG CANADIAN COMBINE FORMED TO BUY AMERICAN MADE FILMS

**New Organization Open For All Kinds of Purchases, According to Alexander Hawtrey. Visitor Bemoans Lack of "Artistic Perception" in Present Day Pictures.**

With every foot of studio floor space in the country bringing bonanza rates, with audiences piling into the country's 16,000 picture theatres in volumes and at higher prices for seats than they have ever paid before, even in the warm weather season, the news of the formation last week in Toronto of a big group of war-rich speculators who design buying up American-made films and incidental film values, comes as an added thrill just now even to the mute drama's optimists.

Alexander Hawtrey, one of the cluster, who arrived from Canada and is stopping at the Astor, spoke unreservedly of the purpose of the combination of whom he is one.

"I am not at liberty to mention the names of my associates. I myself am one of the many film men of London put out of business by the war. It will be some time before the old country gets its pace back, and as I and my partners feel that as pictures are a perishable commodity, we prefer to deal in existing values rather than in the futures that investment in the foreign market must mean at this time.

"We're open for all kinds of picture purchases. We shall not produce, but we shall be glad to finance pictures already under way that we may deem prospectively profitable. We will engage stars and negotiate them where our judgment directs. We will invest in theatres already going. We have ample capital. We do not consider our business unusual in any of its departments.

"My two associates are familiar with most phases of the film business. We shall buy the rights to produce certain novels and plays, and negotiate for their resale. We believe the present year of films a stabilized one, during which anyone reasonably adventurous and reasonably conservative—and I don't regard the condition as a paradox—can make big money by big and even by small investments."

Desirous of justifying his claim to a knowledge of the several branches of films, the visitor bemoaned the lack at this time of what he termed "artistic perceptions" in all save one or two of the big producing companies. He and his associates are plunging into films in this country to take advantage of what they deem "soft spots." Saying his judgment was shared by his associates, Mr. Hawtrey said he and his partners planned to clean up mainly by directing their whole attention to what he designated as "manipulation." None of the big companies, save the Four Four, he said, was getting 100 per cent. out of their products. The big combinations are all so tense in turning out pictures or increasing the number of their theatres or franchise holders that they have wholly lost sight of the fortunes in their hands that they do not negotiate. Illustrating his point, the visitor pointed to the casual interest given the productions of the French producing directors for the World several seasons ago as Tourneur, Capellani and Chautard—with Alice Brady, Robert Warwick, Clara Kimball Young and Vivian Martin, among the World's stars at that time, and to the fabulous fortunes made by other exploiters of these same directors with these same stars subsequently when the product was blazed for its full face value, and exhibitors throughout the world aroused by agitating publicity to an appreciation of the unusual quality offered in the films of the three Frenchmen. Clara Kimball Young was as good an actress when the World first marketed her as she was when Lewis Seidnick grabbed her and squeezed the cards for every dollar there was in the hand. In like measure, the same statement is true, of Miss Brady, Warwick and Miss Martin, Mr. Hawtrey urges. At the time the World Film Corporation was marketing these productions abroad the British rights could have been sold for twice what they brought if the leaseholders had only gone about their business informed, Mr. Hawtrey declared. Other convictions he expressed were that the Vitaphone in its palmy days never did "go after" the 100 per cent. returns its productions warranted, but kept, literally running around in a circle, chasing its own tail, and adding star after star and director after director to its staff with little or no attention to price-fixing and profit-getting; that the pictures of Dorothy Kelly, since retired, produced by the Vita could have drawn the Pickford money of today if astutely marketed; that Anita Stewart's films could have been sold by the Vita for approximately as much money as that star's present operators will clean up on her; that film men would do well to heed the advice of the late J. P. Morgan that no investor should embark in any kind of business unless equipped with three things—nerves, ample capital and accurate and intimate information of all branches of the business involved; that Mary Miles Minter, who jumped into a contract of more than a million dollars for three years' service last week could have paralleled the business of Mary Pickford at different times within the past two seasons under the right manipulation; that the judgments of film leaders needed standardizing, as witness Lewis Seidnick, far-visioned enough two seasons ago to grab and operate Clara Kimball Young, falling down the same season in letting Mary Miles Minter slip through his grasp for a difference of \$50 per week in the salary she asked and that which he was willing to pay, the star asking \$300, \$350 and \$400 per week, successively in a three-year contract and Seidnick losing out because he refused to pay more than \$250, \$300 and \$350, progressively for a three-year period; that the native market is red hot with past and present illustrations of the bonanza fortunes in films for operators who know how to play every card for its full face value.

### JEAN PAIGE'S LUCK.

Vitaphone has just signed Jean Paige on a two years' contract. A newcomer in pictures, her luck was proverbial. She appeared in what was to be a minor role in "Too Many Crooks" and offering starring Gladys Leslie. Much to everyone's surprise, she walked away with the picture.

The result was that Vitaphone officials signed her as quickly as possible.

### FRENCH BUYER HERE.

J. Rosen, of Paris, arrived in the country last week to buy American films for France. He will remain several weeks.

### DORIS KENTON WITH HODKINSON.

Through an arrangement which has been completed by Theodore C. Deitrich and W. W. Hodgkinson, the future productions in which Doris Kenton is to be starred will be released through the Hodgkinson exchanges. Instead of these productions being made by the De Luxe Pictures Corporation they will be the product of Deitrich-Beck, Inc.

The company was organized this week in Albany. Mr. Deitrich was elected president, and production manager of the organization while Arthur F. Beck treasurer of the Arto company (producers of the Augustus Thomas dramas) is secretary, treasurer and business manager. The entire North American rights will be in the hands of the W. W. Hodgkinson Corporation while the foreign rights will be controlled by the Frank Brockless company.

The plan is to produce from four to six pictures annually with Miss Kenton as the star. All of the pictures will be made from stories by Louis Joseph Vance. The first will be "The Band Box" which has been in the "best seller" class during the last year.

### FIRST NATIONAL ASSESSMENT?

According to report about an assessment of First National franchise holders is imminent. The amount is not mentioned.

The franchise holders so far are said to have paid in over \$1,000,000 to the First National treasury and are obligated for \$1,500,000 more on contracts by next fall.

### WOODS' PICTURE.

A. H. Woods is to send a number of road companies on tour next season with a feature picture entitled "Free and Equal." It is a story of race differences in color.

The picture was secured by him more than a year ago and has been kept on the shelf until the closing of the war.

### ALICE BRADY IN "SINNERS."

Alice Brady will do "Sinners" by Owen Davis as the first of eight pictures she is to make for Realart. Kenneth Webb will direct.

### DORALDINA'S OWN CO.

Doralinda, the dancer, who has appeared in several film productions, is to have a picture company of her own.

### W. H. Dietz Reindicted by Government.

Seattle, Wash., July 1. After 14 hours deliberation, the Federal Grand Jury in Spokane, disagreed in the case of William H. (Lone Star) Dietz, a picture player charged by the Government with making false registration at the time of the draft. Dietz asserted he was of Indian parentage, therefore exempt.

Shortly after his discharge he was re-indicted on two counts, charging false registration and falsifying his questionnaire. Dietz is out on bail.

### Anderson Starts for Coast.

G. M. "Bronco Billy" Anderson left for the Coast, last Monday. He will start immediately on a new series of five-reel Westerns.

The demand from the European market for Westerns for the continent has been so big as to prompt him to return to the film field.

### Norwegian Film Man Here.

G. A. Olsen, general manager of the Nora Film Corp., of Christiania, Norway, arrived this week on the Frederick VIII. He will remain in the country for about a month studying film conditions.

### DISPUTE OVER INDIA'S RIGHTS.

Calcutta, May 26. Bijou, Ltd., distributors of picture films in the Indian Empire, secured an injunction May 24, forbidding the International Banking Corporation to release "Let Us Forget," a production made by Metro, an American film corporation.

The dispute rose as a result of a disagreement between Bijou and D. B. Howells, an American film agent with offices in New York. Bijou claims Howells agreed to let them have, for a consideration, the distribution rights for India to the feature picture in question. Later he entered into another arrangement with the International, it is alleged. To prevent this arrangement going into effect Bijou applied for and secured an injunction from Justice Greaves.

### F. P. IN MEMPHIS THEATRE DEAL.

Memphis, July 1. A deal for the sale of the Majestic Amusement Co.'s holdings, including five picture houses and a lease on the Lyric Theatre, to the Memphis Enterprise Co. was closed here last week.

John D. Martin, an attorney through whom the transfer was made, declined to discuss the connection between the Memphis Enterprise Co. and the Paramount-Artcraft Films, but it is understood the picture concern is interested in the local purchase.

According to Mr. Martin a formal announcement of changes in policy will be made in a few days. The Majestic theatres were purchased from R. C. Tarlton and C. F. Bridges.

### VANCOUVER VERY BUSY.

Vancouver, Can., July 1. According to reports, this city is going to have several new theatres. The Aliens of Toronto will commence work shortly on their new picture house. Meetings are being held to try to arrange for the construction of an auditorium to seat 5,000. Rumors are circulating in regard to the erection of a new legitimate theatre. Several years ago a new house was started, but was abandoned after the foundations had been put in and the steel work erected. Last season was reported Klaw & Erlanger would complete this undertaking, but nothing was done. The season just ending has been one of the best here in a number of years.

### F. P.-L. People Sail.

Albert Kaufmann, studio manager for Famous Players-Lasky, sailed for England June 30 on the Aquitania to take charge of the F. P.'s new producing studios now in course of erection near London. Eva Unsell, who will head the F. P. foreign scenario department, sails July 15.

### Dallam with Pathe.

Frank Dallam, newspaperman just returned from France, has been added to the publicity staff of the Pathe company. He is assistant to Randolph Lewis.

**Mae Murray Back with Famous.**  
Mae Murray has returned to Famous Players-Lasky for picture appearances.

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# VARIETY

## FAILURE OF CHAPLIN "SUNNYSIDE" CAUSES UPHEAVAL IN FILMDOM

Rival Producers See Imperative Necessity of Keeping Closer Watch on All Releases and Exercising Greater Care in Producing End of Industry.

The bomb that the funny failure of the unfunny Chaplin "Sunnyside" proved to the film trade throughout the country last week resulted in one all night conference and several protracted day ones within 48 hours after the First National released the last Million Dollar C. C. feature.

The conferences bombed by the premiere of the uncomic comic have since been followed by others, and are being supplemented by other meetings of executives of the film firms, who suddenly discovered in the unamusing Chaplin surprise a "Stop, Look and Listen" warning.

The conferences sparked to immediate action following "Sunnyside's" release were meetings of the financial and directing powers of two of the trinity of big rival camps summarized when mention is made of the Big 4, the Famous Players-Lasky-Moss Syndicate and the First National.

And all the conferences indicated were aimed at the imperative necessity of considering instant searchlight close-ups of all products planned for release by the two combinations hereafter.

What the big combinations suddenly discovered with the advent of the new Chaplin flivver, the rank and file of exhibitors, East, West, North and South, are never tired of shouting to the producers, and that is that the best brains of the creative elements of filmdom, authors and directors, are cheap at any price, and that all the ink and paper that the big producing octopus circulate yearly in advertising space that runs into millions must perforce prove all sheer waste unless the product advertised is of standard value.

Digging into the ether of filmdom with the jagged ruthlessness of a buzz saw through a piece of cheese, the Chaplin flop furnished the trade of the country with one of its biggest laughs coming as "Sunnyside" did fast upon the heels of flamboyant expansions of screendom's three leading organizations.

Oldtime film men who can take a hunk of camphor and a thimbleful of gun cotton and chemicalize it into celluloid and then make the celluloid behave until it is the carrier of a play of grip and intelligence, whether comic or serious, are a unit in a hurried swinging just now of red lantern sig-

nals. The veterans can't see anything but wrecks ahead for the big organizations unless the greatest care is exercised at the producing end of the industry. These experts raise their voices for quality in the output. Of what gain, they ask for the big companies to gather in hundreds of theatres, with nothing to fill 'em? And they point warningly at the walk-outs throughout the country of audiences on "Sunnyside" and name in the same breath more than a score of other failures in films within the past three months, failures that might have proved successes if given the concentrated attention at the production end that the companies circulating them exercised toward the features' distribution.

Everyone knows that Chaplin's admirers are world-wide, and that capacious criticism or envy never enters into the judgment of the world's millions eager to roar at a universally comic idol, but not all the affection of all the comedian's followers could stem the admission everywhere that "Sunnyside" should never have been written, never touched, and never circulated, save possibly as a rube drama. No one has yet been found who thinks it is funny unless, possibly, the picture's surely stage-blind producers.

The puzzle to the picture's exhibitor critics is how the studio and scenario departments of a corporation that has literally in the palms of its hands the fortunes that the Chaplin name spells could so blindly and dumbly spill the beans and send "Sunnyside" forth as a "Million Dollar" picture, when even unfunny Marie Dressler in a Bert Williams roar in comparison.

The red lanterns of the warning switchmen point to the fate of the General Film, one of the most astutely sewed-up financial institutions in all the category of the world's big business of all kinds. The brains of the G. F. were all at the top, or organization pivot of the group, and no one thought to take a look at the bases upon which the whole thing rested, i. e., the pictures, until one day the whole thing turned turtle and carried down practically all the units that the G. F. involved. The veterans, exhibitors and producers, who swing the danger signals suggest that it would be a good thing for the film industry now confronted by a prosperity wave without precedent if the men who are giving all their attention to the capture of

### FOX MUST PAY.

Judge Martin T. Manton handed down a decision in the U. S. District Court permanently restraining the Fox Film Corporation from interfering with Jewel Carmen in her choice of an engagement.

The injunction awarded Miss Carmen also provides she be re-imbursed by Fox for the time lost by her since last July when she started to work for Frank Keeney. The exact amount of damages will be determined by Judge Manton later.

It is estimated that Miss Carmen lost about \$33,000 by her twelve months of enforced idleness. That is the amount her attorney, Nathan Burkan, will submit to the court as approximating what his client would have earned in a year under the terms of the Keeney agreement.

In writing his decision Judge Manton made a particular point of the question of interference, stating: "If one maliciously interferes with a contract between two persons and induces one of them to break the contract to the injury of the other, the injured party can maintain an action against the wrongdoer. That the defendants acted intentionally is proven beyond dispute. The mere fact that they may have thought they had an equitable or legal right to do so is not an answer to an equitable action if they were wrong in this judgment."

In deciding the action in favor of Miss Carmen Judge Manton also stated that "the measure of her damages is the loss of salary which she sustained by reason of her inability to carry out the Keeney contract. But for the defendant's interference, she would have earned such salary as the contract provided. A decree may be presented accordingly."

### GRIFFITH TO PRODUCE IN N. Y.

D. W. Griffith will either build or rent a studio in the vicinity of New York when he returns from the coast July 15. Griffith has decided to make his main headquarters in the East, hereafter.

The California studios will be retained, but all of the future productions will be made in New York.

### FLYNN SERIAL FOR OLIVER.

The Oliver Films is to produce a serial picture with Chief Flynn as the central character. It will doubtlessly have as its plot the recent bomb outrages and the tracking down of the criminals as its principal punch.

Theatres and film contracts would instead dig into their scenario and studio departments and have every move made therein the best that money could buy, and then have the work of the departments so equipped checked up by another staff of editors and creators so that when any picture was finally released it came forth with a better blessing than a gambler's chance.

### TREMENDOUS EXPORT DEAL.

\$200,000,000 in films, all American made, ready to be dumped into Germany, Austria, Russia, the Jugo and Czechoslovak states, Poland, the Balkan States and Hungary. For several months past, ever since the signing of the armistice, there have been signs of activity in the foreign rights for these countries, but the details of the deals that were being put over by the film men who were working in the background, did not fully come to light until the signing of peace.

The corporation handling the rights for the European countries is the Atlantic Cinema Corporation, the officers of which are Benj. Blumenthal, of the Import and Export Co., as president; William M. Vogel, vice-president and treasurer, and Samuel Rachmann, the German impresario, who has been in this country for a number of years. They have secured the rights to Germany, Austria and Russia and other countries for over 1,000 feature subjects and state their investment represents between \$15,000,000 and \$20,000,000.

They have secured 400 five and six-reel features, turned out by Triangle, which includes all of the Fairbanks, Hart, Marsh, Talmadge, Ray, and other star features made by those producers since 1915, and none of which naturally got into any of the enemy countries. They also have something like 300 Keystone comedies.

They have 100 five-reel subjects, turned out by the Metro in the last couple of years, as well as 12 special Nazimova productions. The entire output of Goldwyn, Select and Seiznick are also signed for.

The Charles Chaplin comedies that were made by the Mutual and the product of the First National are contracted for and will be in the first shipments made for abroad.

Of the shorter subjects, the Outing-Chester scenics and several comedy series are also arranged for.

Approximately 100 independent feature productions are purchased outright and the serials include "The Master Mystery," with Houdini, and the "Craig Kennedy" serial.

Mr. Blumenthal is at present in Copenhagen making arrangements for the shipment of the film into Germany at the earliest possible moment. The other two partners are still in this country and arranging for the purchase of additional pictures for the territory.

### Working on Chambers' Features.

The Thanhouser studios at New Rochelle, N. Y., recently purchased by A. H. Fischer, are being occupied by B. A. Rolfe, who has started on a series of ten features by Robert W. Chambers for Mr. Fischer.

The first will be "The Shining Band." The plant was purchased from Crawford Livingston and Dr. Schallenberg.

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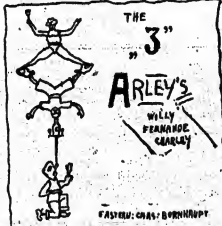
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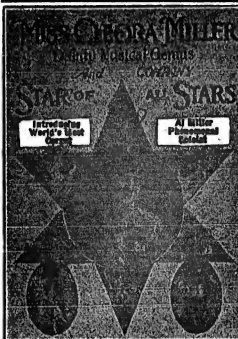
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VOL. LV, No. 7

NEW YORK CITY, FRIDAY, JULY 11, 1919

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# VARIETY

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## ARLISS BELIEVES ROAD TOURS MAY END THROUGH PICTURES

**Only Matter of Time, Says Star of Speaking Stage, Unless  
Young America Is Weaned Away from Screen. Explains  
Why. Mr. Arliss Gives Out Interview in London  
on Plays vs. Films.**

London, July 9.  
"The end of road touring in America is only a matter of time unless the younger generation reverses its present attitude and turns from blind adoration of film stars to at least equal appreciation of the spoken drama."  
This is the opinion of George Arliss, who is here for his annual summer holiday at his home on the East coast. To a representative of Variety, Arliss declared conditions as he found them from Massachusetts to California were identical in so far as the films' hold on the coming generation was concerned.

"My own season," he continued, "was extremely successful—although for a time it looked as if it wouldn't be as we were closed by the influenza epidemic. But my audiences were composed altogether of middle-aged folk—players who have come to regard me more or less as a hardy perennial and who count coming to see my performance annually in the light of a habit."

"It was not at all because of the fact that my company attracted only thestregors of a past generation that I found myself forced to the conclusion that the young people of America are not taking their amusement in the legitimate theatres—because I realized that after all no generalizations can be wisely made from an individual case. But inquiry among other actors who have been touring through the States this past season developed a similar situation in their own experiences."

"Warfield and Skinner" and Gillette and Maude Adams and Ethel Barrymore and Laurette Taylor—along with all the other popular stars of the spoken drama, have come to mean almost nothing at all to young America as compared with Fairbanks and Chaplin and Hart and Mary Pickford and Marguerite Clark and Bessie Barriscale.

"In the smaller cities whenever the conversation is of the play—it is the stars of flimdom who are discussed to the complete exclusion of representatives of the spoken drama. And all students of the theatre know that success for the actor is measured absolutely by the degree of personal interest potential audiences feel in him.  
"How to account for this situation is beyond me. Undoubtedly the tremendous amount of skilful publicity these film stars have had has much to do with it. But after all the hold they have on the young folks all over the country is not to be explained in this fashion. Pessimists who predict the present death of 'pictures'—unless there is a decided improvement in the quality of stories screened—are evidently ignorant of the true state of affairs. The legitimate drama has never known anything like the popularity which is the movies' priceless possession."

"Naturally I am keenly interested in the matter—from a self-interested viewpoint. But of greater importance is the fact that the coming generation is denying itself all the cultural value of the spoken drama, by patronizing the picture houses to the exclusion of the legitimate theatres. Players surely get invaluable education, however unconsciously, by hearing good diction, carefully constructed dialogue, by seeing correct deportment and graceful carriage and by sensing 'the correct thing' as it is portrayed in the well-produced play. None of this education is to be found by witnessing a screen representation of a drama. At best the motion picture is merely a series of animated photographs appealing entirely to only one of the five senses—and to date taste has played an appallingly small part in these productions."

"However, the serious fact remains that the motion picture has all young America enthralled, and unless the spoken drama can allure this younger generation back into the theatre, the end of road tours is an absolute certainty."

### STAGE HANDS RAISED.

Due for consideration by the managers this week are the requests expected to be made by the I. A. T. S. E. for a wage increase, as outlined in the Ottawa convention several weeks ago. Although the stage hands had made no definite scale, it is understood road men will be granted the boost which calls for \$10 weekly for electricians and property men and \$5 weekly for carpenters. This would make a uniform wage for all three classes at \$5 per week.

No mention was made regarding New York crews, since no scale is followed. In many cases house carpenters in New York receive as high as \$75 weekly.

Several managers stated the increases would be granted without contest, although in the case of one firm it will be an increase of yearly operation cost of approximately \$20,000.

### EXHIBITING "DEADWOOD."

One of the most unusual window displays along Broadway is that of the United Theatre Ticket Co. in small but prominent windows close to 42nd street. It is an exhibition of "deadwood"—representing tickets bought by the agency but never sold. The valueless tickets represent admissions to all sorts of attractions, said tickets having been purchased by the agency but unsold and therefore representing bad guesses on the expected demand.

Ordinarily a ticket window is used for the literature of some current attraction. In exhibiting the unsold "merchandise," two ends are probably sought, to show it isn't all "gray" in the "spec" business and at the same time proving propaganda to offset any criticism of the brokers. Dave Marks estimated that the tickets on view represented in part losses to the extent of \$25,000 within the past four seasons.

### SHOW FOLKS IN OIL BOOM.

Fort Worth, Tex., July 10.  
Dick Ferris, who disappeared from theatricals some years ago, is running the biggest oil exchange in the state, cleaning up a fortune. Ferris was for years a prominent stock manager and indoor amusement promoter, as well as the producer of "Checkers," which made him \$300,000, which he later lost, as well as several other theatrical fortunes. "Doctor" Cook, the explorer and monologist, and Count de Beaufort, the nobleman who later became a stage "freak" act, are also here speculating.

Harry Lefkowitz, former owner of the Referee and the Rounder, San Francisco theatrical weeklies, has changed his name to Lewis, and is president of a boom syndicate, getting rich.

### SHOW PLAN FOR DEMPSEY.

Wednesday morning Ray Hodgdon and Harry J. Fitzgerald, the vaudeville agents, left for Cincinnati, to interview Jack Dempsey and Jack Kearns, his manager, relative to a traveling show proposition.

Mr. Hodgdon represents Ernie Young, of Chicago, in the negotiations. Before the Toledo fight Mr. Young secured an option on Dempsey's theatrical appearances. Mr. Fitzgerald accompanied Hodgdon, to insure the champion of financial backing. It was reported before the New Yorkers left that Flo Ziegfeld, Jr., had authorized Fitzgerald to guarantee Dempsey in any amount demanded and that he (Ziegfeld) would make the necessary deposit.

It is expected the management of Dempsey will ask a guarantee of \$5,000 or \$6,000 weekly. The proposal will include an athletic carnival with Dempsey at its head, to travel in circus fashion, making two towns daily at times, the tour to start with a gala Dempsey night at Madison Square Garden, New York.

Dempsey just now through his sensational capture of the championship is looked upon as a big and certain draw anywhere. Vaudeville might give him \$3,000 a week on a route and could not afford more. As a touring attraction it is claimed he could not draw less than \$20,000 weekly, while during the country fair season starting late next month, he would likely receive guarantees of more than that amount weekly for special appearances upon the fair grounds.

Dempsey this week is receiving \$5,000 for a park appearance at Cincinnati. He has a sort of verbal contract it is said with the Sells-Floto Circus for 10 weeks at the same amount. Otto Floto closed the circus agreement with Dempsey at Toledo, with the proviso, according to the story, that Dempsey was not bound if favoring any other proposition submitted.

### RANCH FROM "MOTHER" ROLES.

(Miss) Jess Pringle leaves "Lightnin'" this week to spend two weeks at her ranch near Denver, which she has bought from money she has earned playing over one hundred "mother" parts.

On her return she will adopt a child now on its way from France. Miss Pringle has signed with Smith and Golden for another year.

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

# COMPLETE PRODUCTION PLANT PLAN OF AMERICANS ABROAD

Studio to Be Equipped to Deliver Show Complete With Cast, Staging, Costumes, Scenery and Effects. Will Also Produce For Continent. Law to Do "Velvet Lady" Piece For London.

Plans are well under way here for the establishment of a complete production studio to supply everything from scenery to costumes and electrical effects. The idea is described as an Americanized plan of concentration and it is known that an American scenic artist is in back of the scheme, but in association with several English theatrical men. Originally the outline for the studio was mapped out about two years ago, but was dropped because of the war.

The comprehensive scope is that a producer may turn over only the book of his play, the studio offering to supply everything in detail for the premiere, to the cast and directors if desired. The studio organization will even go so far as to build theatres or superintend such construction.

The point in the prospective realization of the idea has reached the stage where the American originator may come here to complete arrangements for the "complete studio" consummation. In the plan, together with several American directors located here are a group of English stage directors.

The aim of the proposed studio does not only include England, but offers for complete new productions are reported to have already been made from continental countries, specifically Norway and Sweden.

London, July 9.

Herbert Ward, representing the Law studios of New York, has contracted to furnish the settings for "The Velvet Lady," to be produced by J. L. Sacks and W. J. Wilson. The sets will be made in a London studio under arrangement with Ward and under the latter's direction. Ward was insured for \$50,000 for his London trip.

**ACTORS VOTE FOR ARBITRATION.**

London, July 9.

The Actors' Association met Sunday at the Adelphi, lent for the purpose by Sir Alfred Butt, at 3.30 in the afternoon and resumed discussion of the matter of securing a standard contract from the managers of touring companies.

A letter from Manager Bannister Howard was read, in which he alleged he had paid artists for rehearsals and that they never opened, going to other shows under assumed names.

The combined Touring and Theatrical Managers' Association has shown no inclination to resume negotiations, therefore the Actors' Association voted to submit the whole matter to arbitration. If the managers fail to agree to this the actors will reconvene July 31.

**COLORS ORCHESTRA "ARTISTIC."**

London, July 9.

Andre Charlot presented Will Marion Cook's Syncopated Orchestra July 4 at Philharmonic Hall.

The presentation was an artistic success. Whether it will be a financial one is doubtful, but it may get over if properly boosted.

**WALTER KELLY'S BOOKINGS.**

London, July 9.

Walter C. Kelly has booked his pas-

sage to return on the Rotterdam week of Aug. 25 and Ernest Edelman is endeavoring to arrange accommodations to sail at the same time.

Kelly plays a tour of the Keith circuit, comes back here next summer for about ten weeks and the following year plays England for a full season.

Mr. Kelly sailed on the Carmania July 5, firm in the belief antagonism toward Americans exists here, though the manager where he was playing insists the interruption Kelly complains of consisted in soldiers remarking audibly that Kelly was clever.

**LONDON RECEIPTS.**

London, July 9.

With few exceptions the theatres here are still registering a steady decline in business. Several pieces are nearing the end of long and profitable runs. The exceptions are "Chu Chin Choy," which played last week at His Majesty's to \$16,000, "Monsieur Beaucaire" at Prince's \$14,000, "Maid of the Mountains" at Daly's \$11,000, and "Caesar's Wife" to capacity at the Royalty.

Among the halls the Hippodrome claims to have pulled in \$25,000 last week, and the Alhambra \$15,000.

"The Cinderella Man" at the Queen's got \$7,000, "The Naughty Wife" at the Playhouse \$8,500, and "The Very Idea" in its last week at St. Martin's did a record matinee, taking in just \$20.

**OBJECT TO STATE'S SUPPORT.**

Paris, July 9.

"Princess," a new play by Gerald (who has been lucky of late), was presented July 6 by Gavault at the classical Odeon and did only fairly well. In the cast were Mmes. Brey and Odette de Feh. Messrs. Duboucourt and Yonnel played the male leads.

Meanwhile, a crisis has developed at this theatre as the country people are objecting to the help given by the state to so many Paris theatres, notably the Comedie Francaise, the Odeon and the Opera, from which they derive no benefit. In consequence, if taxes are increased and the state subvention is not, Gavault may withdraw from the management.

**MANAGERS AND ARTISTS MEET.**

London, July 9.

Representatives of the managers and variety artists failed to reach an agreement regarding amendments to music hall award made in 1913. These amendments were brought forward by the Variety Federation.

The Ministry of Labor has appointed A. Ashton, K.C., to arbitrate at a series of meetings that begin today.

**FROM SERVICE TO OLD PART.**

London, July 9.

Randolph Sutton, demobilized after nearly three years in France, has reopened in his old part in "All Aboard" at the Theatre Royal, Worcester.

**FRANK MOTLEY WOOD DEAD.**

London, July 9.

Frank Motley Wood, the actor, died June 30, aged 75, and will be buried in the same grave as his wife, Kate James.

**MASCAGNI OPERA FOR MILLER.**

London, July 9.

Pietro Mascagni, famous Italian composer, who became a world figure overnight when the intermezzo to his one-act opera, "Cavalleria Rusticana," was first played in 1890, is negotiating with Gilbert Miller, son of Henry Miller, the American actor, and himself now one of the most powerful managers in London, to compose a light opera for the latter to produce at one of his London theatres. If this deal is consummated it will mark an epoch in the music world.

Miller himself recently made a great success of a musical comedy version of Booth Tarkington's play and novel, "Monsieur Beaucaire." It is still running at Prince's Theatre to crowded houses, with Maggie Teyte in the leading role.

Mascagni is in the country to attend performances of his opera, "Iris," produced Monday night at Covent Garden for the first time in England. He was born in Leghorn in 1863 the son of a baker. As a young man he studied law, but soon gave this up for music. He is the composer of several opera scores, none of which, however, met with the unprecedented success of "Cavalleria Rusticana."

**"LOST LEADER" GOES ON.**

London, July 9.

Despite all the prophecies that it would prove a failure, as it deals with Parnell and the Irish situation, "The Lost Leader," with Norman McKinnel, has proved such a success at the Court its season has been indefinitely extended.

J. B. Fagan has prevailed upon Andre Charlot to postpone his own season at this house in order to allow the run of the Lennox Robinson play to continue.

**GERTRUDE ELLIOTT LEAVING.**

Gertrude Elliott (Lady Forbes Robertson), who has given almost 400 performances of "Eyes of Youth" at the St. James, will tour the provinces in "Come Out of the Kitchen," by A. E. Thomas, the American playwright, when she brings her London season to a close.

**GOOD SOLDIER ACT.**

London, July 9.

At the Victoria Palace this week "Les Rouges et les Noirs," the first Army Headquarters Concert Party, consisting of 12 clever soldier artists, made a highly successful debut in a diversified act.

**"TRIMMED IN SCARLET" IN DOUBT.**

London, July 9.

"Trimmed in Scarlet" opened July 7 at the Globe and was well received at the first performance.

Though the premiere was successful and developed into a personal triumph for Irene Vanbrugh, the ultimate success of the piece is still doubtful.

**ALHAMBRA STAYS OPEN.**

Paris, July 9.

The Alhambra will remain open for the summer. Christy Willis and the Elray Sisters made their debut there July 4 and did nicely. Also the Clovelly Sisters and Tom Davis, in his cycling act, opened and met with a good reception.

**HONOR AMERICAN OFFICERS.**

Paris, July 9.

A gala performance of "Faust" was given at the Opera July 4 in honor of American officers.

The presentation was mediocre.

**PILGER MANAGING BALLROOM.**

Paris, July 9.

The Apollo opened Sunday as a ballroom with Harry Pilger (American) the floor manager.

**VAUDEVILLE ACKNOWLEDGED.**

By R. A. Roberts

London, July 1.

At the beginning of my vaudeville career some 18 years ago at the Palace, London, had my best friend told me that one day I should sit at a gathering of some 300 representative artists entrepreneurs and others connected with the vaudeville profession in England as assembled at the Savoy Hotel Sunday night (June 15) to do homage to Sir Oswald Stoll on his receiving the dignity of Knighthood from King George V, and be addressed by the Lord Chamberlain as "My Lords and Gentlemen," I would not have believed it.

There is an unrepented Act of Parliament forbidding that any gentleman should invite an actor or actress into his house because legally we are classed as "rogues and vagabonds." And yet, Sunday evening, by the very men assembled, who addressed us as stated above and whose ancestors drew up this Act of Parliament, we are considered today good enough to take wine and food at the same table with them. I don't write in any spirit of arrogance, but I think I'm justified in being proud of my profession when in so few years—so very few years—we have risen to this position, not only in the eyes of the public, but in the esteem of the noblest gentlemen in England.

Not since the day when Sir Henry Irving was created a knight can such a parallel instance be quoted as regards the theatrical profession and I think from this moment that any dividing line between the vaudeville and legitimate professions ceases to exist.

As Sir Oswald has received this signal honor, largely because he has been so instrumental in the purity of the entertainment given at his theatres, from the Coliseum down, I feel convinced that many artists will take a hint and "clean up" many of the so-called "humorous" gags and eliminate such form of obtaining laughter for all time to come.

The vaudeville profession is now standing on a pinnacle of its own in this country. In one word, it is acknowledged and there is no need to look back.

**FRENCH MINIMUM SALARY SET.**

Paris, July 9.

At a meeting of the Syndicate of Lyrical Artists, held in the Trianon Theatre, the stars Noté and Allard explained the situation, and it was decided that a standard contract should be used. The minimum salary is to be \$100 per month for the first year for chorus singers, and \$120 per month the second year.

An amendment was adopted limiting the number of foreigners in a company or troupe to 8 per cent.

**SUMMER CLOSINGS IN PARIS.**

Paris, July 9.

Several houses with long-run pieces threw up the sponge at the end of June. Among these were "Reine Joyeuse" at the Apollo, "Roi des Palaces" at the Theatre de Paris, "Le Secret" at Gymnase, "La President" at Palais Royal, "Couché de la Marée" at the Athenée.

It has been decided by the Government that the Comedie Francaise and Opera Comique shall remain open (both these theatres being State subventioned).

**ARNOULD'S REVUE FAIR.**

Paris, July 9.

Volterra presented Arnould's summer revue at the Casino July 5, but it went only fairly well, as it is lacking in features.

The American Colored Jazz Band, however, was well advertised. De Fliers made the production.

## AMERICAN ARTISTS ADVISED TO EVADE ENGLAND JUST NOW

**Normal Conditions Over There Not Anticipated Before  
January Next. Acts Going Over on Speculation May  
Find It Costly and Inconvenient Trip. Pro-  
duction Engagements of Extended Term  
Pronounced All Right.**

By JOSHUA LOWE

London, June 27. After three weeks of painstaking, thorough, unbiased investigation it is the opinion of *VAUDEVILLE*'s London representative that the very worst possible move an American vaudeville artist could make at this time is to come to England to play the music halls on "spec."

The basic reasons operating against the chance of success for the American vaudeville in England at this time are generally the same as operate against entering the United Kingdom under existing conditions. In a word—whereas artificial, war-made prosperity has made theatres and music halls veritable gold mines for several years now, just as it has boomed all retail business—there is a tremendous slump coming. To be accurate the slump has already begun—and, as usual, the theatres have been first to feel it.

A source of information is one of the ablest newspaper men in Fleet street, who for six months has been at work investigating labor conditions for the British Government. The memorandum which he is now drawing up will show that:

The "ten day leave" spirit engendered by army rule for almost five years has worked a marked effect on workmen, demobilized and still keen about the frequent holiday with its careless flinging about of all the money in their possession.

There is no trouble over the matter of wages.

Most employers are prepared to pay even more than the maximum demands of all classes of workmen.

The trouble is that labor is getting more money now for three days' work than it got for six days' work before the war.

The result is that after half a week of work the average working man knocks off for the next four days.

A further result is that not only is production cut in two, but is actually less than half as much as it was in 1913, because the artificial prosperity of the working classes has developed a tired feeling that makes the usually sluggish individual about one-third less effective than previously.

Not only in the coal mines—now about to be nationalized if a report favoring this move is adopted by the House of Commons—and in other producing lines is this unwillingness to do more than a bare half wage found—the same spirit underlies the attitude of every London shopkeeper, hotel and restaurant proprietor.

It is not only the American who is being "stuck up" these days; the native born Londoner is paying \$80 for an ordinary suit of clothes which five years ago he could have bought for \$20—and he will tell you he is glad to get it at all.

Wise men in the financial district insist that in the end common sense will win out, and that the present wild schemes ranging from "direct action" proposed by Bolshevik emissaries to a complete paternalistic regime on the part of the Government, of which the taking over of the coal mines is but the first step, will all disappear when the British working man realizes that his only chance of es-

caping complete economic annihilation is to dig in and work—and do it with more hustle and muscle than he ever did before.

The only way this tight little isle can support any part of its population is to import almost every kind of raw and food product in the universe; the only way it can pay the import bill is to produce and export a relatively equal quantity of manufactured goods. And since production in all the industries in the United Kingdom is almost at a standstill—it does not take an especially clever mind to foresee the very trouble which is now at hand.

Coming down to present conditions in the music halls one of the first things an American act will discover is that before it can enter England it must have a bona fide contract calling for a specific engagement. While these contracts are not difficult to obtain, owing to the scarcity of novelty acts on this side, they are seldom for more than four to six weeks. At the expiration of this time almost invariably, nowadays, the act discovers there is no more work in sight—irrespective of the success it may have had—and then comes some bookkeeping to see how much is left after the cost of the round trip and living expense have been deducted.

Primarily responsible for this state of affairs is the Variety Artists' Federation which is openly hostile to American acts and which succeeded in inducing the Board of Trade to put the bona fide contract scheme into force. Each week the V. A. F. publishes a list of "artists demobilized who want work"—which in itself is enough to show how much chance newcomers have against English artists who have seen service.

This does not apply to artists holding contracts with producers of musical comedies or revues such as Sir Alfred Butt, Albert de Courville or J. L. Sacks, all of whom stipulate in the contract that the engagement is for the run of the piece.

The experience undergone by Walter C. Kelly is simply one of many of more or less similar kind. Although he had both a Board of Trade permit and detailed route, the authorities stopped him at Liverpool and for some time made it look unlikely that he would be allowed to land.

Assuming that an artist obtains a bona fide contract and is thus permitted to land at Liverpool to begin an engagement, he then encounters:

Fifty per cent. tax on all railroad fares, making the trip from Liverpool to London to cost \$10.99 as against \$2.25 in 1913. (In the past, in touring, he became a member of the Railway Artists Association and obtained a 25 per cent. reduction over the regular rates.)

Unbelievable difficulties of securing living accommodations in the provinces, which even stuns the native player.

General cost of living. In this connection this can be summed up by the statement that the purchasing value of a pound as compared with \$5.00 in New York is \$2.37.

Income tax.

Early closing law (put into effect

to save clerks from the ordinary slaving hours) which means that after 8 p. m. in the heart of London as well as elsewhere throughout the United Kingdom nothing except food, drink and medicine can be purchased.

The heads of the various music hall circuits are necessarily reluctant to discuss the situation for publication for the good and sufficient reason that these conditions are irrefutable. It can be stated with authority that the books of most of the music hall circuits are pretty well filled up so that an act coming over with the few weeks' contract "to show" stands very small chance of procuring further immediate engagements. For example, the London Theatre of Varieties (Gulliver Tour) has no room for American acts for the remainder of the current year, Llewellyn Johns, representative of the Stoll Circuit, says:

"We shall never attain to the American salaries over here. There is small likelihood of the country being over run with American acts for the reason that the salaries asked by agents for American artists are based on their American salaries plus the increased cost of living, income tax, etc. Most managers here did not foresee the sudden end of the war and booked up pretty solidly until the end of the current year, which would make it difficult to secure a route for most foreign turns. Of course, one can always make room for the exceptional hit; but, on the whole, our best advice is not to come over on 'spec.' We have a number of American acts pencilled in, but our latest advice is that they are reluctant to come over."

As pessimistic as all this sounds, there is the promise at least of the silver lining to the cloud—many close observers of the situation declaring that as early as January, 1920, conditions will have so far improved as to swing the pendulum back a long way toward the height of the war-made prosperity. It is certain that English financiers have got to get together with English labor long before that time or the rate of exchange will be hardly worth talking about. Production must be resumed on a vaster scale than ever and building operations long planned must be begun. Unquestionably before next winter is half over London and the provinces will be in full swing once more, theatrically speaking. If present promises are fulfilled the country will see a great many new theatres built, and the demand for American acts will return to what it was in pre-war days.

Everybody knows that 1920 is going to be the biggest year in the history of Europe so far as tourist travel is concerned, and, as usual, the Americans are expected to furnish a big proportion of the money-to-burn influx. Obviously wise caterers to the public's amusement will be more than willing to talk business with American favorites.

But the point is that this summer is not the time for the American vaudeville act to follow the custom of other years and come over for "a vacation." It will undoubtedly turn out to be a very costly venture. On the other hand, it is hardly necessary to state, the act with a legitimate long-time contract can make the trip with absolute assurance that the terms of the contract will be fulfilled to the letter.

**Victory Bonds Selling in England.**  
London, July 9.

The Lord Chamberlain's appeal to managers and representatives of the Managers' Association at the recent meeting at St. James' Palace when he called on them to support the theatrical end of the War Loan Campaign met with a hearty response.

Victory bonds were on sale in most of the theatres during the week.

## NEW HALL AT HAVRE.

Paris, July 9.  
Ch. Debray is constructing a vaudeville theatre at Havre, on the lines of the Tivoli at Rouen, with which it will be booked in conjunction with the Nouveau Cirque.

It is possible a variety will also be built later at Nancy, to form a chain from London to Strasbourg.

Hughes Ryner is agent for the circuit.

## CURIOS TITLE ENDS IT.

Paris, July 9.  
A matinee was given at the Vieux Colombar, with a piece by J. Casson and Georges Pillement entitled "Le Soleil Enchaîné ou la Dame au Champignon" ("the chained sun, or the mushroom lady").

The interest seems to terminate at that.

## "NOBODY'S BOY" PRESENTED.

London, July 9.  
"Nobody's Boy" was presented at the Garrick tonight. Jointly interested in the production are Sir Alfred Butt, J. L. Sacks, Ltd., and Percy Hutchinson. The piece is a musical adaptation of Steele and Robinson's "The Foundling," with book and lyrics by John D. Wilson and music by Edward A. Horan. Both are Americans.

The production was staged by William Wilson and in the cast are Donald Calthorp, Marjorie Dordon, Frank Lator, Daisy Burrell, Eddie Morris, Amy Augarde, Dainty Doris, Johnny Dale and Percy Parsons.

## ACT TOO AMERICAN.

London, July 9.  
At the Empress, Brixton, Les Copeland and McCloud got less than they should have received at their English premiere by using melodies too technically American, but they managed to finish strong with a popular melody. What their act needs over here is more ditties with popular choruses.

At the Finsbury Empire, Egan and Delmar, when they opened there this week, did only fairly well.

## LADY PINERO DIES.

London, July 9.  
Lady Pinero, wife of Sir Arthur Wing Pinero, the dramatist, died June 30.

She was formerly the popular actress Myra Emily Holme, but retired on her marriage in 1883.

## "CHEMINEAU" REVIVED.

Paris, July 9.  
"Chemineau," by Jean Richepin, was revived at the Theatre Ambigu July 7.

## "Mme. Angot" Revival Successful.

London, July 9.  
At the Drury Lane July 2, Beecham's revival of "Madame Angot" proved an unqualified success. Leacock's delightful melodies were welcomed enthusiastically.

Desire Ellenger, Gladys Angram, Webster Miller, Arthur Wynn and Herbert Langley are all members of Beecham's grand opera company.

## Americans for English Revue.

London, July 9.  
When Andre Charlot sent over to the Shuberts his successful revue combination of "Bubbly" and "Tails Up," now running at the Prince of Wales, an American company will be recruited with the exception of Phyllis Monkman and Jack Buchanan, who are in the cast here.

## Cochran Sees Puccini.

London, July 9.  
Charles B. Cochran is in Paris discussing with Giacomo Puccini, composer of "Madame Butterfly" and "The Girl of the Golden West" and other operas, a proposition to compose an operette on the musical comedy type for presentation at the Oxford.



# VAUDEVILLE

## SIMPLIFIED CONTRACT FORM BEING ISSUED BY V. M. P. A.

**New Equitable Agreement Is Two-thirds Shorter Than Old Contracts. Provides Against Shifting Acts From Six to Seven Day Towns. Prevents Acts From Maying Opposition.**

In this issue of *VARIETY* appears a double page advertisement of the Vaudeville Managers' Protective Association, setting forth the proposed form of an equitable and simple play or pay contract between managers and artists, and a letter from E. F. Albee to the members of the V. M. P. A., recommending its use, besides explaining its simplicity.

The form as published carries few conditions for the artists and has been printed in less than one-third of the type required for the preceding artists' contract issued by the Keith agency. The latest agreement for an artist's engagement provides against a manager shifting an act out of a six-day town into another city and there to play the seventh day. It contains another provision that where an act engaged for one circuit plays at a theatre other than on that circuit, during the pendency of the agreement, that that will suffice to cancel the agreement for the circuit engaged for. The wording of this clause seems to indicate a departure in booking relations between artist and manager. It does not read as formerly that all contracts issued through one booking agency would be canceled by such an action. The clause might be liberally construed to prevent an act appearing in an opposition house. It could likewise be construed to read that an act, for instance, holding contracts with the various managements represented by the Keith agency, would be canceled only for the circuit then playing if cancellation was evoked through a violation of contract but the cancellation would not operate against other circuits booking in the Keith office. Thus, if an act playing the Keith houses should be cancelled and held contracts for Poli, Shea or Proctor, the Keith cancellation would not bring about a cancellation of the other time. That makes the agreement a practical "play or pay" instrument with the fulfillment really up to the act since the possible violations are meagre.

Such clauses as cancellation for difference in personnel of act, in the former agreement, reported illness requiring affidavits, etc., liquidated damages and penalty for failure to forward photos, all in the other agreement are absent in the new contract.

At a meeting held in the N. V. A. clubhouse and attended by upwards of 200 members, President Edwards Davis read the contract to those present, explaining in detail its various paragraphs. He also pointed out the advantages of this contract over those of any others previously in use.

Those present endorsed the contract in enthusiastic applause and the fact of its issuance soon became the topic of conversation at every gathering attended by vaudeville artists.

### ORPHEUM PLAYING VICTORIA.

Vancouver, B. C., July 9. Arrangements have been completed for Orpheum Circuit vaudeville to play the Royal Victoria, Victoria, next season.

This will break the former half-week lay-off here. The bill will close Wednesday night in Calgary and arrive here Friday morning, leaving at once

by boat for Victoria, playing there Friday night and Saturday, and then return to this city to open a full week Monday.

The first bill will appear in Victoria, Friday, Aug. 15. The deal was closed by Manager Denham of the Victoria house and Orpheum representatives.

The Royal Victoria Theatre is a large first class house playing legitimate attractions and pictures.

### TIMBERG'S PRODUCTIONS.

A new producing concern that will lean heavily toward the vaudeville stage in its output has been organized by Herman Timberg, with Garry Hermann, the famous Cincinnati, president of the Herman Timberg Producing Company.

Timberg's desire to produce may take him away from the stage, where he has been an attraction for many seasons. Lately he has been a headline number with his "Violin" turn, generally accredited as one of the best acts vaudeville has seen.

The first production of the firm will be called "Chicken Chowmein," with Clark and Bergman and a company of 12. Henry Lewis is another vaudeville star the Timberg company will surround with a production.

The firm has taken offices in the Lyric studios, on top of the Lyric Theatre (43d street).

### PAUL MORTON AS SINGLE.

Paul Morton, formerly of Morton and Glass, has decided to attempt a single turn in vaudeville next season. Mr. Morton has been on a search for such material as he wants.

Paul is of the original Four Mortons. The entire family, including Naomi Glass (Mrs. Paul Morton), are now at Freeport, L. I.

### BERT LEVY NOT WITH FROLIC.

Bert Levy did not open with Ziegfeld's "Midnight Frolic" Monday evening and the roof engagement has been called off. A misunderstanding regarding the artist's booking which was to have been for six weeks, lead to the cancellation.

It is understood that the management of the Hippodrome, where Mr. Levy is to repeat next season, objected to the roof date.

### SARANOFF FOLLOWS TIMBERG.

The Herman Timberg girl act has been booked over the Orpheum Circuit, with Saranoff taking Timberg's place.

It opens in Chicago Aug. 15. Harry Weber presents the turn.

### Miss Burman Representing Marinelli.

The H. B. Marinelli agency is now represented in the Keith agency by Dorothy Burman, who may be temporarily replacing Fred De Bondy. Mr. De Bondy left last week for the other side.

Miss Burman has been with the Marinelli agency for several years, and is conversant with vaudeville in all of its details. This is her first booking attempt.

### LOEW SET IN DETROIT.

Detroit, July 9. Plans of the Marcus Loew Circuit to build up its string of houses between New York and Chicago have been realized as far as this city is concerned. It became privately known this week that the pretentious Warren & Cohen's Colonial will revert to Loew vaudeville Sept. 1. Shows of seven acts will play a full week at the Colonial, but two outlying houses, also, controlled by Warren & Cohen, will play the show bills on a split-week basis, this giving the Loew office two full weeks in Detroit.

The Colonial has been playing feature pictures, as have the other two houses, though the Colonial at one time did attempt vaudeville.

The new arrangement brings the Loew office into a direct competition against the Miles houses and the local bookings of the Keith agency.

### BREVOORT, BROOKLYN. LOEW'S.

The Brevoort, Brooklyn, seating about 2,200, will pass to the possession of Marcus Loew. It is in the Bedford section of Brooklyn and may be utilized by the Loew Circuit for pictures.

It is understood, however, the Loew people intend remodeling the Fulton, Brooklyn, around the same neighborhood, to increase the capacity of the latter house. The Brevoort may take on the Fulton's present policy of not vaudeville under the Loew direction until the Fulton reopens.

### ENLARGING KEITH EXCHANGES.

The wall on the fifth floor of the Palace Theatre building is being brokered through into the adjoining Witmark building, the upper floors of which will house an extension of Keith Exchange offices.

Maurice Goodman will occupy the upper floor in the Witmark extension. Mr. Goodman's present office being taken over by E. F. Albee.

### JACK WILSON'S TWO-ACT.

Jack Wilson is going to return to vaudeville in a two-act. The other half will be Frank Hurst. George O'Brien, of the Harry Weber agency, is arranging it.

It was first proposed by the Weber office that Wilson and Kitty Gordon, with a production, here big-time dates. The act asked \$2,500 and the managers offered \$1,750 a week.

Wilson for a long while played vaudeville as the Jack Wilson Trio—himself, another man and a young woman. Hurst previously appeared in one of the Wilson trios.

### SPEAKING OF DIVORCES—LISTEN!

Chicago, July 9. Helen Bolton, principal in Boyle "Woolfolk's" "Honey-moon Town," filed suit for divorce this week against A. Coolihan, charging desertion.

W. J. Cornican was cruel, Grace De Winters charges in the suit filed this week against her husband. She also charges drunkenness.

Edna Mayer filed suit for divorce from Frank Barr. She mentions desertion. Edna states in her bill she married Frank on a dare.

All suits were filed in the Superior Court. Leon A. Berezniak acted as attorney for the complainant in each case.

### PRIMROSE DANGEROUSLY ILL.

Seattle, July 9. Reports received here this week from San Diego state George Primrose is seriously ill in a hospital in that city and the attending physicians hold out little hope for his recovery.

Mr. Primrose arrived at his country estate at Multnomas, near Portland, Ore., two weeks ago, but was forced to journey to southern California because of his health.

### YOUNG COMES EAST.

Chicago, July 10. Ernie Young left here today for his first invasion of New York as an agent. He will make his headquarters in the office of Ray Hodgdon, with whom he recently formed an inter-operating connection.

Young returned here from Toledo, where he saw the fight, and made his accounting as handler of the local sale for the big doings. He refused to discuss the report that he has Dempsey tied up for show business, but it is known that the new champ signed with Young for something, probably future vaudeville bookings. Dempsey was offered \$2,500 for six weeks in vaudeville, it is said. Young countered with a demand for \$3,500, and, at that, would not deliver his man immediately, asking a delay until fall.

Young will seek new material in New York, not being interested in the regular run of vaudeville acts but determined to stand by his slogan, "a new agent for new acts."

Ernie Young and Ray Hodgdon have come to terms in an agreement whereby Young will represent the Hodgdon office in the middle-west and Young's Eastern interests will be supervised by the Hodgdon office.

While at Toledo this week it was reported Young had settled negotiations with Jack Kearns to handle the bookings for Jack Dempsey, although the current week's engagement at Cincinnati was booked direct by the champion. Early this week the Keith office decided to play Dempsey, despite a former ruling that pugilists would not be accepted for booking.

### TACOMA'S BIG PEACE JUBILEE.

Seattle, July 9. The Northwest Peace Jubilee in Tacoma ended Monday after a week's run. The city was crowded with out-of-town folks and the hotels and eating places could not begin to take care of the crowds. It was the biggest event ever held in that city.

The money derived from the jubilee is to form the nucleus of a fund to build a half-million dollar auditorium as a memorial to local war heroes.

### BATHING GIRLS TOURING.

There is a deal on this week whereby the Orpheum Circuit may get the Mack Sennett Bathing Beauties for the next season with the right to use the Mack Sennett name and also the bathing scenes from the "Yankee Doodle in Berlin" film. Maurice Rose, of Rose & Curtis is handling the matter, and the price reported quoted for a route for the girls is \$1,000.

Last week at the Broadway where the entire "Yankee Doodle in Berlin" film and the bathing girls are showing the business is said to have touched \$18,000 gross with a 60-cent top scale. On the strength of this business, William A. Brady is said to have made Sol Lesser an offer for the rights to the girls and the picture for a number of the eastern states.

### POLICE SEEK HUSBAND.

Chicago, July 9. Mrs. Howard A. Rousch has asked the police to search for her husband, who, she charges, deserted her when she told him she was about to become a mother.

The couple had lived together at the National Hotel here. They formerly did a handwritting act in vaudeville.

### Dolly Hackett Marries Milt Francis?

Chicago, July 9. There is a report Dolly Hackett and Milt Francis were married in this vicinity about two weeks ago.

Miss Hackett was formerly of Morrissey and Hackett. The team, husband and wife, were divorced some months ago.

# VAUDEVILLE

## ABOLITION OF "TIPPING" STAGE HANDS HAS OTHER SIDE

**One Turn Obligated to Pay \$35 For Week at Rate of 50 Cents Per Each Appearance of Stage Hand in Act. Convention Abolishing Tipping So Ruled I. A. T. S. E. Can Not Alter Condition, May Mean Less Material in Turns.**

The abolishing of the tipping system of stage hands by the I. A. T. S. E. at the annual convention at Ottawa has caused a condition that is being bitterly opposed by all vaudeville artists who require the assistance of the crews for bits or setting.

According to the union interpretation, any member of the organization who is forced to appear in view of the audience must be paid at the rate of 50 cents for each appearance. This sometimes runs up a big total. A prominent team recently at the Colonial, New York, disgorged \$35 at the end of the week. Dumb acts are particularly hard hit for it is very rarely this kind of act doesn't require the assistance of one of the crew while on the stage.

In an uptown house last week an act which called for the removal of signs from a stand was forced to pay the sign boy at the rate of 50 cents a performance.

Local managers who have appealed to the union say that the I. A. T. S. E. officials can give no relief and that if the ruling isn't modified it will react against the quality of their shows. They contend that an artist that will be justified in regarding everything of a special nature that will require stage hands handling and will stick to the house props and the bare necessities. Acts may also eliminate "bits" and the utilization of stage hands for the creation of comedy situations.

### WIFE WON'T REMAIN DEAD.

Chicago, July 9.  
Bella Belmont (in private life Mrs. J. J. Mack) desires to make known that the recent publication of her death was largely exaggerated. She states that Feb. 14 last her husband (Mack) and Ferguson caused her death notice to be published in the trade papers.

In a statement to VARIETY here Mrs. Mack says: "My husband at the time he published my death notice wrote and asked me to say nothing about it. At the time I thought I might let it go at that, but I have found it necessary to work in the profession, and it's pretty hard for a live one to get a job nowadays, let alone a dead one. So please let the world know that I am alive and well."

### NAN HALPERIN'S FIGURE.

A salary of \$1,000 weekly is reported to have been set by Nan Halperin for her return to vaudeville.

Meantime Miss Halperin is in negotiation with the Shuberts, with only the matter of the conditions of the contract to be agreed upon.

A. H. Woods is said to have proposed to the Shuberts, if they contract Miss Halperin, to turn over the agreement to the Woods office, which has the leading role in "The Unexpected Visitor" listed for her. The piece is to be produced by Woods in September.

### "SECOND SIGHT" ACT STOPPED.

Syracuse, July 9.  
Upon complaint of Mayor Kelly and Alderman Lynch, of Ogdensburg, N. Y., the engagement of Mme. Wanda billed as a "psychic seeress," was stopped yesterday at the Hippodrome in that town.

The authorities stated their action

was backed by the anti-fortune-telling ordinance. Mme. Wanda's manager protested she should not be classed as a fortune teller and that she had appeared in Ogdensburg several times before without interference. The police, however, warned him that an arrest would be made if she persisted in continuing. Mme. Wanda stated that she would contest the right to stop her engagement. Extra billing of the act read that Mme. Wanda would tell questioners how long they would live.

### COLD DRINK IN LONDON.

London, June 25.  
Talk about Allicock—or all the other pious and disbelievers of ten centuries! Your correspondent has got them all faded! He has found a public place in London where a cold drink can be bought! It is a little chemist's shop not far from Piccadilly Circus. On the floor, in plain sight of all who enter, is an enamel pail and in it—marvel of marvels—a good-sized chunk of ice! It is a little chemist's shop, a dozen round bottles that look like hand grenades—containing a charged water which the chemist declares is a "tonic." True or not, at least it is wet and cold—and so far as known the only spot in the United Kingdom where ice and water are permitted to associate together.

(Incidentally, the chemist proudly confided that "presently" he was going to do an unprecedented thing; install a regular refrigerator to supplant the pail!)

### NIBLO DEPORTED.

It was not known until late last week that Victor Niblo, his wife and four children were ordered deported from this country and sailed for England under the order June 28.

The cause of the deportation is said to have been through Niblo virtually making his family a public charge. Niblo has appeared in vaudeville over here with a bird act, known as Niblo's Birds. A complaint to the authorities by some relative of the family is reported to have been made, alleging that Niblo's wife was in a public institution at Central Islip, L. I., and that his children had been taken in charge by the Gerry Society. All the Niblos are English. After an investigation, the order sending them back to England was issued.

### HOLTZ CAN'T SING SONG.

Justice Hand, of the Supreme Court, handed down a decision last week whereby Lou Holtz and George White, respectively performer and producer of "The Scandals of 1919," were temporarily enjoined from employing McCarthy & Fisher's published number, "You Don't Need the Wine." The firm had previously granted Flo Ziegfeld the sole production rights to use it in his recent "Follies." Holtz' defense that he had been using it in vaudeville prior to his engagement with the revue, was of no avail in staying the Court's decision.

The argument to affirm the permanency of the injunction is scheduled for next October, when the matter may be "dead" as far as both producers are concerned.

### S.-B. GIVEN SONG VERDICT.

The first dispute over prior rights to a popular song to arise between two music publishers and left to the Arbitration Board of the Music Publishers' Protective Association for settlement was decided this week when Maurice Goodman, acting as arbitrator ordered that Jos. W. Stern & Co. immediately suppress in whole or in part draw from publication the song entitled "Dixie Is Dixie Once More."

The case arose through a complaint made by the Shapiro-Bernstein Co., that contended its song of the same title had the prior privileges of publication. The Shapiro-Bernstein song was written by Billy Tracey and Masco Pinkard while the song found to be a "copy" was composed by Leo Turner and James Karp. Theodore B. Richter acted as counsel for Stern while the Shapiro-Bernstein firm was represented at the hearing by William Grossman.

The arbitrator also instructed the Stern firm to recall or withdraw a letter which had been previously mailed to the trade in which the Stern firm advised the Shapiro-Bernstein firm was trying to put over an imitation song. Mr. Goodman contended this letter was uncalled for and a full investigation of the Shapiro-Bernstein side of the matter should have been made before the trade was circulated.

Amos Chandler testified that although the Tracey song in vaudeville Dec. 9, 1918, while the Stern song was written later in the same month, although the latter firm beat the initials of the original to the copyright, this being the sole basis of the Stern firm's claim to priority. Mr. Goodman decided the writers of the Stern song copied the lyrics after hearing Miss Chandler sing it, the composers of the "copy" living in the neighborhood of the theatre where it was originally sung.

The decision was a wholesome victory for the Shapiro-Bernstein forces since the Stern number will have to be promptly taken from the market while each publisher will be assessed one-half the costs of the hearing. The Stern firm proper was vindicated of any actual theft, the arbitrator feeling they had acted innocently in publishing the number, but the rebuke in reference to the letter circulated throughout the trade rather reflected on the business methods of the Stern company.

Pending the hearing both firms have held up action on the song, but the Bernstein firm now propose to go after it since it carries all the earmarks of an early hit.

### "ZOUAVE" ACTS AGAIN.

Battling the ramparts of the vaudeville booking agencies these post-war days are more wall-scaling acts of the old days of vaudeville than have been peddling around in a long time. Following the Spanish-American War, a number of acts of the kind popped into being, while after the Civil War not to have a wall-scaling "Zouave" act on the bill was like offering a present day vaudeville program without a "single."

The members of the scaling group now trying to bust into big and small time payrolls are mostly youths from the war camps, inspired to strive for some new field for employment by the freedom and opportunities for exercise of all kinds that war camp life gave them.

### SWOR AND AVEY SEPARATE.

New Orleans, July 9.  
Swor and Avey, the blackface vaudeville team of men, have dissolved their partnership. Avey is reported seeking another partner. Swor has announced no future intention.

### BORDINO AND GITZ-REECE RESUMING.

The former vaudeville act starring Irene Bordino and Lieutenant Gitz-Rice will resume playing about Aug. 16. Miss Bordino will return from abroad shortly before that date.

### RAYS FROM THE LIGHTS.

(From the Lights Club of Freeport.)  
The first few innings of Saturday's game between the Lights and the N. V. A's looked like the Lights were going to be kept very dim, the score being nine to one, in favor of the visiting team. But there was a sudden flare in the fifth inning and from that time on the Lights finished in a blaze of glory with a score of twelve to ten.

Saturday night was one of the best nights at the Light-House in a long time, in spite of the fact that poor old John Barleycorn has been laid away to rest (?). Talk about entertainment! The three hundred or more guests are still talking about it. Besides the "ad lib" entertainers there were two numbers produced which, in our own language, were "screams." They were "The Freeport Police" and "The Girl on the Magazine."

Saturday night was Tom Dugan's night and he was responsible for the entertainment, which was a huge success. Dugan led the "Police" number made up as a captain, red wig, dancing clogs and all, and behind him as a chorus of plain coppers were Jim Doolley, George Whitling, James C. Morton and Bert Kalmar. The lyric of the song was entirely lost on account of the screams from the audience. The song and waltz clog were done in all seriousness which, with the slightly misty suits, made the number doubly funny.

Then came the surprise of the evening. Harry Fack sang the verse of the "Girl on the Magazine," and when he reached the chorus, out walked a bevy of dames that made Ziegfeld's beauties look like a flock of old crows. The dames were done by Motroce Silver, Sam Summers, Bill Riordan, Charlie Middleton, George McKay and Frank Tunney. The make-ups were all excellent. Timney's make-up rivaling anything seen in that line. Several scores were demanded and the laughs just rocked the building.

There will be "bigger and better" shows each succeeding Saturday night sponsored by some prominent artist member of the club, who will be known as the "Skipper." Geo. McKay is "Skipper" for July 12.

Sunday was the annual meeting for the purpose of electing new officers. The following are the new officials and from all indications, judging from the enthusiasm displayed, we are entering on one of the greatest seasons this club has ever known:

Angel—Frank Timney.  
Vice-President—Albert Von Tilzer.  
Secretary—N. E. Manwaring.  
Treasurer—Frank Kaufman.  
Board of Officers—Victor Moore, Geo. Whitling, Chas. Middleton, Bert Kalmar, Harry Von Tilzer, Billy Murray, Fred Gray, Harry Fack, Sam Summers, Geo. McKay, Lew Kelly, Tom Dugan, J. Francis Dooley, W. M. Riordan, Jas. Diamond, Geo. Barry, J. B. Isaac, Sonny Barkus.

Al Von Tilzer worked very hard as he usually does to make the entertainment successful and was the official announcer. Al is always ready to welcome guests and seems to make them feel perfectly at home while they are at the club house.

Wednesday, July 16, is "Christmas."

### Keith, Bklyn. Houses Open All Summer

The quartet of Keith houses in Brooklyn are expected to keep open throughout the summer. This includes the Orpheum, which has always been dark during the hot months, but for which no closing date has been set.

The other houses are the Bushwick, an all year theatre, and the Greenpoint and Prospect.

A most comprehensive digest, with practical examples and plainly worded sentences, has been made of the Internal Revenue Department's recently published interpretation of the constitutionality of the new high income reversionary deduction tax. The commissioner's constructive pamphlet is 106 pages of text—really an explanation of the single section, number 800, of the income bill. This has been quite briefly but skilfully digested as set forth in full below by Ligon Johnson, secretary of the United Managers' Protective Association, and will be bulletined to the members of the U. M. P. A.

Since the bulletin plainly sets forth the regulation and enforcement of the new law (which has been effective since April 1) and clears up many points, including wrong interpretations, which have, since the law became operative, resulted in losses to managers, the digest as printed below should be kept for reference by managers of amusements of all kinds where admission taxes apply.

reference to the fact that the amusement tax is levied on the purchase of a ticket or pass—something which must be dropped into the ticket-taker's box. Even in cases where an annual pass is issued a pass for the specific date used for the amusement tax is required. The amusement tax is levied on persons who are not required to pay tax. Employees include all persons in the employ of a producer or manager, whether such persons' regular business calls for their attendance in theatres or not. Newspapersmen are classed as employees when they are present at the theatre for the purpose of writing articles or news items. The law draws the lines too strictly in the matter of employees or owners and those financially interested in an amusement venture. Among those specified as not

and the Government's admission that the income tax on such profits is not levied on the theatre manager, but on the theatre company, is a very important point. The Washington correspondent, a considerable number of managers (particularly of picture theatres) were confused, and not a few have been paying to the Government what are termed "excess admissions taxes" though they are not required to do so. This is explained under the paragraph "Established Price," and there is also a paragraph explaining how managers who paid such excess may secure a refund. The error of paying the excess admissions taxes arose through the confusion of the manager with the theatre company, and the fact that the Government has changed one-half of all over the recognized house price into tax on the collector.

recognized nonuseage was to go to the collector. If the admission tickets apply, if a manager having a suddenly increases his scale and the increase is effective after he has sold some tickets at the old scale then he must pay to the collector one-half of the excess on all tickets sold at the increased scale. An attraction or amusement can raise or lower its scale, however, at any time without becoming subject to excess admission taxes. Just so long as all tickets are sold for any one scale and the increase or decrease applies. In other words, a \$2 attraction may lift its scale to \$2.50; but so long as it sells tickets at the \$2 old scale for any specific performance the excess does not apply.

It appears that a western picture exhibitor, along with others, failed to understand how the excess tax applied. He lifted his scale upon showing a special feature and paid as excess tax the sum of \$250 for the run of the special showing. As he had not sold tickets at the old scale and the increased scale for the run of the picture he had merely made a new "established price," and no excess tax applied. As the sum was paid in error the exhibitor may apply for a refund, although required to pay the regular 10 per cent admission tax.

Considered, however, as figuring in excess admissions taxes are sales to speculators. In the matter of ticket speculators' sales to the public it is shown that where a ticket is sold at \$1 premium the "spec" must pay the collector something around 80 cents, thus giving him less a margin of profit than when selling at the legal 50-cent limit. The digest is as follows:

In order that the members of the associations of collectors have a quick and easy reference guide to the present admission tax and recent rulings of the Department of Internal Revenue, the following supplemental bulletin is issued. It is possible that some of the local collectors may not be familiar with the latest rulings and therefore reference is made to the last bulletin (Regulations 13 revised Part 1, approved June 19, 1919), and just issued to local collectors.

**THE TAX.**

The general admission tax is now ONE CENT on each ten cents or fraction thereof paid for admission at the regular established admission price. This tax must be paid by the patron and there are no exemptions either for children or adults. This tax on passes, bill board tickets, exchange tickets, cut rate tickets, excess charge over regular admission price, and the tickets for children under twelve, employees and soldiers and sailors in uniform will be treated separately. The tax on one cent tickets, whether by child or adult is one cent; on a ten cent ticket, one cent; on a fifteen cent ticket, one cent; on a twenty cent ticket, two cents; and so on. This applies to all paid admissions.

Every person admitted, whether paid or not, must be admitted under separate ticket or card. Where an annual admission card is sold or a season pass is issued, a separate ticket or pass must nevertheless be issued, and collected each time the season admission card or season pass is used. In other words, the revenue department demands that all persons be paid for each performance. The revenue box for each performance, so that a check may be had at any performance. This requirement applies to all persons who apply to be owners or to bona fide employees then working or city officials on official business. They are in the theatre on business and are not "admitted" under the law. Where, however, on of this class occupies a seat or witness a performance from the front, not as a mate

or work but as a mere matter of pleasure or amusement, a separate ticket or pass should be issued and stamped or endorsed to show such person is a member of one of the above specified classes and admitted free and therefore without tax.

For soldiers or sailors in uniform and children under twelve admitted free, individual passes should be issued and stamped "Good only for admission of U. S. soldier (or sailor) in uniform" or "Good only for admission of child under twelve" or words to this effect.

... All tickets must be marked (i. e. by printing stamp or writing) on the face with the price of same. It is preferable that the ticket show the price, the tax and the sum total of the admission. This the department requests in the following form:

Established price .....	.....	.....	.....	.....	.....
Tax paid .....	.....	.....	.....	.....	.....
Total .....	.....	.....	.....	.....	.....

Where it is not practical to so print a ticket, several prices may be printed and the price charged punch marked, as for example:

Established price.....	.50	.75	1.50	2.00	2.50
Tax paid.....	.06	.08	.16	.20	.25
Total .....	.56	.83	1.66	2.20	2.75

(Punch out one star.)

The tax to be collected is based upon the "established price of admission." By this I mean the full rate price (usually the rate price printed on ticket where the manager got no concession bonus on ticket) and not the price of the ticket. If it does not mean the usual price of the theatre but the price for the particular attraction it does not mean the theatre may have a ten, twenty, thirty repertoires show one night and a \$2.00 attraction the next. The established price for the repertoire show would be ten, twenty and thirty cents and for the other fifty cents, a dollar or dollar and a half and two dollars as the case might be.

[illegible]

Owners, of course, require no tickets at any time. By owners is meant sole owners, joint owners or lessees of the place. To illustrate: Two brothers are sole owners of a lot and a building thereon which contains a theatre. One of them is proprietor and manager of the theatre and in the course of management enters it frequently. The other brother, though having no connection with the theatre (other than being owner of the structure) also enters it frequently. Both are owners, but neither is proprietor. This is the meaning of the act. Neither the directors nor the stockholders of a corporation owning a place can be considered as owners within the meaning of this article, but officers and directors of a corporation proprietor may come under the head of "employee." (Bulletin p. 21-2.)

[illegible]

The following may be listed as examples of disreputable cases (properly covered): (a) a fraudulent and subterfuge publicist; man, stenographer and other office of general employee, advance man of an attraction booked, house physician and regular employment attorney; (b) actor and actresses, stage hands, musicians, ushers, program or refreshment vendors, etc.; (c) newspaper critics in the theatre to review the attraction, speakers between the acts, souvenir sellers for some benefit, a physician called in

**TAX FREE PASSES.**  
Children under twelve, municipal officers on official business and soldiers and sailors still in service and in uniform may be passed in free and without the collection of a tax. In all other cases the tax must be collected.

"Municipal officers on official business" includes policemen, firemen, and other officials when admitted in the course of OFFICIAL duty. The admission must be one NECESSARY to perform an official duty. A policeman, in uniform and traveling his beat, drops into a show without any official cause. He is not "a municipal officer on official business."

The tax exemption for soldiers and sailors does not apply to one no longer in the service. "A person in the uniform of the United States Army" marked with a red chevron on the left sleeve, or with any other insignia showing that he is no longer a member of the military forces of the United States, is not included within the meaning of the term "persons in the military or naval forces of the United States even when in uniform."

Each person passed free must have a pass or ticket which must show on its face the established (box office) price for seat used or for similar accommodation (Regulations p. 81) and tax must be collected on the base of the established price of the seat or of accommodation. This applies even to passes for ladies when issued and good only when accompanied by a paid ticket. The full tax must be collected on such passes and all other passes except those covered by preceding division.

**LITHOGRAPH, EXCHANGE TICKETS, ETC.**  
Under such tickets, the tax must be collected on the basis of the established price of the seat occupied. This applies to lithograph passes, passes given for props, newspapers, general advertising, etc. Where the patron holds an ordering or pro for lithograph exchange tickets, the tax on the exchange ticket must be collected on the basis of the established price of the balcony downward. If the patron had, tax must be collected on the established price of the accommodation. If the pass and a payment of fifty cents entitles the patron to a \$1.50 seat, fifteen cents tax must be collected.

**REDUCED RATES.**

The only persons who may receive reduced rates without paying the full tax on the established or ordinary price of the ticket are bona fide employees, municipal officers on official business, U. S. soldiers or sailors in uniform and children under twelve. If these are passed free, no tax is collected. If given a reduced rate, tax is collected on the reduced rate but there must be printed, stamped or written on the ticket, the reduced rate and the fact that the ticket is only good for a member of one of the classes specified, in a manner similar to that noted under the heading "Tickets." (Bulletin p. 88.)

**CUT RATE TICKETS AND CUT RATE BROKERS.**  
The full tax on all out rate tickets and under sales to cut rate ticket brokers (except if the single instance justifies a special ruling) shall be established (a) if the established (a) office) price must be collected, where the box office or established price of a seat is \$2.00 and the theatre sells this seat to a cut rate broker for eighty cents, the theatre must collect twenty cents tax. For any other sale at less than the established price the full tax must be collected. A manager, BEFORE any performance and sale of tickets, therefore, may reduce his prices at will, but in order to escape collection of the full tax under a reduction after the fact, he must make a public and similar announcement at such performance can have paid more than the reduced rate without refund to such patron.

The rule is unchanged as to refunds. If a ticket is redeemed before a performance the tax is also refunded. There can be no tax refund for a ticket outstanding for a performance but not used, and redeemed after the performance.

The rule as to these is unchanged. Where all the proceeds of a performance (after payment of reasonable expenses) inure exclusively to the benefit of religious, charitable or educational institutions, societies or organizations, societies for the prevention of cruelty to children or animals or exclusively to the benefit of organizations conducted for the sole purpose of maintaining symphony orchestras receiving substantial support from voluntary contributions of individuals, or benefit of U. S. soldiers and sailors, no tax is collected.

You will note that several new organizations are exempted. In case of any proposed benefit coming within the exemptions prior to any performance, notify your local internal revenue collector of the intention to give the benefit and proceed as you have heretofore done under previous bulletins.

**EXCESS TAXES.**

Where a theatre manager charges an excess over his established price, there is a tax of fifty per cent. on such excess. For example, if he sells a ticket at \$3.00 but the manager's rate is \$2.25 from a speculator, he must collect 28 cents admission tax from the speculator and pay a twelve and one-half cent tax himself, making the tax return 39½ cents. This must be shown on the ticket. Where a theatre management puts tickets on sale at \$2.00, and after the sale starts it becomes apparent that there will be a sell out, and the prices of the remaining tickets are advanced to \$2.50, the manager must collect 25 cents admission tax from the patron and a half-cent excess tax, making the tax 60 cents on each ticket. This must be returned on the ticket.

Where speculators charge not more than fifty cents over the box office price the speculator tax is 5 per cent. For example, where the box office price is \$2.00 and the speculator sells at \$2.50, the speculator must collect 25 cents admission tax (of which he may retain 20 cents, if he has paid this at the box office), and he himself must pay a tax of three cents, making the total tax 28 cents.

When the speculator sells a \$2.00 seat for \$3.00, he must collect from his patron 80 cents admission tax and pay himself a tax of 50 cents (50 per cent. of the excess charged) on a total tax of 80 cents. The speculators' tax is five per cent. additional to be paid by the speculator if not more than 50 cents in addition to the box office price is charged, and 50 per cent. of the total charged over the box office price if more than fifty cents advance is demanded.

If at any time you find you have erroneously overpaid any tax or the local collector has forced the payment of taxes not due by you, you may secure refund of these taxes (Tax Act, Art. 66) or obtain credit therefor on any later return (Tax Act, Art. 65). The latter is the more expeditious form of procedure. Apply to local collector for proper form and follow the form carefully.

(Continued on page 18)



# 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).)

### WOLFE GILBERT.

Somewhere in what's left of Moscow, Russia, there is a birth record of this scintillating genius showing that his proper monicker is Louis Wolfe, the son of a prosperous Moscow merchant. Just where he grabbed the name of Gilbert is a silent mystery, but perhaps it's best he did, for there is a lot of competition in the Wolfe tribe and very little in the clan of Gilbert. When he was a chump kid they used to make him carry hot coffee for the Cossacks, but he couldn't earn any royalties that, so as soon as he got through being "cut-down" editions of his father's pants, he lammed out on a cattle boat and settled in Philly.

His first effort in this racket was as an usher in a Philadelphia theatre. A few seasons ago when he played Keith's Theatre there, all his usher pals gave him a party. Most of them were bearded ushers, but they all remembered Louis Wolfe. Philly was a slow burg then, almost as bad as Moscow, so Wolfe took a rattler for New York and settled downtown. He lived around Essex street and connected with a job sneezing ballads in the back room of a gin mill. As a canary Wolfe was a success. As a beer slinger he was a flop.

Jimmie Kelly's rum garage gave Wolfe his start in life. Wolfe was the chief cuckoo in the joint during the days when Irving Berlin and a flock of other celebrities worked there. The gang took to the Moscow kid like a cootie to khaki. And Wolfe's idea of a man about town was to parade up and down Allen street with Dopey Benny, Mike the Goat and other heroes of the cannon. He knew all the gorillas and the goofs all knew him. A beer party wasn't a hit unless Wolfe was there to crown eight or nine hundred numbers.

Pretty soon he learned how to make up like a bomb thrower and took to the tall grass with a monologue. Whenever he thinks of those days a cold chill runs up and down his back. He realizes now what an awful fizzle he was. In San Francisco one critic broke his heart when he said "Gilbert started fairly well, but slowed up and flopped at the finish." That killed the Moscow baby, but he's outgrown it now, for he's a feature on the big time and has passed his 1,000th song composition. His entrance in the music game was with the F. A. Mills firm and he stuck there until Mills hung up the bankruptcy notice. Whether he had anything to do with the firm going democratic is a question.

After that he joined Jos. Stern & Co. and put some "pep" into that house with a new professional department. He made all the cabarets personally and soon marked up a hit score that made them gab a little. He liked a highball now and then and generally, after a night's tour, wound up with a little "snoot-fuff." But after looking over a few of Stern's royalty statements he took the veil and ever since has been on buttermilk. He also took the air and with Anatol Friedland, his associate composer, went out for himself.

The pair were pluggers and kept going along in vaudeville popularizing their own numbers until they chased all the bill collectors away from the joint and then Wolfe talked turkey to Anatol and Anatol lammed out with a bankroll, leaving the works to the Moscow wonder. Now he's set and he

can tell the Cossacks to chase their vodka.

A great little hustler. Eats at Wolpin's, smokes two-bit cigars and rides in his own machine. Is happily married and has three youngsters, which fact queers him with the dames for keeps, lives at the seashore in the summer and in the Bronx in the winter.

A pretty smart egg for a Moscow refugee. Yowae!

### SAILINGS.

Reported through Paul Tausig & Son, 104 East 14th street, New York: July 5, Al Lewis (Lewis and Gordon), Orduña.

July 11, Mr. and Mrs. Joseph Alexander and the Alexander Kids (Mauretania).

July 24, Grundy and Young, Charles and Anna Glocker, Mr. and Mrs. Arturo Bernardi, Bert Lamont, Mr. and Mrs. E. L. Swanberg, Mr. and Mrs. Douglas McIvor, J. Phillips, Fred D. McGee (Adriatic).

July 28, Mr. and Mrs. Billy Reeves, Carrol Lucas (Carmania).

### Roby's Book Published.

London, July 9. George Roby's humorous book, "My Recollections," illustrated by John Hassall, was published by Grant Richards June 30.

### Cyril Maude to Tour.

London, July 9. Cyril Maude will reappear here in autumn, touring under the management of T. Dagnall, in "Richard in the Pantry," a play adapted from the novel of the same name.

### Formby Back on Stage.

London, July 9. George Formby, after three months' rest, has resumed at the Hippodrome, Portsmouth.

### "Daddies" in West End House.

London, July 9. Robert Courtneidge will present "Daddies," now running at Belasco's, New York, at a West End playhouse in the fall.

### Ethel Levey Slightly Injured.

London, July 9. Ethel Levey was slightly injured this week in an automobile collision.

### Demobilized Juggler in New Act.

London, July 9. Wvotti, the comic juggler, now demobilized, will reopen shortly, presenting a new act at the Victoria Palace.

### OUT OF THE SERVICE.

Henry Catalano (Feiber and Catalano) returned from France this week. Awaiting discharge at Camp Merritt, N. J.

Jack Ginsburg is back practicing law with House, Grossman & Vorhaus, after several months' service with the U. S. A. He will be connected with the uptown branch, as before, which takes care of most of the theatrical practice.

Harold Belmont (Counts and Belmont) will re-enter vaudeville with his former partner shortly after his arrival here July 15 on the steamer President Wilson. He was discharged from the army March 1 in France, and since then, under the auspices of the Y. M. C. A. has been touring France, Italy and Belgium as an entertainer. He has also visited Sicily and Mesopotamia. In the service he reached the grade of sergeant.

### ILL AND INJURED.

Fannie Donovan is recovering from an operation performed at the Lankaster Hospital, Philadelphia.

G. Valentine ("Passing Show"); Carroll Dickson ("Oh, Pretty Lady") are at the American Theatrical Hospital, Chicago.

Reine Davies was able to walk out early in the week, following rather severe bruises sustained in an auto accident.

The wife of Harry Strouse, burlesque producer, underwent a major operation at the Flower Hospital, New York, last week. She is reported recovering.

Jack Dempsey, having fully recovered from an operation for hernia, performed while on his vacation of four weeks, will return to his desk in the Keith agency July 14.

Ben Bernie has been laying off for two weeks and undergoing osteopathic treatment for an old injury at the base of the spine. He will continue his interrupted route July 21.

George Primrose, the minstrel, is once more seriously ill. At the sanitarium in San Diego, California, where he is, his physicians announced he had small chance to live. Eight months ago he underwent a serious operation in Roosevelt Hospital, New York.

Caroline Ross was struck and injured by a Black and White taxicab July 2, while on her way to a rehearsal with one of Charles E. Maddocks' productions.

She was crossing the street at Broadway and 47th street when the taxi knocked her down, crushing one of her feet. The chauffeur was arrested and taken to the West 47th street Station. The accident occurred about 3 p. m.

### MARRIAGES.

David Cohen, general manager of the Wortham Shows, to (Miss) Joe M. Coapley, of Denver, at Duluth, July 1.

Rose Sonderling (Rose White) to Elian Maurer (Elias Stanley), Stanley and Moore, July 1, in New York.

Conrad Neigle (pictures) to Ruth Holmes, Chicago, newspaper woman, in Chicago last week.

Just Doherty (vaudeville) to Edith Robertson, non-professional, at Holy Cross R. C. Church, New York, June 30.

Ruth Burtwick, who appeared in the vaudeville sketch, "Petticoats," was married in July to Sam Ballin, non-professional of Jackson, Minn.

Miss Alberta, of Altoona, Pa., in vaudeville, to M. R. Krader, of Bellefonte, Pa., non-professional, at Lancaster, Pa., May 26.

Frank Everest (Everest's Circus-animal act) to Mary Bennett (Three Bennett Sisters) at New Orleans, July 7. Miss Bennett reached New Orleans Monday from Kansas City, to meet her husband.

Ruby Raymond to S. R. Boyd, non-professional, May 10, in New York City. Miss Raymond's former husband was Montgomery Moses, the theatrical manager of Trenton, N. J. They were divorced last February.

### BIRTHS.

Mr. and Mrs. Jack Corbett, July 8, daughter.

Mr. and Mrs. Scott (The Philmers), July 2, in New York, son.

Mr. and Mrs. Pero (Pero and Wilson), at their home in Brooklyn, July 1, daughter.

Mr. and Mrs. Jack Ellis (May Lyman), at their home in New York, last month, son.

Mr. and Mrs. Charles F. Adams, July 3, daughter. Mr. Adams is a musical director.

Mr. and Mrs. Charles Chaplin, at the Good Samaritan Hospital, Los Angeles, July 7, son. Mrs. Chaplin was Mildred Harris.

### NEW ACTS.

Versatile Sextette from cabarets. Forbes and Miller, man and woman, (Chas. Fitzpatrick.)

Frank and Ethel Carmen, hoop rolling and club juggling.

"The Beginning of the World," scenic act. (Morris & Fell.)

Stanley and Phillips, men, talking act.

Jimmy Duffy and Harry Tighe, two-act. (Harry Weber.)

John Neff and Tom Murray, black-face.

Hail and Tyson (man and woman), comedy singing act. Chas. Fitzpatrick.)

Frank Hale and Dixie O'Neil with colored jazz band of 10 people, assisted by three girls (Pat Casey).

Harry Goodwin (Avon Comedy) and Frank Sabini (Sabini and Pearl), comedy singing. (Ray Hodgdon.)

Belle Rutland, who closed with "Somebody's Sweetheart," will play a few weeks of vaudeville around New York.

Ben Schaeffer, the Broadway bard, is now with Loring Sweet, doing an act similar to the one he appeared in with Jack Gardner.

Three Boys From Dixie; Millard (Millard and Marlin) and Dorothy Doyle; Payton (Payton Howard and Lizette) and Ward (Tilyou and Ward); (Mandel and Rose).

### IN AND OUT.

Howard and Clark had to cancel the Royal this week. Miss Clark was ill.

Replaced by "For City Sake." Lydia Barry, out of Hippodrome, Cleveland, this week. Miller and Lyle filled in.

Baggage delay caused Jersey Day to withdraw from Keith's Jersey City last week. Harmon and McManus filled the vacancy.

Miller and Lyle dropped out of the bill at the Hippodrome, Monday night. Miss Miller was informed of the death of her father, hence the cancellation.

Charlie King, scheduled to present a new act at the Riverside this week, sustained a severe injury to his knee the last day of rehearsal, causing a cancellation. Nat Nazarro and Co. substituted.

### PRODUCTION ENGAGEMENTS.

Keegan and O'Rourke with "Listen Lester" for the road.

Mabel Elaine with "Hello Alexander" (McIntyre and Heath).

Matt Keefe will rejoin Barnum and Bailey's show next week.

Patten and Marks have been placed under contract by Cohan & Harris for a new musical production.

Bobby Higgins replaced Olin Howland in "She's A Good Fellow" at the Globe, July 5.

Val and Ernie Stanton were added to the "Greenwich Village Nights" cast.

Wood and Wyde also engaged.

Barney Ward (Irving and Ward) has been engaged for "Flo-Flo" (road show) next season.

Harry Howard (Howard and Shaw) for "Live, Laugh and Love," which goes into rehearsal Aug. 5. Marie Fitzgibbon will be featured in the show.

Arthur Hammerstein has signed Adele Cleaver for two years. She replaced Nonette in "Somebody's Sweetheart."

For Max Spiegel's "Look Who's Here," Cleo Mayfield and Cecil Lean.

George Mack, Joe Latoro, Herbert Hoey, Martha Kraber, Neysa Tempest.

George Fitchet, manager; Geo. A. Florida, in advance.

Percy O'Malley Jennings, the English comedian who was one of the original exponents of the "faily as" type of comics in vaudeville, has signed with Chas. Emerson Cook's "An Innocent Idea" for next season.

## THOSE LONDON HOTELS!!

By JOSHUA LOWE

London, June 20.  
Sir George Paish, editor of the *Statist* and admittedly one of the world's greatest authorities on finance, declared during the war that England's one best bet—when the time came to rehabilitate her finances—was the American tourist.

Experts estimate that in 1920, when it is expected all restrictions on travel from the United States to Europe will be removed, American tourists will spend on this side of the water upwards of \$125,000,000.

How much of this vast sum will England get?

If the present conditions in London hotels are any criterion it would seem that Great Britain is not in the least interested in the subject.

For here is a literally truthful description of the experiences that befall one American traveler within the space of one 24 hours in a London hotel—one of the relatively new, expensive hostels.

On his arrival in the evening from Liverpool he found the single room he had wired for from mid-ocean was unobtainable. He must pay the full rate for two persons or seek quarters elsewhere.

"We are not booking single rooms until September," announced the blase young woman behind the counter, one of a dozen clerks whose chief occupation was apparently practicing the difficult art of soundly sleeping with their eyes wide open.

The porter entered the American's call for 8 a. m.—in a book that looked like a double-entry ledger. The American grinned. This 17th Century method of booking calls was funny. Evidently the unnecessary labor involved in sorting all the calls set down one below the other without regard to time hadn't occurred to anybody in the hotel. Yet English hotel men must have been to the United States and seen the printed call sheets in use from Portland, Maine, to Portland, Oregon.

It was laughable—then.  
But the next morning the newcomer was awakened by a sharp knock, followed immediately by the entrance of an indignant chambermaid inquiring with large British severity if he were going to stay in bed "all day." A glance at his watch stunned him. It was almost ten-thirty! His whole business schedule for the day was upset.

The chambermaid (and later the porter) had no idea why his 8 o'clock call had been overlooked. The attitude of both these individuals suggested the visitor was altogether unreasonable in counting the oversight proper cause for complaint.

"You might realize," the chambermaid volunteered wittingly, "that you are not the only gentleman what puts in a call."

"The charge for the bedroom includes bath, table d'hôte breakfast, light, boot-cleaning and attendance." So read the ticket the American had got on registering. It was too late to wait the interminable length of time the chambermaid quickly admitted it "might" take—at that unreasonable hour—for her to "prepare" the bath. So the traveler rushed into his clothes and headed for the dining room.

An undertaker's assistant in a frock coat of the vintage of 1872 steered him diagonally across the big room, still half filled with English breakfasters (there since early morn and still occasionally swallowing a bit of toast and marmalade between editorials), and finally landed him in a smaller room adjoining. To his question as to this discrimination the solemn-visaged one deigned no reply whatever, but for a second displayed astonishing speed in getting away. The waitress who

eventually appeared on the scene, however, was more communicative. "You can't expect us to keep breakfast going all day now, can you?" she said.

The American agreed on that point—but still wanted to know why he had been shunted off into the side room.

"This is reserved for after 10 o'clock breakfasts," replied the waitress. And then presently she laid a slip of paper before him and he discovered the "free" breakfast was to cost him ninepence. It was a fine for lateness!

A request for a glass of water brought forth undisguised astonishment from the servant who could not have been more shocked had her nationality been questioned. "Water?" she echoed. (It seems a chronic habit with the serving classes here to repeat a question invariably and demand its asking at least twice before giving a reply.)

"Plain, every day water," said the American.

"Hot or cold?" from the waitress. And when it finally came—held high on a tray for all the other waitresses and breakfasters to gaze upon with unmistakable horror—the American discovered it was neither hot nor cold. It was of a sickly, luke-warm temperature! A request for ice was met with a stony glare. The American began to wonder if perhaps he might not be crazy.

Porridge without sugar or cream; coffee that however else it might have been brewed never had any acquaintance with a coffee bean; a fried egg that might have been hot at some early period in English history, and toast air-dried in racks especially supplied for the benefit of British haters of anything approaching intimacy with the kitchen range—these were the items of the free breakfast that cost money.

The afternoon included a trip to Richmond and Hampton Court. At the former place the American passed a candy shop whose window announced "American Soda Water Obtainable Here." A half score American soldiers in uniform crowded the little shop. The newcomer smacked his lips in anticipation of something wet and cold. Finally he managed to elbow his way to the one-horsepower, antiquated soda fountain that must have been bought in Barre, Vt., just after the Civil War. For five minutes he tried in vain to induce the stout woman manipulating the fountain to realize the fact of his existence. Finally she cast a disdainful glance at him.

"What flavors have you got?" asked the American.  
"We can't serve you here," was the reply.

"Why?" from the American.  
"All ices are served upstairs. You must sit at a table."

And there it was. Your British disinclination to exercise the swallowing muscles when in an erect position operated here as elsewhere. As sitting at table meant a certain wait of at least half an hour, the traveler went his way—his throat still parched.

Having made the trip from Richmond to Hampton Court by river steamer tea was missed, and the American arrived ravenously hungry. It was just 6 o'clock. Fronting the river were a half dozen attractive-looking hotels with their balconies crowded with men and women seated at tables, eating and drinking. Signs everywhere told the world that diners could be had for 2/6 (60 cents) and these diners had a good reputation in the pre-war days. The traveler ascended to a balcony and took a seat. A waitress approached and surveyed him critically.

"Dinner, please," said the American cheerfully.

"We're not serving dinner now, sir," from the waitress.

"No?" asked the traveler. "What are all these people eating then?"

"Tea," replied the waitress. And then it developed that dinner would not be served until 7 o'clock—although in an adjoining room were all the "joints" smoking hot and fresh from the oven—for their hour's chilling! An appeal to the manager of the place availed nothing. Money was no inducement. The American had his choice of spoiling his appetite with tea and toast and jam or of risking a headache by continuing to starve for another hour.

After dinner came another surprise. The bill was not 2/6; it was 6/3. Investigation brought to light that the regular price had been raised to 4/6—without anybody's having deemed it necessary to change the painted sign on the front of the hotel. There was an additional charge of ninepence for what they called coffee. An additional item of one shilling also appeared on the bill. The waitress was not quite sure what that was for. The American decided what it was for when presently she returned from the cashier with the item erased and the total reduced to 5/3.

Back in London and once more in the hotel—at 9 o'clock—the American discovered he had run out of cigarettes. The cigar counter in the hotel was closed! Inquiry elicited the information that it always is at 8 o'clock! Out into Piccadilly Circus went the American looking for a tobacconist's. Dozens were in sight—but every one shut tight. Finally the stranger asked a policeman where he could buy some cigarettes.

"Nowhere in England after 8 o'clock in the evening, sir," replied the Bobbie. It is the law! Not only cigarettes but every other purchasable thing in the world—excepting medicine—can be bought only in the daytime in England in this year of our Lord 1919.

And at this time of the year it is broad daylight until 10 o'clock at night!

In the lounge of the hotel—packed with folk of a dozen nationalities—the American seated himself at a table and counted sheep going under a gate for an hour or so until a waitress hesitated at his side. On her tray were two glasses containing an attractive-looking drink. The stranger asked the name.

"Iced coffee," said the waitress.  
"Iced coffee?" echoed the American involuntarily falling into the custom of the land. It was assuredly iced coffee, the waitress responded.

"Can I have one with some ice in it?" asked the innocent.

"No, sir," replied the waitress. "We have no ice."

"How can you have iced coffee without ice?"

"We have no ice, sir," was the answer.

"But you must have ice to make iced coffee."

"We have no ice, sir," and this time there was a suggestion of pity in her voice as if she were really sorry for the madman. "If I were you, sir," she added, "I'd try hot chocolate instead, sir."

And she meant it seriously!

And there is London in June, 1919.

With a nation of money-spenders

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HAS MET AUDIENCES ALL OVER THE WORLD AND KNOCKED THEM COLD!



**Parish & Peru**  
SINCE 1880

## BURLESQUE ENGAGEMENTS.

Arthur Mayer and Billy Davis with Abe Reynolds' Review.

The roster of the "Lid Lifters" for next season is Harry Lang, Charles Cole, James Gallagher, Ted Roberts, Camille Polaire, Viola Penny, Gillette Sisters, Dave Hemil, agent; Otto Mulbauer, leader; Barney Smith, carpenter; Frank Wilson, electrician; Dick Foster, property man. Henry H. Wolff will be ahead of "Sliding" Billy Watson's show next season. The report he was connected with Beef Trust Watson's aggression was an error.

Leona Earle, with "Girls A La Carte." Jean De Lisle, prima donna role with "Bon Tons."

Claude Schenck will be in advance of "Broadway Belles." Harry Shapiro will manage "Girls A La Carte."

Peter Kelly and Frank Murphy, for "Clockerjacks." Mart Collins at Cadillac (stock), Detroit.

Bonnie Lloyd, soubrette, "Mischief Makers."

Jack Kennedy, "Monte Carlo Girls."

Teddy Symonds has been appointed manager of James E. Cooper's new burlesque show, "Victory Belles."

Lew Hilton, featured comedian with "Girls of the U. S. A."

## MISS CRAWFORD IN "STEP LIVELY"

Miss Crawford is induced to leave, Catherine Crawford to move her "Fashion Show" vaudeville act and herself into the Pearson's Columbia Circuit production of "Step Lively Girls" for next season.

Although a vaudeville feature for several seasons with plenty of bookings in sight for the new term in the variety field, Miss Crawford capitulated when her husband poured the honey about what she could do for his show and the circuit's box offices. Miss Crawford's "Fashion" display will be the big attraction of the "Girls" production, which will be built around it.

## HUSBAND CHARGES CRUELTY.

Chicago, July 9.

Charles Allen (Stone and Mitchell), through his attorney, Benjamin H. Ehrlich, filed suit in the Superior Court this week for divorce from Kate R. Allen, a burlesque woman, charging cruelty, and asking for custody of the child.

One of the charges he makes is that last fall Mrs. Allen tried to throw him out of the room occupied on the fifth floor of the St. Regis hotel.

## Kahn's Stock Principals.

B. F. Kahn has re-engaged Leo Stevenson to produce the weekly stock burlesque shows at his Union Square house, which is scheduled to open Labor Day.

James X. Francis, Bradley Sutton, Babe Wellington, Frank Markey and Lew Lederer have been signed for principal roles.

straining at the leash to be allowed to visit Europe where their sons and brothers and husbands and fathers have fought and died—with the appeal of a trip abroad intensified a thousand-fold as a result of the happenings that followed April 6, 1917—here sits England absolutely and completely apathetic and listless. Instead of planning to make it easy for the American to spend those \$125,000,000 as great a part of it as possible within the confines of the tight little isle, Londoners seem to count it good business to discourage spending in every way possible.

The English newspapers, day after day, refer editorially to the war's greatest boon—the solidifying of the entente cordiale.

London hotels, merchants and restaurants are doing their stupid best to make this desideratum an impossibility.

# VARIETY

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The Strand, White Plains, N. Y.,  
closed for the season July 5.

David J. Lustig has resigned as manager of the Empire, Bridgeport, Conn.

Al Gillis is now manager of the New Palace, Minneapolis, Minn. He formerly managed Panoptos, that city.

Ben Freedman recently discharged from the marines, is now the assistant manager of Loew's Fulton.

Capt. Charles Tingle will start a season of comic opera at the Rorick Glen Theatre, Elmira, N. Y., July 21.

Nellie Revell, the John Cort general press representative, is to spend two weeks in the Berkshires, leaving Monday.

Jeff Davis is vacationing in the White Mountains. Fred Mack will handle Davis' bookings during his two weeks' absence.

Kerry Maagher and Mr. and Mrs. Frint George motored to New York and are spending some of their vacation here.

Charles E. Bray, accompanied by Mrs. Bray, sailed Tuesday from San Francisco on the Sonoma as the start of the Brays' around the world trip.

Joseph C. Smith is again on Broadway, having received commissions for the staging of several shows due next season.

Leon Domque, pianist with the Ivan Bankoff turn, starting with the fall, became accompanist for Sybil Vane.

John Cort left his offices in New York flat Monday. He jumped into a machine and started for Maine. On his return rehearsals of several productions will be gotten under way.

The Coliseum, Johnson opera house and Strand, Gardiner, Me., have passed to Manager Gray of the Union Theatres Co., giving the Gray-Carrigan combination 47 houses.

Aaron Epstein, assistant manager and treasurer of Fox's Ridgewood, Brooklyn, has announced his engagement to Marie Schneider, non-professional of Brooklyn.

Mr. and Mrs. Lew Rose, of New Orleans, and W. J. Dinkle, orchestral leader at Mr. Rose's Dauphine in that city, motored to New York from the Gulf, reaching here July 3.

Chris O. Brown has been placed under contract by John Cort to travel in advance of one of the Cort productions next year. Fred Zwifel is to be back with the "Listen Lester" show.

Norman Friederwald, the Chicago producer, is in New York, arranging for routes for the coming season for two road shows which he has produced in the Middle West.

"It Happens to Everybody," withdrawn after three weeks at the Park

last season, has been rewritten by Harry Shelton and will be routed over the K. & E. time, opening about Aug. 15.

Frank Stammers has completed the new three-act musical show in which Andrew Tombs will be featured by Chas. Maddock next season. The piece has not been named as yet. Rehearsals start July 21.

Morley and McCarthy Sisters' discolored vaudeville partnership last week, presumably on account of the sister team having been placed under contract for Max Spiegel's new Cecil Lean and Cleo Mayfield show.

Dave Clark, the ex-song writer, has had his summer vacation at Atlantic City and returned to Broadway this week, having been towed back to the big street by Harry Kelly and Lester Sharp.

With the closing of the Courts, Dennis F. O'Brien, Arthur F. Driscoll and Arthur Walsh, members of the legal firm of O'Brien, Malevinsky & Driscoll, have gone away on a vacation. All theatrical attorneys will welcome a rest as things legally were unusually active this past season.

Wednesday night parties at the Lights Club House have taken a considerable drop in the line of entertainment, since prohibition. The first Wednesday after the 1st of July was known as "Kid Party," but the serving of only 275 per cent. beer put a dent in the returns.

Harry A. Shea secured a judgment for \$214.20 in the Municipal Court last week against Britt Wood, based on four I. O. U.'s, made by Wood to Shea in lieu of commissions due the vaudeville agent. Julius Kendler appeared for the plaintiff.

Arthur Loew, son of Marcus Loew, in the Loew booking office, is handling the books for the Fulton and De Kalb, in Brooklyn. Young Loew is a graduate of New York University and computed quite a record as an athlete, playing on the baseball and basketball teams there. He is engaged to wed the daughter of Adolph Zukor.

The Lights' annual election was held July 6. The following officers were elected: Frank Tinney, Angel; Albert Von Tilzer, vice-president; N. E. Manwaring, secretary, and Frank Kaufman, treasurer.

The Board of Directors includes Victor Moore, George Whiting, Charles Middleton, Harry Von Tilzer, Billy Murray, Jack Welch, Harry Puck, W. M. Riden, Sam Summers, George McKay, Lew Kelly, George Barry, Tom Dugan, J. Francis Dooley, Bert Kalmar, James Diamond, J. B. Isaac, Sonny Barkus.

After delaying action by the city authorities for two years, work on the entrance of the Lyceum, New York, has been started to allow for a widening of the side-walk, ordered by the city when 45th street was widened. Daniel Frohman argued before the Aldermen several times, showing that nearly \$100,000 had been spent on the front of the house, though the beauty of the exterior was not fully realized because of the theatre's side street location. The massive columns designed by a Parisian architect will be saved since they are to be supported by steel trusses.

Keelcy Allen, dramatic editor of "Women's Wear," comes forth to take credit for bringing about the elimination of admissions taxes for theatrical reviewers and newspapermen with duties inside theatres. Keelcy explained to former collector Mark Eisner the variance of the former ruling that made baseball writers immune from the tax and went into details as to the duties of the old "Ten O'Clock Club." Mr. Eisner then recommended the recent revised ruling.

## TOMMY'S TATTLES.

By THOMAS J. GRAY.

If Congress stops the sale of beer entirely, quartet will have to get another song to replace the one about "the stein on the table."

Fight experts said that Willard was "hard as a rock." It must have been from the neck up.

The cabaret revues are going. Cafe owners have not yet found a way to make the "near-liquor" checks look like the numbers in the telephone book.

Rumor has it that vampire movies are not as popular as they used to be. It's tough on the girls who have been rehearsing their faces in that "Even as you and I" look.

## A Day in an Agent's Vacation.

- 11 A.M.—Arises. Gets reports from office on commissions paid the day before. Not so good. Only orders one egg.
- 12 M.—Starts to play golf.
- 2 P.M.—Golf.
- 4 P.M.—Still thinks he's playing golf.
- 6 P.M.—Stops playing what he said was golf.
- 7 P.M.—Dinner.
- 8.30 P.M.—Goes to movies. Falls asleep.
- 11 P.M.—Retires, deciding he had a great day of rest.

President Wilson has returned with his Peace Route all signed and the contracts for his All-Star League of Nations. Meanwhile a lot of small-time critics are panning the show before it opens.

## PEEKING THROUGH THE BUSHES.

Binghamton, July 9.

Dear Johnny:

If the "Mystic Clayton" or one of them eggs who are supposed to have first past on the future will cum up here to this burg, he can grab himself a summer job and if he delivers he won't have to worry about no lay offs for a long time. I'll explain what I mean and see if I ain't right.

There's a guy lives about ten miles from here who has a 230-acre estate and all the jack that any one could spend in one hitch. His old man left him this kale and the son has been trying to burn it up ever since. When the war breaks out this egg is in Paris and hittin' about 350 in the cabaret league. He managed to bow out of the draft and nothing wuz heard from him until just before the big thrust is going into effect. All of a sudden his head care taker on the estate gets a wire instructing him to buy \$25,000 worth of liquor and to bury it on the old home lot somewhere.

The care taker is instructed to hire four assistants from out of town to bury the stuff at night and then tie a can on the strangers, all of which cum off as per schedule.

The care taker hires four rums who hopped off a John O'Brien that wuz passin' thru, and in the middle of the night the stuff is lugged out and salted. After he gets these bums on the wagon he blindfolds them and after the stuff is buried he blindfolds them again and ships them out of town on the cushions. Then he cables the thirsty wanderer that it's all right to cum home fer they're set for two generations.

The day after the country goes in mournin' this guy breezes into town with a satisfied look on his pan and a mysterious smile for all those who inquire about what he's goin' to do when he gets a ven fer some hard liquor. He makes a few wise cracks about the guys who didn't take time by the forelock and grabbin a taxi he hurries out to the half a county he owns, and smacks his lips all the way when he thinks of the damp rosy future he's facin'. He's kinda sorry there's no servants to meet him as he let them all out when he started abroad two years ago, but he brushes this thought aside and concentrates on his faithful lobby gow and the buried treasure.

As the taxi swings up the approach to his big time hut he is roused from his day dream by the car suddenly veering and the chauffeur's exclamation.

The body of a man is lyin' in the road and they both hop out to investigate. They turn him over and it is the care taker in his last sleep. The local croaker was summoned and said he had dropped dead from the heat brought on by some extraordinary physical exertion.

So Johnny if yuh know any guy who can comb 250 acres and guess right, why send him along and he's set for life.

This egg has been in town ever since tryin' to get a kick out of Sherry, Claret, Port and the rest of the light wines. So I say if you know any second sight guesser who can see thru ground, why send him along before this guy dies of thirst.

I thinkin' of selling him the lay out and retirin'.

Your old side kick

Con.

## Our Pictureless Outdoor Life Real.

In the Hoko Mountains.  
Off from camp.  
Shooting the rapids.  
Nature's own whirlpools.  
Tracks of big game.  
Lunch 'neath a big oak.  
Birds nesting.  
Mother bird brings a worm for baby.  
Time worn rocks.  
We carve our initials.  
The valley, looking north.  
A rainbow.

# VARIETY'S LONDON OFFICE

is now located at

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JOSHUA LOWE

(JOLO)

IN CHARGE



## ZUKOR-FROHMAN CONTRACT GUARANTEES ALL STAGE LOSSES

**Famous Players-Lasky to Finance Chas. Frohman, Inc.  
Productions. Adolph Zukor Now President of  
Frohman Concern. Picture Rights "An Out"  
Against Production Cost.**

The deal which last week brought Charles Frohman, Inc. under the control of the Famous Players-Lasky Corporation, places the picture concern in active touch with legitimate production, but the statements issued did not fully place the status of the transaction.

Several years ago arrangements were made by Daniel Frohman for the F. P.-L. to handle all the Charles Frohman, Inc. productions. This contract expired about three weeks ago and the new deal is not only a continuation of the former arrangement, but gives F. P.-L. an interest in all the legitimate productions. F. P.-L. will finance in part, or all if called on, the legitimate productions of the Frohman office and will participate in the profits of such attractions in the measure of the amount of backing supplied.

This works out to mutual advantage in two ways. The F. P.-L. become interested in the legitimate attractions and they secure all such plays for picture rights. Secondly, productions of the Frohman concern are practically guaranteed against loss, since though they might not turn a profit in the regular course of showing, the picture rights would more than make up any losses sustained. It has been repeatedly shown that shows considered "dogs" have provided an "out" for their producers through the sale of the picture rights.

It is this new principal which the F. P.-L. and Frohman office recognized and placed first in actual operation. The guarantee against loss appears to be the best method of production, in that it eliminates largely the matter of risk on the part of the producer.

Applying the principle plans now call for greater activity on the part of the Frohman office than ever prior to the death of Charles Frohman. Alf Hayman, who remains as general manager of Charles Frohman, Inc., will sail for Europe Saturday, his mission being to extend and unify the Frohman office in London. He will contract for a number of new productions and will tie up several new authors in addition to renewing the contracts of a number of well-known playwrights who for years have given the Frohman office first call on their works. Mr. Hayman was appointed general manager of the Frohman activities in the interest of the creditors. With all debts now paid, he continues in charge.

The position of Daniel Frohman undergoes some change, with Adolph Zukor becoming president of Charles Frohman, Inc. He becomes vice-president of Charles Frohman, Inc., is vice-president of the Famous Players company and is a director in the Paramount corporation.

The new arrangement does not change the manner of presentation of productions. All such will be under the name of Charles Frohman, Inc., as in the past two years. Frohman pictures, however, will no longer be known as such, they losing identity and being produced and presented under the name of Famous Players-Lasky.

### WANGER GRABBED "FERGUSON"

All theatrical Broadway is marveling at the manner in which young Walter Wanger, who recently re-

turned from overseas after service in the aviation corps, stole a march on some of the largest factors in the theatrical field by obtaining the "John Ferguson" piece. Wanger, with several associates now has the production by an arrangement with the Theatre Guild and the play was moved Monday from the Garrick to the Fulton, opening there to about \$750 gross.

Since "John Ferguson" was presented at the Garrick and created a distinct impression, A. L. Erlanger, Lee Shubert, John Cort, Joseph Weber and the Coburns were after the property. At the last minute Wanger stepped in. Rollo Peters and Lawrence Langer, of the Theatre Guild, made the arrangement whereby it was decided to let Wanger handle the future destinies of the piece.

Wanger then closed a rental agreement for the Fulton. After the opening he announced he would be decidedly active next season, and that he had secured a French drama, a comedy and a comedy with music for production.

### ANOTHER GEORGE "COHAN"

During the last week the various picture offices in New York have been flooded with letters from Poughkeepsie, N. Y., stating the writer was completing an organization for the distribution of films in the state of New York outside of Manhattan.

The letterhead, a brazen red on white, held the name "George Cohan" and further stated that "Motion Pictures, Vaudeville, Columbia Burlesque and Film Exchange" was the business being conducted. All the letters were signed with a rubber stamp and the signature in this case was "George Cohan," the writer evidently figuring on an out through this in the case of a rebound from the original George.

The Poughkeepsie manager's name has always been "Cohen," at any rate since he entered into the show business. He has Cohen's theatre at Poughkeepsie and another at Newburgh. Those who have visited his house in the first named city have marveled. As a theatre it is probably the freak of the world.

### SELWYN'S NEPHEW PRODUCING.

J. S. Tepper, a nephew of the Selwyns, is to produce on his own, his first being a sex comedy entitled "Curiosity" due to open at Asbury Park next week. The piece is by the same author as "Ception Shoals."

Young Tepper has been with the Selwyn office for about five years, being successively placed in various departments, in New York and on the road, the idea being to groom him for producing.

### ANNA HELD ESTATE, \$500,000.

San Francisco, July 9. Letters of administration on the estate of Anna Held were granted here to Attorney Charles F. Hanlon by the Superior Court. Her property in California consisted of stock in a sugar company worth \$1700.

The entire estate was valued at nearly \$500,000, most of it in New York and Paris. Part of the Paris property is a string of grocery stores.

### MUSICIANS' MATTER SETTLED.

The New York musicians' wage scale probably becoming effective this week was finally adjusted last week, with only matters other than those concerning the scale increase to be settled. The managers' committee in agreeing to the increase stipulated the demand for extra pay for musicians playing on the stage during a performance be eliminated. The demand that eight weeks be considered a minimum engagement was also discarded and the usual four weeks' period retained.

The new scale for dramatic attractions calls for \$30 weekly for eight performances for four weeks or more. For musical shows the rate is \$38 weekly for eight performances for four weeks or more.

Single performances are to be \$6 per man. All performances over eight per week are to be paid for. There are to be no free rehearsals after the opening of an attraction. For rehearsals after opening the rate per man is \$2.00 for two and one-half hours. Where there are rehearsals on the same day as a performance the rate is to be \$1.00 per man. Overtime is to be paid for at the rate of \$2.00 per man, per hour, the time to be divided into quarter hours, 50 cents for each quarter and 75 cents for the contractor.

The managers stated that the matter of the elimination of free rehearsals was perfectly agreeable, since it has been provided that there are to be no substitutions in orchestras. It has been a practice to substitute men, that causing ragged playing at times. When a substitute is used, the manager may charge the delinquent player without notice. Where cast changes necessitate rehearsals, they will be paid for as in the past.

As announced before the actual increase is \$5 per man per week, which applies to vaudeville, burlesque, musical comedy and pictures. The raise in the dramatic houses is \$4 per week. At the Hippodrome the boost is from \$44 to \$49 per man. The vaudeville houses jump from \$32 to \$37. Combination houses jump from \$35 to \$40. Contractors also receive a \$5 increase. The next musicians' scale to be adjusted is that for the road men. The agreement of the road men with the managers expires Aug. 1.

### DORALDINA HEADS "RED DAWN"

"The Red Dawn," the new Thomas Dixon play (changed from "The Red Dance"), will open at Stamford, Conn., July 24, and after a week in Washington is due in the 39th Street Theatre Aug. 4, with Doralдина featured. Although the piece deals with all sorts of socialistic topics, including Bolshevism, the action takes place on a South Sea island.

The cast, in addition to Doralдина, includes De Witt Jennings, Flora McDonald, Gladys Hurlburt, Austel Webb, Aveland Harris, Billy Wells, Marcel Rousseau, George T. Meach, John Saunders, Willis Evans, Mrs. De Witt Jennings and Louis Lytton.

It is not founded on "Bolshevism on Trial," the feature picture based on the author's novel, "Comrades." The idea that it was current this week on Broadway. Mr. Dixon promptly denied it, explaining that his play was the story of the conflict between the right and left wings of the Socialist party.

### Craven Staging "Cooks" Abroad.

Frank Craven will sail for London Saturday to direct the English presentation of "Too Many Cooks," in which he is to be featured.

This is to be the first of several American plays arranged for English showing by W. A. Brady during his recent trip abroad.

### COUNTER CLAIMS RE-CONTRACTS.

Counter claims have been made regarding A. E. A.-U. M. P. A. contracts covering the casts of the two new season attractions already on Broadway. There were statements that players in "At 9.45" were working with verbal contracts. This the A. E. A. denied and at the same time claimed that practically all the cast were given the old standard contract. The facts appear to be that both the Brady play and Comstock & Gest's "The Five Million" were cast before the squabble between the Producing Managers' Association and the Actors' Equity Association arose and that all players in those attractions were given the A. E. A. forms.

It was stated by one of the largest producers that the managers' association had actually agreed not to issue anything by the new standard forms on June 20 and that no contracts but that kind have been issued since that date, nor that none will. A meeting of the producers this week resulted in an answer being made to the A. E. A. that the request for the various points of difference be arbitrated would not be considered.

Indications now are that the managers will stand pat. The A. E. A. stated that not having any definite information regarding any refusal to grant standard forms, no action had been mapped out. The Equity intimated that it expected a considerable percentage of its members to hold out for the old standard forms.

### WORKING FOR MEMORIAL DAY.

Work on the part of the special force installed under Daniel Frohman at the offices in the Commodore Hotel is rapidly progressing in an effort to make the Actors' National Memorial Day, Dec. 5, a big success.

The event is being prepared for in much detail, for on the amount of proceeds depends the placing of the Actors' Fund on a solid basis and it was to attain that end that prominent men pledged support.

In spite of the benefits this past season the Fund continues to run heavily behind. The benefit at San Francisco reached a gross of \$7,000. The Los Angeles benefit occurs next Sunday. It will be the final one of the series.

### JOE HART'S COBB COMEDY.

Joseph Hart, following the lead of several other vaudeville agents, is plunging into legitimate production and is casting a comedy for fall showing.

The piece is by Irvin Cobb, a dramatization having been made by Charles Kennedy, though a title has not been finally selected.

Lester Lonergan will stage the play. Since the Hallen and Hart productions, Mr. Hart has practically confined himself to vaudeville offerings.

### CHICAGO BOOKINGS.

Chicago, July 9. The theatres are beginning to announce bookings for the coming season, most of the shows being scheduled for an opening early in August. The Blackstone announces the new Tyler show "On the Hiring Line"; "Three Wise Fools" will come into the Olympic; "Up in Mabel's Room" is scheduled for the reopening of the Woods.

Princess, Powers, Playhouse and Auditorium are dark, with no set attractions.

### Fixing "Auctioneer" for Warfield.

A new production for "The Auctioneer" will be built for David Warfield, who will again tour in the comedy next season.

The old settings have been patched up time and again, more as a matter of sentiment than anything else.

# LEGITIMATE

13

## HALF DOZEN NEW PLAYS READY FOR BROADWAY DURING JULY

**Link-Up Between New and Old Seasons Complete. Shuberts "Gaieties" Looks Like Hit. Midsummer Finds 23 Attractions Attracting Crowds.**

Broadway's unprecedented summer season is holding to more than predicted form, not only as to the number of summer novelties but the number of holdovers from last season. Of the latter there are 13 attractions still sticking and of that number seven are non-musical pieces. Current the total number of offerings is 23. This is the minimum number for the summer for next week no less than four new attractions are due in "The Crimson Alibi" at the 48th Street, "Dreams of Three" to be offered by a Spanish Opera Co. at the Cort; "Greenwich Village Nights" (delayed again) and "Oh, Uncle," for which no house had definitely been set early in the week.

Since there is but two sure withdrawals this week ("Tumble In" and "39 East"), the new and old seasons will have actually merged and at an earlier date than ever before though possible. Already there are two shows of the new season in, "At 945," at the Playhouse, and "The Fire Million," renamed from "Welcome Home," which opened at the Lyric Tuesday. Both shows have good prospects, especially the latter. "Gaieties of 1937" at the 44th Street which was the other opening of the week is technically classed a summer show. Its premiere was scaled at \$3 on a par with the Winter Garden and "Follies" openings, the indications being that the attraction has been groomed for the new season.

With the middle of July not yet passed and already a half dozen new shows due for premiere by that time, producers state that not only the new season is remarkably early but that it will be one of the busiest in the history of theatricals. August usually finds the vanguard of fall offerings but in the past that month has seen but a limited number. This year, however, all signs point to the season being in full swing by Aug. 20 and a whole flock of new pieces are listed to bow in from late July on.

The weather has had considerably to do with the rush to Broadway. Last week's four-day torrid spell hurt but was counterbalanced by a cool wave that started Sunday night. The warm weather could not have happened in a better week as far as the managers are concerned for the week of July 4th is always the worst of the year, since more people are then absent from the city than at any time. Even the Polo grounds drew the record low baseball crowd Sunday last. The current week is figured the keystone of the summer season and most attractions able to weather the going are believed safe for the rest of the summer for beginning next week the seasonal influx of buyers begins.

"The Follies" as the sole attraction to play to capacity (save for the gallery) among the Fourth's matinees. Several other houses called off the afternoon show with the temperature showing around 96 degrees. Through the extra holiday show the "Follies" again went over a \$20,000 gross and more than doubled any other attraction's business (excepting Winter Garden) for the week. It is probable the "Follies" season will be extended at the Amsterdam until October or even later. Usually the Ziegfeld show takes to the road around Labor Day with Boston the first stand. This year, however, the Boston date may be put back because of the repeat engage-

ment of last season's "Follies" several months ago. Also there is no big attraction ready to succeed at the Amsterdam.

Among the other summer shows "Scandals of 1919" shows surprising strength and is hitting a pace second to the "Follies" with the exception of the "Gaieties" which is bound to attract big business. The Lew Fields show "A Lonely Romeo" at the Shubert has fallen off and last week a number of choristers were eliminated to cut down the operating expense. "East Is West" easily runs at the head of the non-musical piece with a gross last week of a little under \$14,000, remarkable considering the hot weather. "John Ferguson" the dramatic play offered by the Actors' Guild moved up from the Garrick to the Fulton Monday. Business immediately jumped and indications in the middle of the week were that it would beat \$300 this week.

The forced entrance of "The Crimson Alibi," which succeeds "39 East" at the Broadhurst next Monday, is aimed to offset the Brady show, "At 945," at the Playhouse. A. H. Woods' "A Voice in the Dark," a play of the same class will hold off until June 28, reopening the Republic at that time. The fourth mystery play, Cohan & Harris' "The Acquittal," which has drawn strong notices from out of town, will probably be the last to ar-

## DIGEST OF ADMISSIONS TAX LAW OF 1919

On page 8 of this issue of *VARIETY* will be found the U. M. P. A. bulletin in full of a digest of the new admissions tax law. It contains much valuable information and clears up many points. For that reason the digest should be kept for reference.

rive and it may succeed "The Royal Vagabond" at the C. & H. Theatre early in September.

Forty-second street holds up as the strongest "percentage" thoroughfare, and out of the eight theatres in the block between Seventh and Eighth avenue only two are dark. "A Little Journey" is due to move from the Vanderbilt to the Maxine Elliott next week, and it will be the only attraction south of 42nd street with the exception of the still successful "Listen Lester."

Activity in the scenic studios is another indication of the forthcoming busy season. The studios are jammed with work and several are in a position to pick out the production which they wish to do.

### "LIGHTNIN'" IN STOCK.

Vancouver, July 9. The Empress Stock Company announces for week of July 28 "Lightnin'."

"Lightnin'" has been running for about a year at the Gaiety, New York, where it is still current.

### "ANGEL FACE" ON BROADWAY.

Chicago, July 9. Geo. W. Lederer has set his plans for "Angel Face," now one of the summer hits here. The show will remain at the Colonial until about Sept. 1, when it will move to Broadway.

### "HITCHY-KOO" CAST SET.

The first rehearsal of the new edition of the "Hitchy-Koo," at which the principals were present, was called on the stage of the Globe Theatre yesterday. In the cast are Sylvia Clark, Charles Howard, Betty Braun, (formerly at Maxim's Restaurant) Simone Cockett (new Parisian dancer) Lillian Kimball Cooper (former dramatic leading woman who is to be the prima donna), Harry Kelly, Ruth Mitchell, Florence Denishawn and an Indian act. There are also four noted English showgirls on the way to this country, having sailed from London yesterday. The chorus numbers are to be staged by Julian Alfred, while Raymond Hitchcock and Richard Ordinsky will stage the general business of the piece. Prior to opening at the Colonial, Boston, the piece will have three days at Parson's, Hartford, and after three weeks in Boston will be brought to the Globe, New York.

### DILLINGHAM TAKING TINNEY.

Frank Tinney will sign with Charles Dillingham for next season. According to friends of the blackface comic he sought a conference anent the production of a book he had, titled "Jim Jam Jems." The producer countered with a proposal that shaved Tinney's book, and in all probability he will be seen under the Dillingham banner next season.

### FIGHTER DODGES OPERATION.

Syracuse, N. Y., July 9. Wounded 17 times at the front in France and gassed as many more times, Zane Gray, upon seeing the can of ether in the operating room yesterday, asked that his operation be postponed until today, which was done.

The novelist, wanted treatment in the West, but local surgeons advised him an immediate operation was imperative.

Mr. Gray, who is a civil engineer

when not writing, and connected with the State Highway Department, has been in Syracuse under his proper name, E. R. Carvel. That Mr. Carvel was the noted author did not become known until he was removed to the hospital.

### LA VERNE'S DIVORCE CASE.

Wednesday an action for divorce started by Lucille La Verne, who formerly played leads, but latterly has been doing character work in pictures, against William Wade Scott, also professional, was heard in the special term of the Supreme Court, Kings County.

Miss La Verne alleges adulteries at sundry times and a Broadway hotel is mentioned.

Scott was recently discharged from the army. During the war Miss La Verne was a major in the women's auxiliary police reserve. The couple were married at Norfolk in July, 1912.

Samuel Altman of the Herman L. Roth office appeared for the complainant.

### CORT DIRECTING MAUDE FEALY.

Maude Fealy, who toured last season under the management of Cohan & Harris in "The Little Teacher," will return to John Cort's direction in the Autumn.

Miss Fealy will appear first in a new play by Grace Wilbur, which is termed a melodramatic-farce. The title is "The Fool's Game." It was tried out in San Francisco last spring.

### "NIGHTS" "SUGAR" CHASING.

The Greenwich Village "Nights," which has already won the name of being the best postponed show of the year in New York, is said to be all hopped up for a bona fide getaway at the Greenwich Village Theatre next Monday night, with Beatie McCoy and all her associates and satellites in the pink of chifion condition for the premiere public that has already asked for more seats at the top price than the management can supply.

The postponements have been variously explained by the directors of the new show, and, so far as the explanations go, they explain everything satisfactorily for the management. But, added to an announced desire of the promoters not to reveal the entertainment until everybody was "letter perfect" and not until the artistic fervor characteristic of the Village was hemmed in by prudence, so that the law couldn't be resorted to by rivals to check the exhibition because of the artistic abandon of some of the feminine tableaux and other promised delights, is an authenticated story that the promoters were using the postponement intervals to seek more sugar, not the brown kind that comes from sugar cane nor yet the bleached sort from beet mills, but the more valuable kind that passes for currency when one is engaged in staging a big New York production bulging with "G.V."s dotted with high price stars and designed to appeal to the recherche audiences who may run into town from Bar Harbor, Newport or Red Bank.

The scouts for the coin had harvested successfully up to Wednesday, though they were safely over the shoals of uncertainty, the original "Nights" who had up to Wednesday supplied over \$30,000 having come into view again with several supplementary bunches of new glitter.

The Greenwich Village Theatre with eight performances weekly, even at \$3 per throw all over the 300 seat house, shows a loss of a good part of half a thousand dollars weekly, according to the salary list and general expense responsibilities shown to several money-getters that the show's owners approached. When this was pointed out as a valid reason for refraining or fraternizing with art as it is to be displayed below 14th street, the "G.V. Nights" owners piast pushed the objection as irrelevant, since the gains of the production naturally were to come not from its returns downtown, but from the tidal fluxes sure to inundate the extravaganza when it should be forced to a big uptown theatre by public clamor. When the money-men asked the show's owners what big uptown theatre might potentially house the show after its downtown exposition, or tryout, the "Nights" owners couldn't think of the answer—not that quick. The men approached, who are alive for investments promising a fighting chance, held back because of the expected opposition of the two big forces controlling not only the big uptown theatres, but also the big theatres of the country, the Shuberts, on one hand, and the Klaw & Erlanger firm on the other, both of which have gaily shown of their own, one at the Amsterdam in the Ziegfeld current "Follies" and 'other the new Shubert girl exhibit at the 44th Street.

Paul Salvain is reported as the latest approached for the "Nights," now rehearsing for 11 weeks. John Murray Anderson, one of the producers of the "Nights," was the author of two reviews which Salvain had at his Palais Royal. The piece is now scheduled to be revealed for the first time next Monday night. Early this week, however, it was shown at a dress rehearsal the scenic equipment that had been provided was too high for the stage and there was a question whether or not the scenery would be cut down or if the show should be moved to another house.

Atlantic City, June 9.  
na that depends for its success  
factors, the spectacular scenic  
a broad human passion, is the  
George Broadhurst brought to  
Monday for a first performance.  
"The Storm" and attracted a large  
Loula Cline, former dramatic  
city, is general representative  
hurst for the production.

In the second act there came near being a successful duplicate of that famous scene of the humaa gamble of man for woman that distinguished and made the reputation of "Paid In Full." And this impulse, set again in the primeval forest, will bear a vindication with the public of today, we are assured.

That love proves the city man to be "yellow" and the forest man to be "white" though education belongs to the first. It is a problem of possibilities that can easily be developed to the point of assured success. There are other things that may appeal to uncertain Broadway—a bedroom scene, for instance. Truly dramatic though this is, it nevertheless has its bearing on the present

But with all of its dramatic developments, "The Storm" would not be much, either in nature or in the souls of its characters, were it not for the winning and forceful acting of Helen MacKellar in the title role of the girl with braided hair, who eventually falls in love with the companion of her father.

and stable is making his "yellow" streak grow from a small beginning to big proportions. Robert Rendel, as the broad shouldered and plain principled woodsman, was a wholesome character. Max Mitchell and Charles Henderson, as the father and the Indian guide respectively, completed the small cast.

Atlantic City, July 9.

This new comedy is perhaps the most charming play seen here since Barrie's "Dear Brutus," bringing with it Alfred Lunt, comparatively obscure, and the adorable Helen Hayes. Mr Lunt rose to stardom in one bound. His personality is unique and thoroughly captivating.

Clarence is a discharged soldier who comes to the office of Mr. Wheeler, "a specialist in dollars," to get a job. Unwittingly he hears of all the family scandal as told by two refractory adolescents, a daughter and a son. Because he can drive army mules without swearing, Mr. Wheeler gives him a position.

It is then that a mild but very amusing surprise is sprung, which is held left for explanation to the stage. In the end all comes right, and only the romantic daughter suffers. Her little moment is tragedy to her, but comedy of the finest type to the audience.

Mary Boland as Mrs. Wheeler also presented an admirable picture of an earnest stepmother trying her best to help straighten out two very wilful children. Phoebe Foster, charming as ever, gave us a very winsome governess and tutor. Her scene with Mr. Lunt in the final act was admirably

gone, a fact which emphasized the general

**STEEL TEMPERED.**

Paris, June 25.

The best, however, does not signify a great deal, and it has not yet revealed another Dsmasy. Nevertheless, this play, produced at the Theatre Antoine, is well interpreted and full of promise.

An Ironmaster has two sons, one legitimate. He has a preference for the second, who is

One of the disesteemed workmen who knows the family history, reproaches the boy with being born out of wedlock. This is the first indication the poor fellow has of his origin, and he investigates. There is a violent scene between the two brothers, interrupted by the ironmaster, who confesses his early fault, but

The story has pleased the critics, and a second show is being arranged. *Kendrew.*

ater.....Sue MacNanomy

Albert Weaver.....	Purnell Pratt
"Midge" Monehan.....	Beatrice Noyes
Douglas Adams.....	Ralph Morgan
Grant Adams.....	Percy Helton
Jefferson Adams.....	Charles Abbe
Otis Weaver.....	Robert McWade
Coleman Van Alstyne.....	Edward Poland

piece tried out lately under the name of "Welcome Home." Actually it is the second piece which ordinarily would have been brought in with the fall crop of plays, "A. B. C." being the first (presented by W. A. Brady, June 28). Both plays were rushed in despite it being midsummer to "beat it."

Just how many plays dealing with returned soldiers are in the making isn't certain, nor whether any are anywhere near ready for showing, so that the haste in which Comstock & Giest did "The Five Million" may not have been necessary. Yet "The Five Million" looks so good that the two-firm isn't to be blamed.

will it, it has an excellent chance, for it deals with a theme that the five million men who formed the American Army will want to see, and what is of even more importance it has laughs—a wealth of them.

In him to night it out over here to at least attain the same standing as when he went across, all things became balanced again—at least that is so in this play.

In no way detracting from the comedy humor, rather adding to it by a touch of the dramatic, the power of the discharged A. E. F.

that is "old stuff," with its villains, its romance and its types even down to an old soldier. But there are new types in the form of the returned soldiers. Not only them but the other characters are so heavily weighted with laugh-bringing bright lines that the col-

the day was the town's unit is being given a welcoming home from the war. Two of the boys, Phil and "Mac," gain the school house where a "lay-out" of oats has been set up for them, and where Rhy, Mac's wife, is waiting for him. Rhy has been holding down Mac's job as an insurance agent and calmly informs him that he had better start reading.

English, forms one of the funny side lights. There is mention of Douglas Adams, an aviator, who had been shot down over the German lines and been reported dead in a Hun hospital. But Doug, too, comes home. His affaeced, Ruth Hunter, thinking him dead, secretly became engaged to Albin.

lowe, they arrange that he start all over again and she is to wait for him. But it turns out Ruth's association with young Weaver becomes known to Doug, who in the end finds that clever little Midge Monahan, one of whose father's investees turns out to be valuable, is the real girl. The finish

from the jump the laughter came. One of the girls in the school started it by saying, "I'm glad the boys are home for I'm tired of going to dances and things with men old enough to be my father." The ex-service men in the house were particularly tickled when one of the returned soldiers when asked if the girls in France were nice to the boys and if they

avenue isn't used for anything but parades. Life in New York is just one damned parade after another." It would be unfair to tabulate the laugh-getting lines. There surely were enough, but their effect is naturally to be appreciated fully with their association to situations. Sentiment was not missing, and

gan as the returned aviator gave a splendid performance. His two old pals, Phil and Mac, the returned doughboys, respectively played by James Gleason and William E. Meehan, formed a trinity with a scoring effect something along the lines of "Turn to the Right." Beatrice Noyes scored a hit as Midge, the leading

self excellently in a thankless part, while Harry Harwood and Robert McWade added finished characterizations. Perhaps the only member of the cast who was overseas was Percy Helton, who recently returned. He drew quite a reception on his entrance, his work in "Young America" and "The Miracle Man" being remembered, and he played

The main effect noticed on the opening night was that it ran too long, getting away to a 8.30 start and reaching a climax at 11.15. A quarter hour can be easily cut, not from the first act, however, for that is all meat.

*Idee.*

J. Shubert rather surprised the talent  
the 4th Street July 7 when he first pro

The "Gaieties" is a new scheme of the Shubert's, a near relation to their Winter Garden productions, and to be set for "The Gaieties of 1920-21-22" and forward as the years arrive with the summers in them, always at the 44th Street. That's a good house for this type of strictly revue entertainment.

may account to an extent for the fast pace the "Gaieties" appeared to secure, notwithstanding that several of the comedy scenes and numbers dragged out. The tempo was greatly aided by the music which Jesse Schwartz wrote. The theme of the piece

One was a novelty number, called "The Crazy Quilt." This stood up even with the best novelty song number Broadway has seen in a decade, "My Tiger Girl," coming late in the performance. It was led by Harry Fender, an animal trainer behind the bars of a cage holding girls in tiger striped dresses. The

Ballew, who walked down to the edge of the runway over the orchestra pit to sing into the microphone. That runway sends the people on it right into the audience. It made the "auctioneer" bid for Ed Wynn a simple task later on.

The "Gaieties" seems to be an accident. It was intended as a little Shubert letimete re-

The Shuberts did the thing right when they decided to go ahead for a Winter Garden show further downtown. The performance balance

The Shuberts have a very fair summer show in this production that they will improve as it plays until it can take to the road in the fall as a competitor in its class with any of them.

comedian is not going to allow a \$250 boy to run away with any show, if the higher salaried artist can prevent it. They usually prevent it by threatening to walk out. And it isn't always a \$250 artist who suffers. Sometimes the other artist receives much more, but not as much as the one "protecting" himself. The

for. If they survive they are fortunate, but they are gambling and the management is not. Which subject is suggested by that "Auditioner" number Mr. Wynn did. It must have been in the show before he joined it, as someone else must have lost that opportunity when Wynn annexed it.

comedian required no author, for he has the impromptu style adjusted to a nicety. It is a pity to kill an illusion worth so much. Wynna's "plot of the play" got over very high. His "Laugh Drive" is not a bad idea at all but could stand improvement. Too many low voiced plants killed it. Wynna might have taken that scheme from some of his business

During this bit Wynn remarked that if F. Ziegfeld was in the house there was no laugh there. Ziegfeld was in the audience, and as a hiss was heard during the performance M. Ziegfeld retained his rep for gentleness.

(Continued on page 15.)



## SHOWS IN NEW YORK AND COMMENT

"At 9.45." Playhouse (2d week). Foulled with the hot going of its initial week, but figured to have a fair chance.

"A Lonely Home." Shubert (5th week). Slumped away during hot spell. Business here lately has not been turning a profit and shows may not last out the summer. Heavy competition hurting.

"Century Midnight White" (26th week). Holds to fair business. New revue set for late in August. Front tables now \$5 through the week.

"East Is West." Astor (29th week). Still maintaining the lead in non-musical plays. Got little under \$14,000 last week in spite of torrid spell.

"Follies." Amsterdam (4th week). In a sell-out with weather not interfering, save for standees. Sold out except gallery on Fourth of July matinee; the only attraction to pull real business then. Beat \$29,000 last week.

"Friendly Enemies." Hudson (51st wk.). Has one more week to go. Cut rates a life-saver last week.

"Goddess of 1890." St. (1st week). Opened Monday night. Good summer attraction; full of girls.

"Greenwich Village Nights." Greenwich Village. Again delayed. Premiere set back until next Monday night.

"Ladies' Lesson." Knickerbocker (29th week). Walloped by hot weather last week when for some time it was under stop limit. Should recover and stick.

"Lightnin'." Gaiety (4th week). Looks like a sure article. Booking still indefinite.

"Little Journey." Vanderbilt (27th wk.). Moving out of Times square from the far away Garrick. Has attracted interest through its staying ability. Business for first nights up and down, as expected.

"John Ferguson." Fulton (39th week). Moved to Times square from the far away Garrick. Has attracted interest through its staying ability. Business for first nights up and down, as expected.

"La La Lucille." Miller (7th week). Is getting only a fair play, with location changing distinctly felt.

"Monte Cristo, Jr." Winter Garden (23d week). Expected to stick for summer.

"Peek-a-Boo." Columbia (10th week). Maintains fine gait and will establish a mark for summer burlesque shows to shoot at.

"Royal Vagabond." Cohen & Harris (21st week). Holds to good business and should remain until September.

"She's a Good Fellow." John (10th wk.). Has established a credible summer showing. Leaving.

"Scandal of 1890." Liberty (6th week). Is making money. Getting some "Follies" turnaway business. Legitimate drawing on its own. May win back good percentage of production cost by fall. Performance improving all the time.

"So East." Broadhurst (15th week). Going out Saturday. "The Crimson Alibi" opens next week.

"Tumble In." Selwyn (16th week). Stopping on Saturday.

"The Five Millions." Lyric (1st week). Second show offered ahead of the season; the first for Comstock & Gent. Rushed in to beat other shows dealing with returned soldiers. Opened Tuesday. Excellent impression.

"The Better 'Ole." Booth (39th week). Approaching end of run.

"Three Was Fools." Criterion (42d wk.). Fooling wise ones by attaining one of the season's longest runs.

"Up in Mabel's Room." Edging (26th week). About three weeks more. Due for Chicago early in August.

"Ziegfeld Follies." Amsterdam Roof (32d week). A new midnight show being readied. Nine o'clock performance remains.

### SHOWS IN CHICAGO.

Chicago, July 9.

COLONIAL—"And the Winner Gets" getting along swimmingly; in face of terrific hot break, got \$10,000 on the week (4th week).

CORT—"I Love You"; fair. (8th week).

GARRICK—"Scandal" dropping; fell below \$7,000. (20th week).

GRAND—Grant Mitchell in "A Prince Threw Was"; good trade. (9th week).

ILLINOIS—"Broken Blossoms" hurt by hot wave; about \$4,500. (Film.) (6th week).

STUDEBAKER—"Sunshine" getting by with Richard Carle, but on crutches. (7th week).

LA SALLE—"Honeymoon Town" holding well at \$7,000; if the piece

weathers the weather it will be a money-maker for Boyle Woolfolk. (4th week).

PALACE—Still getting in the neighborhood of \$20,000 for the Shubert show and the big winner in town.

### SHOWS IN FRISCO.

San Francisco, July 9.

The Marjorie Rameau engagement at the Curran has brought disappointing returns. Originally set for five weeks, the Rameau run has been cut to three, ending next week, when Miss Rameau will appear in "The Fortune Teller." Last week and this, "Eyes of Youth."

The Will King Musical Comedy Co., featuring the bill at the Casino (Ackerman & Harris) is averaging between \$10,000 and \$11,000 weekly.

The Columbia has Henry Miller for a summer engagement and is doing quite well.

### TEARING DOWN TAYLOR O. H.

Trenton, N. J., July 9.

At the annual meeting of directors of the Trenton (N. J.) Theatre Building Corporation, which controls the Trenton theatres, Taylor O. H. and the Poster Advertising Co., it was decided the Taylor O. H., erected 52 years ago, should be torn down at once, and on the same site to erect a vaudeville house.

The new theatre will be two floors, with a seating capacity of 3,000. Building plans will be under the direction of Montgomery Moses.

### JOE GLICK INFORMED.

Joe Glick spent his time from July 4 at 4:30 p. m. until July 6 at midnight, explaining how Willard lost the fight. Joe saw the scrap over the ticker in the Friars. When Willard went down in the first round, Joe went with him. Mr. Glick says that though he knows every city and hamlet besides tanks and way stations in the U. S. and Canada, he never knew Jack Dempsey was born in Salt Lake.

Another summer like this, says Joe, and he will go into the longshoreman business to reduce, also build up his bankroll. Everyone knows Joe works like a beaver in the winter, to give some other fellows a good time in the summer.

### ROSHANARA'S RIGHT NAME.

Indianapolis, July 9.

Roshanara is appearing with the Stuart Walker Players at the Murat under her right name, Ena Risley. The dancer opened with the company in "Kismet," the first time that piece had been seen here. No mention was made of Roshanara in connection with the billing of Ena Risley, but publicity work may have obtained in setting the matter before the local public, though it being alleged several in the audiences recognized Miss Risley as Roshanara.

### FRIML NOT ENGAGED.

Rudolph Friml, the composer, is not engaged to marry Elsie Lawson, the actress who has had several parts recently in musical comedy.

Miss Lawson and Mr. Friml deny any such understanding.

### TUCKER PIECE SHELVED.

The William Morris production of the proposed show starring Sophie Tucker is off. After five authors took a whack at the book, none satisfied either star or manager.

### BROADHURST OPENING.

George Broadhurst will present his own play "The Crimson Alibi" at the Broadhurst, commencing Monday, July 14, unless the plan is changed by that day.

## SCHUBERT GAITIES OF 1919.

(Continued from page 14.)

Kent must be a comedian of considerable value, but he did not evidence that value Monday night. He appeared limited in scope and action, as though the piece was not his forte. Mr. Kent acknowledged applause rather self-consciously and was far from being in it and did not surprise him and he drew laughs interminably, but for a first sight of this young man in "Gaieties" he was far from being a good grasp upon the traveled portion of his work.

In the war travesty, originally produced from "The Little Rebel" or some milder like that, and better known to vaudeville as "The Battle of Two Soons," Mr. Kent and Mr. Hassel indulged in a bit of professional perillage that tickled the house. One of the soldiers (Civil War period) said he had to get through to Richmond. The other replied he would have Leo sign a pass for him. Mr. Hassel exclaimed: "Does that know Leo is signing passes?" In the war burlesque was a blackface soldier who spoke with a Hebrew accent. This was done in "Hanky Panky" years ago by Harry Cooper in about the same scene. "Hanky Panky" was written by Edgar Smith, who wrote the no-discovery book of the "Gaieties." Smith probably also wrote "The Trial of the Shimmies" scene, a blackface scene for the first time. It was very effective, the stageful people all shimmies. In William Morris' "Dance Mad" some seasons ago there was a similar trial of the Turkey Trot, then prevalent, and it ran into the "Please Get Married," where the action is broken up at the finish through one of the characters refusing to continue in a "dirty" piece.

The other and prominent male members were dancers, lead by Clayton and White, who scored in each scene they had part of. The boys are fast wipers of sweat and they have no trouble in getting over on any stage. Ted Lorrans and Gladys Walton danced prettily, especially in one scene.

The glorias, man and woman, in varied dances, set an excellent impression. They are graceful dancers of the foreign school, and the first over here to do "stealing dance," which they are still doing much better than any of their male in-laws. The glorias, who did this stealing dance in "The Girl from Me" without any credit to the glorias, and out the trio over in that show.

The women principals as a whole shaded the bill. Two girls in the 12 field stood out. One was Queenie Williams, programmed as the Williams, who led the "Crashy Quilt" number in her own individual way. There is no one else like Miss Williams in action. She is so good in a personal way, that while singing, never quiet. In vaudeville she grew upon with this work and should have been given another number later on. She danced and sang the same, instead of being added as a solo with many other girls. The "Quilt" bit. But, at that, Miss Williams was immediately accepted as a novelty, something new and different. She scored deeply and is there in the future for musical comedy. In vaudeville she held up a mediocre sketch that had a few comic notes for several seasons. She was a good dancer, but her other girl was Julia Ballew, who is on the Century Roof. Miss Ballew in the "Baby Face" number rather staggered the house by the etherealness of her appearance. She did not sing, but she was a good dancer. She was in close range on the stage than it does at much range on the roof. Miss Ballew came into New York (Century) from Kansas City and a cabaret. Her jump to a big production speaks more for her than it did for some of the other cabaretters on the bill in the same show. Miss Ballew can shimmy and jig. Her two numbers were handled quite legitimately.

One of the other cabaretters was Glida Gray, from Chicago first and Maxine's, New York, last. Glida was formerly May Gray, coming east at half of the sister team of Gray and Vernon. Glida did the "Balloon Blues," with the shimmy side, even using the line, "Get Over Dirty," that had been cut out in Atlantic City. But the applause Glida got must have made Sophie Tucker happy, for Sophie has had the Chicago girls under her wing since they reached New York. Miss Gray did not do anything else, which displayed a sense of judgment by someone. As a shimmy dancer she's a self-admitted rival to Bee Palmer.

Two other girls from Chicago are in the show, Freda Leonard and Kathryn Hart. They had bit in a number. Another Chicagoan was Lora Hoffman, who got all the attention with a rich voice. No one knew Miss Hoffman, although she headlined on the Orpheum Circuit last season.

Marietta Gans made a score, so did Margaret Farrell, Miss Farrell singing specially songs.

The Greenwich Village Restaurant scene was eddy set, and attractively so. The Cherry Blossom Grove scene was another worthy. The Garden of Love scene was where Lorraine and Walton did their best dance. The Transatlantic Flight, in which Wynn appeared for comedy, was rather cumbersome and long.

But the mixture of the whole was done in an artful manner. The show was worked hard on this show, phrase many did. J. C. Sturges and H. Alfred Brandy did the lyrics, Allen K. Foster and Kuy Kendall arranged the fast dancing numbers and Oscar Brown and other musical comedy producers are apt to keep close with the Shuberts' "Gaieties" if they have any other proposals. A plan of a new one summer. There's a lot of latitude for a show of the sort that could be so closely tied to the "Follies" scheme of production.

## NEWS OF THE DAILIES.

"John Ferguson" has moved to the Fulton.

Bobby Higgins has succeeded Olin Howland in "She's a Good Fellow."

The Shuberts have accepted a play by Bruce Reynolds, an advertising man from Cincinnati.

The Shuberts have purchased from M. E. & P. B. Crawford, a play entitled "His Wife."

Jack Hazzard has purchased a home at Great Neck, L. I.

"John Ferguson" has been moved over from the Garrick to the Fulton, for a summer run.

Comstock & Gent will produce in the fall a musical comedy called "The Rose of Cathay," by Guy Bolton with music by Armand Yessier.

Charles Frohman has purchased "Four Mothers," A. B. Thomas' latest play and will give it an early production.

"His Wife," a drama by Maurice V. Samuels, author of "The Wanderer" and Pauline B. Crawford, will be produced by the Shuberts.

Otokar Bartik, balletmaster of the Metropolitan, has sailed for Europe to see new ballets and operas, some of which he will bring back next season.

Tom Wise, who is under contract to A. H. Woods, has been loaned to Oliver Morosini and will continue to appear in "Cappy Ricks' Night."

Jack Norworth is preparing a new musical revue which he plans to present in New York next month, under the title of "New York Nights."

Bruce Reynolds, an advertising writer of Cincinnati, is the author of a new play which will be produced by the Shuberts.

William A. Brady, Jr., charged last week with violating traffic regulations before Magistrate Miller, of Long Island City, was paroled in that he might go to Toledo to see the fight.

Theresa Briere's play, "The Red Robe," will be produced in New York early in the New Year, with a cast including A. L. Branger in the leading role. The production will be made jointly by John D. Williams and Henry Nagels. The play will be known as "The Letter of the Law."

The Appellate Division of the Supreme Court last week awarded William A. Brady \$40,000 in a suit brought by him against A. L. Branger. The action, which is of many years' standing, was concerned with the leasing and operation of the Auditorium, Chicago. A former division given in 1911 was in favor of Mr. Branger.

The July 4 Legion, organized on Independence Day of last year, announced plans for the extension of the Legion to all parts of the nation. The national meeting will be held in New York in Sept. The Legion is composed of persons born July 4. George M. Cohen is honorary official and Thomas Ryan, the treasurer, is the founder.

"A Regular Fellow," a melodramatic comedy by Mark Swan, opened at Stamford, July 4, with Ernest Glendinning, James Brady, Vincent Coleman, Roy Gordon, Miriam Brier, Eunice Elliott, Dudley Clements and May Anderson in the cast. The show will go to Grand Branch, Ashbury Park and Atlantic City, Charles Emerson Cook, the producer, plans to bring it to Broadway in August.

William A. Brady has been awarded \$25,000, plus interest from 1911, by the Appellate Division of the Supreme Court, last week confirmed a judgment entered against A. L. Branger some time before. Brady has been seeking for some years to establish his share in the ownership of the Auditorium, Chicago, on the ground that he lent Branger \$20,000 to maintain that property. Branger maintained the \$20,000 was a loan, and said the lease refusing Brady any part in the profit.

### DEATHS.

Arthur Stanley.

Arthur Stanley died June 21 in the American Theatrical Hospital, Chicago. The deceased was the owner and manager of the Stanley Stock Co.

Gilbert H. Padelford.

Gilbert H. Padelford, for many years manager of the Taunton Theatre, Taunton, Mass., and at one time head of the business staff of "Winchester," which toured the country 15 years or more ago, and connected with various other theatrical enterprises, died at the Morton Hospital at Taunton last week after a long illness. He is survived by one sister.

## IN LONDON

### VARIETY'S LONDON OFFICE

28 GERRARD STREET

W. Orton Tewson, formerly European correspondent of the Hearst newspapers, is about to sail for New York to establish American headquarters of the Cross Atlantic News Service—a unique organization he has spent the last year in organizing. Tewson's idea is to get as clients newspapers in cities outside New York and Chicago for which the cost of maintaining a London office is prohibitive, and then giving each of these newspapers individual service. Thus the Toledo Blade, for instance, can have an interview with one of its eminent citizens visiting London which the other press organizations here would not think of either cabling or mailing. Tewson has taken a whole building in Fleet street, with an adjoining building in Hen and Chickens court, offering a dozen "rest" rooms, a library, private conference rooms and a file room in which newspapers from all over the United States will be at the disposal of American visitors.

Outside the Comedy Theatre are one-acts giving the casts of the five one-act plays that form the current bill there. Aaron Hoffman, author of "The Unexpected," one of the playlets, is described as "Author of 'Uncle Sam.'" "Uncle Sam" is the revised title of "Friendly Enemies." Dick Bernard (playing brother Sam) and in the piece) saw the bills outside the Comedy yesterday and expressed a fervent wish. "If only Louis Mann and Sammie Shipman were here with me!" he said.

Dorwent Hall Caine has just finished producing a feature picture here and is now appearing in the provincial music halls in "The Lincoln Highwayman," a sketch by Paul Dickey. While in America Caine bought the English rights to "The Choir Rehearsal," by Claire Kummer. He will produce it in London shortly.

Andre Charlot's attempt to interest London in the Grand Guignol form of entertainment was the outstanding feature of the week, and if the newspaper notices are a trustworthy guide the experiment promises to be successful. The first night audience was only mildly enthusiastic. Of the five plays on the bill two have been done in America, one, "The Unexpected," by Aaron Hoffman, proving the hit of the evening in spite of the fact that it was badly played and staged with complete misunderstanding of the author's intentions. "The Mask," which created more or less of a sensation as produced by Holbrook Blinn at the Princess several years ago, did not begin to score as it might have done had it been adequately acted. From rise to fall of the curtain this gripping tragedy of Cornwall never once rang true. The other three plays were comedies of the usual British sort deserving no serious comment. There are 13 actors engaged in the five plays, not one of whom has any reputation in London.

"Bubbly" and "Tails Up"—a combination of two former successes which Andre Charlot is to present in New York in association with the Shuberts—is considerably above the average of London revues. It is questionable as to how much of the present "script" will have to be deleted to make it appeal to New York audiences, but there are several very tuneful numbers in the score and it looks as if it ought to be a hit. Like all the current revues it depends for its fun largely on travesties of reigning melodramatic and

other legitimate successes. A feature of these travesties is the use of new gags every night—based on news developments of the day. Reference to a story that "breaks" in the last editions of the evening papers seems to be thoroughly understood by all parts of the house—a tribute to the Londoner's exhaustive newspaper reading. The same stunt has been tried in New York unsuccessfully. Of the present cast only two of the featured players will be seen in New York, Jack Buchanan and Phyllis Monkman, neither of whom has been seen in America. Buchanan is a light comedian with an engaging personality who offsets his inability to shine as a dancer by his finished art as an actor. Miss Monkman is a very excellent dancer who has been a reigning London favorite for several years.

Gilbert Miller is sailing in July to assist his father and Klaw & Erlanger in the New York production of "Monsieur Beaucaire." It is not yet definitely decided whether Maggie Teyte will appear in the New York production, although the end of the run here is in sight. Its success in New York is doubtful. It is distinctly highbrow.

At the Holborn Empire the other night, with the exception of Elida Morris, the turn were almost identical with those offered there four years ago. Miss Morris was a veritable riot of applause and she worked most strenuously. The only other turns known in America are Elven Hodges (late Hodges Bros. and Jacobson) and Marie Dainton. Both are prime favorites here, though it is doubtful if either would prove acceptable for big time vaudeville in the States.

The Daily Express has published a little story which, if true, must be about five years old. It was supposed to have occurred when "Pygmalion" was being rehearsed at His Majesty's Theatre. Bernard Shaw, author of the piece, found fault with Mrs. Patrick Campbell's interpretation of the leading role. He is alleged to have said to her: "You're too flamboyant. I want a nice, ordinary human creature, such as I always create." To which the actress replied: "You're a terrible man. One day you'll eat a beefsteak; and then God help all women." (It should be explained that Shaw is a vegetarian.)

K. Isaka, manager of the Imperial Theatre, Tokio, is in London, after having toured the United States in search of ideas. Speaking of the shows he saw in America, he said: "I have been surprised at the number of plays in which bedroom scenes are used. In Japan love enters into our historical drama, but we have a censor who would not permit such scenes in modern plays. Your plays go too far. To me it seems strange that actors and actresses should appear as themselves before the end of the play. The call spoils the illusion."

Wilkie Bard's probable postponement of his American engagement with the Keith circuit may possibly be occasioned by the likelihood he will be compelled to pay double commissions. The present arrangement was made by Horace Reeves when he visited America a few months ago. Several years ago Ernest Edelman was deputed by Bard to book him in the States and Edelman still has the correspondence to prove his authorization.

The most homesick individual in London these days is James Doyle, of

Doyle and Dixon. The latter has his wife with him and is quite cheerful, but prior to the dancers opening in the provinces Doyle could be found almost any day standing in Leicester square, an absolute picture of gloom. It is no exaggeration to state that whenever mention was made of New York the tears would actually stream down Jimmy's face.

The feud between George Robey and Leon Errol at the Hippodrome continues without abatement. Errol is fully determined to play out his contract rather than have it said he ran away from the conflict. Robey signs the salary sheet every week, adding to his name the initials "C. B. E." having had the honor conferred upon him of "Commander of the British Empire." Errol supplements his signature with the initials "C. E. W." After this occurred several times the treasurer of the house, overcast by curiosity, couldn't resist the temptation to ask what the initials stood for. To which the American comedian replied: "Collect Every Week."

Ever hear of a Rolls-Ford automobile? Fred Duprez has one. It is the smartest looking machine in London. It is an ordinary Ford chassis, with a body on it that cost \$2500. It would be impossible to describe the accessory equipment with which the "Silver" is augmented, but suffice to say it can make 60 miles an hour and looks like a million dollars.

American correspondents here despair of any immediate improvement in the cable service which, far from improving since the armistice, is worse than ever. To get anything more than the briefest bulletins into a New York morning newspaper office is an impossibility after 10 o'clock in the evening (5 p. m. New York time). Every day the press bureau issues a schedule approximating the delay that will probably operate against the various classes of cablegrams and wireless messages. Anything less than an eight-hour delay is considered cause for congratulation. In the old days, before the war, despatches filed here as late as 5 a. m. reached New York in time for the first editions of the morning papers.

Leon Errol, in "Joy Bells" at the Hippodrome, has found it necessary to get his own publicity by his own efforts. He has engaged Walter Duggan, known in New York as a press agent and recently demobilized in Paris, to dig up "stunts" for his benefit. The first burst into print for Errol came off as a result of a clever scheme of Duggan's going through without a hitch. All yesterday's papers carried news stories of Mrs. Errol's catching the Aquitania at Southampton after a flight from London by aeroplane, the Cunard line seizing the opportunity to get out a booklet containing photographs of the comedian's wife and billing her as "the first lady in the world to make connections with a foreign sailing via an aeroplane."

Albert de Courville has definitely abandoned his proposed Music Hall project in Paris and will make his usual annual visit to New York in the fall. It was not until de Courville had virtually completed all his plans for conducting the Paris home of his revues and had brought Julian Mitchell to London from New York to undertake the staging of the first show that he realized his lease could not be extended beyond a five-year period.

The slump continues in the theatres, and only "Chu Chin Chow," "Monsieur Beaucaire," "The Maid of the Mountains" and "Kissing Time" of musical plays, and "Caesar's Wife" among legitimate plays maintain their positions. Last week "Chu Chin Chow" played to \$15,000; "Beaucaire," \$14,000; "Kissing Time," \$16,000, and "The Maid of the Mountains," \$11,000. The last

named celebrated its 1000th performance June 26, a record for Daly's Theatre. Pieces scheduled for early withdrawal are "The Man from Toronto," "Going Up," "L'Aiglon" and "The Very Idea," also "Lilac Time" and "Hullo America."

Marie Lohr has definitely decided on Robert Hichen's play "The Voice from the Minaret" for her autumn production, to be followed by a revival of "Fedora." In both plays she will have Arthur Wontner as her leading man. Norman MacKinnell and Henry Vibart will also figure in both casts. In the meantime she has let the Globe Theatre for a summer season to Violet Vanbrugh for her production of "Trimmed in Scarlet."

Phyllis Neilson Terry has been engaged to play in a film adaptation of Hichen's novel "The Call of the Blood," which will be made in Sicily.

Robert Loraine, who recently made a three-years' starring agreement with Charles B. Cochran, has cancelled the arrangement owing to a difference of opinion over the financial value of "Cyrano de Bergerac." Cochran claims to have lost \$40,000 on the piece. Loraine is continuing at Drury Lane with the financial aid of Boris Said and will shortly transfer it to the Duke of York's. He has engaged Percy Burton as manager.

Albert de Courville will shortly withdraw "The Very Idea" from St. Martin's and replace it with Harold Brighouse's new play "The Bantam, V. C."

Basil Dean, formerly associated with Sir Herbert Tree and later with the Liverpool Repertory Theatre, has secured a lease of the Scala and in association with Violet Tree, will produce plays at the Aldwych. The program at the latter will be initiated with a new play by Arnold Bennett entitled "Instinct." This is an adaptation from his novel "Sacred and Profane Love."

George Arliss has been busying himself since his arrival in London searching for new plays. Louis M. Parker is writing one for him and Justin Huntly McCarthy another. Arliss is also in negotiation with Sir James M. Barrie and Sir Arthur Wing Pinero.

Hetty King and Ella Shields, English male impersonators, are both anxious to play in America. Each fears the other will get there first and each is negotiating in the fond belief the other isn't aware of it.

The will of the late Imre Kiralfy has been filed for probate and totals \$683,400. He divides \$150,000 among his six children and the residue goes to his wife "to whose love and devotion I owe the success of my life," says his will.

Sydney Olcott, the picture director (they call them producers over here) is in London and leaves for Paris shortly. He has been in Europe several months but is not yet ready to say what for.

Frank Van Hoven is in a tactical position as regards his going to America. He can afford to be stiff in his demands for the reason that he is practically booked up solid over here for the next seven years, with an increase in salary each season. He is playing the Palladium this week, on at 11.05 p. m., following a slapstick sketch that contains 35 minutes of almost constant laughter. After the matinee Monday he was shifted to that spot when the sketch people protested against following him. VanHoven good naturedly consented to the shift and it really made no difference with the way the audiences take him.

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

## CABARET

To shimmy or not to shimmy in Greater New York isn't to be a question for the keepers of theatres, cabarets, dance halls, or any other form of public resort if a bill now being rushed through for presentation by Alderman Dowling gets an affirmative vote for the elimination of the dance from all forms of exhibitions not considered strictly private, if not, indeed properly conjugal. The bill's conception follows in the wake of storms of protest that have flooded the elected public keepers of the commonwealth's welfare, since the shimmy dance craze got a new public start through its inclusion in many of the Broadway musical shows, as well as through its varied manifests in most of the cabarets of the three boroughs. The Committee of Fourteen, an organization that watches the city's dance halls, theatres and general amusement spots for tendencies calculated to corrupt accepted standards of modesty between the sexes, is an accredited promoter of the bill to anti the shimmy terpsichore publicly. The 14's complaint, it is alleged, is exhaustive, naming more than 114 specific spots in New York where members of its staff have viewed the dance publicly within the past several weeks. The citation includes an open exhibition of the dance at Luna Park in a divertissement openly called "Shimmyland," several presentations of it in the new Ziegfeld "Follies," one of which is given by colored children under seven years of age; other instances in the new Shubert show, the "Gaieties," produced Monday evening at the 44th Street, and other presentations of the sort at practically every cabaret along Broadway. The bill arraigns the dance as a "shameless evidence of debauchery, wholly lacking in beauty, and the product of obvious innate or acquired perversity, the effect of which upon observers can be but to inflame and debase."

The restaurants in the first week of prohibition saw no glittering prospects. The city places could not obtain a true line through the extended week-end holiday, but they found out enough about what it means to the gross where there is no booze to be freely served. The road houses profited by the hot weather, but only in attendance. One road house man said Saturday night, with a crowd that evening equal to the one the same night the week before, the gross receipts reached just 50 per cent. with a dry bar that the former night had brought him. Patrons who were known in the restaurants could get about what they wanted with some exceptions and a great deal of secrecy. It was an unsatisfactory manner of doing business. The weak beer and lightwines, with almost everything included in the latter, were not enough for the thirsty. One arrest was made on Broadway Friday for selling port wine. Even with the mild dryness the restaurateurs are not hopeful and are waiting for the war period to be declared over. One of the best illustrations of a dry condition for the cabarets is reported from Butte, Mont. That town went bone dry January 1 last. Some of the cabarets attempted to survive with a soft drink bar. One by one they perished and the final one to close was last week, leaving the city bare of floor entertainment.

Broadway, on its diet of beer and light wines, fails to show noticeable change in any condition although the late cafe parties have dwindled down to some extent in the larger places. With the demobilization of the army Sept. 30, the saloon and restaurant owners find themselves with three and one half months of "wet" condition prior to constitutional prohibition Jan.

16. While none hold out for any chance after that date, they are sticking to the finish, figuring on a cleanup during the short period of grace between the date of demobilization and the middle of January. Drinks of any shape whatever can be had on Broadway though right now provided the purchaser is known or properly introduced. Booze poured from sherry bottles is the system employed, while cocktails with a vermouth kick takes the place of the former Bronx and Manhattan. Members of several anti-saloon leagues circulated through the Broadway section this week, purchasing sherry and other wines to test the ratio of alcohol.

Thomas Healy is one of the moving factors in the organization of the Hartsdale Country Club, the papers of incorporation for which were filed with the County Clerk in Westchester this week. Associated with him are a group of New York and Westchester residents, the members of the board of directors being Thomas Healy, John E. Connelly, M. E. Kelly, Charles D. Millard, William A. Buckley, Rodney Jarvis, Charles V. Benton, William La Comb, George T. Washburn, George T. Washburn, Jr., James Campbell, Guy Hutchinson and George H. Brady. The clubhouse will be built on the property adjoining the Healy May-to-November Farm, the plans having been completed by William H. Gompert. In addition to a fine golf course, there will be tennis courts, and a baseball and athletic field.

Despite numerous prophecies that the large cabaret establishments would continue attractions subsequent to the prohibition, many have eliminated them within the past week. It was said at first that the big hotels and cabarets in and around New York would continue to sell, regardless, with intentions of making test cases, if arraigned for violation, but as present it looks as though the law has gained the upper hand. The Ritz, Brooklyn; Healy's, 66th street; Reineweb's, Churchill's and Rectors have discontinued their shows. Rectors closed its upstairs ballroom this week.

Whiskey in small bottles is being carried into restaurants by patrons and mixed with ginger ale or whatever water or soft drink may be ordered. This was a practice first placed in effect by men in the service during the war. At that time the restaurant men were vigilant against the usage, but now they say they are powerless to act if they wished to. The restaurateurs believe it is none of their business where men with bottles under their coats secure the liquor as long as it was not sold to them in their place and they are accordingly paying no attention to it.

Cabaret bookings this week include Mable Pervival (Stanley's), Alice Stanley, Diana and Rubini (Boulevard), Marguerite Calvert (Wallick's), Minerva Clark (Tokio), Babe Kerwin (Hotel De France), Christine and Marie Burke, Gloria Hilderbrandt, Fanchonette, Emmett Gilfoil, Leeming and Gray, Mason and Doyle, Louise and Mitchell and O'Brien Brothers (Martinique, Atlantic City), Mile and Frank Gill, Norse Sisters, Frank Arnhouse and Miss Sessions (Moulin Rouge), Harry Glynn and Vera Griffin (Beaux Arts, Atlantic City), Elsie Burchell, Jeanette Kane, Clara Martin and Billie Wilburn (Cafe Martin).

Prohibition appears to be increasing the number of drunks around Broadway. The other morning, early, shortly after eight, on 7th avenue between 47th and 49th street, two parties of

three men each were staggering all over the sidewalk. A drunken man in the morning on 7th avenue had not been observed before in years by a continual traveller of that thoroughfare.

The roof gardens as well as the theatres suffered during the heat and the July 4 vacation. The Amsterdam and Century roofs have new shows in mind. Their present ones are trimmed down pretty close for the hot season. The Amsterdam will put on its new production shortly and the Century will follow about September 1.

The Flanders Hotel, for many years a stopping place for theatrical people, will become the property of Mark Aron, proprietor of the Palace Cafe next week when the title comes into his possession. Aron purchased the site last week and proposes to continue it as a theatrical stand.

The revue at Rector's was closed without notice this week, the move coming as a surprise to the members of the show. The fall off in business since the war time prohibition law became effective was the cause of the move.

Lee Kraus went to Chicago this week to arrange for the opening there of a new branch of the Arthur Horwitz-Lee Kraus office. The office will open about Aug. 1. Mr. Kraus while West will spend his vacation in northern Michigan.

Cabaret engagements for the past week were Astor Quartette and Frank Walker (Film Cafe), Florence Press (Rockwell Terrace), Gladys Quinn (Parkway Palace), Misha Ferenzo (Faub-Harlem), Carmencita (Parisienne).

A new revue opened at the La Marne Hotel, Atlantic City, N. J., Monday. The principals are Ted Hoffman, Irving Selig, Rose Lee, Tony Southern, Miss Bergman and Miss Van, with a chorus of eight.

Sodas have jumped up in the restaurant scale. A check for a party of four, ordering ice cream sodas in one restaurant the other day, reached a total of \$2.80.

Nelson Snow will join the Gretchen Eastman act in the fall, playing the juvenile role. He has been appearing in the Century roof show.

The Beaux Arts at 40th street was reported Wednesday to have tightly closed.

Isabelle Jason and Billy Wilson have been engaged for the Wintergarden, Chicago.

## SHUBERT-GARRICK SOLD.

Washington, D. C., July 9. The Shubert-Garrick was sold last week for \$60,000 by Captain and Mrs. Julius Peyser. The purchase, including the theatre and the lot it occupies, coupled with the adjoining corner property, was secured by a local clothing firm and will be utilized for an addition to their store.

This house has had a varied career and until the past season has never been a money maker. The Shuberts took it over, remodeled it and called it a "drawing room" theatre. Some of the successes that are now playing on Broadway received their first showings in this house.

It is now occupied by the Garrick Players, a stock company operated by two young Washingtonians, George Marshall and L. Monty Bell, both former actors. Business has been excellent. It is stated Bell & Marshall will secure another theatre to present their company in next summer, as this house will be torn down in the fall.

## IN PARIS.

Paris, June 27. The Saint Nazaire "Play Factory," at Saint Nazaire, closed end of June with the final performance of the "Crimson Coconut," by the Base Section No. 1 players.

"The Arkansaw Travellers," composed of 22 soldier-actors, who have been so successful at the various camps between Bordeaux and Brest, finally crowned their career by a week at the Palais de Glace, Paris, under the V. M. C. A.

The "Romo Follies of 1919" are appearing this week at Brest, after passing through the Doughboy Theatre at Is-sur-Tille (in the wine growing district of Bourgogne) and Le Mans.

An interesting event occurred with the K. of C. circus this week while the show stopped at Saint-Aignan. The pet kangaroo of the troupe, "Queen Ann," gave birth to two babies, and all the performers are falling over each other in their anxiety to nurse them. It is hoped the twin kangaroos will be on exhibition with the circus before it leaves France.

"Put It There," the show of the Motor Transport Corps, has been playing at the Theatre des Champs Elysees, Paris, with French girls (formerly employed in the service) appearing with several American sisters of the Over There Theatre League in the cast.

The authorities recently informed managers it was decided, in view of the increased cost of living, to charge 8 frs. instead of Fr. 1.50, for uniformed policemen and Republican Guards doing duty to keep order in the various places of amusement. The police decide on the number of officials to be employed by managers. The various directors' syndicates protested at the extra cost, and a compromise has been accepted, the charge now being fixed at 5 frs. each man, to take effect August 1.

Elizabeth Marbury, under the auspices of the Knights of Columbus, gave a lecture at the Cinema des Arts, 325 Rue Saint-Martin, Paris, June 24, and explained the gospel of "Back to the Land" which has the support of Franklin K. Lane, Secretary of the Interior, and who supplied the speaker with films and slides belonging to his department, portraying attractively life on the farm and ranch. There were also pictures of the relay road race from Chateau-Thierry to Paris, which was contested on Memorial day, May 30.

Paris Theatre: "Le Mari, la Femme et l'Aman" (Vaudeville); "Aladin" (Marigny); "Systeme D" (Ambigu); "Demi-Vierge" (Porte St. Martin); "Bonheur de ma Femme" (Capucines); "Ecole des Satyres" (Edouard VII); "La Dame de 23" (Cluny); "Amour et Cinema" (Dejazet); "Mme. l'Ordonnance" (Scala); "Hakari" (Grand Guignol); "Phi-Phi" (Bouffes); "Sept Baisers Capitaux" (Imperial); "Paris New York" (Trianon); "Verdun" (Arista); "Un Mariage Parisien" (Varietes); "Eperetta revivals at Opera Comique, Empire, Ba-Ta-Clan; revues at Casino de Paris, Olympia, Folies Bergere, Ambassadeurs, Cigale, Gaite Rochecouart, Boite a Furey, Pie qui Chante, Perchoir, Potiniere, Repertoire at Opera, Odeon, Comedie Francaise.

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



## SPORTS

Summary of the Keith and Orpheum Golf Tournament at Mt. Vernon (N. Y.) Country Club, June 23-25:

Winner, qualification round—James Plunkett, 95.  
Runners-up—Schanberger and Lauder, each 99. Schanberger won play off.  
Class B, Second 16—Winner, F. Bostock; runner-up, H. Watkins.

Class A, First 16.			
F. Vincent	Vincent	Vincent	
Lothrop			
Schanberger	Schanberger	Vincent	
Myers			
Muckenfuss	Muckenfuss	Muckenfuss	
Beck*			
Lauder	Lauder		
McKowen			
Hennessey	Hennessey*	Albee	
Hart*			
R. Albee	Albee		
Quaid			
Henderson	Henderson	Brown	
Plunkett	Brown		
Brown			

\*Defaulted.

Sports galore at the Lights Club House, July 4 to 6, with the scheduled baseball games dominating. The 4th tussle was won by the Lights, who defeated the Freeport All Stars by a score of 12 to 11. The following day, Saturday, the Lights suffered their second defeat of the season by the Freeport A. A. The score was 16 to 9. Sunday was the big day. It was the second game of the three-game series between the Lights and the N. V. A., won by the Lights 12-10. The N. V. A. got the first game about three weeks ago. According to reports anybody could have secured a four-round bout on the slightest provocation, and in some instances special precautions had to be taken. Notwithstanding the N. V. A. had their opponents 9 to 1 in the third inning, they failed to hold their lead to the end of the seventh. Stanton and Van were the winning battery.

Score by innings:  
N. V. A. .... 5 2 1 1 0 0 1 0 0—12  
Lights ..... 0 1 0 4 0 7 0 x—12  
Umpire—Halsey Moore.  
To-morrow, July 12, both teams will engage in their final game.

The N. V. A. baseball nine defeated the J. P. Morgan Co. team at Isham Field Saturday afternoon, 12-0. Incidentally the Morgan aggregation leads in the Bankers' League at the present time. Brown, on the mound for the theatrical club, let them down with one lone hit.

Mrs. Brusso, the wife of Tommy Burns, the prizefighter, is suing her husband for a divorce in Vancouver, B. C.

Jess Willard seems to be getting the most credit nowadays among those who know him well for being a business man. They say Willard really engineered the championship battle on the 4th, and his arrangement with Tex Rickard was that he (Willard) was to receive 70 per cent. of the net proceeds, with Rickard securing the other 30 per cent. It is even said that Willard laid out the entire working plan and stood ready to lend any financial assistance required. One report alleges Willard went so far as to secure an interest in Dempsey's future interests as champion though there is no suggestion in this of any "frame" in the fight. Willard thought he had that won before entering the ring. One sporting writer had bet \$1,500 on Willard. He saw Willard the morning of the fight. Willard said: "I'll kill him. Just a little fellow. There's nothing to it." The writer after hearing that and looking Willard over, succeeded in reducing his prospective loss to \$1250. All of the New York bunch returning from Toledo agreed that the left hand

punch in the first round ended the battle. William A. Brady won \$72,000 betting on Dempsey. One of his bets won by him, was \$2,000 to \$200 that Dempsey would not win in three rounds. Dempsey is appearing this week at a Cincinnati park (booked independently) receiving \$5,000. Commencing next week he goes with the Sells-Floto Circus as special attraction at \$5,000 weekly for 10 weeks, though not tied down by contract. The circus is in Newark, N. J., next week. Among the losers at Toledo was Frank Moran. He had fought both men, saw them both in Toledo, then bet \$1,400 on Willard.

The Annual Outing of the Friars Club will be held Thursday, July 17, at Karatsony's, Glenwood-on-the-Sound. There will be a clam bake, baseball game, athletic contests, aquatic sports and swimming races. Many prizes have been donated. The outing is in charge of a committee of which George S. Dougherty is chairman.

Marty Herman drove his Cunningham 1,200 miles within four days over the 4th, going to Maine and round-about, without engine or tire trouble of any kind. Marty says the car is all right but it's all wrong making 300 miles a day sitting up.

Moe Schenck has resigned from the "Lights" baseball club to play with the Loew-Variety team. They will play the N. V. A. and "Lights" on their first open dates. The Loew-Variety line up is: Schenck, lb.; Conway, 2b.; Silverman, ss.; Loew, 3b.; Spring, lf.; Page, cf.; Friedman, rf.; Turek, c.; Simpson, p. Utility, Levy. The Loew-Variety bunch challenges any theatrical aggregation for Saturday or Sunday games, clubs having their own grounds preferred.

## HOUSES CLOSING.

The Grand, Montgomery, closed last week, for the summer.  
The Princess, Montreal, closes for the summer July 12.

Silverstein Managing in Bronx.  
Morris Silverstein is slated to be the next manager of the Bronx opera house, succeeding Mike Selwyn, who followed Jake Rosenthal.

Mr. Rosenthal, now manager of the Woods, Chicago, came into New York for a couple of days last week, to escape the heat in Chicago.

## TAX ADMISSIONS DIGEST.

(Continued from page 8)

Cabarets are exempt both on any admission, concert or seat charge, and also on the food and drink bill as well. Any member interested in this can obtain full information upon writing the Association.

## RETURNS.

Returns must be made and in by the last day of the month following that for which the returns are made.

## QUESTIONS NOT COVERED.

The general counsel of the Association has been in constant conference with the revenue officials and has full copies of all rulings. Should any question not covered by this bulletin arise, write the Association immediately and you will be promptly advised.

## 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 1/4 inch (7 lines) accepted; 1/2 inch, \$2.50.  
All memorial copy must be accompanied by remittance.

## Clarence Powell.

Clarence Powell, 54, with Harvey's Greater Minstrels for the past two years, and a member of that organization at the time of his death, died in Auburn, Wash., June 26, following an illness of several weeks. Powell was with the Al Field's colored minstrels prior to joining with Harvey. The remains were sent to Palestine, Texas.

## IN PROUD LOVING MEMORY

of My Darling Brother  
**WM. GEO. GREENE**

101st Field Hosp., U. S. A. F. F.  
Who gave his life for his country,  
July 6th, 1918, in France.

## MAY GREENE

for burial, at which place his family reside.

## John Fox, Jr.

John Fox, Jr., former husband of Fritz Scheff, author of "The Trail of the Lonesome Pine," "The Little Shepherd of Kingdom Come" and "Following the Sun Flag," died at his home at Big Stone Gap, Va., July 8, after a brief illness of pneumonia. He was divorced from Miss Scheff in 1913.

## Joseph D. McArdle.

Joseph D. McArdle, newspaper and theatrical man, died July 6, in Bellevue Hospital, New York City, after an illness of several months.

Mrs. Hiller, wife of the animal trainer, died in New York about a month ago. Hiller is now, at Greenwood Lake, N. J.

## IN MEMORIAM

of My Dear Departed Father

**D. W. SUMMERS**

Who passed this life July 3rd, 1918.

May his soul rest in peace.

**ALLEN SUMMERS**

The father of Aubrey Miller (Miller and Lyle) died July 7 at his home in Richmond, Va. The deceased was 70 years old.

Mrs. Theresa Cox, mother of the Four Cox Sisters and of Tillie Cox, formerly of Rome and Cox, died in Philadelphia July 6, aged 57.

## James C. Short.

James C. Short (Short and Edwards) died of tuberculosis, June 30, in Brooklyn, N. Y. The deceased was 56 years old.

The mother of Max Winslow (Berlin and Winslow) died July 6 at her home in Boston.

## REDLICK OFF "AMERICAN."

Leon Redlick, who has been handling the dramatic and picture advertising departments of "The American" is no longer connected with the publication. He finished July 1. The entire department is now being handled by John MacMahon, dramatic editor of the publication.

As a result of the change the Shuberts are now giving the "American" full space in advertising and the slight misunderstanding that existed seems to have been wiped out.

## WITH THE MUSIC MEN.

Lois Jordan, professional manager for Shapiro-Bernstein, is back in town from a trip to Atlantic City.

T. B. Harms, through a coincidence, is being favored by increased sales of their "Western Lead" number by virtue of the fact that Neil Har's latest Capital Film Corporation release is entitled, "The King of Western Lead." By hitching both song and picture together, as has been done often before, an increased demand for the number from the jobbers is evident, thanks to the picture's publicity. Similarly, Pansey-Playa-Lady's recent release of Marguerite Clark's "Girls" has done the same for Ramick's already published number of the same name. All that was necessary was a new title page with the necessary "dedication" inscription thereon.

"Taps" the band and orchestra manager of McCarthy & Fisher, is back in town from a "harvesting" tour of the country in "plugging" his firm's publications with the orchestra leaders.

The Fisher Thompson Music Publishing Co. has incorporated under the laws of Montana, with \$20,000 capital stock. William L. Lippincott, of Butte, is president, while Mr. Thompson will be active manager and principal contributor, as well as secretary-treasurer. The house will open Sept. 1, it is the first music publishing house to be launched in Montana.

Joe Morris has spent some money to renovate his offices. The Morris professional department will rank with the best in the country.

## 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.

Augusta Dowling; Musical Courier Co.: \$40.85.  
Valverde; Musical Enterprises, Inc.: A. Lila et al.: \$20,077.08.  
Jose, Ureca; Musical Courier Co.: \$110.25.  
Cafe de Paris, Inc.; D. H. Cole, adm'r.: \$2,252.50.  
Ira L. Hill; M. P. Beagle: \$316.70.  
Ideal Studio, Inc.; Variety, Inc.: \$75.10.  
Gervin-Cramer Amusement Co., Inc.; J. W. Ramsey; costs: \$110.10.

## SATISFIED JUDGMENTS.

Joseph Weber; M. Weber: \$100.00.  
Ernest Briggs, theatrical agent, No. 2216 Andrew av.; liabilities: \$1,000; no assets.

## ENGAGEMENTS.

Lola Frost, "Wedding Bells."  
Pauline Garrow, "The Girl in the Red Dress."  
Nancy Fair, "The Bantam V. C."  
May Vokes, John Curt's "Three's a Crowd."  
Renee Adoree and Lewisl Shellen, "Oh, Uncle."  
Robert Edson, "The Woman in Room 13."  
John McKee will produce "See Saw" for Henry W. Savage. Julian Alfreds will arrange the dances.  
Ignacio Martinetti, "Oh, Uncle."  
Sidney Blackmer, "Oh, East."  
Jennie Eustace, "An Innocent Idea."

## PORTLAND TO HAVE NEW HOUSE.

Portland, Me., July 9.  
The Portland Theatre, Inc. have leased from the Bacon Realty Co. for a period of 80 years, 12,000 feet of land west on Congress street of the Libby House at the corner of High and Congress streets northerly on High street of the same house. This property has been acquired for the construction, at once, of a modern theatre. It is estimated that the total expenditure involves over a quarter of a million dollars.

The seating capacity will be about 2,500. It is understood that this new playhouse will become a part of the Black circuit which controls 18 theatres in New England. Mr. Black states that he will provide the city with the very best theatrical attractions obtainable.

## FARNHAM-KLEIN PARTNERSHIP.

Joe Farnham and Philip Klein, son of the late Chas. Klein, playwright, have formed a partnership and will produce for the legitimate starting in August with a revival of "The District Attorney."

The new firm will also make picture versions of several of the Klein plays, preparations already having been made to screen "The Diplomat," "The Cipher Code," "The Outside" and "The Next of Kin."

## PICTURE AT WOODS.

Chicago, July 9.  
The picture "Open Your Eyes" will open at the Woods Theatre Sunday (July 13).  
It is now exhibiting at the Central, New York.



## Chicago By Night

By JACK LAIT

New York, July 10.

I lose. Since bet me three weeks ago that I would be back in New York within a month and I bet I wouldn't. Here am I.

How can I roast New York if I don't come on and keep my material fresh and brushed up? At that, I feel rather kindly toward the Grape Dry. Way this time, because I came in from Toledo, and after Toledo even New York looks good.

It was a wonderful fanning party, that Billy Gibson special back from the fight. Everybody was in rotten humor as the result of many things—the heat, the miserable contest and the reaction of the Toledo whiskey, which proved up 110 per cent alcohol and which was sold in a bar as cold and open as it was a year ago. Toledo certainly seeded from the union for the week ending July 4.

The town itself gave the scrap little support, indicating it had advance information or that it is just naturally an olean. But the show business was there with \$60 pasteboards en masse.

Among theatrical notables whom I met in the blistering heat of the 120 degree picnic were William A. Brady, Myron Zenick, Harry Rapp, Ernie Young, Ashton Stevens, Percy Hammond, Jay Kaufman, Ethel Barrymore, Billy Caxton, Earl Reynolds, James J. Corbett, Fred Block, John J. Gleason, George O'Brien, Walter Hart, Rink Lardner, Irvin Cobb, Nate Spingold, Tammany Young, Nat Phillips and many others.

The fight was as sickly an exhibition as ever the eye beheld. Willard was like an old woman in every respect. Dempsey was a lithe, cruel young animal. The whole lack of balance came in that Dempsey had too much punch and Willard too much punch. Willard took a healthy tramping, but he quit like a welch while he was still strong enough to stand, unheard of for a champion, and wiped himself out with the ignominious towel of surrender.

There seems to be an affinity between showfolks and puzillism which, for some weird reason, always makes Broadwayites and stage people prominent about these functions.

They are good-natured, long-suffering birds, these liberal-minded children of the theatre. Toledo took them brutally. It was \$10 for a cot and a dollar for a drink of gin and seltzer. But there was no squawking. The theatre teaches one to take without a thrill and give without a string. It is at an affair like that where the sterling sportsmanship of showmen stands forth in exaggerated relief and one may renew his pride at being related to a clan of good souls.

### BUNTING SOUTH IN "SCANDAL"

Chicago, July 9.  
Emma Bunting arrived here to see "Scandal," in which she will star through her old territory—the South—by arrangement with Walter Hast, subject to approval of Cosmo Hamilton in the cast.

The southern opening is set for Sept. 10, at Norfolk, Va.

### RAID ON ST. REGIS.

Chicago, July 9.  
The police raided the St. Regis hotel last week, and the wagon toted off 20 couples.

The hotel has been raided several times in the past few weeks.

### MAJESTIC, CHICAGO.

Chicago, July 9.

Congratulations and felicitations are coming to Edwin and Jane Connolly for giving vaudeville the sweetest little light the variety stage ever had in the way of a sketch. In a fast bill of super-jazz, neo-out comedy and whirlwind acrobatics, the little comedy called "The Tale of a Shrimp" stood out like a pearl in a setting of more brilliant gems—more brilliant, but not as pure.

The name of the author of this sketch is not mentioned in the program. It really might have been written by D. Henry, by Robert Louis Stevenson or J. M. Barrie. It is business, staccato, struck with whimsical characterizations; a delightful, beautiful little play—one of the most delicious characterization comedies in vaudeville, and like all real comedies, has a tear or two mixed in with the laughs. Both Connollys do fine, sincere work in it—Erwin is the character of a big, smooth, bromide-bick, and Jane is a frail, friendless and loveless little laundry worker who is tired of romances based just on her face, and wants a real love affair.

It is patent the author believed in the intelligence of the audience and that the players too give credit to the folks in front for appreciating lines that are not just gags and situations and do not involve mere mechanical evolutions to get a laugh.

The rest of the bill was of a high standard from opening to closing. Mr. and Mrs. Gordon Wilde and their daughter Connie opened with a grand shadow act, the girl singing a couple of numbers. The Wilets, with their shadow work, which is artful and clever. The Lachman Sisters, a couple of dainty minarettes who get cozy from the start by virtue of their vest-pocket proportions and their sustain it by handing out the goods. The little of the two little ones tosses her legs in a fine routine of steps, and her partner of the little one has a sweet, tinkling voice. The material, while by no means riotous, is clean and pleasant. The act is a pleasant vaudeville in its most palatable phase.

Leona La Mar followed the Connie sketch. Wallace Bradshaw and Greta Ardine put over their superlative dances with a cumulative effect, saving their unbreakable carter for the finish. Miss Ardine would register still better if she refrained from singing, but her dancing is on an order which makes forgettable any slight defects in her vocal efforts. Eddie Moran is at the piano in the act, and he plays it like a master.

Billie Montgomery and Minnie Allen closed with an act approximately the old Montgomery and Moore offering. The Gellies, direct from Paris and making of it, held the majority of the house with their splendid acrobatics and hilarious stunts.

Singing.

### STATELAKE, CHICAGO.

Chicago, July 9.

A little of everything this week, and that little good, beginning with the Sensational Gerards, who start the show pretty with their belching business. The three white Kalmes make a high spot of No. 2 with instruments, voices and comedy.

The Old Soldier Fiddlers have added another member since their last appearance in Chicago. Colonel Fattie announces him as his son. The young man, attired in modern dandyish uniform, since several numbers in a good voice and brings the Civil War atmosphere of the act up to date. Otherwise the act has only a sentimental value, and some of the material doesn't take into consideration the fact that the peace treaty has been signed.

Winona Winters, with a couple of nice songs and her contrabass business, was liked. Mosconi Brothers and Co. did the dancing for the show, cleaning up on claw and sword. Bert Snow followed with his blackface monologues and Ruth Budd closed with her sensational work on the flying rings.

The last three acts were reviewed recently at the Majestic.

Singing.

### MEIS GETS MORE HOUSES.

Chicago, July 9.

Al Meis, who owns the Virginia in Kenosha, will, after Aug. 25, book the Rialto (five acts, three-split) and the Palace (three acts, last half) at Racine.

### TURKEY TAB FOR STICKS.

Chicago, July 9.

Kenneth Craft has been organizing a turkey tab, which is to play in the oil fields through Oklahoma and Texas.

It is reported Eugene Howard is angeling the venture.

### ROTH AND ROBERTS SPLIT.

Chicago, July 9.

The team of Roth and Roberts ("The Cop and the Wop") has split, both men announcing they would work single. Irving Roth has already prepared an act entitled "Family Scandal," which he will show soon.

### SHAKEUP AT LA SALLE?

Chicago, July 9.

There are unconfirmed rumors concerning a shakeup of the management of "Honeymoon Town" at the La Salle. The show, produced by Boyle Woolfolk and angled by Blanchard Brothers, of Davenport, has been playing to about \$7,000 weekly since the opening, but the large salary list doesn't permit a profit at this figure.

This week John Schonberg, manager of the Columbus, Davenport, came on to Chicago and has been attached to the show. Harry Lorch, the manager, and Mr. Woolfolk, the producer, continue to be active, but it is said there has been a disagreement of some sort.

### HORACE NOBLE MAY WED.

Chicago, July 9.

Horace V. Noble has finished a season of 53 weeks playing cantonments through the South with Boyle Woolfolk's "Yankee Princess" and has signed for the season with Shean & Shean.

The success prompted Noble to contemplate matrimony, and it is said the wedding bells will ring up in August. The name of the bride has not been announced, but it is Mr. Noble's second effort.

### NOTES.

On to New York this week: Bill Gorman, manager of "Tillie"; Sam Gerson, new representative for the Shuberts; W. G. Tisdale, manager Majestic.

Lou Houseman is vacationing in the Michigan woods.

Chuck Reiser, formerly in vaudeville, is now connected in an executive capacity with the Robinsone Film Company.

"Broken Blossoms" will soon be followed at the Illinois by the second of the D. W. Griffith film repertory, a picture called "The Mother and the Law."

Jed Dooley has joined the Marlow Garden revue, entitled "The Revue of Revues."

George E. Schiller has been added to "Angel Face," replacing Garrick Major in the role of the eccentric college professor.

Fred Ackerman, in the box office of the Majestic, will leave next week for a couple of weeks communion in the woods of Wisconsin.

Nat Phillips made a quick there and back dash to New York on business this week.

Harry Redell, who billed himself in vaudeville as "The Original Ginker Boy," has been gone seven months overseas entertaining the soldiers. Writing from headquarters of the First Division, Monksau, Germany, Harry says that his friends in Chicago and New York write to him once in a while.

Eddie Hayman is on his way to California in his automobile.

John D. O'Hara stopped off in Chicago this week, heading a journey to Australia. He has been signed by Hugh Ward to act in the Australian production of "Lightnin'." O'Hara, accompanied by his wife, will sail from San Francisco, July 8.

Harold Vickers has replaced W. H. Hirsch as leader of the Colonial orchestra.

Al Johnson dropped off in Chicago, visiting, en route to California.

Bert Steward has returned from his vacation and is back at the Palace.

Phyllis Maitland, chorus girl, has been given a prima donna role in one of the Comie & Fletcher shows.

Jim Collesimo has sold his famous Arrowhead Inn in Burlington and will confine his activities in the future to his Chicago place.

Ernie Young has signed Gil Brown, the producer, on his large and growing staff.

William Rosenblum is managing the Rialto in the absence of the manager, Norman Field, who is away on a two months' vacation.

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

## Chicago By Day

By DWINE

Mr. Gus Edwards:

"Somewhere Along the Line:

Dear Gus:

You being the original Chris Columbus of juvenile talent, I thought maybe you ought to know about little Evelyn Vitto-Levin.

She's only 12 years old, but they tell me there isn't a kid in the world can play a violin like she can. They say the whole neighborhood flocks to the stoop of her home when she starts to lure that bow across her violin.

A couple of days ago a prominent musical instrument manufacturer heard her playing at her exercises in a local music college. He was so impressed with her talent that he gave her a very valuable old violin.

You know how scarce real talent is in vaudeville.

Her address is 2746 W. Sixteenth St., Chicago.

Don't mention it, Gus. I always liked your stuff and wanted to see you get along.

Yours,  
Swing.

Now they've gone went and done it. Recently "A Sleepless Night" played in Chicago. It was a miserable failure. It tried the Studenbaker and Woods, and died at both. It was the show of which Ashton Stevens said "I wouldn't take my chambermaid to see it." Reports of its pseudo naughtiness reach-ports of the Y. M. C. A. and the Juvenile Protective Association, and now these organizations have announced they will make a survey of all theatres and places of amusement with the end in view of reporting on their moral tone.

Jimmie Whitaker, former music critic of the Examiner, said to be the only man in America who can use bigger words than Percy Hammond, is attempting to organize The Society for Compelling Song Writers to Rhyme Their Lyrics.

"In the past week," Mr. Whitaker writes to this column, "I have heard 'bath rhymed with 'laugh,' 'kiss' with 'resist,' 'time' with 'mine,' 'pearl' with 'world.' These are mild specimens of the daily rape of the muse which takes place in Tin Pan Alley. These persons scream with indignation when they hear a blue note, but they tranquilly permit and practice blue rhymes. Can't you do something about it?"

Not a thing, James. Only when the millennium arrives, will song-writers rhyme their lyrics. You are shooting at the unattainable, reaching for the stars, looking at a time-table to utopia.

Heigh-Oh! The nation is dry, but everything else is all wet.

### NEW MUSIC FOR "ANGEL FACE"

Chicago, July 9.

Victor Herbert has written a new number for "Angel Face" which promises to rival "Till Be Your Once in a While" for popularity at the theme piece of the show. It is called "These Since I Met You Days," and is sung by Marguerite Zender, Mary Milburn and Alan Edwards.

Additional comic verses have been added to John E. Young's number "Why Do They Make Them So Beautiful?" and Ada Meade has been supplied with encore stanzas for her numbers.



## VARIETY'S SAN FRANCISCO OFFICE

## San Francisco

## PANTAGES THEATRE BUILDING.

## ORPHEUM, SAN FRANCISCO.

San Francisco, July 9. The Orpheum show this week is nothing to rave about, but there is enough in it to provide satisfactory light and shade.

Nellie V. Nichols headlines. The early part of her turn didn't get over any too strong, but she began to stir her stride with the semi-Irish-Jew comic and the Italian bribe numbers. Her routine now includes a piano selection and she finishes with a song, accompanying herself on the guitar. She puts over a good sized hit, though nothing equal to her former successes here.

Dave Ferguson and Co. scored heavily in "The Rouser of Old Broadway." Ferguson himself drew the individual honors, but the whole thing was well done and a good cast helped bring down high returns.

Bronson and Baldwin in their "1919 Song-crazy" trotted out a new routine this season. It is full of good material. A classy appearance was their outstanding feature. Miss Baldwin was her usual attractive selection of costumes.

Frank Dobson and His Sirens, a hotdog, still proved an exceptionally strong support for the bill. Emma and John Nathan, who opened last week with their feats of darning, made a good closing. Lew Williams and Ada Mitchell, in "June Time," a quiet and mediocre sketch, gave the show a good start as they hardly had a chance with the material at the opening.

Bess and Dutton were another versatile pair on the bill with an act including talking songs. Their clever acrobatic stunts, however, got the most applause. Their opening to the night resembled Aveline and Lloyd's hit. Jack Joseph.

## PANTAGES, SAN FRANCISCO.

San Francisco, July 9. Though the headline billing was divided between "Some Bunch" a miniature musical comedy with Agnes Burr and Johnnie Keenan, and Jack Roberts' "Shamless Deacons," the real feature was Roy Stever and Mildred Lovejoy in a popular singing and dancing feature.

On a rocky dressing stage, the girl going off and on to change into several pretty costumes, the team danced in perfect rhythm. It was a classy appearing act. Their songs were well chosen and clearly rendered. They gave an artistically presented but not that seemed to be original with them and proved the finest dancing bit men have in musical comedy. Success and could hold an important spot in the best houses.

Fat Harris and Jack Manion in their comedy singing and talking act were at the Orpheum last year and got the most applause. Their routine chatter got excellent response, and when it came to exciting reply showed they were a good deal more than De Long got away with his character songs in nice fashion and earned the crowd real was a regular fan when it came to baseball.

"Some Bunch" proved a good closing act. The girls were in excellent costume and Agnes Burr held up the comedy end in great form. The Rhinoceros, a hotdog, appeared minus the Camp Dix musicians who were with them last week and sounded accordingly. Will Morris, in a tramp comedy riding a bicycle, kept them laughing all the way through.

Faye and Jack Smith were out of the bill. Jack Cluxton, Pantages representative here, announced their absence and filled their place by singing several ballads in a surprisingly good harmonic while the stage was being set for the other acts. Jack Joseph.

## HIPPODROME, SAN FRANCISCO.

San Francisco, July 9. Several late changes were necessary in the Hippodrome show, as Lorser, Rose and Miller were unable to appear on account of the illness of Allison Miller, while Tracy, Palmer and Tracy were switched to the Casino. Anderson and Holmes and the Hudson Sisters took their places, and, as finally revealed, the bill proved a neatly arranged and good playing show. The Hudson Sisters proved to be a fifty pair, doing a turn good enough to meet all the big time requirements. The smaller of the two girls in an exceptionally clever dancer and displayed considerable class in putting over a song. The two scored the show's hit.

Anderson and Holmes were a laughing success next to clowning their familiar routine. Marietta Craig and Co. got laughs throughout with a good small time sketch called "The Glad Hand." The work of the man who played the father was so good he deserved equal honors to the billing. Eddie Ramsey, doing a single at the piano, did only fairly well with her songs. Her work at the piano got over better. The Zola Duo, acrobats, showed nothing new but did well at the opening. Their finish was very considerable excitement. Sebastian Merrill and his company of crystal closed the show with good effect. The many comedy props kept the house in an uproar. The finale was Glyde Leslie in "Too Many Crooks" with Jean Paige grabbing honors from Gladys.

## CASINO, SAN FRANCISCO.

San Francisco, July 9. The Will King Company in its seventh week continues to do a nice steady business for the Casino, but the company losses which piled in the early part of the engagement of the musical comedy company only happen now on the big nights of the week (Saturday and Sunday). In covered and stage settings the King show is improving. Last week, in a beautiful Mission setting, the company presenting "Will Say So," were given plenty of

atmosphere, and the numbers on the stage and runways finding the usual big favor.

The vaudeville section was 50 per cent. amusing, some good and some not so good. Will and Linda Newman opened the show with a song. The work of the wheel was only secondary, the turn depending on a boxing finish to pass them along.

The four male quartet, in a straight singing turn, received big applause at the finish with a song about the Kaiser, but so much for their harmony efforts in the early part.

"Days of Long Ago," composed of four women and a man, offered the good singing of the show. Their songs of long ago are presented in appropriate costumes and stage settings, the elderly appearing lady, playing a violin behind a transparent drop adding color and has an individual style, also a nice way. His puts his stuff over in a likable manner. The number bringing in the names of different claretos and other forms of tobacco is well constructed and found big favor. Germaine is good looking and a good foil for her partner.

Marensa, Nevada and Marensa followed with acrobatic and equilibristic work. The comedian keeps the house in good humor and pulls some really good stuff in his line. Aryanian Trine, colored folks, one a female, brought a change, closed the vaudeville with their comedy, dance and otherwise make a lot of noise, but it's the woman's good nature that gets the applause.

## NOTES.

The benefit performance given last week at the Columbia netted \$1,000. The Actors Fund approximately \$1000. The aggregation of stars appearing made up one of the biggest and best benefit shows ever seen in this city. George M. Cohan's "The Farewell Mystery," was put on by Marjorie Ranshaw, Helen Townbridge, Ruth Dillman, William B. Crane, Henry Miller, Thomas Wise, William Courtney, James Fennell, Sydney Booth, Edward Fleming, Charles Townbridge, and Blye and Bayfield. The program included acts from all theatres and vaudeville and was presented under the management of Ralph Pinout.

Marjorie Ranshaw's engagement in "Eyes of Youth," originally intended for a five weeks run at the Casino, will not remain over three weeks at the longest. The company will play two weeks in Los Angeles following the local date after which Marjorie Ranshaw will spend the balance of the summer at Lake Tahoe.

A welcome home reception and party that lasted all night was given to Bert, Wm. Kenneth Dalley, son of Bill Dalley, of the Ackerly and Harris, who returned from Europe after sixteen months with the A. E. F.

George Baldwin left here last week for New York.

Ben Westland, formerly dramatic editor of the San Francisco News, is now publicity manager and promotion expert in this territory for the Universal Film.

Donald Buckley, manager of the "Rockland Five," been keeping the members of the troupe busy during the lay-off spell, pending the opening at the local Orpheum July 27. Nearly all of the principals have taken a turn at repeating and otherwise brushing up the scenery of the act, and according to Buckley, everything will be new except the players on the opening date.

Billy White, assistant manager of the Casino, who was formerly a dancer, was called upon to assist in a bit in the Will King company show last week. It happened that White's dancing was the applause winner at all his appearances.

Leonard Van Berg, formerly owner of a song shop in Los Angeles, has been engaged by Mott Harris to represent Waterson, Berlin & Snyder in that city.

A pleasant feature of the Will King company at the Casino is that girls from the chorus are selected from week to week and are given opportunities to display their individual talents. Among the newcomers to the stage, a few of the girls have shown possibilities, most notable being Dorothy Caldwell, who has had her many triumphs since the innovation.

Richard J. Powers, representing the A. J. Stanny Music Co., arrived here last week to open an office.

Steve Juhas has written a singing and talking act for Dr. Good, Ralph and White. The team will probably be added to the Trilix Frigiana road show composed of Orpheum players who will tour the "one nighters" until the dates set for reuniting their vaudeville routes.

Charles Jacobson, publicity director for the Pantages Theatre, left last week to spend a couple of weeks in the mountains.

Barney Hagan leaves for Seattle Friday to take charge of Wilmar & Son's professional office there.

James Madison arrived here last week to spend his annual vacation. Upon his arrival he received an order for new material from Lloyd and Walter.

Several notices appeared in the gallery of

the Orpheum Theatre last week offering a reward of \$50 for the apprehension of disturbers.

Eddie Nelson (Nelson and Chalm) and his new car are vacationing here pending the opening of the act at the Orpheum, July 27.

Gardunetti Brothers, Diano and Ann Grey are among those mentioned who will be with the Trilix Frigiana temporary road show.

The autographed Actor's Fund program auctioned by Grant Wilbur at the benefit last week, brought \$100.

W. Vaughan Morgan and Rosemonde Joyelle were added to the Alcazar company for the "Walk-Outs," the attraction this week.

Nelias & Lodvige built the new stage setting displayed at the California Theatre for the first time last week.

Pearl Lowrie opened at the Fairmont last week.

Francis P. Shanley, of the Continental Hotel, was elected third vice-president of the Greater at the Portland, Ore., convention, recently. Leonard Hicks, of Chicago, was elected president.

The new Remick Song Shop had its formal opening last week.

## BAD AUTO ACCIDENT.

San Francisco, July 9. Several members of the Roy Claire Company were severely injured in an automobile collision at Fresno last week. Walter Spencer and Marjorie Shaw were among those hurt. Gladys Bannister had her back broken, and according to reports will be confined for life and unable to appear again on the stage.

## MONTE CARTER RESTING.

San Francisco, July 9. Monte Carter, lessee, producer and principal comedian of the Monte Carter Musical Comedy Company of the Oak, Seattle, has closed for the summer to give the company a rest.

The company has been playing continually for over a year and the hard work of changing the show weekly was beginning to affect the temperaments of the players.

Mr. Carter will rusticate in this vicinity. Robert Sandberg and Lou Davis, members of the show, will visit their relatives in Chicago and Buffalo, respectively.

Carter, who is said to have cleaned up a fortune in the northern city, announces he has secured a site for a new theatre which he will have before another season elapses.

## ONE-NIGHT COMPANY FORMED.

San Francisco, July 9. The Lew Herman "Oh, Girlie, Girlie" road company for big one nighters has been formed and will open about August 10 in the Middle West.

In the company are Joe Shriner and Lew Herman, Marion Osmun, Gertrude Darling.

The show will have, including chorus, 25 people, it is claimed.

## Lucas' Permanently Separated.

San Francisco, July 9. Helen Lucas was granted a divorce here last week from George F. Lucas. Both are members of the Lucas Quartet.

They were married in Denver in 1904 and separated last April.

## George C. Warren on "Daily News."

San Francisco, July 9. Omaha is now dramatic critic for the Daily News.

## Jay Haas Managing Alhambra.

San Francisco, July 9. Jay Haas, formerly manager of Levy's Orpheum in Seattle, arrived here last week to take charge of the Alhambra Theatre.

## PROHIBITION IN FRISCO.

San Francisco, July 9. While prohibition has affected the entertainment in the smaller cafes, the larger restaurants are planning bigger shows and revues than ever before.

Tait's is giving the best show it ever had. In addition to a big chorus and excellent principals, several specialties have been added. Bert Ford and Pauline Price, recently at the Orpheum, are now doing their wire-tura at Tait's. Bert Ford is also doing an acrobatic dance that outclasses anything in that line that has been at the cafe. The wire act is a big novelty for a cafe, the first time an act of this kind has ever been presented in a local cafe. Other members are Thelma Harvey and Natalie, Mary Lewis and Harvey Bloom. Fanchon and Marcie remain at the head of the show and promise a surprise in cafe entertainment in the near future. The Gaudsmids are due to open here next week.

The Fairmont, running along the past few weeks with solo singers and a classical dancer, Vanda Hoff, as the sole entertaining feature, have also announced a revue.

The Portola-Odeon is another that will increase the entertainment expense. The Columbia Inn, one of the smaller places, discontinued the Jack Roberts' Revue June 30. Many of the Honky Tonks have also eliminated the revue feature and are hanging on hoping for the best.

Butcher Tait's and the Fairmont is good despite the soft beverage list.

CAPT. BUTTERFIELD ON LEAVE. Everett Butterfield, who has appeared in a number of Broadway productions and who was among the first of the actors to win commissions from the officers' training camps, will shortly be discharged from the service.

His name appeared in the recent army orders granting him a 15-day furlough with orders to report on or before July 15 to the commanding general, Eastern Department, Governors Island, for discharge.

Commissioned as a first lieutenant, Mr. Butterfield has reached the rank of captain. He was a popular member of the old Columbia Theatre Stock Company in this city.

## HELPING "SCANDALS."

"Scandals of 1919," the George White show at the Liberty, New York, is picking up since the revamping of the piece and the introduction of comedy has been playing to profit since the fixing. It was hit by the hot weather of last week, but still attained a \$10,000 gross, which is considered very good. Evidences now are that "Scandals" will prove a winner.

It has received second reviews from three of the dailies and several more have promised additional criticism.

## Jos. P. Mack Injured in France.

Jos. P. Mack, who recently sailed across as an entertainer, was badly injured while moving a piano in one of the many trips over there. Coming from St. Sulpice under date of June 24, Mack stated he was then in a hospital awaiting removal to a hospital ship, to be returned home for an operation for hernia.

## Arthur Lamb's Musical Piece.

Arthur Lamb with Charles Previn is organizing a producing company to put on a musical show they are jointly writing and which is due for the fall. Previn is the creative leader at present conducting for "La La Lucille."

## Musical Piece for Powers.

The Shubert have musicalized "Somebody's Luggage" produced last season as a straight comedy, and will send the piece out in the fall under the title of "Hello Hopper" will a cast headed by James T. Powers.

IF YOU DON'T  
ADVISE US IN VARIETY—  
DON'T ADVISE US

## Vaudeville Managers' Protective Association

701 Seventh Avenue  
New York, N. Y.

July 9, 1919.

TO THE MEMBERS OF THE  
VAUDEVILLE MANAGERS'  
PROTECTIVE ASSOCIATION:

A contract has been sent you which it is desired by the Vaudeville Managers' Protective Association that every manager use. Those of you who were at the last dinner of the managers will remember that I referred to a new contract, and that I promised to send one to each manager when it was completed.

In reading over this contract, and those formerly in use, I have come to the conclusion that with the National Vaudeville Artists, Inc., looking after the interests of the artists, and the Vaudeville Managers' Protective Association attending to the managers' interests, and both organizations co-operating in the most liberal spirit for the benefit of the vaudeville business in general, the fact that we need, with any artist, just a plain, simple contract is more evident since our relationship has become so cordial. That the entire vaudeville business has improved by our relationship with the actor, and our relationship with each other, cannot be disputed. There is no doubt but that it is every manager's desire that this feeling continue, with the object in view of building a foundation under our business that a few managers, a few actors, or a few agitators cannot destroy. Today, we believe that 99, if not 100, per cent. of the managers have confidence in the advanced policy of co-operating in our business, both with the managers and with the artists.

With this in view, won't you kindly give your most serious attention to the use of this simple and equitable standard contract? If there are any violations of this contract, the Vaudeville Managers' Protective Association and the National Vaudeville Artists will gladly see that you receive justice; and, on the other hand, they will also see that the actor gets justice in the carrying out of this contract by the managers.

VAUDEVILLE MANAGERS' PROTECTIVE ASSOCIATION,

*By* E. F. ALBEE.

PROPOSED FORM OF EQUITABLE CONTRACT

TO BE USED BY ALL MEMBERS OF THE

Vaudeville Managers' Protective Association

SPECIAL NOTICE.—No statement or promise by the manager or his representative or the artist or his representative concerning the artist's position on the bill, dressing room, advertising or any other thing whatsoever shall be binding on the artist or the manager unless clearly endorsed in writing on the face of this contract

AGREEMENT made this.....day of....., 191..... between ..... of ..... hereinafter called the "manager," and.....hereinafter called the "artist."

1. The artist agrees to present his certain..... act with ..... persons therein for ..... { days weeks, as follows:

COMMENCING

THEATRE

CITY

at ..... shows per day except that on Saturdays, Sundays when lawful, and Holiday performances occurring during this engagement the artist will present his act at ..... shows per day, upon the following terms for which the manager agrees to pay the sum of \$..... Dollars.

2. If above place of performance is changed the manager will pay any extra railroad fares and baggage charges caused thereby, but artist is otherwise to pay all transportation. If operation of the theatre is prevented by fire, casualty, public authority, strikes, or any other cause beyond the manager's control, the manager shall pay only for the number of performances rendered on a pro rata basis.

3. The artist agrees (a) to abide by the rules and regulations in force at said theatre or other place of performance, (b) report for rehearsals promptly at such times as the manager may require, (c) furnish complete orchestration of music used in act, (d) eliminate any part of the act deemed objectionable by the manager, and (e) not to permit any reduction or change in personnel or number of persons in said act or any change or alteration in quality thereof.

4. If Sunday concerts cannot lawfully be given during this engagement, the artist will not be required to give performances in another city in lieu thereof unless expressly agreed to by the artist in writing or by endorsement on this contract.

5. If the manager receives notice that the aforesaid act is an infringement of a property right, copyright or patent right, the artist agrees to furnish security satisfactory to the manager before continuing with his act, to indemnify the manager against any loss or damage whatsoever, by reason of his permitting the presentation of said act.

6. The artist will not appear for any other person between the date hereof and the end of this engagement, either publicly or at clubs or private entertainments in the city mentioned in paragraph "1" hereof unless consented to in writing by the manager.

7. .... of ..... City is acting for the manager in employing the artist.

8. The artist designates ..... of ..... City, as his personal representative to and from whom all notices, agreements, consents, etc., may be sent or accepted as the case may be.

9. Five per cent. (5%) of the above salary is to be deducted for ..... for procuring artist this engagement.

10. If the artist wilfully violates or refuses to play any other engagement with a theatre on the ..... Circuit of which the theatres mentioned in paragraph "1" are a part, the manager herein may terminate this contract.

11. SPECIAL—Where the manager operates only one theatre, and not a circuit, Paragraph 10 will be eliminated.

IN WITNESS WHEREOF, the parties hereto have hereunto set their hands and seals the day and year first above written.

.....L.S.

.....L.S.



# NEW ACTS THIS WEEK

George Kelly and Co. (4).  
Comedy Sketch.  
27 Mins.; Full Stage (Interior).  
Fifth Ave.

George Kelly, of "Finders-Keepers," fame, has come along with a new comedy sketch which is a veritable gem. It is one of those happy themes that will hit home to the wise audiences as well as those who do not really know anything regarding the inside of stage life. Still it carries a touch of the actor's side of the general scheme of life. But it is comedy—and such comedy! There is laugh after laugh, each the result of a natural development of the story. It appears as though Mr. Kelly has taken an incident here and another there that have occurred in life and has pieced them into a whole. The principal theme is that every person, no matter their status, has at some time or another wanted to be on the stage. It is a secret ambition everyone has nursed in their innermost minds, and when the moment arrives, no matter how much they have expressed themselves against the theatre, if they are given the opportunity, the secret will crop out. So it is with the characters in the playlet. It is also evident Mr. Kelly is not extremely fond of Youngtown, for he makes that the scene of his action. The principals are a minister and his wife (the latter a school chum of the character Kelly plays), and one of the ladies of the church and her daughter. Mr. Kelly is a successful actor who is playing the town for a single performance. He calls on his former school friend, to learn she has not been in a theatre in seven years and that her husband is against the theatre as an institution. He propounds his theory, illustrating with the material at hand. The lady member of the parish is his first victim. She is impressed and rushes off to bring her 15-year old daughter to recite for him. The minister is the final example on whom the test is tried. He proves as susceptible as the others. That virtually closes the act. The finish seems to drop a little, but the laughs arrive so frequently during the earlier action one cannot expect a howling guffaw at the end. Mr. Kelly may congratulate himself upon having evolved a vehicle that will stand him in good stead for the next few years in vaudeville. His present supporting company is about all that could be asked for. They are types and fill the bill to a nicety. Fred.

Dolly and Calaine.  
Song and Dance.  
10 Mins.; One.  
American Roof.

This is of the conventional type of acts of the song and dance brand. The man's clog dance is commendable and was well appreciated; the girl does all the vocalizing except for a double number. She is somewhat shy on that end of it, but is passable for a dance turn. They deserve better than opening, as they did at this house. Small time. Abel.

Rice and Graham.  
Song and Dance.  
12 Mins.; One.  
American Roof.

The couple have in their favor personality and appearance. That may account for the warm reception accorded their efforts as a whole. He is clad in a tuxedo and she wears but one costume. A change is advisable. He got an "Irish" ballad across, although talking liberties with the original lyric. And then they had to spoil it all by offering a prohibition "whistle" number, phase just now—in fact for over a week. They didn't seem to know it. That's out. Good small time act, though. Abel.

Billy Tracey and Dorothy Wahl.  
Piano and Songs.  
17 Mins.; One.  
Fifth Ave.

At last Billy Tracey has gone and done it. The lure of the footlights has bit him where it does the most harm. But at that Mr. Tracey is no worse than any of the other successful song writers who have stepped on the vaudeville stages to plug a few of their own numbers and incidentally grab off a piece of change. What Billy needs the most right now is to begin to feel sure of himself and lose a little of the self-conscious stagginess that is very much apparent. Accompanying Billy on his trip to vaudeville is Dorothy Wahl. He might have made a happier selection, for Miss Wahl does not seem to fit the scheme exactly, that is at least as far as Billy Tracey is concerned. Miss Wahl starts the proceedings with an introductory number with Tracey arriving in time for the second half of it. It is a retelling of the reasons for the two appearing. Then Billy offers a new song entitled "Oh Those Landlords," which got over fairly well. With Miss Wahl he sings his "Mammy o' Mine," which would be better appreciated if Miss Wahl did not take a vocal part in the presentation. "The Hanging Around" number by her is worth a laugh after which a recitative bit brings laughs. "Disinclined is Disinclined Once More" was another hit, and after a medley of the choruses of Billy's hits of bygone days from "Gee, But It's Great To Meet a Friend" and "Barber Shop Chord" down to those of today, he offers "If Ireland Was Only Free," which was a sure fire applause winner. Mr. Tracey will get by just about as well as any of the rest of them did and he deserves to, for he is a great little fellow who has plugged along with the song game all the way from 28th street north and is going back some, for Bill was a plugger way back in the days of the Tivoli, Chimney Corner and all the places that were places below the 34th street line. Fred.

Burt Earl and Girls (6).  
Musical.  
15 Mins.; Three.  
Fifth Ave.

Burt Earl has taken the musical act he formerly presented with three girls and has added three others. They play violin, banjos, piano and saxophones, composing about as pleasing and nifty a musical turn of its kind that has been seen in a long time. The girls look pretty and are daintily dressed and their handling of the musical instruments is compelling. Mr. Earl is naturally the central figure with the six girls about him. He is a showman all the while and carries the act along with all the pep possible. He injects a touch of comedy here and there that takes away from the straight musical idea. The act looks to be the class as it now stands. Fred.

Patrick and Otto.  
15 Mins.; One (Special Drop).  
American Roof.

All that's left of the former attempt at an act is the drop, supposed to represent an exterior of the Rio Grande River and the Mexican border. They still attempt the soldier characters but with a change in material. They did wisely when engaging the title did concoct a decent vehicle for them. The crossfire is snappy, original, with a laugh in every line. That author deserves some billing mention for when next to closing in winter under the title of Patrick and Rose, the turn was a fizzle mainly due to the poor material. They scored the applause hit of the show, next to closing. They should. A good feature turn on better bills. Abel.

Farrell, Taylor and Co. (2).  
Comedy Review.  
22 Mins.; Full Stage (Special Drop).  
Harlem Opera House.

Formerly Farrell, Taylor Trio, now Farrell, Taylor and two women. The blackface comedies open in "one," retaining the former Mandy and Bill Dody characters. Dialog discloses that Mandy is to take Bill to a musicale and introduce him as the "Duke." Then to full stage parlor, the act following the old idea. One of the girls plays a harp solo here and proves an excellent musician. The other woman, a large voluptuous blond, does the indignant mistress as Beatrice Diamond did. Back to "one" the blond solos a heavy classical number. She has a grand opera appearance, but the voice disappoints. The blond makes a change by adding a cloak and the other girl in Chinese garb followed by Farrell and Taylor, also Chinks, finish before a special Oriental drop. Dody plays a sax, the girl a piano accordion, while Mandy and the other woman vocalize "Hinduism." Mandy does an abbreviated shimmy and all sing at the finish. The act is running too long and the woman's solo might be dropped. The finish is there for any kind of audience and will land them solidly no matter what precedes it. Con.

Flagler and Malis.  
Piano and Songs.  
14 Mins.; One.  
24 St.

Man and woman. She stays at piano during entire act. They have an easel on which signs are displayed and he goes in for character stuff. The first is a rube in duster and straw hat, "You Ought to Go and See the Women Swimmim'." The woman makes an awkward turn on the stool to remove a sign and it reads, "Our Friend the Swede." The male in a tight fitting coat and a trick derby then solos "Sunshine of Virginia," using dialect. In same garb he sings "Oh Jenny," and gets laughs with some distasteful mannerisms. Then the sign informs us that the next is an "Uncalled for Solo" and the woman proves it with a piano solo of patriotic airs. The last is a dope hend and "Rainbows" is the voice of a vehicle delivered in a green spot a la Corse Payton, with pantomime of a "cookie" taking a "blow." The woman is probably forced to removing her own signs by the stage hands' 50 cents a performance ruling. The act entertained the Proctor audience, but is small time.

Jack Reddy.  
Songs.  
15 Mins.; One.  
American Roof.

Jack Reddy opens with a sure-fire revised version of "Alcoholic Blues," with a perfect "souse" personation accompanying it. A ballad with which he seemed unfamiliar followed, only to be spoiled by an inane T. R. version follow-up. Instead of singing it as others do, Reddy recites the second verse and the extra chorus in "pome" form. Between his announcement of his attempt of a character personation and his making up, on the stage, he gagged a few annexing Al Herman's drinking a lot of water gag about the liquid fountain being in front of an actress' dressing boudoir, whose door was open. The characterization was a "coke" number, which brought him a recall for another poem, "Women." Sure-fire small time feature he stands. He has the ability to advance. Depends on his material. Abel.

IF YOU DON'T  
ADVERTISE IN AFRICA—  
DON'T ADVERTISE

## PALACE.

While the current weeks' Palace program runs far above the usual standard, principally through the absence of comedy, the show made a fairly good running vaudeville entertainment as it played Monday night—to a capacity house incidentally disclosed several really marvelous things that come under the notice of the vaudeville observer only on occasional instances.

The most pronounced of these was the song rolled up by Eddie Foy, Jr., as "The Man With a Thousand Poems." Foy was given a spot on the bill, being in fourth position and following a sketch. He seems to be a rather specious suit, extremely large for his physique since it covers the bulk underdressing. His introduction brought a string of really humorous lines through his impression of a kick waiter in a three-cent coffee house. This gave Foy a flying start from which he leaped into a recitation of "Dan McGrew." The introduction at first looked like the sound of his death knell, but, on the contrary, after Foy had successfully assassinated Dangerous Dan the house gave him a reception that rattled the rafters. Allowing the audience to select his next recitation he drew "The Old Man and Jim," and at its conclusion there was no doubt of his mark. But a few months back a small time feature, Foy had permanently insured his big time connection with his Palace engagement, for while he may have lost some time audiences, as one might naturally expect, he scored the Palace gathering for

Dan Mesler is the topline, offering a mixed routine of comedy skits and musicals, closing with "The Working Girl," one of her established numbers. That meso, as noticeable to those of the second night and that delicate touch of showmanship in the registration of the various acts, was not out conspicuously in Miss Mesler's stage behavior. She knows how to handle any brand of audience, keeps them continually in the proper spirit and leaves them at the proper moment of her success. Her second night was decidedly pronounced.

The Tip, Tip Yapankees opened with Frank Melino leading the aggregation, but the gathering was far too small at this hour to give the act a really just due. In the second spot came the Four Harmony Kings, well named, for this quartet of Ethiopian dispense a species of harmony that any quartet would do well to boast of. And with "Prohibition Blues" to smart orchestration, they were promptly lauded for the evening. They also do the calypso number, getting harmonious chords from the waiters, that may be equaled but never topped. It's a great combination.

Joseph E. Bernard in "Who Is She?" did the sketch honors, and from his opening laugh was never in doubt. Mr. Bernard's clever chab, shoots his punches over in proper style and is excellently supported by his working partner, an attractive looking blonde who does much to keep the tension at the proper angle. They rolled up their usual score.

After Foy came "Kiss Me," the Friedlander-Herbert production that looks like a million dollars in class, barring the principal. The latter, while evidencing some improvement, run so far back of the production in ability, the contrary. The wardrobe carries the outfit, over with the dignity of Dorothea Sadler getting the best return.

The Lightner Girls and Alexander opened the second part, following the Topical Comedy reel, one of the best numbers on the program. This feature is developing into a standard vaudeville attraction with its comedy reference to timely topics culled from the Literary Digest. The Lightners have some new numbers, with the comedienne doing much to insure the success of the specialty.

Bernard and Duffy were in the next to closing spot, but the going was somewhat rough for the couple, undoubtedly one of the best two-man acts on the current bills. The dancing finale earned them a fair hand, but they did a genuine "dop" in the preceding section, the spot and the type of the earlier turn militating against their chance. This is no reflection on their ability, however, for they can measure any audience under normal circumstances.

Oryl and Vadie closed, aided by Nora Nor-man at the piano. The house was on the move continually during their stay. Wynn.

## RIVERSIDE.

The show ran minus a legitimate headliner, that because Charles King was washed out with water on the knee due to a bad fall on the stairs trying out his new clog week. The accident apparently did not become known until Monday morning, and there was a scramble to replace him. Although the Keith office has declared against the suggestion, Nat Nazzaro, Jr., was called in to double from the Royal. King's injury was announced from the stage, when it was said that he might not be able to perform for some weeks. He was to show in the Hamard act, "Dream Stars," which drew attention at the recent Fambé Gambel. Young Nazzaro was given a topline billing, the bottom in winter under the title of Patrick and Rose, the turn was a fizzle mainly due to the poor material. They scored the applause hit of the show, next to closing. They should. A good feature turn on better bills. Abel.

Monday had a balmy summer's evening, and a goodly crowd was in, not so good as might have been considering the fact that the forecast does not weather of last week. Some of the upturners who bent it home over the fourth probably were afraid to venture back to town. While the opening

# SHOW REVIEW

act did well enough, the going was wicked until Burns and Noble pulled two dances in fourth position. Their "Shoo" was a comedy bit and did much for the act. Then the balcony bit set the house off to laughter, and the balance of the turn was in "I Love Your Ooh, La, La." They made very pleasant music with mandolin and guitar for an encore, with the blending of clever orchestration. The men might do a bit more of the instrumental work—it's really good stuff.

The Nazario youngster followed, giving the closing intermission spot a punch. He is using the same eleven notes who jacked it up for Rube Marquetti. They were billed as the Atlantic Fleet Jazz Band. One sang from a box, while Nat accompanied with his cello. The youth mostly on his smiling personality made himself firmly liked and drew a word of applause at the close before he encored. It was his dance at the finish that got "em." Nat seems to be doing too much smiling, and the jazz band and too little single work, of which he did more while with the troupe than now. Bill he is delivering, which, after all, tells the story.

Bankoff plays his advanced but publicly mysterious Miss Phoebe and Leon Donnelly, a hard working, clever pianist, moved down from clearing intermission to No. 5, the originally programmed for King. The dancing turn delivered with class, "coming as it did" with Nazario for show hours. The brilliant work of Miss Phoebe is always a delight and a wonder. Her vocal and musical sense, her toe which is heightened by the extraordinary back kicking, gives her a dancing equal if not peer to Bankoff's. In total the turn is one of the most sure fire dancing acts developed during the past season, and it's one which can stand repetition as well as any of the others.

"You're a bummer and an A. F. A.," an offstage pistol shot, two cap pistols in reply and Ben Welch was to his familiar, though not to be denied, funny monolog, he supplying the comedy of the second act. It was just possible that some of Welch's talk was banal, and if that is so, it was a part devoted to the audience well known. He described it as "garbage beach, situated on the shore of the sea, brought wholesome giggles from the assembly. The balance of the monolog certainly wasn't new, but it brought the laughter with the same old earnestness.

Spill Vane, the little English girl who started something at the Hippodrome a season or two ago, made a charming appearance, opening after intermission. For one so small her firm voluminous voice is a surprise, and since she is registered without hesitation at any time, her offerings are made the more pleasant. She was called for an encore. For the second she did not sing, expressing her thanks instead and wishing for more appearances in New York. There is little doubt that her desire will be gratified.

Donald E. Roberts opened the show. Just why wasn't clear, for logically he should have exchanged places with Fred Farrell and Co., who made choice pictures, on second. At that Roberts made the most of his song, which in style is suggestive of the old-time vaudeville torch-singing breeches, crop and everything. He earned an encore.

Paul Decker and Co. with "The Ruby Ray," a familiar feature, Short played the third. Following Short's appearance in the turn Decker, while acceptable, doesn't show to the best advantage. He signed at the start when the role calls for estimate sharpness, which may be the way he feels about it. Short is reported writing a new play for Decker, and it will probably be ready in the fall. The Ruby Ray turn about filled the spot with nothing to spare.

Togan and Geneva closed the show with the "Midair Dancing." Some started walking when the girl said "more than one has fell for me." Since they chatter throughout the turn that should be looked after. The man's work is exceptionally clever, not in the dance step but the witty back somersault at the finish.

In spite of the headliner being out the show shaped up nicely. Joe.

## KEITH'S, PHILADELPHIA.

Philadelphia, July 9. It takes a little more than the ordinary devotion to vaudeville to attract one who shows with the thermometer doing its best to hit the high-water mark. But Keith's is a place without any attempt to boost this theatre that it always lives up to its trademark of "The Coolest Place in Town."

There was a slight break in the weather Monday, and the show, which had not had a very good night, was a little better. But there were plenty of laughs distributed along with more than the usual applause.

The Aaron Hoffman sketch, "The Honey-moon," which enabled William L. Gibson and Regina Connolly to give a grand old time here several months ago was back as a headliner. This time the principal character of the real comic genre of vaudeville, but there was something lacking in it Monday. Whether it was the principal character, or it may be the weather, there did not seem to be the same old it as before. The act did not strike home with the same punch. There are many good lines and great comedy situations, but not in that it was a big laugh-winner and it may have been just one of those evenings which often occur, and in this case it was not pro-

nounced enough to hurt a very good play. Fourteen songs had Lester Sheehan have built up a very good looking dance act. It would be a pity if he had not taken himself so seriously but injected some of the freedom into his work that Miss Raggy Simpson. The girl is a corker of a dancer as well as a contortionist of more than ordinary proportions. She carried the act through to the applause hit of the show.

Her partner was a usual comedy act and sang the same routine of talk used before. He has some new songs and set a follow in one of the boxes for the butt of one of his remarks, but he got his usual laughs with a lot of the old material and some new stuff and put over his songs in the regular way. Herman is a good entertainer. He does not cling closely to his own stuff, but gets more out of it than any of the others, and what he does he does well, which is good enough for anyone as far as the audience is concerned. He always has some good "wanda" to say about the other acts in the show, and of course this makes a hit. None of them has anything on Al for "lighting the fire," and he does it without offending anyone.

El Brendel, Flo Hart, a couple of locals who used to play principal roles in some of those tabloid musical sketches, put over a good sized landing and applause have built up a very good looking dance act. It would be a pity if he had not taken himself so seriously but injected some of the freedom into his work that Miss Raggy Simpson. The girl is a corker of a dancer as well as a contortionist of more than ordinary proportions. She carried the act through to the applause hit of the show.

Idea, the woman swimmer and diver, had the closing spot, and it was just the right kind of a change to end the show. They seemed to get a lot of enjoyment and comfort out of watching the water. It might be a good idea to have a few more of these around in the water. It might be a good idea to have a few more of these around in the water.

Sinclair and Gager performed a new kind of a song and dance act. The "gassy" song was a new type, and the whole thing was a new kind of a song and dance act. The "gassy" song was a new type, and the whole thing was a new kind of a song and dance act.

The "tough" girl might feel herself some if she would not make it quite so tough. The character seemed to have a lot of lightening. The character seemed to have a lot of lightening. The character seemed to have a lot of lightening. The character seemed to have a lot of lightening.

and the last few lines of the opening spot with a very showing series of poems.

## KEITH'S BOSTON.

Boston, July 9. One cannot help wondering after seeing the show Monday night, as to whether or not it is good. The show was a good one, and the audience was a good one. The show was a good one, and the audience was a good one. The show was a good one, and the audience was a good one.

Following Short's appearance in the turn Decker, while acceptable, doesn't show to the best advantage. He signed at the start when the role calls for estimate sharpness, which may be the way he feels about it. Short is reported writing a new play for Decker, and it will probably be ready in the fall. The Ruby Ray turn about filled the spot with nothing to spare.

Togan and Geneva closed the show with the "Midair Dancing." Some started walking when the girl said "more than one has fell for me." Since they chatter throughout the turn that should be looked after. The man's work is exceptionally clever, not in the dance step but the witty back somersault at the finish.

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very good. They are using their new act, "The Haystack Comedy Couple," and the Eddy Duo opened the show. The girl in the act was a corker of a dancer as well as a contortionist of more than ordinary proportions. She carried the act through to the applause hit of the show.

Her partner was a usual comedy act and sang the same routine of talk used before. He has some new songs and set a follow in one of the boxes for the butt of one of his remarks, but he got his usual laughs with a lot of the old material and some new stuff and put over his songs in the regular way. Herman is a good entertainer. He does not cling closely to his own stuff, but gets more out of it than any of the others, and what he does he does well, which is good enough for anyone as far as the audience is concerned. He always has some good "wanda" to say about the other acts in the show, and of course this makes a hit. None of them has anything on Al for "lighting the fire," and he does it without offending anyone.

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## FIFTH AVENUE.

"Monday night was an ideal theatre night for this time of the year, and the Fifth Avenue show was a corker. The show was a good one, and the audience was a good one. The show was a good one, and the audience was a good one. The show was a good one, and the audience was a good one.

Following a series of picture news views Mabel Burke sang a number that was about as poor a lyrical demonstration as far as the chorus went as anything that has been heard in the theatre since the first of the show. The show was a good one, and the audience was a good one. The show was a good one, and the audience was a good one. The show was a good one, and the audience was a good one.

Togan and Geneva closed the show with the "Midair Dancing." Some started walking when the girl said "more than one has fell for me." Since they chatter throughout the turn that should be looked after. The man's work is exceptionally clever, not in the dance step but the witty back somersault at the finish.

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for more. Then Bob Hall stepped onto the stage, and the audience completely for the 25 minutes, closing up by the bit before the show. The closing act was by Bert Earl added three young ladies to his former outfit, and the closing spot they held the house and noise nearly.

## HARLEM OPERA HOUSE.

The sign painter at the Harlem Opera House achieved quite an effect for upon entering the lobby the eye is embarrassed by the sight of a sign. The sign is a corker of a show, and as usual the Opera House was heavy Monday night, and as is usual at this house there was something in the nature of a surprise for the hearer, and they were the applause hit of the evening. The show was a good one, and the audience was a good one. The show was a good one, and the audience was a good one. The show was a good one, and the audience was a good one.

Three husky cops invaded 80's sanctum and requested to be allowed to sing and sell tickets for the Police Field Day at Sheephead Bay, they sang, and sold tickets there as well as anywhere else. The house was a good one, and the audience was a good one. The show was a good one, and the audience was a good one. The show was a good one, and the audience was a good one.

Val and Ernie Stanton maintained the high average and scored heavily following. These two boys are about as good as any other boys in the class of the bill. They have improved steadily in doing a new bit of stepping at the finish round. The show was a good one, and the audience was a good one. The show was a good one, and the audience was a good one. The show was a good one, and the audience was a good one.

The "Three Morals" show the show a start with a fast routine of single, double, and trio kick juggling. One of the pastimes was knocking a balloon, then a pipe from the mouth of the comic who stands between the line of fight.

Shaw and Campbell were second and lifted the show to a new high. They are a good one, and the audience was a good one. The show was a good one, and the audience was a good one. The show was a good one, and the audience was a good one. The show was a good one, and the audience was a good one.

Chas. Linder is sticking to his old vaudeville and is still making them a good one, and the audience was a good one. The show was a good one, and the audience was a good one. The show was a good one, and the audience was a good one. The show was a good one, and the audience was a good one.

Joe Santy was in his hair and relays his easy delivery, though now divorced from a portion of his former material. He is a good one, and the audience was a good one. The show was a good one, and the audience was a good one. The show was a good one, and the audience was a good one. The show was a good one, and the audience was a good one.

Kenne and White, the musician and the pianist followed. It was a new frame up, the woman remaining at the piano while the man introduces some of the best painting scenes. He is a clever showman, and the turn was a welcome addition to the bill. The show was a good one, and the audience was a good one. The show was a good one, and the audience was a good one. The show was a good one, and the audience was a good one.

## AMERICAN ROOF.

Four new acts on this stage at the American Roof and Rice and Graham, the first two turns in the order named being new hereabouts and both on the same song-and-dance-couple order. Jack Reddy opening the second half and Patrick and Otto (formerly known as Patrick and Rose) opened the third. The first Mack Bennett affair next to closing show to a dressed house, which could not so easily accommodate its capacity.

Jack Reddy's show has added some only increased his value of entertainment the more. That boy sure can juggle things. Ford and Goodridge, the third song and dance act on the bill, by no means the last, pleased. Their "decide" number cycle is a bit, pleased. Norton, Shur and Co., the latter a piano accompanist, and held everyone's attention with their tiny stepping, although three acts of the similar kind had just preceded them.

Paul, accompanied by not little wiggling and accompanied feet stamping. He is an excuse for the man's perpetration of his great number of grotesque gyrations. The woman also attempts some vocalizing, which is a little to the man, as he is the better wielder of the two. The turn as it stands, what too long, and the entire "Zigzag-Dil-lin-sham" number could be eliminated to the advantage. The act is heading the bill, but the very super-abundance of hoisting on the part of the man, and song-and-dance, even making itself evident. One thing in the picture—the gaudy and unattractive tunes. They should headline around the present time.

After the comedy's resumption of the vaudeville intermission, Dorothy Richmond and George Kelly and Co. (New Act) and Downstairs on the bill posters the turn is billed as a playlet, "A Friend in Need," by Harry L. Shelden, with Mr. Morison in the cast. Mr. Morison, the man essaying the weather, after, presumably, being the brunt of the line, reads them the best and is on the stage throughout. In fact, it would be only fair that Mr. Morison be the only

(Continued on page 20.)

# DR. JULIAN SIEGEL

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1499 Broadway (Between 14th and 15th Sts., New York)

## WESTERN VAUDEVILLE

**State-Lake Theatre Building, Chicago**  
**CHICAGO**  
Hippodrome 2d half  
Doherty, Kanton, Van  
Larosa & Lane  
Andrus & George  
Polson & Brown  
Bert Howard  
Solom Tr.  
3 Jupters  
Frawley & Louise  
Ed & Joe Smith  
Shrapnel Dodgers  
Dwyer & Mae  
**DES MOINES, IA.**  
Empress  
Roberts Trio  
Gris from Dixieland  
Neil Elsing Co.  
Frank Devos Co.  
2d half  
The Puppest  
Lydston & Emerson  
"Foughtkeepers"  
Clay Crouch  
8 Whirlwinds  
**DULUTH**  
Grand  
Stanley & Graa  
Bob White  
"Fashion & La Carte"  
Lee & Bennett  
3 Melvin Bros  
2d half  
Taketa Bros  
Singing 3  
Hodge Podge 6  
Nixon & Sans  
Kavine Trio  
**E. ST. LOUIS, ILL.**  
Scherer  
The Patricks  
Fox & Ingraham  
Frank Rattler  
2d half  
J. C. Mack Co.  
Touretti  
Lunette 5  
**GRANITE CITY, ILL.**  
Washington  
3 Kerra  
The Patricks  
Smiths Animals

## TOURING ORPHEUM CIRCUIT

### MADGE MAITLAND

WITH THE MEGAPHONE WALLOW

**ST. PAUL**  
Billy Kilgaree  
(14-15)  
"Old Time Danies"  
Leslie & Monde  
(17-18)  
2 Blondies  
3 Bennett  
Gus Erdman  
**MEMPHIS**  
Orpheum  
3 Charetons  
Betty Fredericks  
Miller & Rainey  
3 Kerra  
2d half  
Wendell Hall  
Luna Vellan Co.  
Porro & Coulter  
Worden Bros  
**MILWAUKEE**  
Palace  
Juggling D'Armo  
Castle & Davis  
Choy Heng Wa Tr.  
(Three to fill)

## MARCUS LOEW

**Painam Building, New York City**  
**NEW YORK CITY**  
American  
•Edna Lee  
Bliss & Bert  
Cook & Vernon  
"Somewhere in Fr"  
Ernest Hiett  
•Pearl Sandler Co.  
Fraser Bunce & H.  
Chyo & Chyo  
(One to fill)  
2d half  
Julius Bennett  
Ziras  
Rose & Shaw  
Gertrude Rose  
Maurice Samuels Co.  
June Mills Co.  
"Summer Girls Fall  
Guys"  
Ferdinand  
Ronald & Ward  
San Francis Murphy  
Rainbow Girls  
Victoria  
Mario & Duffy  
Ford & Goodrich  
Hugh Norton Co.  
Patrick & Otto  
S & M Hughes  
2d half  
Suzanna & Ernest  
Jack Reddy  
O Handworth Co.  
Carson & Willard  
Equillo Bros  
Lacine Square  
Smilletta 5  
**E. HEMMENDINGER 333 NEW STREET**  
Jewellers to the Profession  
LIBERTY BONDS ACCEPTED Tel. Jahn 871

## Mario & Duffy

(One to fill)

**National**  
•Collins & Lee  
Regan & Jordan  
Conroy & O'Donnell  
Harishkina Bros  
(One to fill)  
2d half  
Smilletta 5  
Quinn & DeRex  
Maurice Samuels Co.  
Tabor & Green  
Ziras  
Rose & Shaw  
June Mills Co.  
•Martin & Courtney  
Tabor & Green  
Norton Sher Co.  
Aldine & Wright  
2d half  
Gertrude Rose  
Pearl Sandler Co.  
Kearstone & Cook  
3 Maxims

**Boulevard**  
The Parshleys  
Capt. Kidder  
Metropolitan Trio  
3 Lorders  
M. Whittman Bros  
Cook & Vernon  
Hinkel & May  
(Two to fill)  
Juggling DeLafie  
Frank Ward  
Metropolitan Trio  
Bard & Hanna  
(One to fill)  
Callahan Bros  
Kearstone & O'Rourke  
"Harmless Bug"  
Al B. White  
(One to fill)  
**BROOKLYN**  
Metropolitan  
LeVestuz  
Josephine Leonard  
Summer Girls Fall  
Armstrong & James  
(One to fill)  
2d half  
The Brightons  
Ford & Goodrich  
Capt. Kidder Co.  
Patrick & Otto  
Oklahoma 4  
Palace  
Adonis & Dog  
Al B. White  
(Three to fill)  
2d half  
Bennington & Scott  
Sampson & Douglas  
Raymond & P.  
Bard & Benn  
Harishkina Bros  
Palace  
Aldine & Wright  
Arc Bros  
Brady & Mahoney  
M. Whittman Bros  
(One to fill)  
2d half  
Juggling Nelson  
Tyler & Collins  
Whiskey Pottery  
Dunkin Girls  
DeKals  
Ferdinand  
Sampson & Douglas  
Whiskey Pottery  
Equillo Bros  
Hawthorne & Cook  
2d half  
The Parshleys  
Lang & Shaw  
Martin & Courtney  
Conroy & O'Donnell  
Chyo & Chyo

**Warwick**  
O. K. Legal  
Weston & Peggy  
Peggy Brooks  
(One to fill)  
2d half  
Mimic World  
(One to fill)  
**ATLANTA**  
Grand  
Witki Bird  
Roddman & Wells  
Miley Keough  
4 Hickie 5  
Dolly & Calome  
North Allen Co.  
Perraras  
(One to fill)  
**BALTIMORE**  
Hippodrome  
P. George  
Harrison & Harmon  
Cook & Oatman  
Morris & Weston  
Tehow's Cats  
**BIRMINGHAM**  
Wright & Nari  
Leo & Rogers  
Thordike & Curran  
Murphy & White  
Hendley & Ward  
Armstrong & Smith  
Nellie Hall  
Kinawa Japs

## BOSTON

### Orpheum

Krupp  
Tabor & McGowan  
"Poor Jim"  
Neil McKinley  
Paul & Pauline  
2d half  
Louise & Carmen  
Nellie Moore  
Douglas Family  
Manning Pealy & K.  
Redding & Grant  
(One to fill)  
**CHICAGO**  
Sherman & Rose  
Knowles & Rust  
John O'Mally  
Pagg & White  
Jerome Albright  
3 Rogals  
**FALL RIVER**  
Biller  
Louise & Carmen  
Nellie Moore  
Douglas Family  
Manning Pealy & K.  
Redding & Grant  
(One to fill)  
Krupp  
Tabor & McGowan  
"Poor Jim"  
Neil McKinley  
Paul & Pauline  
2d half  
Smith & Tosei  
Hinkel & May  
Montana  
Carl McGough  
Lipton's Monkeys  
**HOBOKEN**  
Mimic World  
2d half  
Peggy Brooks  
Fields & Wells  
Gaylord & Herron  
(Two to fill)  
**MEMPHIS**  
Fred Porro  
Lester & Tyson  
Stylish Duo  
Juggling Douglas  
Carl Eugene Tr.  
Whiskey Pottery  
Bennington & Scott  
Keegan & O'Rourke  
Frank Bush  
2d half  
Fred Porro  
Hall & Tyson  
Stylish Duo  
Juggling Douglas  
Carl Eugene Tr.  
Whiskey Pottery  
Bennington & Scott  
Keegan & O'Rourke  
Frank Bush  
2d half  
Fred Porro  
Hall & Tyson  
Stylish Duo  
Juggling Douglas  
Carl Eugene Tr.  
Whiskey Pottery  
Bennington & Scott  
Keegan & O'Rourke  
Frank Bush  
2d half  
Fred Porro  
Hall & Tyson  
Stylish Duo  
Juggling Douglas  
Carl Eugene Tr.  
Whiskey Pottery  
Bennington & Scott  
Keegan & O'Rourke  
Frank Bush

**NEW ORLEANS**  
Gaynell & Mack  
Eugene Kellar  
Laf & Kennedy  
McC & Irving  
Arc Bros  
2d half  
Fred Porro  
Hall & Tyson  
Stylish Duo  
Juggling Douglas  
Carl Eugene Tr.  
Whiskey Pottery  
Bennington & Scott  
Keegan & O'Rourke  
Frank Bush  
2d half  
Fred Porro  
Hall & Tyson  
Stylish Duo  
Juggling Douglas  
Carl Eugene Tr.  
Whiskey Pottery  
Bennington & Scott  
Keegan & O'Rourke  
Frank Bush  
2d half  
Fred Porro  
Hall & Tyson  
Stylish Duo  
Juggling Douglas  
Carl Eugene Tr.  
Whiskey Pottery  
Bennington & Scott  
Keegan & O'Rourke  
Frank Bush

**PITTSBURGH**  
Loew  
3 Ambler Bros  
Goats & Duffy  
Hailstone 5  
Great Howard  
(One to fill)  
**PROVIDENCE**  
Keene & Foxworth  
Lillian Ruby  
Emergy  
Arthur DeVoy & C  
Thos Potter Dunne  
Nettie Carroll Tr.  
Harden  
Harrison  
Hennshaw & Avery  
Rogals  
Exposition Jub 4  
**SPRINGFIELD**  
Broadway  
Harrison & Burr  
Glen & Ward  
Ward & King  
Exposition Jub 4  
Keene & Foxworth  
Lillian Ruby  
Emergy  
Arthur DeVoy & C  
Thos Potter Dunne  
Nettie Carroll Tr.  
Harden  
Harrison  
Hennshaw & Avery  
Rogals  
Exposition Jub 4  
**TORONTO**  
Marshall & Walton  
Fred Weber Co.  
Lester & Ward  
Armstrong & Smith  
Nellie Hall  
Kinawa Japs

## PANTAGES CIRCUIT

New York and Chicago Offices

**BUTTE, MONT.**  
Pantages  
(12-15)  
(Same bill plays  
Anaconda 16; Min-  
sola 17)  
Bell & Eva  
Angell & Fuller  
Douglas Family  
Cressman Barton & S  
"Her Last Shoulder"  
Florence Rayfield  
**CALGARY**  
Pantages  
Donahue Dancers  
Raines & Goodrich  
Gordon & Day  
Stumped Riders  
Ray Conlin  
3 Romanoff  
Little Lambie  
Jimmy Britt  
**DENVER**  
Pantages  
Gautier's Topsy  
Fox & Britt  
Willard's Fantasy  
Rookie Lewis  
Redding & Grant  
J. R. Moy  
**HAMPTON**  
Pantages  
Jarvis Revue  
Candell Rose  
Porter J. White Co.  
"Someone in Fr"  
Anita Arlas  
Al Wohlman  
O'FALLS  
Pantages  
(Same bill plays  
Helena 17)  
Joe Jackson  
Bobbie Henshaw  
The Shakes  
Rialto Quartet  
Girland Dancers  
Ruth St. Denis  
Joe Reed  
Alice Teddy Co.  
Abrams & John  
**SALT LAKE**  
Pantages  
Donahue Dancers  
Raines & Goodrich  
Gordon & Day  
Stumped Riders  
Ray Conlin  
3 Romanoff  
Little Lambie  
Jimmy Britt  
**SAN DIEGO**  
Pantages  
Caites Bros  
Rice & Edge  
Ruth St. Denis  
Joe Reed  
Alice Teddy Co.  
Abrams & John  
**SAN FRANCISCO**  
Pantages  
Plumet & Romaine  
York & Marks  
"Someone in Fr"  
F & S Smith  
Helen Jackley  
Green & Smith  
Rhodes & Crompton  
**SEATTLE**  
Pantages  
Novelty Minstrels  
The Cromwells  
"Submarine 7"  
Anita Arlas  
Juliet Dika  
Green & Smith  
Rhodes & Crompton  
**SPOKANE**  
Pantages  
Brooklyn & Down  
Stewart & Olive  
"Someone in Fr"  
Hall & West  
Richard the Great  
Dorothy  
**TACOMA**  
Pantages  
Empire Quartet  
Lella Shaw Co.  
Cliff Clark  
Nadell & Polette  
Haramis Duo  
Joe Pantan Co.  
**VANCOUVER, B. C.**  
Pantages  
Primrose Mins  
Revue De Laze

**ILKA MARIE DEEL**  
In "TEARS"  
Featured on Pantages Circuit  
**OAKLAND**  
Pantages  
(Sunday opening)  
Will Morris  
The Shakes  
Maidie DeLong  
Sleaver & Lovejoy  
Harris & Manning  
"Some Baby"  
**ODDIE**  
Pantages  
(17-19)  
Ben Linn  
J. G. Sparks Co.  
Mianit & Sedell  
Dorothy Roy  
Kiss & Termint  
**FORTLAND**  
Pantages  
Kelly Field Players  
Joe Darcy  
**HOUSTON, TEX.**  
Irene Trevitt  
3 Weston Girls  
Murray & Volk  
"Miss 1920"  
**SAN ANTONIO**  
Pantages  
T & G Florence  
Julia Gifford  
Valentine Vox  
Mel Klee  
"Oh Baby Boy"  
**WACO, TEX.**  
Orpheum  
Duval & Lee  
Irene Trevitt  
3 Weston Girls  
Murray & Volk  
Lady Alice's Pets  
La Petite Elva

**DALLAS, TEX.**  
Jefferson  
Ulmack Brink & H  
S Miller Kent Co  
Eva Kanner  
4 Neases  
**HOUSTON, TEX.**  
Federal & Monks  
Maggie & Manning  
Chas Lindholm Co  
Trovas  
4 Berds  
**MUSKOGEE, OKLA.**  
Pantages  
(11-14)  
Duval & Lee  
**ACKERMAN & HARRIS CIRCUIT**  
San Francisco  
2d half  
Adams Trio  
Hippodrome  
L. Long Beach  
Abysmalian Trio  
(Others to fill)  
3 Hippodrome  
3 New Adams  
Garcetti Bros  
Chas Hansen Co  
Eugene & Kinder  
Fred La Reine Co  
Dora Dean Submans  
Variety Four  
Lucky & Yost  
Claire Co.

## MALETTES HANKINS

SAN FRANCISCO

Drenno & Goodwin  
Hippodrome  
Chas Blue Cloud & W  
Stone & Manning  
Alme Grant Co  
Marens Nevras & M  
Davis & Evelyn  
Malettes Hankins  
2d half  
Gus Henderson  
De Witt Strom & J  
Wilson & Wilson  
Claire Hansen Co  
Great Arnesen Co  
Rob Brown  
**SACRAMENTO**  
Hippodrome  
Arthur Davis  
Allen & Moore  
Keno & Wayne  
Arthur Rigby  
Fox Benson Co  
2d half  
Armstrong & Naylor  
Wintergarden 4  
Jack & Eva Arnold  
Mann & Malloy  
Belly Ho Trio  
Arthur Rigby  
**SAN DIEGO**  
Hippodrome  
Plumet & Romaine  
York & Marks  
"Someone in Fr"  
F & S Smith  
Helen Jackley  
Green & Smith  
Rhodes & Crompton  
**SEATTLE**  
Pantages  
Novelty Minstrels  
The Cromwells  
"Submarine 7"  
Anita Arlas  
Juliet Dika  
Green & Smith  
Rhodes & Crompton  
**SPOKANE**  
Pantages  
Brooklyn & Down  
Stewart & Olive  
"Someone in Fr"  
Hall & West  
Richard the Great  
Dorothy  
**TACOMA**  
Pantages  
Empire Quartet  
Lella Shaw Co.  
Cliff Clark  
Nadell & Polette  
Haramis Duo  
Joe Pantan Co.  
**VANCOUVER, B. C.**  
Pantages  
Primrose Mins  
Revue De Laze

**SHOW REVIEWS**  
(Continued from p. 23)  
featured member of the company, with the  
first half, with the first half in "Tears"  
Miss Richmond does the least and her "ac-  
ing" is mediocre. Mario and Duffy closed.  
Abel.  
**HAMILTON.**  
Everything was rosy at the Hamilton Mon-  
day evening, including attendance and the pro-  
gram. The lobby advertisement sent the  
current showing of the English R-34 landing  
at Minnola, may have caused more atten-  
than usual for a summer's night. Murray  
Hennet, next to closing, had them in an up-  
per and easily could have entertained longer.  
After taking an encore, the crowd evicted a  
number of desire. Caron and Patricia opened  
the show, offering a comedy skit routine,  
of the ordinary type. Octavio, billed as the  
best voice vocalist, also had the patron.  
She seems an excellent attraction, really  
amusing the audience at times. Rose and  
Mack in "The Book Store" were on No. 3 and  
had comedy spicity to carry them for an in-  
definite run. The couple extend some very  
graceful dancing. Spencer and Rose registered  
adilly, and the Polynesian Trio, from  
Texas Gulan in "The She-Wolf" film, con-  
cluded the entertainment for the evening, fol-  
lowing current events, with many walloos.

**23D STREET.**  
Seven acts and the usual pictures comprised  
the bill at the Proctor downtown house the  
first half, with the first half in "Tears"  
attendance was all that could be expected with  
the down stairs portion well filled and the  
balcony showing some empty.  
Milo who is exhibiting a tendency to labor  
this summer, grabbed the bit of a rather wet  
bill that played very small time. The tramp  
come has wisely trimmed down his monolog  
and sticks to the imitations and stunts. His  
opening was a surprise to this audience and  
his imitations of animals, freight trains, etc.,  
put him away solid.  
Mullaly, McCarthy and Co., the company  
billed Lela Howell, were next in favor with  
their maternity picture sketch. It is a dandy  
idea, but misses being a big time through  
faulty production and the overplaying of one  
of the trio on the anxious husband about to  
become a father. The other father to be, a  
wealthy business man, is very well played, and  
the nurse gives an acceptable performance.  
The act lacked atmosphere. The house set  
is all wrong, in fact the only thing suggestive  
of a hospital is the nurse's uniform with a  
sign labeled silence. They were third with  
Maggie and Malle (New York) following.  
Holiday and Willette on fifth entertained  
mainly through the likable personality of the  
man. They use a special drop and Holiday  
as a cop responds to the widow's telephone  
call for a protector. The eighth bill is utilized  
to draps the first part of the turn on. Later  
they make a quick change to evening clothes  
and he gets some laughs trying to conform with  
tight trousers. The talk is bright and the  
act is a pleasing one for small circles.  
Milo was next and Ross King and Co.  
closed. Ross is assisted by two young chaps  
on the first one looking to drop and Holiday  
is probably why he doesn't insist on billing  
himself. The act is the old-fashioned Center  
Park. This young chap does about everything  
ever seen on a wire and his running to a  
small music item.  
Bernie and Berner, magicians, opened and  
did a Rhodes (New Adams) act. The  
magicians are a man and a female assistant  
in male attire who works "dumb" and exposes  
the magician's ordinary routine. The assist-  
ant tries for comedy but misses wisely, and  
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The feature picture was on about ten o'clock  
and started a procession to the street.

## MALETTES HANKINS

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Hippodrome  
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Stone & Manning  
Alme Grant Co  
Marens Nevras & M  
Davis & Evelyn  
Malettes Hankins  
2d half  
Gus Henderson  
De Witt Strom & J  
Wilson & Wilson  
Claire Hansen Co  
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Arthur Davis  
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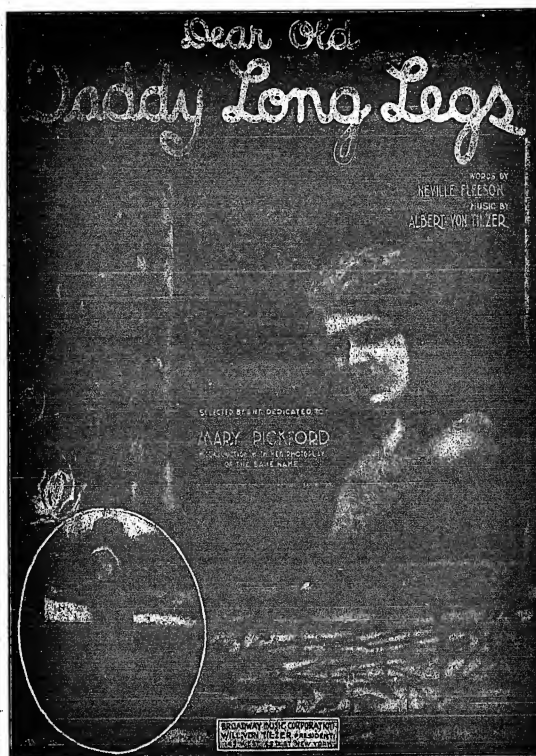




100%  
SONG

BROAD

## Dear Old Dad



We had no in-  
lishing "DEAR  
LONG LEGS"  
poses. We feel  
it was a great  
ure it only  
with the pro-  
profession go-  
don't know. How-  
formers have  
so fast for it  
ought to let y-  
The profession  
you the whole

240 Tremont St.  
Boston, Mass.

37 South 9th St.  
Philadelphia, Pa.

**BROADWAY MUSIC**  
145 West 45th Street

**WAY'S 100% SONG**

# Daddy Long Legs

tion of pub-  
**OLD DADDY**  
for stage pur-  
confident that  
ong, but fig-  
in conjunction  
re. Now the  
wise to it, we  
ever, the per-  
en flocking in  
at we feel we  
In on it too.  
copy will tell  
story.

## "Dear Old Daddy Long Legs"

Words by  
NEVILLE FLEESON

Music by  
ALBERT VON TILZER

Marcia Moderato

*P* *voice*

I'm write-ing you dear Ma-ry just to say. I saw you in a  
Now - if you like this lit-tle song I wrote. Just send to me a

pic-ture yester-day You're ev-ry-bod-y's sweetheart; that I know. For  
ti-my lit-tle note For-give me dear for tak-ing up your time. I

ev-ry-bod-y seems to love you so When I heard "Dad-dy Long Legs" was to  
hope you like my sim-ple lit-tle rhyme I know you must be wor-ried; dear, with

be your pic-ture too, I sat right down and wrote a song, I'm send-ing it to you.  
let-ters ev-ry day, I sim-ply had to write you, I can hear you softly say.

**CHORUS**  
Marcia (*not too fast*)

Dear old Dad-dy Long Legs, you're the world to me

Dear old Dad-dy Long Legs you will al-ways

be For you bring the sun shine ev-ry  
where you go. I al-ways want you near me, when the shadows round me creep. I'm

al-ways pray-ing for you when I lay me down to sleep Dear old Dad-dy Long

Legs, I'm in love with you. you.

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**BROADWAY MUSIC CORPORATION**  
New York City

**WILL VON TILZER**  
President

**145 N. Clark St.**  
Chicago, Ill.



## FEDERAL INVESTIGATION

(Continued from page 27)

A. Yes.

Q. Have you a copy of that agreement?

A. No, that was before I came into office, you know.

Q. Do you know what the agreement contained?

A. No, I don't. It was an agreement between Mr. Mountford and the Board of Directors, who asked him to come back in which it was concerned at all.

Q. How much of his salary did Mr. Mountford receive in the year 1916? How much was owing Mr. Mountford for salary in June, 1917, when you made this report?

A. That last report?

Q. Yes.

A. There is \$4,000. Wasn't that the item that was in that statement that you read?

Q. Yes. That is the amount, about \$4,000.

A. As far as I know, I don't know how much they owe him. You understand about that \$70,000, do you, Mr. Goodman, now? That was in one period of the organization's existence, and during the period when that \$70,000 came in the sum total of the income that year was—

Q. First you speak of a period and then you speak of a year?

A. I mean eight months. The period when that \$70,000 came in is between October, 1915, and the first of June, 1916. That is where that \$70,000 item comes in. Now, the \$38,000 item, or whatever it was there for dues and reinstatement, comes in the following period.

Q. From June, 1916, to June, 1917?

A. Yes. \$70,000 was exhausted, so I could not be figured in that statement. It was gone long before the year 1916. There was a balance of \$10,000 only.

Q. I understand that the \$70,000 came in from October, 1915, to June 1st, 1916?

A. Yes. That was all used.

Q. That was all used and accounted for in this auditor's report.

Q. All used, and there must have been more used, as I understand it?

A. The total income in that period was \$113,553.50.

Q. In other words, whatever deficit there was over and above the \$70,000 must have been made good out of other funds that you had?

A. No, there was no deficit. The income for that period was—

Q. Let me tell you what I understand. Maybe I am all wrong. I understand you to say that between October, 1915, and June, 1916, there was \$70,000 came in in dues and reinstatement.

A. There was more than that. The gross income—there was \$113,553.50.

Q. And among them was the \$70,000?

A. Yes, \$113,553.50.

Q. And during the same period, October to June—

A. Yes, the expenditures were \$102,583.29, leaving a balance of \$10,970.21.

Q. Can you state during that period what Mr. Mountford received, if anything, by way of salary?

A. Oh, he received some salary. I don't know the exact amount here. There is an item here of \$13,405.12. That includes the salary of the club from January 1st, you see. Because that is when the divorce of the White Rats Actors' Union and the White Rats Realty company took place.

Q. When did that divorce take place?

A. January 1st. That is, the organization assumed no more responsibility for the debt of the club house.

Q. After January 1st, 1916?

A. After January 1st. That also includes the total list of organization's salaries, Mr. Mountford and the Chief Deputy Organizer, and whatever expense there was.

Q. How much was paid to Mr. Mountford after that and up to June, 1917?

A. The salaries in the auditor's report referred to in that report are \$11,111. Now, that includes the same items, I suppose.

Q. Was there any other money paid to Mountford?

A. No, not that I know of. Here is a disbursement of Harry Mountford, \$200. I don't recall what that was for. (At this point a short recess was taken.)

By Mr. Goodman:

Q. Did you make the statement in your report that the White Rats bonds were not worth the paper they were written on in 1915, the club house was not worth the paper, nor was the furniture, nor back taxes, ground rent, and so forth? I ask you if that condition did not continue; that is to say, that non-payment until the date when the White Rats Club was sold?

A. I think the furniture was paid for.

Q. Aside from that, however, the taxes and these other items were paid for out of the proceeds of the sale, were they not?

A. I don't know who paid the taxes, Mr. Goodman.

Q. Then, further on, you say that, "At the present moment"—speaking of June, 1917—"the White Rats Realty company owes not over \$400, which will be settled up within the next three weeks; that the taxes have been paid, and building, furniture and all other accounts paid." You say, "in fact, for the first time since their issue the bonds are now a good security and have no liens against them." At the time you made this report and made that statement the club house had already passed out of the hands of the White Rats Realty company?

A. Yes, sir.

Q. Although the bonds were good the White Rats had lost the use of the club house?

A. Yes.

Q. Didn't you or Mountford call on Mr. Sackett, president of the Mutual Bank, prior to the sale of the club house, and ask Mr. Sackett to try and find a purchaser for the club?

A. I don't think I ever did. Mr. Mountford may have.

Q. Did Mountford ever report to you that he had or have any talk about it?

A. I don't recall. I know there was a prospective purchaser or lease before the note was called.

Q. Is your report, you say that during the strike Mr. Mountford out of his own pocket paid the running expenses of the organization, that the strike and subsequent loss of the levy and for many weeks drew no salary. The organization owes Mr. Mountford at the present time many thousands of dollars. That is the same \$4,000 or thereabouts that you referred to before?

A. Yes, or more.

Q. Well, it would have to be more if \$4,000 was for salary, wouldn't it? If he had advanced running expenses of the organization?

A. I don't know whether that is all included, or not.

Q. You don't know how much he advanced for the running expenses of the organization?

A. No.

Q. Can you state how much money Mr. Mountford received from the organization from October, 1915, until June, for his own services?

A. You mean in the way of salary?

Q. Yes, or as compensation, anything?

A. I cannot tell you, except that item of \$13,405.12.

Q. But he did not get that all for himself?

A. Oh no.

Q. I am trying to separate that if you can.

A. I cannot tell you, Mr. Goodman. These are all things that came under his own province as Secretary-Treasurer.

Q. Did he have the right under his employment or under the constitution of the organization to assume any other occupation outside of being Secretary-Treasurer and International Executive?

A. I could not tell you about that.

Q. Do you know whether he did engage in any other occupation between October, 1915, and June?

A. No, I know that he did not.

Q. In Mr. Mountford's being reimbursed out of the dues that are floating into the White Rats Actors' Union for any of the money he owes him?

A. I cannot tell you that. I have not had a chance to go over the financial statement at all.

Q. Do you know whether he is at the present time drawing any salary from the White Rats Actors' Union?

A. I could not tell you that, either. Don't you see, I have only been back a week and I have been busy down here all the time. I have not had a chance. He can tell you about that.

Q. You would not know whether any of the deputy organizers were receiving salaries now, either, would you?

A. No.

Q. There was marked in evidence yesterday a letter which went out to various actors notifying them that the "Billboard" was the official letter. Respondent's Exhibit 106, signed by Mr. Mountford, or with a fac simile of his signature, states in reference to the "Billboard" the best medium to carry our propaganda, that we have placed moved to this course by reason of the fact that this paper is independent, strives always to publish news fairly, and without bias. And then follows some other. During the summer and fall of 1916, the "Billboard" attacked on you and on the White Rats organization and on Mr. Mountford, did it not?

A. It did, yes.

Q. As a result of those you used the "Billboard" for libel, did you not?

A. I did, yes.

Q. And I think you were in one instance?

A. One case, yes.

Q. Settled in nether.

A. In one case there was a disagreement and in the other case—

Mr. Walsh: Disagreement as to what?

The Witness: Disagreement of the jury, and when it was retired a disagreement was brought in for the defendant.

By Mr. Goodman:

Q. I just wanted to know if such a thing did happen?

A. Yes.

Q. Shortly after the time you became president or shortly after the time Mountford came back in October, 1915, the "Billboard" started to attack, whether properly, or not, the White Rats Actors' Union, did it not?

A. And almost weekly it carried statements and alleged news items and stories about Mountford and the White Rats?

A. Yes, it did.

Q. And the "Billboard" is a paper and was at that time a theatrical paper of wide circulation?

A. I think up until recently the "Billboard" never had any very wide circulation among vaudeville people.

Q. Since Mr. Mountford started writing for it has a larger circulation?

A. Among vaudeville people, yes.

Q. But it did have some actors did advertise in it, and some of them were prominent?

A. Yes, but from my own judgment I never read the "Billboard" myself until I came into office.

Q. Mr. Goodman: Mr. Examination: I do not propose now to offer in evidence all these attacks that were made on the White Rats Actors' Union or on these men, but I will offer them as indicating a sample of the attacks that were made, and my purpose is to show that whatever happened to the White Rats Union the result was not due to the conduct of the respondents, because it is clear that the "Billboard" was used as their means of communication to the actors, made these attacks and smashed the White Rats. Will that refer to a few of these advertisements, and then I am through. As a sample of the propaganda campaign started by the "Billboard" of July 15, 1916, on page 10 of the "Billboard" of July 15, 1916, are the following:

"Mr. Vaudeville:

"As the 'Billboard' predicted they would do, the agitator and the board of directors of the Rats have slipped another one over on you in their annual report.

They indicated that your organization had \$70,000 in the bank.

They lied.

They lied.

They lied.

Why don't you make them tell you the truth?

For a long time the "Billboard" has been selling you that your organization was being handled in a manner that was making it putrid. Now it is beyond all hope and it's your own fault. You were warned."

Mr. Goodman: I also offer in evidence a certain article in the "Billboard" of July 29, 1916, at page 6:

"The White Rats Actor: Doton is now so thoroughly discredited that it is no longer much of a menace to the vaudeville unions."

It did become that was a rank fake—not a labor union.

For three years it has been doomed. In all that time it never had a chance to come back and shake it and it is on its feet as a strong and useful organization was an impossibility.

It is hard enough to build up a union that starts even with the world.

But to try and bring back an organization that was as deeply in debt, in such bad odor with actors and in such bad repute with labor leaders as the "Billboard" is now is a task that is beyond the pale of feasibility.

There were ten or twelve years of advertising back of the title, however, so it proved an excellent cloak for a confidence game at which certain crafty actors like so many come-on.

That is why the "Billboard" fought it and that is why we will continue to fight it to the end.

It was a shabby, counterfeit, false—spurious, and we wanted to save actors from being bilked and bamboozled.

We did save their money for many.

And in so far as we succeeded we did a good thing for vaudeville and a good thing for labor union.

Mr. Goodman: I also offer in evidence an article on page 6 of the "Billboard" of August 26, 1916:

"Vaudeville's first 'Billboard' as they fear nothing else in the world.

The dread of a whip of scorpions is as nothing to them in comparison.

They were helplessly under its lash and simply wilt and shrivel up under repeated blows."

The Green Slut stepped upon ridicule almost entirely to

maintain its position—call it ascendant, if you will—in the vaudeville field.

It used to be a camp advertisement.

And it used to be a camp advertisement, for many a frightened and wretched actor, terrified and desperate at its impending doom, is prompted to offer a propitiatory advertisement in the hope that it will at least temper the severity of the spanking he is in for.

A sheet that will overlook ridicule, as does the Green Slut, would not hesitate to resort to blackmail, but for one reason—it has not got the nerve. At heart it is as yellow as its cover is green.

Ridicule is safer and even more potent.

There is little doubt that Mr. Mountford uses this blackguardly sheet for his White Rat propaganda, hoping that its menace and the horror of it will scare vaudeville actors from signing his sucker list.

For that is what the White Rat membership, exclusive of its members, really is—a list of which, if regularly and systematically worked, will yield easy money for the support of a bunch of New York grafters that have never worked and never will, as long as they can help it."

Mr. Walsh: Will you put that in the same way (handing paper to Mr. Goodman).

Mr. Goodman: I have no objection to this clipping which Mr. Walsh hands me going into evidence as proving that, on April 4, 1916, the New York Herald printed this statement, or that this is a clipping from the New York Herald of April 4, 1916, but I do not concede the contents of it any more than Mr. Walsh, as I understand it, concedes the contents of these "Billboard" items.

Mr. Walsh: Will you concede that you gave that statement to the reporter?

Mr. Goodman: I would have to have a good memory. No, I would not admit that I made it, nor will I deny it. It is hard for me, I have talked me, I am willing to report since that time. I have no objection, as I say, to its going back to that on April 4, 1916, that statement was printed, but I do not concede the truth of the article.

"WHITE RATS AND MANAGERS ARE AT WAR."

Vaudeville Managers Prefer Non-Union Actors and Cancel Contracts of One Hundred Vaudeville Artists.

One hundred members of the White Rats Actors' Union of America were prevented from appearing in the theatres affiliated with the Vaudeville Managers' Protective Association throughout the country last week.

Maury Goodman, attorney for the United Booking Office and treasurer of the Vaudeville Managers' Protective Association, said that last night, vaudeville managers who are not members of the White Rats are preferred to those who are.

He said that the cancellations in vaudeville theatres last week included one hundred White Rats.

The organization threatens to become a menace, said Mr. Goodman. "Managers have taken no unfair advantage. They have issued no ruling against the White Rats, and will not unless they force it, but they resent the accusations of irresponsible persons against the vaudeville interests of this country."

While managers would favor a club move in sympathy with the aims of those who operate the large theatres of the United States and provide work for the actors, no such organization has been formed, though several famous headlines not in sympathy with the White Rats have talked of forming such a club.

Mr. Goodman declined to allow the names of these artists to be used, though he said they had a wide representation.

Ernest Carr, secretary of the White Rats, who represents Harry Mountford, general director and manager during his absence from New York on a tour of organization, said that vaudeville managers had been working against the White Rats through various agencies by asking members not to pay their dues. He produced letters from vaudeville agents asking members whether they were going to stand by the agents or the club.

Fred Niblo, who has always taken a deep interest in the White Rats, said the organization sought for its members was an equitable contract and the "open shop."

"The constitution did provide that, but I think under an agreement with the Board of Directors Mr. Mountford was given free hand in the matter of reorganization."

Q. Isn't it a fact that the International Board had no right under the constitution to change the provisions of the constitution, fixing the amount of initiation fees and dues?

A. The Board of Directors. It was not an International Board.

Q. I don't know what you call it.

A. The Board of Directors, under the old constitution, and the new board was an international board made up of members of all these other organizations. I could not tell you about that unless I went over that old constitution. Personally I think they did have the right.

Q. Did I ask you yesterday whether the "Billboard" was a vaudeville publication calling upon managers to make a profession to read the dues to Mr. Mountford and to you?

A. I don't recall whether you did or not, but it is.

Q. In January, 1917, "The Player" was the official organ of the White Rats Actors' Union?

A. Yes.

Q. And you considered it a truthful paper?

A. As newspapers go, yes, in the news items. I suppose they think they have the right, but in the signed statements, I think they are true, yes.

Q. Well, were their news items true?

A. I could not say that positively. I think the general tenor of the news items was true.

Q. Do you consider Cora Yongholod Corson's act a big time act?

A. I never saw it, Mr. Goodman.

Q. I call your attention to a news item in "The Player" of January, 1917, reading: "J. Leslie Spain, Manager of Cora Yongholod Corson's instrumentalists, said and word that the act is playing independent dates through the West and is making a big time with great success. Did you know that the playing independent dates through the West at about that time?"

A. No, I did not.

Q. You testified, I think, that there was not sufficient time outside of the Vaudeville Managers' Protective Association through which an artist could earn a living, didn't you?

A. Yes, sir.

Q. In all cases where an actor plays six days in one town and another week playing a Sunday in another town, doesn't his contract specifically provide for it?

A. No, I don't know that it does.  
Q. Do not all the contracts, including those that have been approved by the White Rats Actors' Union, known as the White Rats form, provide that a manager may at any time change the route of the engagement, providing that he pays railroad fares?

A. I don't know that the so-called White Rats contract does contain that clause, but I don't think bringing a man into another town to complete his week's engagement is in line with that.

Q. I show you a contract and the form of the Independent Booking Agency, which at the bottom, bears the statement: "Approved and Published by the White Rats of America, 1033 Broadway," which provides for the usual number of performances in said respective theatres, and so forth, "But the manager may alter the aforesaid route for the aforesaid time of said engagement providing said alteration does not interfere with contracts already entered into by said performer, and that said manager shall pay the difference in transportation, including fares and baggage, that such alteration may entail."

A. Yes, that is in there.  
Q. Under that provision would not a manager have a right to alter the time and place of the engagement even though it were only for one week?

A. No. He might say, for instance, "You are booked to play Dayton next week, your route is changed to read Indianapolis or Cincinnati." But that does not mean that he could say, "You play Dayton next week for six days and you play Kankakee on Sunday." It means that the engagement, the date of the engagement, that was on the contract, that there cannot be an additional place inserted in the route.

Q. Were you president of the White Rats during the influenza epidemic last year?

A. I was, but I was in Europe.  
Q. Did you know or have you learned, since you returned, that during that period there was a number of cities closed by order of the municipal authorities?

A. I have heard it. I accept it as a fact, though.  
Q. You don't know what was the managers or your association to alleviate the conditions of the actors during that period?

A. No, I don't.  
Q. You swore that when payment of railroad fares was eliminated by the Independent Circuit that at the same time they reduced the salaries?

A. No, pardon me, I don't think I said "at the same time." I said that salaries were subsequently reduced, but not at the same time, because that would be untrue, I think.  
Q. That is my recollection of your testimony, and when I made these notes—

A. No.  
Q. If you made that statement you did not intend it?

A. No.  
Q. When you say they were subsequently reduced, you mean—

Q. When the salary cut came.  
Q. That was in 1914?

A. In 1914. Oh, no, I never meant to imply that they took away the railroad fares and cut the salary at the same time.  
Q. Regarding the salary cut in 1914, you testified that Mr. Madden reported the cuts to you?

A. Yes.  
Q. Whatever dealings were had concerning that were between Madden and Hart or Madden and the Booking Office?

A. No, between Madden and Hart, but I suffered the cut.  
Q. Then you don't want to talk or what arrangement resulted in that cut?

A. I know that the time was booked and we were to open at \$500 and that we did work. We were obliged to take this cut of \$50, or not work.  
Q. You cannot swear that that cut was not made before any contracts were actually signed by your act?

A. No, but I was to open on Monday in Lowell.  
Q. In other words, for all you know now, Mr. Hart may have signed a contract as your representative for that cut salary?

A. No, I don't think he did. I think new contracts were issued. You see, we never saw a contract.  
Q. I understand that, but what I am trying to find out is whether there was a signed contract for, we will say \$300, and notwithstanding that signed contract, another one was signed for \$250?

A. I cannot testify as to that, as I say we never saw our contracts until after the engagement was played.  
Q. Isn't it true that your cut was reduced to \$25 afterwards on some of that time?

A. It was, and I would like to explain why.  
Q. All right.

A. The act that we were doing at that time called for the service of a third man to play a policeman, and we had great difficulty in securing the right kind of a man to play the part in the different theatres. The property man usually played it. There was the necessity of rehearsing him on Monday and being worried all through the opening performance as to whether he would get his cues on time or whether he would play the part right, with the result that we were always bothered and disturbed and we could not do our work properly. So I wrote to Mr. Hodgson, Mr. Sam Hodgson, and explained the situation to him, and explained the fact that there was a great need for a policeman, and had financial circumstances and that I was willing, I wanted under that fact that we had been cut \$50 that we could pay his railway transportation and pay him his salary under those circumstances, and asked if he would allow \$25 more to cover the expense of this man for the benefit that the performance would receive from it and that he would be giving value for his money.

A. And did he agree?

A. I heard nothing from it for a while. Then I spoke to Mr. Harry Jordan about it when we were playing Philadelphia, and he said to me, "I think if a man is a policeman, I go over to the booking office on Monday or Tuesday, I will take it up with Mr. Hodgson and see what can be done about it." Subsequently we got the \$25, which paid the fare of the man and his salary.

Q. The booking office you referred to is the United Booking Office?

A. Yes, sir.  
Q. And Mr. Jordan is the manager of Keith's Theatre in Philadelphia?

A. He is, yes, sir.  
Q. You testified on direct examination that you thought the policy of protracted tours was wrong. Is it your contention when a vaudeville performer seeks an engagement with a brand new act that had never been shown to an audience that he should receive the salary he seeks on the basis of the fact that his act may or may not prove successful?

A. I think there are great many circumstances that enter into the answer of that question. I think if a man is a vaudeville actor, and he has done other vaudeville acts and done them well, that it is quite possible for an intelligent booking manager to go to the theatre and see his performance and see what he is doing. He knows the requirements of the vaudeville business and knows something

about the talents of the man playing, to judge inside of three days or at the latest two days, whether the act is available and whether it is worth the money which he asks for. I don't think any man ought to show a brand new act, for instance, which has never been tried before the public and, if he is getting \$500 a week for his act, without at least giving him the time and a situation that would be unjust and unfair. But to keep him playing four or five weeks on the plea of coming up to see him and not coming to see him, that is the same time creating a situation in the theatre whereby a theatre gets the reputation of a try-out theatre, which I think is wrong.

Q. Isn't it true, Mr. Fitzpatrick, that a man may have, so to speak, the makings of a good act?

A. Yes.  
Q. And may require changes from time to time until it is put into good shape, and that may take more than one week and more than three weeks?

A. Yes, but if you acted on that theory, many a man's act would be playing tryouts as long as he was in the show business.

Q. I grant you that some managers may abuse that.

A. No, what I mean is a conscientious actor always strives to improve his act and to make changes.

Q. Even after the act is produced and running along successfully?

A. Oh, years old, yes.  
Q. In other words, it is one of those cases where the particular conditions surrounding the act, the actor himself, has got to be taken into consideration?

A. No, I don't think so, Mr. Goodman. I think it is a great abuse from the managerial standpoint.

Q. Isn't it possible that a very good actor may have a very bad vehicle?

A. Oh, yes. I don't think he is going to improve a very bad vehicle by playing it, and an intelligent booking man can tell in very short order whether it is going to be a good vehicle or not.

Q. If a good actor has a fair vehicle that looks as though it has the makings of a better one, it may be perfectly proper to try it out for another week after a change, or try it out a third week?

A. No, I don't think so. Any man that plays an act three weeks would be bound to make another change in it, does not know his business.

Q. You mean the actor that has to make changes?

A. That cannot tell inside of three weeks whether he has got a good act or not.

Q. Have you any idea of the percentage of the tryout acts that never get beyond that tryout stage, by which I mean that they do not get into the regular engagement?

A. You mean after protracted tryouts?

A. Yes.  
Q. No, I don't. I haven't any idea.  
Q. These tryout acts are usually sandwiched in between other acts, are they not, that they get the benefit of the usual crowd of the theatre?

A. I think in some places they are and I think in other places the bill is almost entirely made up of tryouts, which is an injustice to the public, I think.

Q. The people are not, are they, when you get going to a theatre that gave them a bad show, we haven't any discussion about that?

A. No, I don't think they do. I think they go because they want to go. Places where there are no other types of amusement.

Q. What other method would you suggest for trying out new acts than that now in vogue?

A. First of all, I think the time of trying out an act should be strictly limited.

Q. B. Which you mean what?

A. Well, we will say, if they are three-day performances, I would say it would be one day.

Q. And if the act did not make good then you would throw it in the discard?

A. I don't say I would throw it in the discard. And I think it ought to be taken into consideration, the type of audience which is looking at it. I don't think you can play a high-class two-day act to a three-day audience and get it myself. I have played an act to a three-day audience and got it myself. I mean mentally, re-acted against the act, going successfully. I think there ought to be a high-class theatre, where you can play a high-class act to a high-class audience, and then you can play a low-class act to a low-class audience.

Q. Do you think it may be fair to the audience to try out, I mean in a high-class vaudeville theatre where they get in that theatre, even though it may be presented by a good actor?

A. I think there is nothing objectionable in that. There is no injustice to the public; for instance, if one certain night at the Palace Theatre, in New York, actors of recognized reputation who are trying out new acts get an opportunity of showing their acts in addition to the bill.

Q. Do you know that on any morning except Monday morning, when they have rehearsals at the Palace, they have before those managers who happen to be at the Palace Theatre booking office?

A. I know there is such a condition, but that is unfair, because you cannot play to a manager.

Q. That is true, but I think it is a condition that has experience can get some idea of whether the act has got the makings of a good act or not.

A. For instance, in a comedy act, I don't think he knows where the laughs are until he plays it to the audience. The actor himself does not know it.

Q. Then it is the public really that is to be the judge of it?

A. I don't agree to that, no. I don't agree that the public is the last judge on entertainment.

Q. You testified that it was the universal belief of actors that the policy of managers was to reduce them as low as possible, didn't you?

A. I did.  
Q. That is absolutely my conviction.

Q. Does the average actor in vaudeville possess your intelligence or had he had the benefit of the education that you have received?

A. No, I don't think he has. I know he has not.  
Q. I ask you if that belief has not been created or fostered by the propaganda of Mr. Mountford and your organization in its attempt to build up the act?

A. No, it has not, Mr. Goodman.  
Q. Did you ever hear Mr. Mountford's speeches at the meetings of the White Rats Actors' Union?

A. I have.  
Q. They are always red hot, aren't they?

A. There is a certain amount of oratorical fervor in them.  
Q. And he never fails to accuse the managers of being thieves and vultures and crooks and grifters?

A. No, that is not true. An occasional reference may be made to some man whom he considers a thief, but the idea of any man standing up and calling people who are opposed to him everything on the calendar—

Q. Does that occur?

A. No, it does not occur.  
Q. You recall in your report to the members, you referred to the Vaudeville Managers' Association as grifters and extortionists?

A. I think they are yet. I don't make a business of publicly howling that all the time, though.

Q. But you do in your talk with actors express that sentiment just as you do here?

A. Occasionally, when a particularly flagrant case comes to my knowledge.

Q. You spoke of managers generally; you did not simply accuse some individual ones?

A. No, I have always particularized the man. And any man I know to be honest I have always said so.

Q. You don't think that any of these speeches of Mr. Mountford at the meetings or any of this propaganda has had anything to do with creating this feeling or belief on the part of the actor?

A. No, sir; I do not. You have got to have hell to work on.

Q. You testified that you had heard it was Mr. Albee's attitude to keep the actor poor. With regard to that, is that your belief?

A. Well, I would rather not discuss Mr. Albee. I don't like to go into personalities, Mr. Goodman.

Q. No, but you made the statement that you heard it.

A. Yes, I did hear it.  
Q. I am trying to find out now whether you believe that true.

A. I am sorry to say I think it is true, yes. I don't know Mr. Albee, and if at any time I have occasion to correct that impression, I will correct it just as publicly as I make it.

Q. You have testified that Mr. Albee is the brains of the vaudeville business.

A. He absolutely is.

Q. With your education and intelligence, how can you believe Albee is the brains of vaudeville, would want to keep the actor poor? What benefit would that be to the actor?

A. Because in the first place, the stifling of competition forces the public to go to the theatre which is open. People have to have amusement and they will go whether the show is bad or good, under certain conditions there is no other place for them to go. Now, if a man with brains realizes that, he would not, there is no reason why he should not consider things being considered, why he should not regulate the thing which goes into that theatre to entertain the public as long as he gets some return for it. I don't mean reducing them to starvation, you understand, but I mean reducing them out to conditions that are such that they cannot afford to hold out for what they believe to be their just salary. In other words, a man in order to live and pay his obligations, has to take the figure which is the best he can get. The prosperous actor, if he is the brains of vaudeville, cannot be dictated to as to certain unreasonable conditions the same way that a man can be dictated to who has no money. In other words, it all depends on a man's bank account whether he is a true agent in signing a contract.

Q. And that is all of your explanation for the belief which you hold of Mr. Albee's attitude?

A. Well, I think Mr. Albee has a great contempt for actors, myself. Personally, I don't blame him for having contempt for some of them. I have myself, especially the ones who do not live up to their obligations.

Q. You stated on direct examination that reputable large producers have been driven out of the business, and you referred to Lesky and Rolfe. Isn't it a fact that Jesse L. Lasky left the vaudeville business to go into the motion picture business?

A. I think his first enterprise after he left the vaudeville business was in the Pollock Berge, on 46th street, with the Harris interests.

Q. And then he drifted into the motion picture business?

A. And he is now one of the biggest picture men in the country, isn't he?

A. Yes, sir.  
Q. And you don't believe, he has been successful since he left vaudeville, is that not so?

A. I don't know anything about him. I know he had a hard time in Atlantic City.

Q. You don't know that he is in the motion picture business now, do you?

A. No, I do not. The same talent which Mr. Lesky employs in the picture business could very well have been retained in the vaudeville business. It is the brains of the vaudeville business in the entertainment business should be kept for vaudeville, not driven out of it.

Q. But that same talent does go into vaudeville, does it not, at times?

A. Occasionally, and gets out of it as quickly as possible.

Q. Do you know the various items of expense which are attached to the running of a vaudeville theatre on the part of a manager?

A. Yes.  
Q. They include rent, light, heat, advertising, house salaries, the actors' salaries, insurance, taxes and many other things?

A. Yes.  
Q. When you say you never saw a better business than any of the theatres you played in 1914, is it a fact that the number of people in the theatre does not always indicate whether the manager is going to be on the right side of the ledger at the end of the week?

A. No, if he does capacity business most of the time, it is not any wonder that he will come out all right.

Q. How can you tell he has done capacity business?

A. Looking out in the theatre, watching the audiences as they come out and as they go.

Q. You thereby have a knowledge of how many seats are purchased for and how many are not?

A. Yes, as a rule, and whether it is a paying audience or not, as distinguished from a paper audience.

Q. Another Moore? We will take a recess until two o'clock. (Whereupon, at 12:30 o'clock P. M., a recess was taken until 2:00 o'clock P. M.)

— AFTERNOON SESSION.  
O'Clock P. M.  
JAMES WILLIAM FITZPATRICK, resumed.

CROSS EXAMINATION (Continued).  
By Mr. Goodman.  
Q. Do you wish to correct your answer to the question as to whether Mr. Mountford had any other occupation between 1910 and 1917?

A. I do not know. He did not, to the best of my knowledge.

Q. What is the average time spent by an actor doing two shows a day on the stage in presenting his act?

A. The average time is—  
Q. Yes.  
Q. Well, I would say 15 minutes.  
Q. And what would you say the average time was that is spent by—  
Q. This is, actually on the stage?  
Q. Actually on the stage—by a small time act?  
A. On the stage?  
A. Well, of course that would vary in proportion to the number of performances. I have been in small time theatres

when I went into the theatre at one o'clock in the afternoon and did not get out until eleven o'clock at night.

Q. But you were not doing three performances from one o'clock until eleven?

A. No, I think I did five on that occasion. But it was impossible to leave the theatre and take off your make-up and come back and put it on again.

Q. These five performances were on Saturdays?

A. Saturdays and Sundays.

Q. But I mean the actual time on the stage is what, about?

A. In the ordinary three-day show I would say about—well, an hour is the maximum, average.

Q. What, of each act?

A. I think, taking all the acts on the bill. Averaging 20 minutes, 15 or 20 minutes to the act.

Q. I see. Each act would not go on an hour, though.

A. Oh, no. An hour's total for the day.

Q. And how much time is actually spent in the dressing room making up, as a rule?

A. Well, now, Mr. Goodman, I could not answer that question exactly because it all depends on the type of act a person does and their convenience in the matter. I have known actors who came in at the last minute when the act ahead of them was on and made up and rushed on, and I have known others actors always in the theatre three acts ahead of their time.

Q. You think the work of a vaudeville performer, such as the work you did with Mr. Madden, was any more trying or wearing than the work that Mr. Walsh or Mr. Moore, Mr. Rowe and the rest of us are doing here at layover?

A. I think it is equally trying, but of a different quality. I think the nervous strain is greater.

Q. The matinee performers always begin about one or two o'clock in the afternoon, do they not?

A. In the big theatres they begin at eleven, and earlier, I believe.

Q. Then there is a recess between the matinee and the evening performance of about how long, in the small time theatres?

A. Well, if you had a supper show there is not any recess for the actors. That is a picture.

Q. If the house runs continuously, of course there is no recess, but houses that give—

A. Three shows.

Q. Oh, yes, there is a recess between the matinee and evening performance, of, I should say, from a quarter to five until seven or thereabouts.

Q. If an act gave three shows a day, excepting Sundays and holidays—can I talk now of the average?

A. Yes, sir.

Q. His actual time on the stage would be about three times twenty minutes?

A. Yes.

Q. Or about one hour?

A. About an hour.

Q. You testified that you met actors coming from Toronto who had done five shows a day and were utter physical wrecks, did you not?

A. I did, yes, sir.

Q. What were those acts?

A. I cannot recall the names now. I remember the incident. I was in Baltimore at the convention of the American Federation of Labor, and some people I met during my stay there had just come from Toronto; they complained bitterly about their treatment and doing extra shows.

Q. Will you describe to the Examiner what a stock company performance is?

A. A stock company performance?

Q. Yes.

A. Well, a stock company performance is a performance run on some legitimate—rather dramatic composition or play, from three to four acts, or a musical act of from two to three acts, given by—

Q. Just a minute. Do not think I made myself clear. I mean a stock company playing dramatic plays. I am not talking of vaudeville acts.

A. No, but there are some plays, for instance, on the Polli time, in the run of the stock season, that will put in a musical play, don't you see?

Q. I am not referring to that, I am referring to the usual stock company that you see.

A. Dramatic performances?

Q. For instance, a dramatic performance played on Broadway the previous season?

A. Well, that is a performance given by a company which remains intact or is supposed to remain intact for a theatrical season, and consists of giving one play one week and a new play the following week, rehearsing the new plays while the current performance is actually running. Is that what you mean, Mr. Goodman?

Q. That is correct. Are you familiar with the stock company over at Keith's Theatre, in Union Hill?

A. No, I am not.

Q. Well, they are run about the same?

A. I am with those on the Polli time.

Q. Now, is it not a fact that while that stock company is rehearsing the performance, we will say, this week, that beginning Tuesday of this week they begin to rehearse next week's show and begin to study the manuscript of their parts for the following week's show?

A. Yes, that is true.

Q. Do not the stock companies usually give two shows a day, a matinee and evening performance, excepting Sunday?

A. Well, I don't know whether they usually do. Some do. I know. I do not think the higher class stock companies give two shows a day.

Q. Is it not a fact that some of our greatest actors and actresses on the American stage have graduated from the stock companies?

A. I think there are a few circumstances. I do not think the great majority have, no.

Q. Well, have not many of the successful actors and actresses appearing on Broadway at the present time come from stock companies and gained a broad experience in stock companies?

A. I know of one instance. Miss Fay Bainter. That is the only instance I know.

Q. Well, did you know that Jane Cowell was the leading lady at Keith's Theatre in Union Hill for several seasons?

A. I did not know that. I believe, though, she was in stock somewhere.

Q. And Ann Murdock?

A. I don't know about her.

Q. And Lowell Sherman?

A. I don't know about him.

Q. Well, their work is quite severe, is it not, the work of actors and actresses, in stock and vaudeville?

A. It is of a different type than the work of a vaudeville actor. There is a greater amount of nervous energy required to give a successful vaudeville performance than there is to give a dramatic performance, because in vaudeville you have to get your effect quickly and make your own time. In a dramatic performance, four acts to make good.

Q. Yes, but after you have succeeded in knowing your act and studying it, and playing it, we will say, one season, does it not set after that become almost automatic—that you know your time and work your time?

A. No, indeed, Mr. Goodman, it does not. That is one of the physical drags on a conscientious vaudeville actor's

crisience—that he always has to do the same quality of show—he has to fight that mechanical feeling and that mechanical appearance and just the minute he does become mechanical his vaudeville offering loses its value.

Q. Have you any objection to telling what salary you got as press manager or agent at Polli?

A. Not at all.

Q. What was it?

A. I think I went to work for Mr. Polli for \$15 a week, and after I succeeded—after two years I succeeded in raising my salary to \$25.

Q. And how long after that was it that you went on the stage in this act?

A. I think I got \$25 for about—well, perhaps six months.

Q. Now, you said that the giving or playing of more than three shows a day was detrimental to the actor and was bound sooner or later to hurt the business and hurt him, or something to that effect. Do you recall that?

A. Yes, I do.

Q. Did you read the testimony of Mr. Hédgdon about George M. Cohan, who gave, I think he testified, eight or more shows a day?

A. No, I did not.

Q. He and his family?

A. I do not recall that testimony, but I have no doubt he did.

Q. And Weber and Fields, in the early days of vaudeville, gave eight or ten shows a day with very little compensation?

A. Very little compensation compared with what they got today.

Q. George M. Cohan today is a very leading actor, is he not, and a star?

A. Yes.

Q. And has been successful on the stage?

A. Yes.

Q. And Weber and Fields have been successful on the stage?

A. Yes, sir. As soon as they stopped these performances.

Q. As soon as they stopped doing them?

A. Yes, and their talent had a chance to develop.

Q. When you were a newspaper reporter how many days in the week did you work?

A. Seven.

Q. When you were on the railroad how many days a week did you work?

A. I worked all the time when I was on the railroad. I mean from very early morning until late at night.

Q. You testified that you objected to giving more than three shows a day?

A. Yes, sir.

Q. You also testified that you asked on the Pentagone or on the Sullivan & Considine time to cut out part of your act?

A. I did, and understood you objected to that?

A. I did, most strenuously.

Q. Well, if the actors work too hard, or too hard, by three shows a day, why should they object to being relieved of doing part of the work?

A. Because the actors have no right to take part in any conspiracy to cheat the public out of anything they are entitled to.

Q. And that is the only reason?

A. That is the only reason.

Q. So that the actor complains if he works—he complains, rather, of working too hard, and then he complains of working too hard?

A. No, he complains of being obliged to work too hard, and he complains when he is obliged to work this additional number of shows, because he is not permitted to give his best performance. And there is another angle in that.

Suppose, for instance, I am playing in a theatre where they do more than three shows a day and I am obliged by the running time to cut my performance, and a man from a big time theatre or a big time booking agency or a representative of the Keith Booking Agency comes into my theatre and sees my act, and he says, "Well, that's the act at so and so, and there is no act there at all." You never know when some one is in there.

Q. You could readily explain that was not all of your act, couldn't you, and refer him to the manager?

A. You could, but that would not remove the first impression on his mind, Mr. Goodman.

Q. This running to schedule, which you speak of, which gave rise to cutting down part of an act so as to meet the schedule, does not occur on big time, does it?

A. On two shows a day?

A. Yes.

Q. Because their two shows are separate and distinct?

A. Yes.

Q. One evening about 5 in the afternoon and the other beginning at about 8:15 in the evening?

A. Yes.

Q. You testified that in November, 1916, you were given power equal to Mr. Mountford in all particulars. Now, did Mr. Mountford have greater powers than you prior to that time?

A. Oh, yes, he was the International Executive. According to the constitution I had no right to call a strike or speed up.

Q. But after November you did?

A. Yes.

Q. You referred to the Mike and Rotary Club entertainments to which managers sent actors to play for nothing, the act receiving the compensation?

A. Yes.

Q. And you mentioned a case in Cambridge, Massachusetts, of some priest who gave you the information about it?

A. Yes.

Q. Did that ever occur to you in your experience? Were you ever asked by a manager to?

A. I have been asked to go to performances and have refused them, I think I have, yes. I do not recall the exact occasion now.

Q. What year would you say?

A. Well, I could not say as to that, Mr. Goodman. I do not want that to go down as a definite statement.

Q. You mean you do not want it to go down as a definite statement where I asked you—

A. No, because I cannot place the exact time.

Q. Did you ever play any so-called club engagements while you were on the stage?

A. No, I don't think I did. I am quite sure I did not.

Q. We have been mentioning the Pemberton case in this proceeding and today the testimony from it. You testified yet decided the matter before him and you claimed that that was the case?

A. He is, sir, yes.

Q. Are you acquainted with his report filed in the Supreme Court?

A. Some of the details of it, I am, yes. I have not read

it all through.

Mr. Goodman: I have a certified copy of that report here, Mr. Examiner, and I would like to offer it in evidence. It appears on the question of this burglary, that this witness has referred to, and the issue of books that he referred to, and it is a decision of an officer of the New York Supreme Court.

Mr. Walsh: I have no objection to its going in, but I want it to be understood that this is simply an interlocutory proceeding.

Mr. Goodman: Yes, sir.

Mr. Walsh: It is a report of the referee which has not been accepted upon by the court. It may be confirmed or it may not be confirmed.

Mr. Goodman: That is correct. I will go further and agree that I will file it, if it comes down before the matter is finally decided, the judgment of the court, whether it is confirmation or reversal. For the time being, though, it is a decision of the court.

Mr. Walsh: It cannot be said that it is a decision of the court.

Mr. Goodman: A decision of an officer of the court. The referee is an officer of the court, appointed by a judge of the Supreme Court.

Mr. Walsh: I object to it as being incompetent, irrelevant and immaterial, not binding on any one; not the decision of any court, and simply the report of a referee which may or may not be accepted by the court in the case pending. I will just note that objection.

Examiner Moore: Objection overruled.

(The paper above referred to was marked Respondent's Exhibit Number 111.)

Q. Mr. Fitzpatrick, since this morning have you been able to find any advertisement on the part of the Vaudeville Managers' Protective Association to withdraw from the "Variety" of September 15, 1916?

A. No, the only reference I have been able to find any advertisement in, in fact, I did not have an opportunity of looking. The only thing I know of is that interview alleged in the "Review of Reviews" in the New York Herald, and the news items printed in "Variety," especially relative to the manipulation of William Conner, the shareholder of the Lambie, on account of an open meeting of ours.

Mr. Walsh: Did you look for any?

Mr. Goodman: If there are any such, Mr. Walsh, I am perfectly willing if anybody can find them to submit them. I have not been able to find them.

Mr. Walsh: I have seen the certificate of Ernest & Ernest, certified accountants of the State of New York, carrying with it a statement of the condition of the finances of the White Rate Actors' Union of America, for the period from June 1, 1916, to June 1, 1917, and I will substitute a copy for original, for the record. I just offer the letter, or certificate.

Mr. Goodman: Mr. Commissioner, we object to it as incompetent, irrelevant and immaterial.

Examiner Moore: The objection is overruled.

(The paper above referred to was marked Commission's Exhibit Number 70.)

By Mr. Walsh:

In the report of this referee I find as the first finding of fact, as follows:

"The sum of \$140,000 belonging to the respondent, which is the White Rate Actors' Union of America, was converted by McGraw, Cook & Waters, and the directors that approved of the club house transaction."

I ask you if you know whether or not the Cook mentioned in this is the same William J. Cook that appears in this proceedings, who delivered over the minutes of the White Rate Actors' Union to the respondents in this case?

A. The same man, yes.

Q. Were you a director during that time?

A. No, sir; I was not.

Q. Was Mr. Mountford?

A. No, sir.

Q. Was Mr. Keough?

A. I cannot recall about Mr. Keough. Mr. Mountford was out of the organization at that time.

Q. Now, referring again, if you please, Mr. Fitzpatrick, to the sum of \$10,475, which this referee says that you and Mountford diverted by depositing it in your joint individual accounts; how was that money disposed of?

A. To pay the expenses of the strike; the payment of plaintiffs; food and lodging expenses; and the money was sent for—for instance, Mr. Mountford going from New York to Chicago, and myself coming from Boston to New York.

I suppose there was some printing. The details and checks were all given to the auditor when this audit was made up, with an explanation and a voucher, and from those checks and vouchers he made up his report.

Q. And this \$10,000 all checked out of this bank, the Mutual Bank?

A. Every bit, with the exception of the balance of \$54 odd.

Q. And checked out for the purpose of the strike?

A. Absolutely every penny of it.

Q. And any individual connected with the White Rate got any part of it, or got any sum of money?

A. Never, not one solitary penny.

Q. Yesterday, in discussing the question as to whether or not the booking office renders any service to the actors, you expressed it as your pronounced judgment that the booking office renders no service whatsoever for the actor, in your judgment, to whom does the booking office render service, and what does that service consist of?

A. To the manager, in securing talent for his theatre. In fact, on some contracts issued from the United Booking Office the name of the office man who books the act is designated as representing the manager, Mr. Delmar. His name was mentioned in the letter.

Q. In the cross-examination by Mr. Goodman I took it that in the booking office there are rest-rooms for actors and various things for the convenience of actors and actresses. Is there anything inherent in that that there is in the large department store rest rooms, where they have conveniences for women established in the large department store?

A. No, sir; not in banks.

Q. Women who have to visit some banks are not made any charge for an opportunity of sitting in their reception rooms?

A. No, sir; they are not.

Q. You stated yesterday that your own experience has been that they could not book direct when the booking offices were in the Putnam Building.

A. Yes, sir.

Q. Well, you did not go into that fully. I would like to know you do that.

A. Well, when we had open time it was the habit of my partner or myself, one or both of us, to go to this room in the Putnam Building, to a room about this size there. There was a counter at the end of it.

Q. That is, by 30?

A. About this size, 12 by 30, yes. We asked to see a certain manager, Mr. Mike J. Shea or Mr. Williams or Mr. Conner, and we would come out and say, "We were here for the theatre. The boy would ask 'What is your name?' for it on a piece of paper, and go into the inside office, and he would come out and say, 'We cannot see you,' or usually, 'He is out to lunch.' Occasionally, but on very rare oc-



asked, you might see a man, the man that you wanted to see. But as for going in to Mr. Hodgson, who was the booking manager of the United Booking Office, and sitting down and explaining your case, and asking for time, I never knew of any one who did so. I am sure that you were going to talk about your experience at the Putnam Building.

A. These are the experiences. I have also written letters asking for time, at the period when I had no agent, with no success.

Q. Now, I understand you think that an actor ought to be represented by an agent or personal representative in some way?

A. Personally, I do. There are people in the organization who differ with me, especially the men who have lived in England, and who book direct, with the owners of the theatre; but I personally believe that the personal representative is a necessity in America.

Q. And you think there ought to be some sort of a booking office, a central booking office?

A. I think there ought to be a booking office. You can call it a booking office, but I would call it a registration bureau, at which every actor who runs a theatre in America, or who hires actors, should be obliged to register before he can operate his theatre. I think that every actor who works in these theatres must be registered before he can secure employment. I think that the owner of the theatre should hire his own representative to select the material for his theatre, and I think the actor should hire his personal representative to book him, with the theatre manager's representative; that there should be no connection at all between any form of booking office and any man who has any connection with the theatre. I think there ought to be in connection with that government registration bureau a complaint bureau before which complaints of actors against managers and against actors could be heard and decided, and I think if a manager is found guilty of violating any of the rules, he should be suspended from the list of registered managers or owners and should not be permitted to run a theatre again; and the same way with actors, if he violates his contract he should be suspended and not permitted to earn his living in the theatre again. I think that the organization of the White Rats Actors' Union, it means the elimination of the N. Y. A. of the United Booking Office, and of the other class of booking offices existing.

Q. You think that the personal representative should be a true agent?

A. I think he should be employed by the actor and not as the actor's servant, being paid by him to do as he is told.

Q. What do you say in reference to the system in vogue as to giving franchises to a number of representatives?

A. That is the advertisement of the system of the booking business to which the managers make such violent objection among the actors.

Q. What is your objection to it?

A. It keeps a man from going anywhere he will to book his act. For instance, if I have a theatre in the Keith Office, and I represent 800 acts, and I cannot book them at the Keith Office, I cannot go across the street to the Loew Office and book them, and vice versa. It is done through an intermediary, now.

Q. How?

A. By a go-between agent. For instance, the man who has the franchise in the United Booking Office has a friend who has a franchise in the Loew Office, and does business with the Loew Office. So, if my value has expired on the Keith time, my friend goes to the Loew Office on the Keith time, he cannot go direct to the Loew Office and book me, so he uses this intermediary with the agent who has a Loew franchise, and so the result is that I pay the intermediary agent—I pay the United Booking Agency and I pay the intermediary agent who has the Loew franchise.

Q. Is there anything about this system of personal representative or agent that makes him more the servant or the agent of the booking office than he is of the actor?

A. The fact that he does not get his full amount of commission is the chief thing that makes him so. He has to hold out money which is coming to another man makes him automatically subservient to the man who holds the purse strings, and it compels him to do the result is that I pay the intermediary agent—I pay the United Booking Agency and I pay the intermediary agent who has the Loew franchise.

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A. Yes, I do think so—more reliable agents.

Q. That is, there would not be agents who were of the selection and at the will of the booking office?

A. I call your attention to Commission's Exhibit Number 38, which appears to be a form of contract approved by the B. F. K. Circuit. It appears to be a blank contract between the B. F. K. Circuit and a corporation of Boston.

Q. I mean, what is the matter with it?

A. Well, you think in the Keith theatre and you get a salary, and you pay Mr. Keith's booking office 5 per cent of your salary for hiring you to play in his theatre.

Q. Do you know Jules Delmar?

A. I know who he is, yes. I have met him.

Q. He occupies a position in the U. B. O. office?

A. I believe so.

Q. Does he book what is known as the Southern time?

A. Yes, sir.

Q. I show you what purports to be a contract with the Academy Theatre Company, Charlotte, North Carolina, dated the 6th day of December, with an artist known as Nat Barnes, and dated from that is the same character of contract and subject to the same objection as the contract marked Commission's Exhibit Number 38?

A. Yes, Mr. Delmar here is described as acting for the manager and employing him.

Q. In this contract to which I call your attention, that is the contract in which Mr. Hodgson is designated as the manager in employing the artist, and the one in which Mr. Jules Delmar is designated as the manager in employing the artist, can you conjure in any way a distinction between the two booking offices, and say any service for the actor?

A. I never have been able to see under any circumstances, then or any other.

Q. I think you testified yesterday in reference to a letter which you received from Mr. F. F. F.?

A. Yes, I did. In answer to a question of Mr. Goodman's if I had ever heard any protest made about the selection by members of the White Rats, I did not.

Q. I asked if I had ever heard of Mr. Frank Fogarty protesting, and I said No, and I started to say in addition that I had received a letter from Mr. Fogarty when I was a candidate for office, and I still have that letter in my possession home.

Mr. Goodman: Wait a moment, I object.

A. (Continuing.) Wherein he says that he has seen my candidate and witness.

Mr. Goodman: I object. I do not care anything about it, but when I am asked to think the witness ought to quit.

The Witness: All right, Mr. Goodman.

Q. Referring again to this proceeding of the woman Peniston, that was instituted against the White Rats' Union, did you know this woman?

A. I did.

Q. Where did she live?

A. She lived in Brockton, Massachusetts, just outside of Boston.

Q. Did she attend the meetings of the White Rats Actors' Union?

A. She did, both in Boston and New York—a regular attendant.

Q. When?

A. Week after week, and week after week.

Q. How would she attend it, and where would she have to go, from Boston to New York, to attend these meetings?

A. Yes, sir. The address in New York were on Tuesday nights and the meetings in Boston were on Friday nights.

Q. Do you know whether or not she was a woman of means?

A. I don't know whether or not she was a woman of means.

Q. What is that?

A. Well, I only have her own statement for it.

Q. What is that?

A. May I tell you it happened?

A. Yes.

Q. When were you closing up the office of the White Rats Actors' Union in Boston, after the strike was suspended, was she present at the meeting and she had been asked by Mr. Montford at the last meeting at the club house in New York to leave the meeting because she was under suspicion by the members, and in view of the tense situation that there might be some trouble, and she had her choice of leaving the meeting or standing up and being accused of being an employee of the Vanderville Manager's Protective Association. So she left the meeting.

Q. Did you ask her to leave?

A. No, I did not. Mr. Montford did. The following Friday night I was in Boston myself winding up the affairs of the office there, and she came to me before the meeting and wanted to know why she had been asked to leave the meeting in New York; that Mr. Montford had asked her to leave. I told her because she was under suspicion, and in view of the fact that she was an object of suspicion and that the members know it, there might be some hairpinning, and it was best that she should leave.

Q. Do you know whether or not she was a woman of means?

A. I don't know whether or not she was a woman of means.

Q. What is that?

A. Well, I only have her own statement for it.

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Q. What do you think about the proposition of limiting the number of agents who shall do business at the booking office?

A. I don't think they should be limited.

Q. Why?

A. Because the more men who work for actors, the more interest they are going to take, and if one agent does not do the work for you you can go and get another, and the supply always at hand there is always an incentive for an agent to work more earnestly for the actor, and the actor and conscientiously whereas, if the number is limited, you cannot go from one to the other, by the terms of that assignment that is made, or by your contract. You have to stick to the man whether he works for you, or not.

Q. Do you think there the agents are not so limited, the actor is vigorous, and the number were not so limited, and he did not have to rely upon the vanderville collection agencies for the collection of his commissions, and dividing with the collection agency part of his commissions?

A. I do think it would be better if the agent were free and there were more agents.

Q. Yes.

but there was no copy of the report printed to the best of my knowledge. I never saw one.

Q. In this report it says after October 31st, I assume it is 1915, it became evident that the order would have to resort to force. What did you mean by that?

A. I think it became evident that the order would have to resort to force, and the conference having failed we would try to see if we could not resort to a strike or some other thing for forcing the managers into a conference.

Q. Does this force or pressure relate to physical violence?

A. I don't know. I think even the members of the White Rats who perhaps did not agree with me will go on record as saying, that I never made a public statement of violence or that I never had a private conversation in which I did not say that I was unalterably opposed to any force of any kind, sort or description.

Q. That is, physical force?

A. Physical force.

Q. Were you willing that other force should be applied?

A. All the legal means should be applied or enforced. I posted a notice in the Boston office that any member of the White Rats Actors' Union that was known to go into a theatre on strike would be instantly expelled.

Q. There is some information of the men carrying a lily in their hands.

A. I do not get clear what the significance of that was, will you state it now?

A. I do not know what the inference was, or what the inference drawn from it was. You can draw any inference you like from it, I suppose. The inference was that if you were to work and take a lily in your hand—I don't know whether it was for purposes of identifying you as a lily-like actor or what. At that time there was a show running in New York, if I remember correctly at the Winter Garden, which Mr. Nelson used to call that place, and I saw a lily in your hand—and vanderville actors have a very strong feeling against the lily, and I think it was for the purpose of identifying you as a lily-like actor or what, for certainly no one who went to work while the strike was on in the theatre took a lily in their hand.

Q. I call your attention to what is designated as the anti-strike committee.

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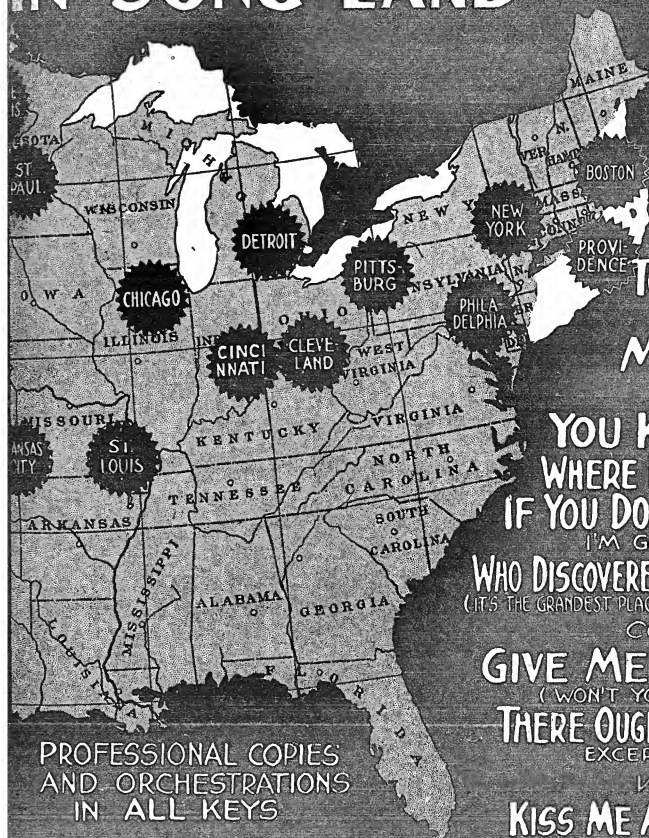
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**DEAR LITTLE BOY**  
OF MINE  
**THAT WONDERFUL MOTHER**  
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**LITTLE BY LITTLE**  
YOU'RE BREAKING MY HEART  
**TODAY TOMORROW & FOREVER**

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**MY DESERT LOVE**

*NOVELTIES*  
**YOU KNOW WHAT I MEAN**  
**WHERE IS THE GIRL I LEFT BEHIND**  
**IF YOU DON'T STOP MAKING EYES AT ME**  
I'M GOING TO MAKE EYES AT YOU  
**WHO DISCOVERED DIXIE?** **GOOD NIGHT ANGELINE**  
(IT'S THE GRANDDEST PLACE ON EARTH.)

*COMIC SONGS*  
**GIVE ME THE SULTAN'S HAREM**  
(WON'T YOU GIVE THAT HAREM TO ME)  
**THERE OUGHT TO BE MUSIC IN EVERY HOME**  
EXCEPT NEXT DOOR TO ME

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**KISS ME AGAIN** **STARLIGHT LOVE**

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## (Continued from page 88)

and a penny out of the way, I never found a penny illegal-

RE-CROSS EXAMINATION.  
By Mr. Goodman;  
Q. Was the auditor whose report was admitted in evidence here a witness in the Pemberton proceedings?

A. I did not say that I was not opposed to the sale. I said

Q. Was the auditor whose report was admitted in evidence here a witness in the Pemberton proceedings?

A. No, sir; not that I know of.

Mr. Albee was the buyer?  
Q. And if somebody else was the buyer you would be a party to it?

A. Yes.  
Q. Well, it is the same thing. I do not want to quibble with you and I do not think you do with me.  
A. No. My objection to Mr. Albee was not to the fact that he was Mr. Albee, but if he got possession of the duobus all probability would mean the utter destruction and annihilation of the organization, and I knew the propaganda was going on, and I did not want to be a party to it. I do not object to Mr. Albee buying it otherwise.

Q. Isn't it a fact that these booking agencies, whether it be the United Booking Office or any other agency, acted in presenting the actor particularly or the manager particularly, but a go-between for both?

A. I do not know whether they do or not. Mr. Goodman, I do not see any reason why they should?

Q. You do not see any reason why they should?

A. No. I think the booking office should be—

Q. You were shown a Commissioner's Exhibit Number 39.

A. Mr. Walsh called your attention to the provisions that per cent. was to be deducted and paid to the United Booking Office, and you took exception to that and said you did not know why that payment should be made. Now I show you a form of contract that the Independent Booking Agency which bears in the lower left-hand corner the statement, approved and published by the White Rats of America, appearing to be a form of contract approved by the Independent Booking Agency, and you do not see it.

A. I am far back as 1910, and I ask you if you don't see in that contract a provision that was signed by John J. Quigley.

A. Well, I do not know what the circumstances are connected with the membership of the White Rats and that are not in it, but I fight it to the death, just the same as I did the booking office.

Q. Well, the fact that I am getting at is, you want to deny at the White Rats that you are not a member of the White Rats, which provided for the payment of 5 per cent. to a booking agency.

A. I do not know, your honor, yes.

Q. Well, I will show you another of the Secretary of the underworld meetings.

A. I am not going to see it. I will call your attention to paragraph 11, which contract bears at the bottom a statement, "Contract approved by the White Rats of America."

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Q. You and Mr. Smith are partners in that business?

A. Yes, sir.

Q. And have your office in the—

A. We are not partners; we are associated.

Q. And you have your office in the Palace Theatre Building in the city of New York?

A. Yes, sir.

Q. You show me a letter dated New York City, April 22, 1918, to A. A. Copeland, of Boston, Massachusetts, and ask you if that letter went out from your office to Mr. Copeland?

A. Yes, sir.

Q. This letter was written by Mr. Smith, but not by me.

A. I want it sent to Mr. Smith.

Q. I presume it went through the usual course, yes, sir, and that is Mr. Smith's dictation.

Q. Is this the usual method by which the letters go out from your office, by rubber stamp, and with your name and Mr. Joe Paige Smith?

A. Yes, sir.

Q. A. A. Copeland was an actor?

A. Yes, sir.

Q. A. A. Copeland was a vaudeville actor?

A. Well, I am not certain about that.

Q. What do you think he is?

A. I really could not testify on that.

Q. What is your judgment?

A. I presume that he was. I will tell you why that is so.

Q. Mr. Walsh, Mr. Smith, whenever, as I do, has special acts, he handles, and we have our correspondents and while it is done through the office with the one man, I could not tell you what that one particularly is, and whether Mr. Copeland was an actor or not, I do not know.

Q. But in the letter dated April 22, 1918, it says: "It will be impossible for us to negotiate any further time for your act in the U. B. O., inasmuch as you have just played at Providence." That, of course, would carry a very strong presumption that he was an actor, a vaudeville actor?

A. At that time the only vaudeville house in Providence was Fay's Theatre, was it not?

Q. Yes, sir.

A. I know Mr. Loew has a house in Providence, and I know they have.

Q. Well, assuming that Copeland was a vaudeville actor, would it be impossible for you to negotiate for him, act, or negotiate further time for his act, inasmuch as he had just played at Providence? Please explain that.

A. As I said before, Mr. Walsh, Mr. Smith dictated this letter, and what he might have in mind at that time I am not aware of, but I could not definitely testify on this.

Q. The letter was signed in the usual method by your office when you were associated with Mr. Smith. The letter is signed in the usual method, with your name, and to Joe Paige Smith, is it not?

A. It is signed with a rubber stamp, yes, sir.

Q. Well, what are the facts, now? You know them, and I just want to get them into the testimony.

A. Have you something that follows this?

Q. No, I have nothing; it is entirely a different matter. I desire to call your attention to it. I will be just as frank with you if you will be so with me.

A. Yes, the only reason that I could give for that is—now I may be wrong, in Mr. Smith's judgment when he wrote this letter and what he meant by it. I never saw this letter before and I don't know anything about what the matter at issue was, or—

Mr. Goodman: Tell him whatever your belief is, very frankly. Let us find out what it is.

The Witness: Mr. Smith might have meant when he wrote this that inasmuch as you played in a city where the Keith interests have a house, that he could not continue booking him.

Q. Did the Keith interests have a house there?

A. In Providence, yes, sir.

Q. Well, Mr. Fay had a theatre in Providence at that time?

A. I believe he had, yes. I don't know whether he was playing at Fay's Theatre. It may have been at Loew's, for all I know.

Q. I believe he has, yes, sir.

Q. Well, what was the situation at that time with reference to actors who played in Fay's Theatre, in opposition to the Keith interests in Providence, so far as getting time with the U. B. O. was concerned?

A. It would be impossible to book an act in Providence with Mr. Keith in case in a certain length of time the act had played for Mr. Fay or Mr. Loew, for the simple reason that the difference in the price of admission, and after playing in the cheaper house is not an attraction until after a certain time has passed before it plays the other houses.

Q. Now, Mr. Hughes, that is a very plausible explanation, but you certainly are under oath?

A. Yes, certainly, I understand that. I understand what an oath is, certainly.

Q. That is not the full explanation?

A. That is the best explanation I can give you.

Q. Well, isn't it Mr. Hughes, that was the understanding in your office, in the U. B. O., that a man who played with an opposition house in Providence, notwithstanding limitations as to time, could not be booked at the U. B. O.?

A. No, sir. I have booked acts that have played Providence for Mr. Keith.

Mr. Goodman: Mr. Examiner, I want to call your attention to the long time in evidence in this case, verified by Mr. Fay, of acts that played Fay's theatres and then played through the United Booking Office.

Mr. Walsh: But not in Providence.

Q. I ask you, Mr. Hughes, to look at this letter again, and I ask you if you notified that actor through that letter that the objection to giving him further time in playing Providence is limited as to time, please?

A. This letter doesn't so state; no, sir.

Q. Well, doesn't it appear there that the reason he could not be booked up there was because he did play at an opposition house at Providence at some time or other?

A. That is the reading of the letter, yes.

Mr. Walsh: I offer in evidence the letter.

(The letter above referred to was marked "Commissioner's Exhibit No. 74.")

Q. Now, Mr. Hughes, I show you another letter that is signed in the same manner as the one that I previously showed to you, dated January 2, 1917, addressed to F. Roser, Orpheum Theatre, South Bend, Indiana, and ask you if that letter went out from your office in the due course of the mail (handing to witness)?

A. Yes, that letter went from the office and was dictated by Mr. Smith.

Q. Roser was an actor?

A. Yes, sir; he had an animal act.

Q. In the second paragraph of this letter I find the statement, Mr. Hughes: "By the way, we wired the Simon Agency last week to the effect that you had been booked on a White Rat, and we wanted you to straighten the matter out. Probably you have already got word from the Simon Agency, and we are waiting for a reply letting me know your determination regarding the Southern time." What was the situation at that time in reference to the booking of actors who were members of the White Rats, Mr. Hughes?

A. Not taking that letter as a foundation for my reply?

Q. Yes, you can use the letter as the foundation. Make your reply in your own words and in your own manner, as you see fit.

A. Well, the situation as I looked upon it at that time, and probably what Mr. Smith meant by this letter, was that actors who were then or at that time considered White Rats, there was a lot of trouble and discussion going on at that time, and it was a question in the minds of the bookers whether or not they were booked a man, if he was a White Rat, he would fulfill his contract and make good; if he were called out by the White Rats by the powers that be in the White Rats.

Q. And therefore you did not propose to book any one if it were possible for you to do so?

A. I did not want to make any engagement with people who would not fulfill their contracts.

Q. I am asking you about that. What was the objection to the White Rats that you did not want to book them?

A. There was no question in my mind whether a man was a White Rat or was not a White Rat, if he had a good act, I would book him, but I did not want him after he was booked to throw his contract down.

Q. Now, what was there about F. Roser that he would have to string out, what was the situation?

A. Now, in connection with Mr. Roser, the testimony, to get it really right, would have to come from Mr. Smith, as I never personally act personally as a vaudeville actor to the man. It was an act that Mr. Smith did all of the business on.

Q. What was the attitude in your office, that a man was booked upon as a White Rat would have to straighten the matter out in some way?

A. Not necessarily so, not from my standpoint. No, I booked him even when he was a White Rat.

Q. I call your attention, Mr. Hughes, to a letter of March 22, 1918, the same act, P. M. Roser, addressed to the Elst Street Theatre, City, signed in the same way, "Gene Hughes, Inc., and Joe Paige Smith." I ask you if that is not a letter of regular that you sent under the actors whom you represented (handing to witness)?

A. Yes, that is a letter that I wrote myself.

Q. How many of these did you send out?

A. I sent one to every act that we had.

Q. How many did you have?

A. I probably had 80 or 90 acts.

Q. Did you at that time have a franchise with the U. B. O.?

A. I did, yes, sir.

Q. At the time that you sent out this letter, this circular letter, which I showed you a copy of, which was sent on March 22, 1918?

A. Yes, sir.

Q. Yes, sir; is that right?

A. I don't think that is correct. I think that should have been—

Q. Well, now we can get some more. We will settle that. A. I don't think that was at the time that the agitation was in progress. I think that is a clerical error on the part of the stenographer as to the date. I do not think as near as my memory serves me, Mr. Walsh.

Q. Are you willing to have it go down on the record that it is a clerical error as to date and that you sent out these in 1917?

A. Let me see?

Q. Yes, take your time, now.

Mr. Goodman: Is there any way that you could make sure of the date?

Mr. Walsh: Yes; I wanted to make sure.

Mr. Goodman: Have you any other copies of it?

The Witness: I have not got any other copy of it, Mr. Goodman.

Mr. Goodman: What is it, a mimeographed letter or a circular letter?

The Witness: Just a circular letter, yes.

By Mr. Walsh:

Q. Did you ever see that circular letter published, Mr. Hughes?

A. It was published in "Variety," I think.

Q. Yes, about the time it was issued.

A. About the time it was issued.

Q. Look at this and see whether or not that refutes your memory and see whether or not that statement that it was published a year after the date on it is true (handing to witness)?

A. Well, that is a copy, with the exception of the name to whom it is addressed.

The verbatim report of the investigation will be continued in next week's issue of VARIETY.

Return Engagement at B. F. Keith's Palace, New York, Next Week (July 14)

# TOTO

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We once laughed a route out of the W. V. M. A. and they were so mad they wouldn't book us in Chicago, so you see we would be a new act for you to handle now.

Erne, I don't want to be temperamental, but I won't play under any condition the Palace, Majestic or the State Lake theatres as I don't understand their time. Is it the same as McVicker's, and do we need a dinner pail?

Now, Youngie, we can't do less than six shows a day at the most. Your chance of a life-time is in the handling of our act as our regular winter agents are absorbed in travel. One is in Europe, the other stranded in Toledo on account of Willard. You know both these boys only by sight, so you're safe.

We have snappy photos, dress well on and off, no boozers, have medicine experience and our lowest 80 (eighty). Man no chaser, you know!

Yours chummy,

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#### BOSTON.

By LEN LIBBY.  
ORPHEUM-LOEW.—Vaudeville.  
BOSTON, BOYDIN.—Pictures and vaudeville.  
BIJOU.—Pictures and songs.  
GORDON'S OLYMPIA.—Martelle, Morton Dale & Co., Laveen and Cross, Rogers and Pearl, Perinoff and Gray. "The Wilderness Trail" film.  
SOULAY OLYMPIA.—Buddie Clark, Weston and Elaine, Gili From Milwaukee, Mr. and Mrs. Carter, Traville, Gille and seals. "My Little Sister," picture.

GORDON'S CAMBRIDGE.—Nora Nerice, Newport and Sirk, Simmons and Brantley, Green and Lafell, Pique and Tellows. "Avalanche" feature.  
ST. JAMES.—Pictures and vaudeville.  
PARK.—Pictures and songs.  
GLOBE, STRAND, FENWAY, FRANKLIN PARK, LANCASTER, MODERN, BRACON, EXETER STREET, COLUMBIA, CODMAN SQUARE.—Pictures.  
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Gretchen Eastman at Brighton Beach, this week

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Most gorgeous display of femininity and costumes ever  
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Direction, **EDW. S. KELLER**

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film, playing to heavy business despite it has been here for several weeks now.

COLONIAL—"Daddy Long Legs," film; pitomate guarantee long stay.

COLONIAL—"The Fall of Babylon," of the Griffith film repertoire, here for second and final week.

PLYMOUTH—Musical stock company reviving "Fiddlers," not seen here by the present generation of theatre-goers but about which everybody has heard. This company has done some excellent work in the presentation of musical successes and good business is claimed for the engagement so far.

COPILEY—Third week, Henry Jewett Players, in "Two Pairs."

PARAGON PARK—Vanderbilt acts have captivated the cabaret. This park is one of the few places in the state which has sold 275 per cent. beer during our recent dry spell, and of course has been jammed to capacity as a result.

FEMPBERTON INN—Another summer park going big with the spectacle fight. Mr. and Mrs. Addison Fowler entertaining.

NORUMBEGA PARK—"The Lion and the Mouse," by the Liberty Players as this week's bill.

*Last Season*

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THEATRE BLDG.  
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HAVE YOU SEEN **TAXIE**  
DOG

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ROAD MANAGER

Ask PETE MACK  
EASTERN REPRESENTATIVE

Internal Revenue Collector Riordan this week called the attention of amusement park owners to the fact that all outdoor amusements are subject to a Federal tax. Buffalo's situation in this regard is peculiar inasmuch as most of the popular resorts near here are on the Canadian side.

Up to the time of this writing, no one as yet seems to have been able to tame that house cat at Shea's. Like Bang's show, she continues to "strut and fret her hour upon the stage." The worse the bill, the more often she appears. These days she is in evidence most of the show. Perhaps, like Sir Beethoven Tree's horse, she is "a bit of a critic."

Charlotte, appearing this week at the Olympia, is a Buffalo girl. As Charlotte Kaplan she is well known locally as a violinist of more than ordinary ability. This week marks her professional debut.

The "Auction of Souls" did unusually well at the Majestic last week, running close to \$2,800 the opening day. The Shea Amusement

B. F. KEITH'S RIVERSIDE, NEXT WEEK (July 14)

## WILFRID DU BOIS

JONGLEUR

Week July 21—Keith's, Atlantic City

Week Aug. 4—Keith's Orpheum, Brooklyn

Week July 28—Keith's Royal, New York

NEW BRIGHTON THIS WEEK (July 7)

Direction, ALF. T. WILTON

All the burlesque houses are now closed for the season.

In the three seasons which the Henry Jewett Players have been at the Copley nearly 100 plays of all kinds have been given by the company. The runs have ranged from one week to the famous 27 weeks of "The Man Who Stayed at Home" which hung up a record for stock company runs.

The new "Hickey-Kow" show is due to open at the Colonial here Aug. 15. Sylvia Clark will be Hitchcock's main support on this occasion.

### BUFFALO.

By SIDNEY BURTON.  
The Pontefile Stock opens at the Majestic July 14 with "Why Harry? Miss Pontefile will play the female lead with Paul Gordon opposite.

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Co. ran the picture and Manager Franklin, of the Hipp, was responsible for some excellent advertising.

### BUTTE MONT.

By DAVE TREPP.

A film exchange building will be erected in Butte to house the Universal branch office. It will go up corner Galea and Montana, and will provide ground floor location.

Dick P. Sutton, the dean of Montana showmen and known throughout the theatre world as "Uncle Dick," accompanied by his wife, is on an overland auto trip to Chicago and Saginaw, Mich. Despite his 75 years he entered upon the long trek with all the zeal of a boy. Mr. and Mrs. W. F. Belmont are also with the party. Mr. Belmont is manager of the local Empress.

May Newton, leading lady of the Empress Players, has gone to San Francisco for the summer. She will be back into in August for

# JACK HANLEY'S

LATEST

"I'VE GOT TO PAY FOR THIS AD"

## Shea's Theatre, Buffalo, NOW

PLEASE LOOK AT IT

# "OUR PAT HAND"

You Can't Beat Our Royal Flush of Songs  
You've Got a Royal Chance to Be the Hit of the Season With Any of These Songs.

(THE KING)

## "I'll Be Happy When the Preacher Makes You Mine"

The King Pin song of the season. Nothing can stop it. The double versions rule supreme.

(THE QUEEN)

## "Oh! What A Pal Was Mary"

The Queen of Ballad Land. All the other Ballads are court jesters compared with her. Some Queen.

(THE JACK)

## "Take Me To The Land Of Jazz"

The Jack runs wild and the audience will go wild when they hear it. The Jack has a laugh up his sleeve in ev'ry line.

(THE TEN)

## "And He'd Say Oo-la-la! Wee-Wee"

The Ten—some big Ten—Ten to one it's bigger for you than "Come on Papa." Some business and extra choruses.

(THE ACE)

## "When You See Another Sweetie Hanging Around"

(That's The Time You'll Want To Come Back To Me)"

The Ace—This is our Ace in the hole—You can't beat it. All we can say—it's an ace.

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ALLEN.—Features: Dorothy Dalton in "The Lady of Red Butte," Tom Moore in "One of the Finest," Charles Ray in "The Busher."

Vessela's Band opens an engagement of 16 days at Dominion Park starting July 12.

Folack Bros. 20 shows opened a two weeks' engagement on the regular circuit lot to big crowds.

The Princess is closed for the season.

## NEW ORLEANS.

By O. M. SAMUEL.

CRESCENT.—The fourth audience at the fourth show on the Fourth of July was beaming and responsive, its pet, particular predilection being the petto, pervasive and persuasive Lord Robert. The spilt-sized and trifled personage, with Christmas atmosphere and a Santa Claus dresser, has evolved a delightful moment, which reaches its apex during his final "vamp" delineation. Sashery and Price are trying to do something with a painting set, and are to be commended. The idea of sketching the subject of a song is quite good. The dressing, too, is apropos, though sombre. Black could be substituted by gray or some other bright color. The last sketch might be profitably replaced with something livelier and less conventional. Watkins and Williams displayed a bright, cleanly drop and clothes that were thoroughly in keeping. Next-appearing and capable, with the woman imitating in her soft and magnetic way, the duo pleased immeasurably. About three minutes could be clipped from the turn, which is running a little long. Gordon and Lambert were confident and at times obtrusive, with neither disclosing a modicum of talent. The comic's opening and most of his lore is very small time, with the "straight" jerky and rambling. Gordon and Lambert might do something with an act. What they present now is a badly put together jumble of lokum. Cowboy Williams and Daisy have not changed their number perceptibly, cannon ball juggling still being held of prime importance during the unfolding. Daisy is more buxom, but is singing better. Just a small time closer.

PALACE.—The assemblages which gathered at the Palace during the latter part of last

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Direction, EARL A. YATTE

week were palpably bored by the program that obtained, evidencing their displeasure by walking out almost continuously. Reno began. He is still using everything of Joe Jackson's save his name, but is adding some filthy matter of his own. Just why the managers are booking this, one of the most glaring "copies" in vaudeville, considering their repeated announcements that acts and material would be protected, is hard to fathom. Tiny Armstrong had nothing to offer but several unfilling costumes. The best one might remark is that her concluding dance betrayed skill. Her reception was cold. Bert Albert and Lillian Gonne need an act. The present turn is all through, and besides, they have outgrown the characters. Youth will be served, but it will be served by youthful-appearing persons. If served at all. A quartet, called the Worth-Warren Four, was next-to-clothing. The same old jazy idea with three "straights" and a comic. One difference, however. The comic's "straight" was solid green straw hats. Other items of change were as scarce as tablecloths in a child's restaurant. So much that four men who sing could do. They might give a series of impersonations, with specially written numbers, of barbers, waiters, mail carriers, airmen, adding swift costume changes for each. At this quartet have lightened our load some. They seem to have eliminated "The Old Caken Buckle." "John Brown's Body Lies Moulding in the Grave," and the base

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Phone: Superior 9070

nole (usually base) of "Asleep in the Deep." A speakeasy quartet, the Sterling Saxophone Quartet, be-tailored in advance of their predecessors, gave the show its period. The playing was as successful as the tone was resounding, but there is not enough enthusiasm, which causes the tone to sag. Quiet musical acts are only accepted now with pretty girls behind the instruments.

STRAND—"The Heart of Humanity."  
LIBERTY—"Miss Ferguson in 'The Avenger'."  
LYRIC—"Clarence Bennett's Colored Carnival."

The Lyric is to remain open all summer with one particular brand of strictly colored entertainment for colored persons. A report around last week had Pantages

Telephone: Chelsea 7735 LOUIS ZILTBCH, Prop.

## THE FLORIDA

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By the Day, Week or Month

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Near Ninth Avenue NEW YORK

The house is now offering five acts of vaudeville and pictures. The crux of a playlet presented last week was whether a colored man who brought a colored girl from one state to another for immoral purposes could be accused of white slavery.

Johnny Detroit is being featured at the Green Mill Gardens, Chicago.

Norman Dahman, attached to the Tulane and Crescent theatres, has returned from an expensive, expensive trip through the West. Dahman says that in Los Angeles there is him every place save on the teeth of the natives.

A report around last week had Pantages

## SMARTEST OF MOTOR RESORTS PELHAM HEATH INN

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Merrick Road, Lynbrook, L. I. Unequaled in Cuisine and Service.

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MR. and MRS. ST. CAMPBELL.

taking over the old Orpheum at the end of its present lease. Another had the Seagram Amusement Co. taking over the theatre for pictures. Neither report had any foundation. Dr. George K. Pratt, who owns the theatre, has had no offers recently.

Dolly Lee is to head a musical stock that B. F. Brennan is to send to Florida.

Addy Brit, with Waterman, Berlin &amp; Sayder, is here for a fortnight. The southern territory is to be covered by a Kansas City office to be opened by the W. B. E. firm shortly.

French opera is assured for this next season, enough persons having entered subscriptions to assure a plentiful number of artists. Opera was discontinued at the Bourbon street temple of music with the beginning of the war.

The studios of the Diamond Film Co. will be sold at public auction during the latter part of this month.

## PROVIDENCE.

By KARL K. KLARK.

E. F. ALBEE—Isadore Martin has the title role in "The Thirteenth Chair," presented by the Albee Stock this week. The attraction is of unusual interest to Providence theatregoers because the author, Bay and Vellier, worked out the plot during a summer he spent in the city with his wife, Margaret Wyckoff, who is leading lady of the Albee Stock.

PAY'S—Milton Trio, Selma Bratz and Co. Davis and Chadwick, Jane Houlton and Co.

Friend and Carter, Alice Kendall, William Farum in "The Lone Star Ranger," H. M. COOLIDGE—House dark. Alterations in this house, to be taken over Labor Day by Kiaw &amp; Bringer, are progressing very rapidly.

The Emory Amusement Co. has expended several thousand dollars during the past few weeks in adding new scenery, floor coverings, etc., painting and generally renovating the Emory Theatre. All this work has been done without closing the theatre, where Loew vaudeville is shown six days a week.

Elsie Riser, of the Community Theatre Players at Newport, left that organization last week.

End Hymie Pearson, formerly a newsboy in this city and for the past seven years in musical comedy and vaudeville, visited this city last week after an absence of seven years. His last engagement was with Max Bloom in "The Sunrider of Broadway." He announces that next season he will work under the direction of Mello Moore, of Chicago.

## ROCHESTER, N. Y.

By L. B. SHEPPINGTON.

LYCEUM—Manhattan Players in "Lady Hunter's Experience."

TEMPLE—Vaughan Glaser in "Daddy Long Legs."

FAMILY—Fred Webster and Co. musical comedy.

VICTORIA—Allie Joyce in "The Third Degree," screen feature; Felix Herman, Will Brann.

REBENT—Elsie Ferguson in "The Avenger," first half; Madge Kennedy in "Through the Wrong Door," second half.

PICCADILLY—Olivia Thomas in "Upstairs and Down," first half; Dorothy Gish in "Peppy Pelly," second half.

P. Clayton Lampham, local bandmaster, and Arthur Rowland have organized a show called "Lampham and His Big United Revue," opening Aug. 3 at Hamilton's Island, Toronto.

The other night Fred Webster and his wife were motoring. Fred is the owner and star of the musical stock company playing the Family, while his wife is the prima donna. They violated the traffic laws and were halted by a cop. Fred was nice and polite, but his wife landed on the cop and told him just what she thought about him and everything in general. Result: Fred was pinched for traffic violation; wife likewise pinched for obstructing and interfering with an officer in the performance of his duty.

## MINERS MAKE-UP

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## CLYDE NELSON

STILL AT IT

This Week (July 7):  
OLYMPIC, NEWPORT NEWS, VA.  
CENTURY, PETERSBURG, VA.  
NEXT SEASON A NEW ACT  
(Maybe you have heard that stuff before.)

## CLYDE NELSON

—ICE—

is scarce this year—but it is always cool at this hotel.

**TOM MOORE**

says the hotel is getting popular with movie stars. Ask

**BETTY BLYTHE**

Exclusive, cool and comfortable.  
"Fourteen floors of sunlight."  
I am not going to mention Billy Glason this week.

Two things you should do: Read column by Joe Danville and stop at

## HOTEL JOYCE,

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## "The Duchess"

Says:

It has been said that the world is made up of a bunch of people, mostly fools and a few wise ones. (Which am I?)

P. S. Will pay \$500 to the Home for Superannuated Dogs if I & L. can prove that my announcer was ever fazed for ill-using me or any other dog.



**Pauline Saxon**  
**SI PERKINS'**  
**KID**

## FRED LEWIS

(Himself)  
BOOKED SOLID BY  
**EARL & YATES**

## BRENDEL and BERT

IN THEIR OWN ACT  
"Waiting for Her"

## Blanche Latell

NOW WITH  
"OVERSEAS REVUE"

**SEATTLE.**  
By W. E. BURTON.  
METROPOLITAN.—Julius Ellings above.  
Next, Otto Skinner.  
MOORE.—"Hearts of the World" second week. Next, "The Heart of Humanity."  
WILKES.—Wilkes Players in "Here Comes the Bride." Next week, "Yes or No."  
PANTAGES.—Vaudeville.  
PALACE HIP.—Vaudeville.  
ORPHEUM.—Mid-Summer Folly Company in "Three Weeks."  
LYRIC.—Walter Owens Musical Comedy company.  
OAK.—Dark. Closed for a month during alterations. Monte Carter to spend short vacation in California.  
LIBERTY.—"Bunkies."  
CLEMME.—"One of the Finest."  
COLISEUM.—"The Lonestar Ranger."  
STRAND.—"Putting It Over."  
COLONIAL.—"Fighting for Gold."

## FRED DUPREZ



Starring in "Mr. Manhattan" in England.

New York Rep.:  
**SAM. BAREWITZ**  
1495 Broadway  
London Rep.:  
**MURRAY & DAW**  
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## STAN STANLEY

**THEATRE PATRON**



**MARIE CLARKE**  
AND  
**LaVERE'S**  
FRIEND MAGGIE SEZ:

"You know, I hate to brag on myself, but this ain't bragging. It's just saying what someone else says. This what was in a paper in Loun, Mass. I introduced a genuine little country cousin. They know how to dance, sing, laugh, make love, tell stories and do anything you want to see." "Working every day." "You know how it is with me, Tammie."

## Mabel Whitman

has fully recovered. Opened Thursday with her Dixie Boys, Loew's Palace, Brooklyn. Closing the bill scoring the usual instantaneous "Hit." Booked indefinitely.

## HUNTER, CHICK and HUNTER

12 Minutes of Fun and Harmony  
Direction, LEW GOLDER

REX.—"The Challenge of Chance."  
MISSION.—"A Daughter of the Wolf."  
LITTLE L.—"The Girl of the Fog."  
CLASS A.—"The Girl Problem."  
ARRERA.—Roller skating.

Mildred Sturges, of the Orpheum cast, left for San Francisco to spend a short vacation. Her sister, Florene, of the same show, returned Wednesday from a vacation.

The Actors' Ball given at the Masonic Temple 23, for the benefit of the actors' fund, was a huge success. Mayor and Mrs. Hanson led the grand march. Carl Heller, local manager of the Orpheum, was master of ceremonies.

Eight "Bhimble" dancers set to ball from Los Angeles, were brought to the Pantages theatre, Thursday afternoon and went on at the matinee show in street clothes owing to non-arrival of baggage. Church people and others of particular religious sentiments seemed much against the shiver sort of dancing.

After being tied up for a short time on account of labor troubles, Frederick Mercer's new Liberty, Yakima, is being rushed to completion. The new house will be the largest and most modern of any showplace outside of the larger cities of the coast and will attract the K. & E. shows and such other traveling attractions as play that city. Mercer owns all the theatres in Yakima. He was formerly associated with Eugene Levy in theatrical enterprises in this city.

Ivan Fehrnau, just out of Uncle Sam's navy, but prior to that with the Fawcett Ballet

## Business vs. Emotions

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for the  
**BARTHOLDI INN**

has  
"covered more acts" than SIME.

**BELLE MONTROSE AND CO.**  
Moss Time Direction, MARK LEVY

Ruse for years, is teaching dancing here this summer.

Seattle Moving Picture Operators' union honored its returned war veterans at a dinner at the Panama cafeteria. The service men were: Arthur L. Bohner, Archie Howard, A. H. McQuestion, George Kalkbush, Eugene Harlick, Walter Neilson, Harry Smith and F. O. Cawthorne.

## SYRACUSE.

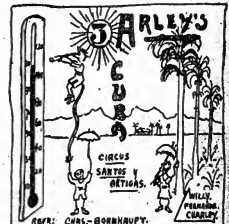
By CHESTER B. BALM.  
EMPIRE.—Kalkbush's Players. "The Little Teacher," current. Fine production.  
STRAND.—Rothapel Unit Program, first part.  
BUCKLE.—"The New Moon," first part.  
SAVOIR.—"Experimental Marriage," first part.

Friends inspired with surprise this week that Mrs. Barnett Kaufman, mother of the late Philip Kaufman, the actor, and of Irving Kaufman, also a professional, has been in an unconscious condition at the Crouse-Ingalls Hospital here since May 31, the day after she was stricken at her home. Mrs. Kaufman lay apparently asleep, responding to no attempts made to arouse her. Her heart action is good, and physician declare that the case is most remarkable. Persons generally in a coma do not live more than two weeks. Mrs. Kaufman suffered a stroke of apoplexy in November, 1915, and for a long time was speechless. When the body of Philip Kaufman was brought here from New York in January and his mother saw his face, she recovered her speech. A few days before the second stroke, May 30, she again lost it. Friends also learned that on the day following Mrs. Kaufman's second stroke, Irving Kaufman rushed here from New York to see her and was stricken suddenly with appendicitis. He was operated on at the same hospital where his mother is, and has now recovered.

The day of the "male flirt" in Syracuse is over, by edict of Chief of Police Martin J. O'Connell. This week, the Syracuse police force started to canvass the city for the purpose of leading the genus flirt who, while the house is in darkness, attempts to strike up a conversation with the girl who may be seated at his side. Other police crusades are aimed at the flirt who uses an auto and the flirt who trails unaccompanied girls on the streets. Six months ago it was the sentence that will be forthcoming for every flirt, the warning is given. In the past, the male flirt has escaped lightly, but the feminine brand has been given a vacation at city expense. The practice of "mugging" in some of the old houses has been too frequent of late, it is said.

## OSWALD

Care of  
**Rawson and Glare**  
Auburndale,  
L. I.



**LITTLE JERRY** am I; you all know me!  
I am Vandeville'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 Broad-  
way.  
Recognized artist, no stranger to fame.  
Really, why ask? you all know my name!  
You're truly, a "Mite of Mirth," **LITTLE JERRY.**

## MISS CLEORA MILLER

Dainty Musical Genius  
And COMPANY  
**ALL STARS**



Twelve thousand saw the Bell-Floto circus at Watertown on the Fourth. These the show pulled out for Carthage, the next stop, and his mother saw his face, she recovered her speech. A few days before the second stroke, May 30, she again lost it. Friends also learned that on the day following Mrs. Kaufman's second stroke, Irving Kaufman rushed here from New York to see her and was stricken suddenly with appendicitis. He was operated on at the same hospital where his mother is, and has now recovered.

Syracuse and Utica police, as well as the State Troopers, were asked on Monday to search for Paul Porter, of Utica, who has been missing from his home since Saturday. Porter is leader of the Majestic Theatre orchestra at Utica, and is also secretary of the Utica Musicians' Union. He is said to have drawn \$300 from his own personal account in a Utica bank to pay off his orchestra and started for the theatre about 2 P. M. That was the last seen of him. It is believed that Porter either suffered a head stroke which affected his brain or that he met with foul play. Porter is 25 and married.

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Western Vaudeville Mgrs' Assn., Chicago

Dan Martin, who fathered the Krazy Kid baseball team at Watertown this spring, is about to blossom forth as a theatrical producer. Martin is organizing a stock company for either the Strand or Olympic at Watertown early in the fall. Martin says he will change the bill twice a week and will open with "The Krazy Kids," of which he is the author. Martin once had a tab, show that traveled in Vaudeville. To adapt either of the theatres named for stock would require the enlargement of the stage.

## The Western Vaudeville Managers' Association

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# LOIS JOSEPHINE

AND

# LEO HENNING

Assisted by TED SHAPIRO

CRITICISMS OF ACT WHILE PLAYING COLONIAL THEATRE

## VARIETY

Lois Josephine and Leo Henning are adhering to the same frameup Miss Josephine recently used. Henning 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 Henning has a solo song, "My 19th Valentine" gave opportunity for different styles of dancing, and that is where this couple shine. They were together as dancing partners in the May Irwin show.

## "CLIPPER"

Lois Josephine and Leo Henning presented a neat singing and dancing act that contained a world of good stepping. Miss Josephine is good to look upon and wore several dresses with grace.

## "DRAMATIC MIRROR"

Especially entertaining was the singing and dancing act of Lois Josephine and Leo Henning. Henning has a pleasing personality and dances well. Indeed, the chief merit of the offering lies in the sprightly dancing of the couple. Miss Josephine dresses in her usual smart and dainty style. In jaunty sport costumes they sing "I'm the Boy and You're the Girl." A piano solo follows by their accompanist, after which they appear dressed for a wedding. A mock ceremony is a pleasing climax. A series of representations of Valentines conclude the act, in which Miss Josephine and Mr. Henning illustrate chances of the various periods. The offering is presented on a full stage with a blue velvet curtain as a backdrop.

NEXT WEEK (July 14) ORPHEUM, BROOKLYN

Although "Sunnyside" is universally acknowledged a driver, the Star, Binghamton, went the limit in advertising the Chaplin "comedy" this week. Says the Star in its newspaper ads: "Sunnyside is considered by all critics funnier and better than any picture this screen artist ever appeared in."

Leron C. Dimmick, of Binghamton, has been a driver, theatrical man and publicity expert, severed his long-standing relations with O. S. Hathaway, owner of the Stone and new Binghamton Saturday. After three weeks vacation, Dimmick will become advertising agent for the Strand Theatre Co., of Binghamton, under Manager Fred Gilson. Dimmick was engaged in the capacity of stage hand when the first show was put on at the Stone Opera House by Charles M. Stone. Later he was promoted to the position of advertising agent.



"NO, sir, as soon as I can shed this royal raiment and get busy with ALBOLINE to remove this make-up, I'll go with you to the hotel for something to eat."

## ALBOLINE

Every man and woman on the stage knows that nothing equals ALBOLINE to remove the paint and to keep the skin in good condition.

For the make-up box 1 and 2 ounce tubes. Also in ½ and 1 lb. cans.

ALBOLINE is sold by druggists and dealers in make-up. Free sample on request.



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Consisting of All Period Furniture... **\$245**

**\$790 VALUE**  
A 5-ROOM APARTMENT  
Incomparably Rich Period Furniture **\$585**

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A 4-ROOM APARTMENT  
Period Furniture of Rare Beauty... **\$375**

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\$600	\$90.00	\$15.00
\$700	\$105.00	\$17.50
\$800	\$120.00	\$20.00
\$900	\$135.00	\$22.50
\$1,000	\$150.00	\$25.00

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HOLZWASSER & CO.

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NEAR 57th STREET

For some time he was also in the Stone's box office as treasurer. Dimmick was a member of Knapp's "Millionaire Band" which jumped into the spotlight some 15 years ago.

Remodeling of the Batastale here started Monday. The work will be rushed to permit the reopening of the house with burlesque the middle of August.

Robert L. Kinney and A. J. Giegans will erect a theatre in West Main street, Gouverneur, N. Y. While a corporation will be formed the two men will control the stock and will take a long term lease of the property, guaranteeing 6 per cent.

Treasurer Sam Rosenberg, of the Batastale, is back in town after two weeks in the wilds of Massachusetts.

D. B. Conklin is in the Binghamton City Hospital as the result of the accidental lighting of the film being run through the operating machine in the People's, Binghamton. The fire occurred as the early show came to a close.

The cause is unknown, but the flames spread so rapidly that before Conklin could make his way down the narrow stairs leading from the booth, his clothes were afire. He was rushed to the hospital, where it was said that while his condition was serious, he would recover. Patrons of the house did not know that a fire was in progress until after the arrival of the firemen, and smoke began to enter the auditorium. There was no panic.

The Lyric Waterdown, has closed for six weeks.

Oswego police are looking for an employee of the Farar Carnival who hit the five year old daughter of Mr. and Mrs. Harry Marshall with a baseball bat. The little girl lifted up the corner of a tent, and her curiosity was rewarded with a blow from the bat that cut her forehead. Oswego youngsters, it is said, caused the show management no end of trouble by their pecking tactics.

Was Henry A. Zobrist, old time showman and vendor, who died at his Geneva home some

months ago, leaving a freak will, insane? A Supreme Court contest of the testament is new on. Witnesses, upon whom the contesting relatives hope to prove Zobrist was insane, gave some interesting testimony. Mrs. Elias, both Rogers, of Geneva, swore that Zobrist once told her that he thought more of his dog than of his wife. Stella Bennett of Geneva, testified that the showman had told her that he and his pony could not get along with out hoops. She also declared that she had heard Zobrist trying to coax his dog, Fido, along the street by asking it which it would rather have, ice cream or candy. Attorney George T. Fatur added to the testimony by saying that Zobrist loaned money at 4½ per cent, when others were securing 8 per cent. Zobrist's will left money to establish a cemetery where Zobrist, his horse and his dog were to be interred. The contestants include the showman's wife.

August Clemence Shipley, of Baltimore, an attendee of the carnival playing Binghamton, last week, was arrested on two charges, the first alleging a statutory offense and the second alleging abandonment of his wife and five-year old child. Shipley entered pleas of not guilty and asserted he was one of the most abused men in the world. Mrs. Shipley told the Binghamton authorities that the showman had spent about \$4,000 of her money in the last four years. The woman fleeing in the first charge is also traveling with the carnival.

Will Binghamton have two or three new theatres is the question being asked this week on the Farar City Hall, following the discovery that the option on the Ely property where there the new Majestic was to be erected had expired last week, without an ex-

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tenon. While admitting that as far as a site was concerned, the theatre proposition is up in the air, Secretary James Brownlow, of the Binghamton Chamber of Commerce, who fathered the project, is still hopeful. Brownlow says that while there is still \$30,000 in stock to be floated, that can be done easily.

The new theatre idea has so long been exploited in Binghamton that it is now looked upon as a mirage in the desert. Several years ago local men made ambitious plans for a four-story theatre building, which was to include everything from a restaurant in the basement to apartments for Bingo's "400" on the top floor. David Blaisac expressed his admiration of the plans, and even promised

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YOU WANT A REAL POSITION AND I WANT A REAL CHORUS.  
My contracts read without any strings. No half salaries. No wardrobe. No railroad fares either way. We pay sleepers. And you get \$12.50 every week. Girls with individual talent paid extra. All week stands except Penn Circuit. 48 Weeks. Call between 11 A. M. and 3 P. M. LEW TALBOT, Room 744, Columbia Theatre Bldg., New York City.

### CALL—"The Lid Lifters of 1920"

MANNECHOR HALL, 243 East 54th St., Near Third Ave.  
Chorus: Monday, July 21, 10 A. M. Principals: July 24, 10 A. M.

Sells-Photo Circus will show at Binghamton, July 20.

Friends of George P. Gray, proprietor of the Bastable Cafe and Pool Parlors, and patron saint of every baroque to play this city, learned with surprise Tuesday that Gray has been strangely missing since May 11. His wife is offering a \$200 reward for information locating the missing man. Intimates had understood that Gray was out of the city on business; his continued absence leads to other conclusions. Gray always carried a large roll.

Reports to the effect that the Crescent here

HARRY

IRENE

# WAIMAN and BERRY

## "A TREAT IN MUSIC"

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Prospect, Brooklyn

NOW—July 10-13:  
Proctor's 58th Street, New York  
Direction, RAY HODGDON

July 14-16:  
Proctor's, Yonkers

David Warfield for the opening attraction. There was just \$10,000 lacking that had been previously guaranteed when the plan went up in smoke.

Since then there have been several revivals of the plan, the Majestic being the latest. When first broomed, Brownlow announced a New York theatrical man would furnish the major amount of the required cash and take the theatre on a long term lease. Stock was sold in Binghamton, the option on the site secured and announcement was made that the building work would start several weeks ago. The next move was the discovery on Tuesday that the site option had expired and the project was again up in the air.

Filming of the movie to be produced by the Morgan Theatre, of Auburn, with the co-operation of The Citizen, of that city, started this week. It is a real story, free from the customary advertising feature, and was written by Mrs. Thomas M. Walker, of Auburn. The leading roles will be taken by John Vail and Irene Beers, of Auburn.

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After spending one unsuccessful week at Rorick's Glen Theatre, Hoyt's Revue shook the dust of Elmira at the conclusion of the performance Saturday night, and this week the house is dark. The Hoyt projected run was promoted by the Hoyt management, which leased the house from the E. W. L. & R. R. Co. The Revue failed completely to meet the demands of Rorick's patron, and lacked the pep which featured it when it played the Lyceum in Elmira upon many occasions.

It is understood that there is a strong possibility that an opera company will be organized to replace the Revue. Friends of Charles Tingle, a former Glen favorite, are urging Charles to take up the white man's burden, and Charles is agreeable. He had planned such a step when the Hoyt's lease cut it. Tingle was a captain in the aviation section, Signal Corps, during the war, and just recently received his discharge. He first came to Elmira several seasons ago as the leading tenor in the Rorick Opera Co. Since then he has made that city his home.

would be booked by Marcus Loew next season, offering opposition to the Koth bills at the Temple and new E. J. Keith Theatre, were branded as without foundation this week by Jacob Lubin, general manager for Loew. Since premature publicity nipped the plan of William Cahill, owner, to turn the Crescent into a Columbia Wheel house, there have been various rumors regarding the future of the Crescent. The most persistent was that Cahill would have Loew bookings. Cahill, outside of saying that there will be extensive changes in the theatre before the reopening, is keeping mum.

The Knickerbocker Players at the Empire were augmented this week by Margaret and Frances Lapley and Thomas Gillan, of New York, and James Peterson, of this city.

First steps to give Onesta a \$100,000 picture theatre were taken this week. Tuesday Mr. J. Kallist closed a deal for the purchase of a Central avenue site in Onesta at a cost of \$40,000. The property has a frontage of

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60 feet, runs south about 101 feet, the southern end of the lot being about 82 feet. In addition, Kallert has leased the Dreamland Theatre in the Clark Building and will use this as a lobby. Ground will be broken at an early date, the plans now being in the process of completion. The house will have a capacity of 1,500. A costly pipe organ will be installed.

Kallert is secretary of the Onelda Theatre Corporation, owners of the Madison Theatre in that city, and for the past three years has given his entire time as house manager. Before that time, Joseph Kallert, his brother, took charge of things in his absence.

With the new house being used exclusively

for pictures, the latter will be dropped from the Madison, which will care for road attractions.

Alphonse Sardino, Syracuse theatre manager, has settled with the Syracuse section of the Council of Jewish Women for the failure of the Washington Birthday entertainment staged by the society in 1918. Satisfaction of a judgment of \$122 obtained in Municipal Court against Sardino was entered Tuesday by counsel for the Jewish organization. Sardino was formerly manager of the Regent Theatre here and rented the house to the Council for the entertainment. At the last moment he changed his mind. The Council sued and won. Sardino took an appeal, but the settlement was effected.

### VANCOUVER, CAN.

By H. P. NEWBERRY.  
EMPRESS—Empress Stock 7, "Daddy Long Legs."  
LYNNE—T.S. Harvey's Greater Mystery.  
ROYAL—"The Whip." Fourth week of this film here.  
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ORPHIUM.—30, 2d week of Alexander and his Show of Wonders to good business. Prices up to \$1.05 for boxes. Two matinees are given for ladies only and Alexander is answering questions each day in the "Sun," the morning paper and on Sunday had a full page of answers in that paper. 7, Alice Joyce in film "Within the Law."  
PANTAGES.—Vaudeville.  
COLUMBIA.—Hippodrome Circuit vaudeville and films. Bill, 30 first half, Wintergarden Four; Billy Hoo Trio; Armstrong & Neville; Mann & Mallory; Jack & Eva Arnold; film feature Dorothy Phillips in "The Talk of the Town."  
REX.—"The Light of Western Stars." film.  
DOOMINION.—"Eyes of the Soul."  
GLOBE.—"Captain Kidd, Jr."  
COLONIAL.—"Mandarin's Gold."  
MAPLE LEAF.—"The Wildest of Paris." Picture was at the Royal last week.

BROADWAY.—"The Sheriff's Son."  
Priscilla Dean in "The Silk-Lined Burglar" will be shown at the Orpheum shortly.

Current attractions at Victoria, B. C. are: Royal Victoria, Clara Kimball Young in "Cheating Cheaters"; Princess, The Princess Dramatic Society in "The Pastime Rehearsal"; Pantheon, vaudeville; Opera House, dark; Columbia, Dominion, Variety and Romano, pictures. Billy Oswald and his company are appearing at the Gorge, a summer park. The Columbia formerly played vaudeville but is now showing pictures, while the Royal Victoria plays road attractions and films and will play Orpheum Circuit vaudeville every Friday and Saturday next season, starting Aug. 10.

H. Waterbury, a pianist, played at Fletcher's Music store this week. He played continuously



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*Lenore*  
*Modiste*



trying to break the record he made at Everett, Wash., of over 65 hours.

The Natelli Twins and Florence Merion are at the Orpheum with Alexander, appearing in a number of Oriental dances.

### WASHINGTON.

By HAROLD MERRIN.  
 KEITH'S.—Vaudeville.  
 NATIONAL.—Closed. The showing of the Government film, "Old Glory for New," during the past week attracted excellent business. Although it is stated there is no connection between the presentation of this film and the recent statements of a member of the Senate before the other members of that body, considerable conjecture was rampant in theatrical circles. The Senator claimed that he had positive proof that a large number of the Government films, produced with Government money, were being exploited for private gain by companies in this country. I will put someone behind the bars if it is within my power, as I have absolute proof of this latest form of graft," said the Senator.  
 SHUBERT-BELASCO.—This house has reverted to films for the week, showing "The Beginning and Mysteries of Life." The performances are divided between men and women and L. Stoddard Taylor, the local manager, must be credited with having put over something new in the advent of "A Milkman's Matinee." All local papers carrying the fol-

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Tom Moore has been presenting for the past week at his Garden Theatre, "Auction of Souls," which he is continuing for this week. The picture is doing business.

S. Z. Poll still retains his lease with the government on the theatre on the avenue bearing his name which was formerly the home of Chasen's vaudeville. The past season was entirely booked by the Shuberts and excellent business was continuous throughout the season, the Shuberts sending into this house all of their larger productions. C. J. Harris will again handle the house when it reopens. There may be a few preliminary weeks during the summer, but Saturday night closed the official season.

Irving Fisher is appearing at Keith's this week alone.

Frederick Forrester, well remembered in Washington from the famous stock days of the Columbia, was in the city during the past week visiting his brother, Mr. Forrester has but recently returned from service overseas where he has driven an ambulance for the past seventeen months in the Medical Corps of the army.

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lowing announcements, "Special Milkman's Performance. The management extends an invitation to all milkmen in the District to attend the presentation of this remarkable picture tomorrow night (Tuesday). A seat will be given free to all those presenting proper credentials." As milk is a vital matter in the beginning of life, this performance may be given to appeal to the dealers in milk to properly care for their product.  
 SHUBERT-DAIRICK.—Garrett Players in "Johnny Get Your Gun." Ernie Foxe in the lead and the house continues to attract excellent business.  
 COSMOS.—"Oh! Oh! Oh, Auntie!" Bar-

tham and Seven in "Dixie Memories"; Gillen, Carleton and Company in "The Slipper Duck"; Bert Walton, monologist; Kennedy and Krumer; Belmont's Warriors in "The Canary Cottage."

GAVETY, LYCEUM.—Closed.

LOEW'S PALACE.—Marguerite Clark in "Gloria."

LOEW'S COLUMBIA.—Charles Ray in "Hay-Seed-Straw Foot."

MOORE'S RIALTO.—Mrs. Charles Chaplin in "Homo."

CHANDLER'S METROPOLITAN.—Olive Thomas in "Upstairs and Down."

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# MOVING PICTURES

## NEWS OF THE FILM WORLD

57

Lester W. Adler has been appointed manager of Hearst's New York Exchange.

Basil Brady, who runs the Buffalo office for the Pathe Film Co., is in New York on a brief business trip.

"Fire of Faith," the six-part feature produced by Famous Players, will be released, Aug. 8.

The H. & H. Productions, Inc., have begun work on their latest release, "The Strange Romance" starring Viola Dana.

Henry R. Wallis has begun work on his second of a series of Placer releases, "Confessions" from the play of Hal Reid.

Sydney Garrett, president of J. Frank Brooks Co., film exporters, sails for England on the Baltic, July 12.

Edith Tallaferro has signed to play the female lead in a five-reeler the Curcio Pictures Corp. will start producing next week.

The new Straad, Brooklyn, originally scheduled to open to the public Monday, Sept. 1, will get under way Saturday, Aug. 30 instead.

Sydney Hall has been appointed manager of the film engagement department of Edgar Dudley, Inc. Hall was formerly a picture director.

Nae Murray is announced to start an Artcraft feature, "On With the Dance," next week.

Barbara Castleton will be featured in a new serial called "The Lady in Grey," to be produced by George Wilby and released through the Triangle exchange.

"Lot," the Arthur Somers Roche Saturday Evening Post story, is to be made into a feature by Universal, with Darrell Foss and Ora Carow in the leading roles.

Paramount has leased for a term of years the Ideal Studio at Hudson Heights, N. J. In future all the Bridge comedies will be made at the new location.

William Faversham and Maxine Elliott have formed a film partnership. Their first production will be based on "The Man Who Lost Himself," a novel by H. DeVere Stackpole.

Ben Turpin has signed a contract for another two years with Muck Seannett and will continue to appear in Paramount-Seannett comedies.

Harry J. Cohen, manager of Metro's foreign bureau, will sail July 12 to join R. A. Rowland, president of Metro, who is touring Europe for business purposes.

C. C. Johnson, formerly manager of the United Picture Theatres' local exchange since the inception of the company, has been appointed business manager of the United forces.

In the cast supporting Douglas Fairbanks in his first picture for the United Artists will be Marjory Daw, Sam Soborn, Frank Campau and Albert McQuarrie.

A showing, commencing at midnight, has been added to these already being given to "Yankee Doodle in Berlin" and the Seannett Betting Girls at the Broadway Theatre.

Edward Joe has started work on his first feature, "Mothers of Men." The screen adaptation is by Charles Whittaker from the novel by Henry William Warner and De Witte Kaplan.

Robert W. Chambers, the novelist, will write original screen stories for Fisher Features, Inc., now producing at the old Thauhouster plant in New Rochelle. Charles A. Logue will do the continuities.

J. Victor Wilson, the p. a. of the Broadway Strand, will also assume a similar capacity with the new Strand in Brooklyn, also a picture house, which is almost completed and is scheduled for opening on Labor Day.

Maurice Tourneur announces that Jack Holt, Jessa Owen, Lon Chaney, Wallace Beery and Bill Montana will appear in "Victory," film version of Joseph Conrad's novel which Tourneur is now picturing at Culver City.

H. C. Arthur, Seattle and district manager for United Theatres, spent last week in New York, before leaving the West he placed the Cushman Theatre on the United books as the first run house in Seattle.

The Blanche Sweet Productions has been organized by Jesse D. Hampton to exploit his star in a series of pictures to be released through Pathé. Work will begin shortly on the Coast.

A catalog of "Picture Films, Valuable for Education," listing 600 travel, comic, nature and science pictures, handled by various companies, has been issued by the National Board of Review.

R. William Nell, formerly Dorothy Dalton's director, has been engaged by Detrich-Beck, Inc., to direct Doris Kenyon in "The Sea-Boat," a screen play based on the novel by Louis Joseph Vance.

W. W. Hodgkinson's forthcoming release, "You Never Know Your Luck," by Sir Gilbert Parker, has been completed under Frank Powell's direction at Fort Lee. House Peters is starred, Claire Whitmore assumes the leading feminine role.

Frank G. Hall will make his first serial production since his advent in pictures, to be called "The Trail of the Octopus," of the conventional twin reel, fifteen-episode length. Ben Wilson and Nora Gerber, two former Universal stars, will assume the leads.

R. William Nell has been signed by Detrich-Beck, Inc., to direct their star, Doris Kenyon, in the first of a series of Louis Joseph Vance stories. Work on the initial production, "The Handbag," has been begun at the old Biograph studios. W. W. Hodgkinson will release.

Alleged frauds on the Government, resulting in millions of dollars being pocketed by persons connected with the film industry, are to be investigated by the House Committee on Expenditures in the War Department. Preliminary investigation has disclosed conditions which may result in criminal prosecutions.

Metro has acquired the rights to Holman Day's play, "Along Came Ruth," to be used by Viola Dana as a starring vehicle. "The Hermit Doctor" and Thomas Hardy's "Tess of the D'Urbervilles" are two other popular novels to be screened by Metro. It is not unlikely that Max Alla Nazimova will appear in the "Tess" play.

Ridgely Torrence, poet and writer, is reported to be in a state of mind over the use of his name in a World picture called "Dust of Desire," which is shortly to be released. Rubye de Remer is the star of it. The part of the villain is played by Stuart Holmes. In the press notices sent out the same given this part is that of Ridgely Torrence. On the film the name is changed to Clayton Torrence. The writer may let the whole matter drop.



BOTHWELL BROWNE

A Star Among Stars

BOTHWELL BROWNE, the clever actor of feminine roles, who is the star of the Seannett feature comedy, "YANKEE DOODLE IN BERLIN," might class himself as a star among stars. In this comedy on the German war lords Seannett placed each and every one of his famous comedies in the various roles. When the cast is flashed upon the screen, Browne's name appears on top in large letters, while comedians such as Ford Sterling, Charlie Murray, Ben Turpin, Bert Hoach, Chester Conklin and others are explained below in smaller type. Browne is appearing on tour in connection with the photoplay, and in addition to his personal appearance, Seannett has loaned a bevy of his bathing girls, who also appear as an added attraction.

The show is playing the Broadway Theatre, New York, and is on its second capacity week. When first looked into the Broadway, the engagement was for a period of four weeks. This is the same BOTHWELL BROWNE who starred in Shubert's "MISS JACK" and who was one of the Hammerstein footlight favorites. His return to Broadway as a star of the silent drama is welcomed.

### THE HOMEBREAKER.

Mary ..... Dorothy Dalton  
May ..... Douglas McLean  
Maudie ..... Beverly Traven

"The Homebreaker," shown last week at the Staley with Dorothy Dalton in the leading role, is one of Thomas H. Ince's famous offerings. In five parts, it is an adequate, decent story by James Lynch, with some good exterior shots on board a train and on the yacht while it circled the harbor. These were made by Cameraman Cecil Smith, Victor Scherzinger directed, and considering the average nature of his material, did an average good job. There is nothing in this picture to go mad over, it is just a good program filler. It holds you and that's about all. From a mechanical standpoint, it may be remarked that the use of the circle vignette in this new offering is a happy illustration of how much can be done with that effect when it is properly handled.

Mary Maudie is a traveling saleswoman, a sort of Emma McChesney, for the firm of Abbot & Son. With the junior Abbot, Raymond, Mary is in love. She returns from her trip to find the youngster has been neglecting business and tearing round town with a couple of female impostors whom Mary has met elsewhere. But she does not give them away at first. She and Abbot, Sr., devise a plan whereby the old man begins giving dancing lessons and to behave like the very mischief as a had example to his son. His conduct has the proper effect. It coppers Ronnie considerably.

The climax is reached when the Russian adventurer starts to elope with Raymond's sister. This subplot Mary frustrates, and incidentally catching the adventurer in theft, so all ends happily.

### THE BETTER WIFE.

Charmain Page ..... Clara K. Young  
Mr. Page ..... Edward M. Kimball  
Sir Richard Beverly ..... Nigel Barrie  
Lady Beverly ..... Edith Williams  
Little Dick ..... Ben Alexander  
Helen Kingston ..... Lillian Walker  
Mrs. Kingston ..... Barbara Tennant  
Comte de Chevalier ..... Irving Cummings

"The Better Wife," adapted to picture purposes for Miss Clara Kimball Young, follows the outline of the English novel, a piece of work virtually unknown to the fans. For this reason, and because Miss Young is no longer the drawing card she once was and above all, sign in this picture of returning to her former status, exhibitors will find this feature only an average buy. It is a fair program offering nothing more. There is little story and less action. But excellent photography, good interior shots, well chosen exteriors and dignified acting bring it up to the average standard.

Miss Young can still act. She is now a mature woman and to be a mature woman and stand in pictures one has to be somewhat more than the average pretty American girl with an extra well defined hair for acting. Miss Young is supported by Nigel Barrie. He is an Englishman, born to the knowledge of what constitutes the proper thing in clothes and behavior. He gets no particular credit for this, and he certainly ought to be lauded and dragged twice around the lot for the taste of the dinner coat he wears in this picture. Ben Alexander, as the kid was attractive, Lillian Walker left much to be desired in her interpretation, for she by no chance suggests the part, and Irving Cummings, as a French count, was a scream without meaning to be.

The story opens with Charmain Page, an American girl, paying a visit in England. By chance she discovers that Sir Richard Beverly's wife is untrue to him. When that wife is killed, she nurses the Beverly boy back to health and marries Sir Richard. He believes she has done so for his title, thereby doing her an injustice; but this is straightened out as it should be in any well behaved film.

As a result of the writ of attachment awarded Mrs. Josephine Bushman, former wife of Francis Bushman, the picture star, Baltimore officials have seized the actor's chattels and household property at his home, 2241 W. 11th St., Md., for auction sale to satisfy the attached man's claims for alimony, lawyer's fees, et al. The goods consist of costly paintings, fourteen Great Dane dogs, silverware and furniture. Justice McLean has handed down the divorce decree, awarded Mrs. Bushman \$40,000 alimony payable in four annual installments plus \$4,000 annually for the support of their five children, all of which claims, except the first \$10,000 installment, were not fulfilled.

### INCORPORATIONS.

Burnham Amusement Co., Cortland, \$35,000; C. H. Gardner, J. S. & G. E. Burnham, Cortland, N. Y.  
Ward & Robert Co., Manhattan, theatrical, \$5,000; Henshaw, A. R. & Co., Ward, 251 W. 33rd street, New York.

### DELAWARE CHARTERS.

National Theatre and Co-operative Association of the World, Inc., \$1,000,000; Cornelius A. Cole, Hackensack, N. J.; Robert Van Yearick, Jersey City, N. J.; Arthur R. Oakland, Pearl River, N. Y.

Equity Pictures Corp., \$500,000; W. L. N. Leland, Charles H. Jones, Frederick Jackson, Dover.

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**REALART PICTURES CORPORATION**

ARTHUR S. KANE, President  
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# MOVING PICTURES

59

## AMONG THE WOMEN

By PATSY SMITH.

"Kiss Me," the new Wm. B. Friedlander girl act, presentation passed muster at the Palace, Monday, for three reasons. The music (there are three catchy tunes), looks of girls, and the individual work of Dorothea Sadler, as the vamp. The setting, blue walls hung with bronze and green draperies, boxed in with still another shade of brown draperies with orange back walls, was a bit disconcerting with the girls in various modes of smart attire each wholly different in coloring, at the opening. There was a white satin "dressty" suit, the skirt enhanced with small lace frills, a pink coat and white satin skirt, and a gold skirt and French blue georgette jacket. A peach satin trimmed with narrow bands of plum ribbon velvet, a white banded and girdled with emerald green chiffon, and two orchid toned combinations. For the "Lingerie" number, they first appeared in georgette peignoirs in delicate shades, displaying ruffle collars, and flutings (put on in scallops) of contrasting shades of taffeta. Miss Sadler, in my estimation, held up the interest in the entire act. She was a vamp who breathed real humor, at the same time handling the role seriously. A national blue satin skirt and exaggerated chapeau and gold draped bodice appliqued with queer red and green shaped things (one might see in a wet country) was a laugh at start. For the "Painted Lady" number in which attention is called to the prestige of famous vamps of the past, Miss Sadler was in black velvet very much split up in sections showing spring green satin lining and nice silk encased neither extremities. Many ropes of jet twisted about arms, neck and shoulders. Cleopatra, Salome, Du Barry, Helen of Troy, Carmen, etc., were presented as "types," clad in costumes characteristic of the fashion and glory of their day. Ethel Gorcoran's white satin and georgette tucked frock, the full skirt held in half its length with a deep band of handsome lace, and a peach chiffon draped gown girdled with silver, were her best. Isabel Winlock, as the matronly Aunt Julia, was appropriately attired in lavender and lace.

The Lightner sisters were in pink striped and figured faille and light green overskirt dresses. The pink, worn by the big girl, had dangerously light shoulder straps. As it was, the dress was cut so low she could not sit up straight. The green had an opal bordered petticoat, and was trimmed with green and brilliant banding.

Marie Dressler's purple and silver brocade tunic over black net was apparently built to order of the comedienne. So long as it pleased or satisfied her, why worry, for no one in her

world of admirers cares one whit what she wears so long as she talks or sings or performs antics for them.

Those who went out before Maryon Vadie and Ota Ogyi had finished missed two of the rarest artists in vaudeville. It was a great pity such a quiet classical offering should draw the closing position. Miss Vadie opened in a picturesque costume of pink crepe delicately printed with blue circles. Lace flouncing on skirt and around square neck. There was a bonnet to match. A cherry chiffon flower dress, and a black silk coat stitched with gold over gold pants and vest, worn with a long pointed black and gold cape, were other artistic apparel. The pianiste was clad in white.

"The Fear Woman" has received some strenuous cutting. It appears. Toward the finale it is so abrupt you feel you have been cheated—that the title is a misnomer and the heroine, who started out with a promising tragic temperament, only a silly woman after all. What threatened to be a good lesson on the curse of liquor turned around and laughed at the idea of heredity—but was only a half-hearted laugh, no punch whatsoever in the entire story. The fear woman appeared to be afraid of everything.

As usual, Pauline Frederick's wardrobe was worthy of special notice. Among her best looking frocks was a velvet draped skirt attached to a plain broad girdle bodice and an evening toilette mostly of tulle. Long tight sleeves of handsome lace flouncing had the upper part of the plain fillet net attached to yoke of same. There was a beautifully embroidered georgette with neck and sleeves built in of Brussels net and a handsome velvet brocade chiffon negligee. A black and white checked skirt and black fitted coat sweater was worn for a tennis tournament and a full skirted linen riding coat had a let in belt of same. As usual, Miss Frederick looked best in her plainest darkest outfits.

Lydia Yeamans Titus was a delicious bit of satire in the role of a retired mining camp cook. Elaborately gowned in Irish lace and conspicuously adorned with jet and jewels she put a punch in the character part, as she does in most any part (no matter how small) she is seen in.

There was a splendid showing of feminine apparel at the American the first half. The five women on the bill were all costumed above the average, two of them showing a wardrobe that would attract attention in any theatre. Dolly (Dolly and Calamie) opened in an evening wrap oddly trimmed with

fringe and made changes to a fussy net and a soubrette dress. The latter had a carnation satin body atop a double flounced white skirt, piped in the color. Rice and Graham includes one of the little (Buster) O'Neill Sisters, nicely frocked in salmon satin, modest boot top length. A baby bodice of delit blue beads or sequins, had tabs of ribbon velvet in self tone falling to just below the hips.

Miss Goodrich, of Ford and Goodrich, was the real flash of the bill. A thin layer of mousseline de soie in electric blue, veiled pretty flesh underthings. Ostrich fringe in a deeper shade, edging narrow skirt panels and long loose sleeves. An ocean green taffeta overskirt dress had a petticoat of white gold brocade chiffon and short elbow sleeves extravagantly flounced. A jaunty strawberry satin box coat a la mode had a long narrow skirt of white crepe, batik painted in blue and rose, with an inverted hem of the fringe of gold satin; a round rolled brim hat was faced in the same. A dainty abbreviated affair had a sextet of plaited pink ruffles forming the skirt and iris ruffled bloomers. A mushroom bonnet of pink and iris had the brim in front caught up to the crown, with a small bunch of pink and blue flowers.

The woman of Norton, Sher and Co. was effectively gowned throughout. A white silk polonaise costume was worn at opening with scarlet hat, shoes and hose, which she changed marvelously quick to a shawl dress handsomely fringed, of solid orange. A violet and silver checked metallic cloth skirt had, bottom edge, tam, suspenders and girdle, trimmed with pearl buttons to carry out a "coster" effect. Over a black net ruffled and gold piquet edged bloomer costume, a cape of orchid and silver blended metal cloth was worn for a couple of minutes. A deep band of orchid satin with a strip of gold cloth in same width on either side, finished the bottom and top of wrap. There was a small silver poke, with orchid feather sticking out in front.

Bruce Weyman, back from the front, is now at the Strand, much to the joy of his old following. It is a real pleasure to announce that the popular singer and soldier has returned in fine trim vocally and judging from his reception has not been forgotten. His offering, "On the Road to Mandalay," however, did not seem to be a wise selection. Mile. Marguerite LaMare sang "Love's Garden of Roses," in a white satin robe veiled in sapphire net. Three bands of sapphire sequins, trimmed bottom of front panel girdle and shoulder straps.

"The Veiled Adventure" is not a very pretty story nor a plausible one. To fool a proud high-minded young girl is not a pretty pastime for young girls

nor is it likely such a young man would stand calmly by and be laughed at. It's simply a story suited to the whimsical personality of the little star, Constance Talmadge, and gives her ample opportunity to shine as a society miss and an honest (?) working girl. There is much amusement attempted in the Beauty Shop scenes, but nothing that Mack Sennett and other comedy producers have not employed in "Beauty and Rejuvenating Parlors" pictures in the past. There was one good laugh for those familiar with the dope handed out by scalp specialists—a model who came for treatments. She surely had the thinnest thing in hair ever on exhibition. Miss Talmadge is most attractive in plain Jane clothes. In apron and simple checked voile she was quite as winsome as in lace and net voluminous tulle and satin creations. A lace and satin negligee was so large and straight and unbecoming it could hardly have been made for her. The other girls were good but unattractive attire.

The title, "The Firing Line" appears to be a small relation in the pictured production of Robert W. Chambers' novel, as the punch line or scene that sets the title for the book, is rather slighted in the picture. The clever male cast makes the picture well worth while, even were there a less popular, less attractive star in the leading role.

Irene Castle has evidently graduated from "just dancing" and she surely should be commended for her serious work in this production. As Shiela Cardross, the adopted daughter of parents who winter in the luxury of Florida and summer in the Adirondacks, she displays a variety of beautiful clothes. She is first seen in a bathing cape and cap of figured silk over a short full skirted satin suit—the top of the low square neck built up an inch or two with white. A lovely lace dinner dress had a full flounce of the lace draped over one arm and a short net sleeve, like bodice top, set in an armhole. There was one taffeta frock with full side puffs exhibited, having very short sleeves like most of the others worn. A straight line model of brocade satin had long plain satin sleeves and a double ruffle in the square neck. A satin with tucked bodice front had a novel touch in the suspender straps which crossed in back and fastened to the bodice well down on the chest. There was a good looking loose box suit with narrow turned back collar and cuffs and a fitted cotton suit accompanied with a pointed fox scarf and smart turban. Countless bathing suits and sport clothes were paraded and from a woman's viewpoint I should say it will prove a most interesting picture. The title may prove misleading, however, and hold back patronage that think it another "war play."

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# JOHN BOWERS

LEADING MAN

## GOLDWYN PICTURES

Current Release—"Through the Wrong Door," with Madge Kennedy



## MOVING PICTURES

## THE SHE WOLF.

Fan Martinson.....Texas Guinan  
Joe Larlin.....George Chagne  
Sheriff of Mad Dog.....Jack Richardson  
Sally Blythe.....Dolla Wayne  
Tina Frohman.....Jack Richardson  
Production, presented by William L. Sherrill, its president, starring Texas Guinan, is due for an early and spicy journey to the big picture houses. Wherein the trouble lies is difficult to determine from a technical standpoint is meritorious, insofar as art, title, direction and photography are concerned. The parts, as a whole, is at fault for one thing, simply because it is "old stuff." In trying to provide Miss Guinan with a vehicle wherein she could credibly live up to her unofficial billing of the "female William S. Hart," John Collier who is responsible for both the story and continuity, has only trodden the beaten path over which so many other "Western stunt" writers have plainly and trivially paved a flimsy route. The cast and the production, in fact, are unconvincingly presented in an unconvincing manner. Cliff Smith, who directed, did a good job considering the material.

Miss Guinan has it in her to start a new vogue of female Western leads, but what she needs most is a worthy vehicle, supported by an equally meritorious cast. Add, always, a good looking hero at least. The photographer, who made the best job of all, good cameramen in this production. Likewise, the role of an astute Chin, Mei Fong, very ably personated, is anonymous. It would be a waste of space to record the resume of the story. The crook sheriff, the Chin proprietor of a dance hall and lots of excellent "local color," in the form of dandy shots. Put them all together they spell any Western picture—the only difference being that some are better spellers than others. Abel.

## THE WILDERNESS TRAIL.

Donald McFavish.....Tom Mix  
Joanne.....Coleen Moore  
Her Father.....Frank M. Clark  
Mary.....Lulu Warrington  
Burgess.....Sid Jordan  
Tom Mix is a regular he-man on and off the screen and his latest picture, "The Wilderness Trail," is a he-man's picture. But it is more than that. Shown this week at the Academy, it delighted the girls as well as the boys, thanks largely to the efforts of B. J. Le Saint, who directed. He will be watching, this director will. When you see his name, look for something good.

Another lion in this Fox offering's favor is Coleen Moore. Her plump, baby-girl face photographs like one hundred thousand, gold. There are a lot of beautiful exterior shots over the snow in this feature, but where Friend F. Baker, the photographer, made exceptionally good was in the way he managed to catch the light, pulled off every other reel. The first one just gave the spectators a taste of what came to them in the last reel. That last reel was a peach so far as fat work was concerned.

In the story, Donald McFavish loves the Factor's daughter, but the Factor accuses him of being a free trader and of stealing skins from the Hudson Bay Co. Out goes Don to prove his innocence and round up the thieves. They catch him. He gets away, and in a lonely cabin discovers his sweetheart a prisoner. Meanwhile, the Factor starts after him under the assumption that it was he, not the half breed, who stole the girl.

The plot is clear and reasonable and the acting fine. A good feature.

## A DAUGHTER OF THE WOLF.

Annette.....Lila Lee  
Dray.....Elliott Dexter  
Doe.....Charles Cio  
Roper.....Richard Wayne  
Jim La Rue.....James Mason  
Jean.....Marcia Mason

There is some corking good movement in "A Daughter of the Wolf," the five-part Artcraft feature at the Academy this week with Lila Lee and Elliott Dexter in the principal roles, but the story itself is not well thought out. It is based on a yarn of Hugh Pendexter in the Woman's World and is just the sort of sentimental rot the girls will fall for. Martin Palmer adapted it to the screen, and Irving V. Willsie directed, getting in some corking spots. Despite, you are never sure who is who, you enjoy the scrap. That's the trouble with these Westerns. As soon as the girls and boys in them get on their legs, their fur coats, their hats, their mufflers and their ear muffs they all look alike. A detective, much less a director, would have a hard time telling them apart.

In this particular picture the mix-up all happily comes at the end. The story is concerned with smuggling furs from British Columbia across the United States border. Annette is the daughter of the chief smuggler, known as the Wolf. Father takes Annette to the big town and there she meets a city man who falls in love with her. In the course of a couple of hours only to be called away by his own dad's death. This is the part that isn't likely. It isn't likely to begin with, that a city man would fall so hard for a girl from the backwoods.

However, the story works out well enough, and is a pretty fair feature.

## DORNEY AND SONS.

Some pictures are so bad that only fear of the heat keeps the peddler on the profanity chamber, and of this class the five reel production, "Dorney and Sons," offered last week at the Circle, is an excellent example. It is founded on the novel by Charles Dickens, but in looking it on the American market, Tri-

angle fails to give credit to cast, director or cameraman. They are not mentioned, and the reason is fairly obvious. All too evident is the fact that this is an importation, and, worst of all, an English importation.

They haven't the sunlight or the mastery of lighting in the island kingdom that is necessary to excellent photography.

What is more, the English haven't motion picture skill. They are not importing American directors for nothing. This particular picture poorly photographed throughout, lacks a close-up in it, though once an amateurish and unsuccessful effort is made to use the circle vignette. The acting, too, was so melodramatic that the audience tittered, and exhibitors, making careful selections should bear that fact well in mind.

It is a typical Dickens story. The unforgotten little girl whose sweetheart is lost at sea and found again. That is the main theme and the one by which the story is primarily motivated so far as "getting" a picture crowd is concerned. That is one thing the producers seem to have realized the value of, and they've got a capable little girl to play the important role. What with no close-ups, she did her best, but unfortunately she suggested all too frequently the points she was missing, the points that Mary Pickford, for example, aided by superior mechanical means and superior direction, would have eaten up. Besides this young woman several actors in comedy roles did their work well.

A poor picture even on an ordinary program.

The "Anne" stories by L. M. Montgomery have been bought for Mary Miles Minter.

## HAMBURG BACK FROM CHINA.

Alfred P. Hamburg, who was sent to China with a small company to shoot a number of scenes that are to be incorporated into a new D. W. Griffith production, returned to New York this week. The balance of the production will be personally handled by Griffith on the coast.

Murielle Ostriche has formed her own company known as the Poplar Productions, Inc., capitalized at \$20,000, with theatrical and picture interests mentioned as their proposed commercial pursuits. Walter Irving and Norman E. Sachs are backing the corporation.



The exceptional quality of Hayakawa's interpretation of the Hindu surgeon makes it one of the most sympathetic roles he has ever portrayed.

"The Man Beneath" is an adaptation of the powerful book by Edmund Mitchell. An unusual cast, which includes Helen Jerome Eddy, Pauline Curley, Jack Gilbert, Fontaine La Rue and Wedgewood Howell, assist Hayakawa in the interpretation of this production.

Distributed by Exhibitors Mutual

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### OUTCASTS OF POKER FLAT.

The Man  
John Oakhurst } ..... Harry Carey  
Billy Gentry  
Oakhurst's Adopted Son } ..... Cullen Landis  
Ruth Watson }

F. A. Powers "offers" a novel screen adaptation of two of Hart's stories, the pictures "The Girl" and "The Girl on the Boat." Although H. Tipton Beck has taken quite a number of liberties in the adaptation, he has not lost sight of the fact that the pictures are to be shown in the same theaters as the pictures of the other stars, and is also adding a few modernities for popular consumption. With the aid of a brilliant cast headed by the star, "The Girl on the Boat" has turned out a worthy "special" feature. "The Girl" is a story which has the advantage of the time-worn "story within a story" stunt, but the result, this time, justifies the stunt. The picture is well made, with a tragi-comic situation. Billy Gentry, as the hero, is a fine actor, and his performance is acknowledged by The Man (Harry Carey), as the villain, to be a fine actor. The picture is a good contender for Ruth Watson's (Gloria) title as the best actress in the business. Miss Watson is really willing to answer the Man's pile of derision, the latter, however, is unable to bring himself to the point of pro-

The Man promises to join Gentry's proposed mine development trip. Exit The Man, to pick up a copy of Bret Harte's "The Outcasts of Poker Flat," after which follows the enactment of the story. Carey assuming the role of John Oakhurst, Lendils his adopted son and Miss Hope the role of the girl who has been led on by "lady killing" Ned Stratton, admirably

personality Joseph Rickards. In any event, the situation as before cited occurs. The Girl is here in love with the more mature John Oakhurst, who gives her away in favor of his younger brother, who is also attracted to the Girl's charms. The book ends with John's self-sacrificing death. Whereupon, Gary remarks, "The reader is left with a feeling of having been taken for a ride." In the book was a duration of 100 pages, and the fourth act was 10 minutes. He was his all the time, having waited all this while for his proposal. Her wait was not in vain as she clinch at the conclusion of this act. The play was presented before a large audience at the New York Theatre, where it was on exhibition last week.

It is a man of the head of the band of the Vigilantes band deserves captioning the dance hall girl, the dance hall mistress, a "rube" chore boy and a perpetual "scuse" (excuse) man. The play is a pathetic touches to the picture and a play all over the place.

**THE MAN BENEATH**

On page 8 of the current issue of *VARIETY* will be found the U. M. P. A. bulletin in full of a digest of the new admissions tax law.

It contains much valuable information and clears up many points not heretofore clear. For that reason this digest should be kept for reference.

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of ham- and that evidently being his idea of dreadful dissipation.

Later, when the Village Chestnut is about to be "beaten" by the "dandee boys" the "servant" steps in and the two take off a couple a hundred feet of ruf an' tumble. This was the one section where the house got a laugh, and it was accomplished very easily through the medium of repeating the sub-title "Oh, How They Fought" three times with the lettering larger on each successive repetition.

The finish ends the "servant" and "B. B." in the clinch.

## THE MAN BENEATH.

Dr. Chindi Ashutor.....Sessue Hayakawa  
Kate Erskine.....Helen Jerome Eddy  
Mary Erskine.....Pauline Curley  
James Bassett.....Jack Gilbert  
Countess Petite Florence.....Fontaine La Rue  
Francis.....

This is the latest Robertson Cole-Exhibitors Code-Japanese actor Mutsaers starring the Japanese actor Mutsaers. The title, the story having been written by Edmund Mitchell and directed by William Worthington. The tale is rather disconnected on the screen, and the average audience will find it rather hard to follow the trend of events. The acting is fairly and the titling might have been a great asset. The lack of subtitles seems to be the trouble with the feature. But for a single day run the picture will get by in most

[illegible]

Haystack gave a really clever performance in the role of the Hindoo, holding to the character at all times and winning the sympathy of the audience. Helen Jerome Eddy is his leading woman, and in rather an ungrateful role manages to stand out. Pauline Curley and Jack Gilbert furnish the ingenious hero in a satisfactory manner.

In setting the picture down that there was some money spent, but the work shows nothing extraordinary except two outdoor shots at the end of the film. Both of these were very pretty.

Fred.

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Because she fears that she may transmit the same desire to her offspring she breaks off the engagement. Her friend takes a trip to the oil fields, and she visits France. The husband in this household negotiates his wife for business. She is a woman of letters, a woman for whom the title state is an artist with the women. She is in his rooms one night when Miss Winthrop learns of the fact and hurries there in time to shield the wife when the husband arrests her. The story of the affair "gets out" and Miss Winthrop's husband is ostracized which causes her to leave the town.

At a beach resort she runs into a family

that has lately stepped into the heavy dough  
clash through the discovery of oil on the "old  
faded" face of that mother and man and  
later is the apple the old lady's. Her  
falls for the winning girl and starts to give  
her a chase, which causes mother to call in  
the family attorney. With the usual picture  
coincidence he is the same attorney flitted  
by Miss Winthrop. Just as naturally as far  
as the plot goes, the picture is a success and  
the usual catch-as-catch-can at the finish.

There are times when the story seems a little  
vague, but eventually these little off-shoots  
from the plot proper are accounted for.

It tells the picture abounds in showing that the picture is really very lavishly and in some ways pretty exteriors. A tennis match is handled effectively from a photographic standpoint. There is also a shot taken through a closed window showing an automobile and two people in the street, but that is a little different from the usual run.

Miss Fredericks handles her role most convincingly, especially in one scene when she is alone, looking sad and lonely. The film, Milton Sills is a good deal more. Walter Hiers plays the young oil-cop of the guusher millions and gets a lot of comedy out of it. Lydia Yeomans Titus, as his mother, handled the part very well.

"The Fear Women" will get by with any audience.

—Fred.

William A. Brady has refused \$25,000 for the film rights to "Q:45."

Nat Beier has been appointed assistant branch manager of Select's local exchange.

James Young will direct the Elsie Janis pictures for Select.

Emmy Wahlen has announced her engagement to marry Lieutenant J. G. Parks, U. S. A.

complete effect. The audience, the climax drew a heart throb. The audience caught its breath in a near sob. Malcoult's sacrifice got them as it did in the novel. The picture in by no means a failure. But consider the story the director had to go by. Sheila, adopted daughter of wealthy people, learns that she is a foundling. Hurt and angry, she tells her father, Malcoult, to get a name for herself." Malcoult loves her. She does not love him. When she falls in love with Hamill, Malcoult suggests that she get a divorce. This she refuses to do because of her foster parents, so, to free her, Malcoult

Nancy .....Zasu Pitts  
Peter .....David Butler  
This is "The Fortune Hunter," Winchell Smith's play, retold in pictures, in an entirely new way and on entirely new setting. Made

by the Brentwood Film Co. and released through the Exhibitors Mutual by the Robertson-Cole people, it is an excellent little comedy of its kind. King W. Vidor is both author and director. On the whole his work is well done, and it is a pity that the picture as a production would have been better with less farce and more straight and appealing comedy. It is the story of a run down hotel and an enterprising daughter who seizes on a male guest from the city as a God-sent opportunity. She gets him to give her a chance to make money in many a day and so she is able to give him complete attention and in the end he turns out to be a bonanza in disguise. She cures his health and he reestablishes the hotel.

Billie Rhodes has completed work on "The Blue Bonnet" which will be released shortly by W. W. Hodgkinson.

**DUST OF DESIRE.**

Beth Vinton ..... Rubye de Ramer  
Dick Thornton ..... Thomas J. Carrigan  
Mrs. Mary Clayton ..... Marion Baraga  
This is a production of little or no merit,  
but with a certain pronounced market value.  
The plot is a trifle, and the characters are  
devised, directed and put together, and badly  
acted. Rubye de Ramer is a foolish little girl  
who has been seduced by a man of part, and  
as for Betty Blythe, admirable as she is,  
charmingly pretty woman, she does not escape  
the faults that good direction would have  
found. The play is a trifle, and the direction  
is, and be certainly did it up brown, for at  
no point does he seem able to keep the players  
from making mistakes. The play is a trifle,  
is sure ruin to a screaming miller of this  
type. To be sure he had had men to work  
with, but the play is a trifle, and the direction  
from their clothes to their gestures, are pretty  
near about.

person who sees that there is a majority of the audience who are not going to see the picture when they see it. They do not see it in "Dust of Desire," and so this World picture will probably do the best it can trailing a picture that has been shown in the past. Beranger and Forrest Halsey and would see print in some such publication as "Breezy Stories."

But Vinton has come a long. When the man who all loves comes along he tells him part of the truth. The part she tells him that is not true is that her former lover is dead. Very much alive he turns up at the end of the picture. But Betty is not very happily married husband. To get rid of this unpleasant intruder, Betty sees that he falls through a trap door into an aqueduct from which he is rescued by her husband. Her former lover abandons the two to their happiness.

# MOVING PICTURES

## UNIVERSAL LOSES ANOTHER.

Another executive of the Universal left that film concern the other day. He is J. I. Schnitzer and was the U's general manager of exchanges. Mr. Schnitzer is following the exodus of the old staff of the U, which built up that concern at one time. The first to vamp was M. H. Hoffman, about a year ago, then Jack Cohen, who made the show people recognize the merits of the U's film Weekly service. Cohen was followed by Joe Brandt.

Carl Laemmle is now on the Coast looking after U City out there. He will probably remain West for the rest of the summer. One of the important missions of his trip is to keep Priscilla Dean in line as a U star. She is also just now the U's star attraction for features. Though Miss Dean holds a contract that expires in November, 1920, it does not carry a startling salary in view of other offers made Miss Dean. The last one reported for her was \$1,500 weekly by one of the standard film organizations having headquarters in New York. Laemmle is trying to pacify Miss Dean and make her like the U contract. The latest story from the Coast says he has his hand full.

The resignation of Schnitzer from the U is said to have been prompted by an understanding he has to organize the distribution of the Clara Kimball Young pictures for the corporation of that name. Mr. Schnitzer is reported financially interested in the company, along with several of his relatives. One story had it this week that the U was behind the C. K. Y. distribution plan, but this is attributed to Schnitzer's connection.

Of the other former executives, Jack Cohen, now in association with his brother, Harry Cohen, has started independently to manufacture comic pictures in two reels, commencing with "The Hall Room Boys" series. The first of these will show at the Strand,

## WRITTEN IN ONE WEEK.

The new play by Zoe Akins, in which Ethel Barrymore will star next season, was written in one week.

Miss Akins showed the scenario to Alf Hayman, of the Frohman office, and was commissioned to go ahead. She had written two acts in four days, when Miss Barrymore read the manuscript and promptly went up to Miss Akins' apartment and sat there until the author completed and read to her the third and last act.

This much accomplished Miss Barrymore, her mind at ease about a starring vehicle, left for Toledo to see the sight.

## Keeney's, Kingston, Taken.

Binghamton, N. Y., July 9. The new Keeney theatre, at Kingston, N. Y., has been leased by O. S. Hathaway, who has several theatrical interests in the center of the state. Hathaway will continue the picture policy of Frank A. Keeney, who built the house.

Hathaway has also extended his lease on the Kingston opera house.

New York, Sunday. They feature Flanagan and Edwards, from vaudeville. No arrangement is reported for their distribution and the Strand's week exhibition is thought to be for the purpose of showing the comedy film to the trade.

Mr. Brandt, since leaving the U, has formed a business connection with the National Film Corporation.

To what extent the action of the Universal toward its employees in the days of the influenza panic last summer enters into the quital of its most important men is problematical. While all other regular film concerns paid its staffs in full during those hard days, the U cut the New York salary list in half, at the same time laying off its large playing force at U City without salary at all.

## REALART READY FOR BUSINESS.

The Realart Pictures is making its first announcement this week of stars and exchanges. The new organization started business June 9 and since that time three stars have been signed and 20 exchanges started. The trinity of stars are Mary Miles Minter, Alice Brady and Constance Binney. Miss Minter will make her bow as a Realart star in a picturization of the four "Anne" books by L. M. Montgomery. The title chosen is "Anne of Green Gables," and all four books will be woven into the one screen feature. Miss Minter starts work at once in New York under the direction of William Desmond Taylor. Her contract with the company is for three and one half years and during that time she is to make 20 productions.

Miss Brady is already at work on her first production under the direction of Kenneth Webb. It is to be a screen version of the play "Sinners" by Owen Davis.

Miss Binney will start as soon as the run of the "39 East" is completed and her first picture will be "Erstwhile Susan" which served Miss Fiske as a stage vehicle.

There are to be 20 Realart exchanges in operation. Those in the central distribution points are already opened. Lester W. Adler will manage the New York Exchange at 729 Seventh avenue; Harry W. Willard in Chicago; Nat Barach, Pittsburgh; J. C. Ragland, St. Louis; C. G. Kingsley, Detroit; Walter R. Scates, Boston; H. E. Wilkinson, Buffalo; Mark Goldman, Cincinnati; and Bert R. Latz, Denver.

## "Tiger's Cub" for Pearl White.

The first picture that will be made by Pearl White under her new Fox contract will be a picturization of "The Tiger's Cub." This is a play by Paul M. Potter, which ran for two years in London with Madge Titheridge as the star.

## MEXICANS STILL PRO-GERMAN.

Advices received in New York from Mexico City this week state that D. W. Griffith's feature, "Hearts of the World," was presented there during the middle of June and the attendance was thoroughly disheartening. The Mexican populace is still pro-German to such an extent that it refuses to patronize any picturization of the Allies' side of the world war.

## Myron Selznick Back from Coast.

Myron Selznick returned to New York from the Coast Monday. He has laid out plans for an extensive scenario department for the Selznick productions.

Among the additions to the staff is Edward Montagne, who has been with Vitagraph for six years. He was placed under a year's contract last week. Montagne's principal assignment will be to work on special stories for Ralph Ince.

## LOEW INTERESTED IN DAYTON.

Dayton, O., July 9. Marcus Loew has become interested in the Dayton Theatre here, in association with the Indianapolis coterie of picture men, headed by Mark Gates. They control picture theatres in and out of Indiana.

Mr. Loew's interest includes the operation of the Dayton with pictures.

## Settling Mirror Film Claim.

The Mirror Film Corporation is settling the judgment of \$15,000 with interest which the father of the late Nat C. Goodwin had awarded him after the death of his son.

Prior to his death the younger Goodwin made an assignment of his claim in the suit, which was then pending, to his father.

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# SELZNICK PICTURES

## WHAT EVERY EXHIBITOR WANTS

OLIVE THOMAS in "The Spite Bride"  
EUGENE O'BRIEN in "The Perfect Lover"  
ELAINE HAMMERSTEIN in "The Country Cousin"  
ELSIE JANIS in "Everybody's Sweetheart"  
OWEN MOORE (First production to be announced soon)

## MORE COMING—SELZNICK QUALITY

Distributed by SELECT PICTURES CORPORATION

# MOVING PICTURES

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## THE RE-FILMING BUG.

The running short of the story market, the fact that film people feel that the time has not yet come to buy original screen stories, and the necessity for big names as a selling background, have resulted in extensive plans for refilming. Universal will make the first attempt with Arthur Somers Roche's best seller, "Loot," which ran in the Saturday Evening Post as a serial. Universal first issued this as a serial called "The Grey Ghost." As a production it wasn't accorded the highest praise. They are now refilming it under its own title, "Loot," into a five reel feature which they will shortly issue.

There is also talk that Famous Players will do a lot of refilming. All week comment to the effect that "The Firing Line," in which Mrs. Irene Castle is showing this week at the Rivoli, would improve if it was done over, has suggested that maybe Famous intends raking up past performances that weren't as successful as they might be and doing them again.

Joseph Medill Patterson, publisher of the Chicago Tribune, let his famous novel, "A Little Brother of the Rich," be done into a picture by Universal. Now it is said that he has the "refilming bug" as they are beginning to call it in picture circles.

Where this particular "bug" is going to make trouble for film producers is that it has already given a number of bright authors the idea that what they ought to do is sell rights to their books for only five years. Then they would be free to let some other company try to make a better picture. Among members of the Authors' League there has been much talk of this.

## TO REVIVE "BIRTH" FILM.

D. W. Griffith has practically decided that he will present a revival of his masterpiece "The Birth of a Nation," at the Cohan Theatre before his tenancy of the house lapses. The "Broken Blossoms" feature is to remain there until July 21, when "The Fall of Babylon," which is the Babylonian period of "Intolerance," is to be presented for two weeks. After that the "Birth" is apt to come back to Broadway.

In the event that "The Birth of a Nation" does not draw to the extent that is expected at present, then the final week of the Griffith tenancy will really be given over to a repertory. At present Griffith has under consideration for this the presentation of an early two-reel Mary Pickford picture entitled "Friends" and also his first famous play "Judith of Bethulah." At one time during the run of "Broken Blossoms" he seriously considered presenting "Friends" as a curtain raiser to that feature.

If the repertory week is played the bill will comprise "The Fall of Babylon," "Broken Blossoms," "The Hearts of the World," and finally "The Birth of a Nation," with the two shorter films used to fill in.

## ANOTHER L. AND B. HOUSE.

Chicago, July 9. Lubliner & Trinz have taken the lead in local building activities. Following their announcement last week of a theatre at Madison and Kedzie, the firm announced plans for the construction of a theatre and apartment hotel in Oak Park. The theatre (5,000 seats) and hotel will be in the same building, on the present site of the First Baptist church and adjacent property, all acquired by Lubliner & Trinz.

The structure will be nine stories high and represent an investment of \$1,500,000. Manager Hodgson, of the Oak Park Theatre is interested in the project.

The policy of the theatre has not been definitely fixed, but it will probably play pictures.

## LIVELY ENGLISH FILM WEEK.

London, July 9. Last week proved the most eventful for English film men known since the industry began. About 40 new features were given private trade showings. Of these features one was Danish, three were British and 36 American.

The argument was heard on all sides that if this was the present proportion, what will the percentage be when Famous Players-Lasky gets its English producing and exhibiting concerns going?

## EARLIER CONVENTION.

As a result of George Eastman's, of the Eastman Kodak Co., request that the National Association of the Motion Picture Industry hold its third annual convention earlier than planned Aug. 5-6 have been chosen as the dates for the meeting, at the Hotel Seneca, Rochester.

It was originally planned for the latter part of October.

J. E. Brulattour and Fred Elliott have been appointed a committee of arrangements.

## CHICAGO FILM CORPORATION.

Chicago, July 9. The Joseph A. Shaffer Co. was incorporated this week for \$1,000,000. The organization will construct film theatres in Chicago and other cities in the Middle West. The first of the ventures will be a picture house at Kedzie and Ainslee avenues, Chicago, seating 3,000. Ground has already been broken. Joe Shaffer, head of the new firm, recently terminated a connection of five years with Ascher Brothers.

## SURE TO MAKE A CLEAN HIT



Paramount-Drew Comedy, Featuring

## Mrs. Sidney Drew in "BUNKERED"

SINCE the days when Mrs. Sidney Drew was Jane Morrow, there never has been such a favorite with the public in high class screen comedies.

The fact that Mrs. Drew is to continue the making of the Drew comedies has been hailed with delight by exhibitors everywhere who realize the box-office value of this human, joyful, clean sort of screen humor.

"Bunkered," a new subject, is filled with that quality of fun and humor that made all Paramount-Drew Comedies the success they have been.

It is worth while playing up big. The public will be anxious to see it. Released July 13.

By Emma Morrison Anderson

Produced by V. B. K. Film Corporation

Under personal supervision of Mrs. Sidney Drew



FAMOUS PLAYERS-LASKY CORPORATION  
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General  
NEW YORK





## MOVING PICTURES

MEXICAN PIRATES CLEAN UP  
SMUGGLING AMERICAN FILMS

**Showing Stolen Features Net Them Yearly \$100,000. Firm in Longacre Building Suspected of Complicity. Newspaper Man on Creel Committee Accused. Cost Him His Decoration. Action Contemplated Soon.**

A concerted move on the part of a number of big film producers to check the notorious practice of smuggling into Mexico duped prints of big American film successes, especially serials, was taken last week in a petition to the secret service department at Washington, asking for drastic punishment of all offenders, based upon the rights guaranteed by the international copyright law.

Louis Burston, film veteran, who claims he has suffered immeasurable injury by the film infringers, estimates that the owners of film rights in America lose not less than \$100,000 per year through the wholesale piracies perpetrated by a band whose headquarters are located at Mexico City.

Because of the present lack of amity between the two countries, the film men say they are unable to prosecute their rights, and for that reason are asking the co-operation of the U. S. government.

An office in the Longacre Building dealing in exports and imports between the two countries, while ostensibly devoted to the transfer across the border of miscellaneous merchandise, is said really to be maintained as a fence for the ready transportation of the copied prints from this country.

Re-cut and given Spanish titles and sub-titles, the American pictures are the most popular of the films shown, with mystery dramas and exciting serials holding first place.

Burston contends that his last season's serial, "The Silent Mystery," was stolen and garbled out of all semblance of the original by Mexican film pirates. The producer further alleges in the request made by the serial producers to Washington for action, that a certain newspaper man stationed at the Mexican border listed recently for a special award from the Department of Public Information, but suddenly sensationally deposed before the award could be accorded him, is now cleaning up through the illicit shipment into Mexico of pirated films of all kinds.

## FIGHT PICTURES BANNED.

The refusal of the Ohio Board of Motion Picture Censors to pass the Dempsey-Willard fight film, promoted by Frank Hall, has been followed by a determined current of opposition to the pictures from most of the salable territory in the country where the censors hold drastic power.

Hall estimates that Ohio's action will cost him \$200,000 in that territory alone. What the ultimatum will be in the final, when the cost of fighting the country's censor boards is added to the production expense, which involved a considerable advance, deducted largely from the proceeds of the earlier Hall picture ("Willard in 'The Challenge of Chance'") is only to be conjectured when the censor boards can be lined up and counted in the opposition line.

As the reports of the fight get more intimate in cities where the picture is listed for presentation, the public opposition grows. Everyone who returns to his home from Toledo is unreserved in describing the exhibition as gory to a degree not peculiar to any other

fight offered in the country in the memory of living fight fans. It is this repulsive sanguinary quality in the picture, the scene of a pig-sticking, literally, as one report described it, that has aroused the vigilance of the censor boards and generated their opposition to a degree that may make the picture part of the fight problem in the final bookkeeping.

The Pennsylvania censors are up in arms against the pictures because of the claim by Billy Rocap, sporting writer of the Philadelphia Ledger, that the fight was promoted through the collusion of Willard and Tex Rickard.

## UNITED'S CONVENTIONS.

The United Theatres Inc. held two conventions of the managerial and field forces of the company last week. They were held in New York and Chicago.

In New York 30 members of the New England, Eastern Division and Southern territory attended. Those present were J. A. Berst, president; Jack Levy, Eastern Division Manager; Ira Anderson and Stanley Hand, special representatives; J. V. Hanlon and O. P. Hall, Atlanta; J. D. Levine, Boston; Lester D. Wolfe and M. A. Zamarr, Buffalo; Lawrence Romaine, Henry Thomas, Julie Sarzin, New York; H. W. Green, Harry Ertel, J. A. Bachman, William T. Butler, Philadelphia; G. C. Reid, Pittsburgh; H. C. Arthur, Seattle and D. F. O'Donnell, D. M. Mitchell, Washington.

The Central and Western Division managers met in Chicago and Lee Ochs, vice-president of the company, presided. There were present E. J. O'Donnell and Alfred Edden, Central and Western Division Managers; David G. Rogers and Milton Simon, special representatives; C. W. Bunn, Chicago; D. M. Thomas, Cincinnati; Sydney Rosenthal, Cleveland; Ralph Meyerson, Kansas City; E. J. O'Rourke, Minneapolis; E. J. Lipson, Omaha; while the sales force was represented by C. H. Sedell, C. C. Whelan, Alfred Tanzer, Wm. Strafford, J. H. Berchey, Stephen H. O'Brien, F. Needham and G. S. Davis.

## FILM WORKERS STRIKE.

Chicago, July 9.

Employees of 16 film exchanges went on strike last week after demands drawn by the Film Exchange Shippers' and Helpers' Union had been presented to managers of the exchanges and refused.

It is claimed 150 men and women walked out.

The union demanded a minimum scale of \$40 a week and a shorter working day.

Among the exchanges affected were Selig, Universal, Celebrated Players and Fox.

## YOUNG'S CO., OWN DISTRIBUTOR.

Following the \$250,000 or \$300,000 settlement made by the Clara Kimball Young Corporation with Lewis J. Selznick, the C. Y. K. people concluded to organize their own distribution bureau for the firm's output.

This will principally consist of pictures starring Miss Young and Blanche Sweet.

## NOVELTY FILM EXHIBITED.

Buffalo, July 9.

Shea's Hipp is showing a new novelty film this week called "The Ghost of Slumber Mountain," the first screen production of Herbert M. Dawley, former art director of the Pierce Arrow Motor Co. Major Dawley until a few weeks ago was in the commissary department of the army.

The film was shown privately last week at a special luncheon of the Greater Buffalo Advertising Clubs, where it scored such a decided hit Manager Franklin of the Hipp decided to give it a public showing. The picture is an effort to place on the screen living representations of prehistoric birds and beasts.

The photography is excellent, but the story, which hangs by the slenderest thread, is dull and tedious. The reconstruction and timing of the monsters is cleverly done.

## WEST WINS SUIT.

Chicago, July 9.

Billy West was victor in a lawsuit last week when the federal court here refused to uphold the application of the Builteye Company, a film concern, to restrain West from taking part in a series of pictures filmed by the Emerald Motion Picture Co.

West had a two-year contract with the former firm, and fulfilled about four months of it, when, according to West's statement, they failed to keep their agreement. West then left and joined the Emerald forces.

West has completed his third picture for the Emerald.

## Burton Holmes Arrives in Paris.

Paris, July 9.

Burton Holmes, of the Lasky office, has arrived here to study local angles of the picture business.

## SEATTLE'S FAVORITES VOTED FOR.

Seattle, July 9.

In the Northwest Film Board of Trade contest for picture stars to attend the screen ball to be given here July 18, the last day of the Northwest Film Convention, Mary Pickford received the highest number of votes, namely 2468. Douglas Fairbanks stood third with 2117, Charles Chaplin ninth with 1847, nosing out Bessie Love by an even 400 votes. All the Northwest voted.

Wallace Reid, Fay Tincher, Frank Keenan and Beatrice Michelena were favored in the contest as they had previously announced they would attend and it was understood all stars in the contest could not arrange to come here.

In the order of their standing, the 12 who stood highest in the voting were Mary Pickford, Wallace Reid, Douglas Fairbanks, Norma Talmadge, Frank Keenan, Fay Tincher, Charles Ray, Mabel Normand, Charles Chaplin, Bessie Love, Beatrice Michelena, William Farnum.

## WOODS WANTS THE CASINO.

A. H. Woods is after the Casino theatre for his picture production, "Free and Equal," which was directed by R. William Neill.

Mid-week there was a hitch between Woods and the Shuberts about the house, the Shuberts wishing to reserve it for one of their musical attractions.

## HAMPTON TO BUILD STUDIO.

B. B. Hampton is selecting a site in Los Angeles for the building of a studio. George W. Yates, comptroller for the Zane Grey and the Great Authors Pictures, Inc. is on the ground looking for a location that will meet the demands of the Hampton production units.

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## NEED FOR GOOD DIRECTORS DELAYING BEST PRODUCTIONS

**Olive Thomas Won't Work Until Ralph Ince Returns.  
Supervising Genius in Pictures Hard to Get and  
Impossible to Hold. When Directors Can't  
Get Release They Make Poor  
Features. Training Talent.**

The refusal of Olive Thomas to get under the camera again until she can have the direction of Ralph Ince brings violently to the fore the time-worn problem manufacturers are ever facing in their efforts to keep their directing staffs at a maximum efficiency, a puzzle no producing concern has yet successfully solved, and kept solved for any length of time.

The Thomas ultimatum to the Selznick combination is leavened by the plea that she needs a vacation, and that the summer is the appropriate time for dalliance, but behind the excuse is a condition that confronts manufacturers—the trouble to team up stars not only with play material suitable to their personalities and kind of histrionism, but more importantly to team up both the star and the play with a director who can get something like 100 per cent. out of the combination.

Miss Thomas makes no suggestion of inefficiency on the part of the directors who have recently staged her, but says she has seen the Ince kind of direction and that's the kind she will suit her just now and only that kind, and, therefore, if the firm doesn't mind, she'll lay off until Ince gets through his present picture, and then be directed by him, and if she can't have that then, why—

The situation churns up again the whole psychology of film direction, one element in picture making that manufacturers cannot control even to a minor degree by any power save by depending upon the honor of the directors themselves. Within the past six months there have been four separate efforts made by small pools of picture makers to form a league that would be in the nature of a peace covenant, each member of which would be pledged to suffer a forfeit of a considerable sum for any attempt to lure a director from any other member of the combination. Each of these plans of the producing firm to get together have failed, the heads of the big concerns, for the most part, preferring to trust to their own wits than to any covenant. The difficulty of holding any director of account longer than the director may choose to remain with any particular firm is so well recognized by the leading picture manufacturers that many of the biggest firms long since abandoned dependence upon contracts.

Included in the unwritten history of the film business are the sudden wrecks of three big producing firms, brought about by directors who had asked for releases from contracts, and when refused freedom, started in to free themselves by making pictures so bad that they summarily released themselves. A fourth case of the kind cost one of the industry's biggest firms so much money through the misdirection of an absolutely competent director that the head of the producing firm was forced to a rest cure retreat for two months before he could quite understand what had struck him.

The director subject has curious phases. Strange as it may seem, all the big directors welcome students of

intelligence, and scarcely one director of the first class now working but has one or more freshmen under his wing, showing him what's what and how. But this generosity of the stages of the films appears to affect the field but little.

Manufacturers today say unreservedly that the big producing directors of the country can be counted on a single hand, and that no amount of instruction can make a brain quality that nature didn't first put there, and that technical knowledge of directing is but a minor asset of the responsibility; that what the field requires first, last and all the time is dramatic instinct, and that this quality is possessed by but one person out of so many hundreds of thousands. These bureaus of information recall the early days of the studios, when films were evolved from general utility men in the studios, when the Vitagraph, for instance, paid Ralph Ince \$12.50 per week for all kinds of miscellaneous studio chore work, besides a salary of no great amount for direction, and how Ince himself developed, but a dozen others who tried side by side with him and failed, the contention being that Ince had brought to directing the dramatic instinct transmitted by his father, an actor and producer of stage plays of a former generation.

### COMPETING WITH SENNETT.

Chicago is to make an effort to compete with Mack Sennett in the matter of bathing girls. The Herald and Examiner is taking the initiative in the matter. Each day the newspaper runs a picture of some beautiful young Chicago woman in bathing attire—usually one piece.

The Rothacker Film Co. has already signed up one—Edith Allen, formerly a checkroom girl at the Hotel La Salle. She has been featured in one film, and will be starred in others. The firm has promised to pick others the same way.

The newspaper is giving plentiful publicity to the venture, and Mack Sennett is warned to look to his laurels.

### DIRIGIBLE FILMS.

London, June 17. Exclusive picture of the R-34 on its all-night flight this week will be shipped to New York on the Caronia sailing tomorrow, and will probably be released simultaneously with the departure of the dirigible for its transatlantic crossing. An interesting feature of the picture is that it shows the first glimpse of the R-29, said to be faster and in every way a better airship than either the R-33 or R-34, although for unknown reasons it will not be chosen to make the first ocean crossing.

The picture was made at 9.30 o'clock at night, but with summer time in effect and in this latitude there is plenty of sunshine at that hour.

### PICTURING "MR. WU."

London, July 9. The Stoll Film Co. is filming "Mr. Wu," with Matheson Lang in his original role.

### ENGLISH CAPITAL OF MILLIONS.

London, July 9. Picture Playhouses, Ltd., authorized capital of £1,000,000 (\$5,000,000), has been incorporated here. It is divided into 1,000,000 shares of \$5 each, of which 999,700 are ordinary shares and 300 management shares. The 999,700 shares are offered for subscription at par, with but three days allowed the public to participate. The object of the corporation is to erect cinemas in Great Britain with seating capacities of from 3,500 to 4,500, patterned on the lines of the more modern American picture houses. These are to be located throughout the United Kingdom, commencing with the utilization of the old Tivoli site on the Strand, London, to be followed by similar ventures in Manchester, Glasgow and other large cities.

The London Joint City & Midland Bank, Ltd., is the official banker for the concern and Haes & Sons, stockbrokers, have underwritten 250,000 shares. Major David Davies, said to be the principal backer of the British producing branch of Famous Players-Lasky, is a syndicator of 40,000 shares, and John Cecil Graham and Chester Arthur Clegg, also connected with Famous Players-Lasky, are joint sub-underwriters of 40,000 shares. Various other sub-underwriting contracts have been entered into.

Of the six directors already named, five are connected with the English branch of Famous-Lasky. They are Major David Davies, M. P., chairman Famous Players-Lasky Producers, Ltd.; Norman Edward Holden, deputy chairman of the same company; Alexander Nisbet, director same concern; John Cecil Graham, foreign representative Famous Players-Lasky Corporation; Chester Arthur Clegg, managing director Famous Players-Lasky Film Service, Ltd.

That the Famous Players-Lasky will not have things all its own way in the matter of building large cinemas in Great Britain may be gleaned from the fact that the Provincial Cinematograph Corporation, in which Jury, Ltd., film dealer, is heavily interested, is being reorganized with a capital of \$5,000,000, and offered to the public. The present issue offered is 225,000 7½ per cent. cumulative preference shares of \$5 each at par and 75,000 ordinary shares of \$5 each at par. The reason given for issuing this stock is that the money is wanted to pay for properties already secured and acquiring other cinemas.

IF YOU DON'T ADVERTISE IN VARIETY—  
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### LONDON FILM ITEMS.

London, June 25. Charles Chaplin's latest feature, "Sunnyside," has arrived in England, but will not be exhibited until about Aug. 15.

Lorna Dale, former leading lady for the Barker company, has been signed by the British Actors' Film Co. for the role of Vittoria in the screen version of W. J. Locke's novel "The Usurper."

A filming of Charles Kingsley's story "Westward Ho" is being made by Master Films, Ltd.

Sir Hall Caine has written a story especially for the screen called "Darby and Joan." It has been completed under the direction of Percy Nash.

### English Rights to Italian Combine.

London, July 9. The London Independent Film Trading Co., Ltd., has secured for the United Kingdom the distributing rights of the Union Cinematografica Italiana, an organization which embraces the producing companies of Italy as follows: Caesar Films, The Cines Co. of Rome, Palatino Films, Tiber Films, Celio Films, Italia Films.

### Canadian Co. Making Initial Film.

Montreal, July 9. The Adanac Producing Co., the first picture producing organization in Canada, has started on the special feature "The World Shadow," which has Government backing.

Harley Knoles is general director. He is an American. Travers Vale, who was to have directed the Adanac's production activities, resigned several week ago and suggested the appointment of Mr. Knoles.

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# VARIETY

## OPEN MARKET IS "PLAIN BUNK" SAY PICTURE EXHIBITORS

**"Picking What You Please" Doesn't Seem Appealing to Picture Men Outside New York. Exhibitors Claim Quality Service Preferable to "Pig in Poke" System. Manufacturers Have Answering Arguments.**

Stung to a frazzle by what the manufacturer of pictures calls the "Open Market," but which the exhibitor who resorts to it is calling the "shell game," the exhibitors of the country with theatres so far off the main line that they've got to buy their "pigs in a poke" are raising a yawp that's got the producing firms listening in with something like a trade scare on all the branch lines.

The exhibitor so placed that he must buy his pictures without seeing them is saying unreservedly to the producers that all their literature about the abolition of the star system so that cheaper and better pictures can be made is just sheer bunk; that the "Open Market" idea is only a new way that the manufacturer has discovered to gyp him, and that the sooner the manufacturer solves the riddle he himself has created the better it will be for the manufacturer.

The star system that Goldwyn recently announced it was disposed to renounce, the exhibitor who is making the kick against the "Open Market" policy, says is the only plan that gives him any sort of guarantee of the quality of a picture, for, it stands to reason, he declares, that no star of any account will hook up to any but a production that has a chance, but that where the star is missing, the assurance of quality must be missing also.

The manufacturers have answered some of the recalcitrant exhibitors that the exercise of patience on the part of the theatre owners will eventually work for the common good of the entire industry, and that if the theatre owners keep insisting upon the presence of stars of account in the pictures the prices for the releases must necessarily be kept at figures that make it prohibitive for some exhibitors to break even.

The recent sensational expansions of the Famous Players-Lasky combination are confessedly aimed at the establishment of a colossal picture-making mill that can grind on forever with stars or without 'em.

### PICTURE OPERATORS' ELECTION.

The annual election of officers for the ensuing year was held by the Moving Picture Operators' Union of the

T. A. T. S. E. at Mansion Hall, 57 St. Marks Place, New York, on July 2. The new ticket was elected by a sweeping majority and the installation of officers will occur at the same place on July 16, by International President Chas. E. Shay and the entire international staff.

The polls were open from 10 a. m. to 1 p. m. and when the ballots were counted, Sam Kaplan had been re-elected president for a third term. The rest of the elections were as follows:

Vice-president Abe Brenner; corresponding secretary, Morris J. Rotker, second term; financial secretary, Henry J. Sherman, fourth term; treasurer, Joe Hornstein; sergeant at arms, Sergeant Daniel J. Donohue, A. E. F.; business representative for New York, Sam Goldfarb, second term; business representative for Brooklyn, Jack S. Winick. Trustees: Dave Engel, Chas. N. Jawitz, second term; Si Innerfield. Executive Board Members: Edward J. Wilson, second term; Fred M. Stuffleman, Edgar T. Stewart, Daniel J. Sheehan.

### FOX OFFERS TO BUY.

William Fox this week sent a letter broadcast to all exhibitors offering to buy their theatres. In his letters he stated that exhibitors were well aware of existing conditions which virtually forced him to make the offer of a purchase.

The Fox office during the current week has placed Olga Petrova and Taylor Holmes under contract for a series of productions.

### VALE ASKS FOR RELEASE.

Travers Vale, a director of high standing in pictures, and who held a contract with the Fox Film Co., was released at his personal request from the agreement this week.

### Police Stop Brandt's Ballyhoo.

A Chaplin ballyhoo, which included a cow and an impersonator of the comedian, was stopped by the police at Coney Island for blocking traffic. The scheme was evolved by William Brandt who is managing Feltman's open air theatre. It was to attract business for "Sunnyside," which he played last week.

### CREATION BUYS KALEM STUDIOS.

Producers intending to follow the lead of D. W. Griffith and move their headquarters East found they had lost one more chance to make a good buy when it was learned the old Kalem studios at Cliffside, N. J., had been bought by Creation Films, Inc., a new half-million-dollar company.

K. Huddy Milligan is president of the concern; B. D. Biggerstaff, vice-president, and C. C. Shively, secretary and treasurer. Roy Sheldon, formerly with Fox, will direct productions. The company will make two-reel comedies and also serials, which will be released three, instead of two, reels at a time.

Frank C. Bettie, with offices at 116 West 39th street, will handle advertising and publicity. A considerable sum has been spent remodeling the old studio.

### \$50,000 FOR SCRIPT.

Eugene A. Walter received from the Selznick office the biggest offer of its kind in the history of moving pictures. He was offered \$50,000, or \$25,000 each, for himself and the producer, for the rights to a play as yet unproduced, with privilege of setting their own releasing date. It is believed the picture was wanted for Clara Kimball Young and that the play will open next season in Chicago. Walter refused the offer.

### STAR FOR STAR.

London, July 9. Albert Kaufman announces that Famous Players-Lasky will organize an inter-allied exchange of film stars.

For every American star brought here, that company will send one British star to America.

Kaufman will have two companies working here by October and expects to make 15 pictures yearly.

### REIS LEAVES RIALTO.

Charles Reis, manager of the Rialto, New York, for the past year or more, has resigned, and will leave the house this week. Differences with an assistant led to Reis' withdrawal. The assistant is on the staff of a trade paper, and, in addition "reviewing" the Rialto and Rivoli weekly, is under salary as "assistant manager" in both houses.

It is understood that Reis will have charge of the front of the Capital, entering upon his duties there about Aug. 1 to engage and drill house employees. E. J. Bowes is general manager of the Capital, which is not expected to open until September.

### Olcott Has Film Engagement.

London, July 9. Chauncey Olcott sailed on the Carmania July 5. He will return in three weeks to conclude an important continental picture producing arrangement.

### AIR LEAPER IN FILM.

Los Angeles, July 10. Lieut. Locklear, the flyer who leaps from one plane to another and does other hair-lifters, arrived here to do a picture for Universal. He left Toledo immediately after exhibiting over the fight arena and goes to work at once. He brought three planes and two other pilots.

The scenario was written in New York by a Chicagoan and telegraphed in its entirety to Los Angeles.

Locklear will be heavily featured. He received \$9,000 above expenses.

Some of the aerial tricks accomplished by Lieut. Locklear over the fight arena in Toledo are said to have caused hundreds of the spectators to turn away their heads, in fear of a fatal accident to the flier.

### GOLDWYN REPERTORY COMPANY.

Goldwyn is to build up a repertory at Culver City. It is not to be confused with the old idea of stock companies that had their vogue in the early day of pictures, and the process of assembling the best players of various types of characters is already in process.

Among the newest recruits to the company are Naomi Childers, formerly with Vitagraph, and Sidney Ainsworth. Others are Herbert Standing, Aleck B. Francis, John Bowers, Macey Harlan, Florence Desbon and Kate Lester. Betty Blythe is also to join the company shortly and appear in the Eminent Authors Pictures, which Goldwyn is making.

### PLUNKETT WITH FAMOUS PLAYERS

Joseph Plunkett, who has been managing the Strand since the death of Harold Edel, has been placed under contract with the Famous Players-Lasky Corporation. His duties will be the special exploitation from the exhibitors' viewpoint in presenting the picture to audiences.

His successor for the Strand has not as yet been selected.

### BARRYMORE ON SICK LIST.

The reason for John Barrymore foregoing appearing before the camera during the summer months is because his physician forbade it.

He was to have appeared in several pictures for the Famous Players-Lasky. These productions are now put over until such time as Mr. Barrymore is able to work.

### WHARTON STUDIOS LEASED.

Ithaca, July 9. The Grossman Pictures Co. of New York, specializing in the making of serial film, leased the former Wharton, Inc., studios at Ithaca Park, near here, for six months.

Work on a new serial will start before the end of the month.

VARIETY

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# VARIETY

VOL. LV, No. 8

NEW YORK CITY, FRIDAY, JULY 18, 1919

PRICE 15 CENTS

Pictures

ARTCRAFT STARS

Drama

Variety

**BILLIE BURKE**  
PARAMOUNT-ARTCRAFT STAR

Whose first new-season picture, "The Misleading Widow" will be released September 7.



VARIETY

THE FAMILY'S BACK

# JAMES C. MORTON



MAMIE

*Assisted by*  
**MAMIE,**  
**EDNA,**  
AND  
**ALFRED**  
**MORTON**



JAMES C.

**OPENING**  
with the  
new season in  
**VAUDEVILLE**  
as usual

Representative,  
**MAX HART**



EDNA

Regards to my old pal and partner, Frank Moore. We rejoined temporarily for a few weeks during the summer.



ALFRED

# VARIETY

Vol. LV, No. 8

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NEW YORK CITY, JULY 18, 1919

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## SHOWS AT THE BOX OFFICE IN NEW YORK AND CHICAGO

**Broadway's Record Theatrical Summer Sees Many Houses  
Supplied With Attractions. Year's Runner, "Friendly  
Enemies," Closing This Week. "Follies" Leads  
in Gross Receipts, With "Gaeties" Second.  
Variety's Estimate of Box  
Office Takings.**

For the first time **VARIETY** is printing a resume of the mid-summer business along Broadway. In the past such information was not offered in hot weather for the reason there were but half a dozen or less attractions operating. The present unprecedented summer season, however, finds 26 offerings listed for the current week (July 7-12). There have not been less than 23 houses going since the old season ended, and indications are that there will be no greater number of theatres dark between now and next month, when the new season, already announced as having started, will be in full swing.

The weather has prominently figured in the continuation of the record number of attractions holding over, for there has been but two really warm stretches, one being of four-day length during the first week in July. Nine of the ten summer musical shows were produced as planned, there being but one yet to come ("Oh Uncle," announced to come in this week but delayed). Of the summer crop, all are still running save one ("The Lady in Red").

The "Follies" easily leads the summer bunch with the "Gaeties of 1919" running a close second, and "Scandals of 1919" an easy third. The leaders of the musical shows holding over are "Monte Cristo, Jr.," "A Royal Vagabond" and "Listen Lester." Leading the non-musical shows holding over are "East Is West" and "Lightnin'."

At least two 152-week runs will be recorded for the season of 1918-19, "Friendly Enemies" accomplishing that at the end of the current week, and "Lightnin'" sure to better that record, it being slated to run into the fall season indefinitely.

Business along Broadway rebounded from the expected slump of the first of the month, excellent weather being of invaluable aid. Saturday night saw unusually heavy business, with a num-

ber of houses getting capacity, which was surprising, since the usual week end rush out of the city reduces summer Saturday business. Takings early this week were very brisk, and signs point to bigger grosses this week than last. But two big feature pictures are holding forth along Broadway—"Broken Blossoms" and "Yankee Doodle in Berlin." The former, at the Cohan Theatre, drew \$8,200 last week, and will be succeeded next week by "The Fall of Babylon." The Sennett film, at the Broadway, drew around \$10,000.

In the cut rates, where strong business is recorded, there were 12 attractions offered. Lower floor seats were to be had for "Up in Mabel's Room" (Eltinge); "Friendly Enemies" (Hudson); "At 945" (Playhouse); "The Little Journey" (Vanderbilt); "39 East" (Maxine Elliott); "The Five Million" (Lyric); "Listen Lester" (Knickerbocker). Balcony seats on sale were for: "Monte Cristo, Jr." (Winter Garden); "John Ferguson" (Fulton); "Three Wise Fools" (Criterion); "She's A Good Fellow" (Globe); "La La Lucille" (Henry Miller).

There are only five "buys" left. This is the record handed out at one of the agencies this week. The shows are: "The Royal Vagabond" (C. & H.); "She's A Good Fellow" (Globe); "Scandals of 1919" (Liberty); "Follies" (New Amsterdam); and the "Gaeties of 1919" (44th Street).

The buy for the latter attraction is 400 seats a night for four weeks, with a third return allowable.

Variety's estimate for last week, including the three plays announced as grouped for the new season ("The Five Million," "At 945" and "The Crimson Alibi") is:

"Five Million" (Lyric) (2nd week). Widely credited with being a timely attraction with bright material, the opening week about attained expectations with a gross of around \$5,500. (Continued on page 14)

### ERLANGER-DILLINGHAM SHOWS.

That A. L. Erlanger and Charles Dillingham will jointly produce a number of attractions was indicated this week. It appears to be settled that there will be no further production under the K. & E. trade-mark, with Erlanger producing with several other managers, but particularly with Mr. Dillingham. The latter's offices have been unusually active lately in placing artists under contract. Marc Klaw is preparing a number of offerings, but whether he will associate with another producer appears not to be set, though A. H. Woods is a possibility.

His son, Joseph Klaw, is to produce on his own for the present. He may later join with his father.

One of the first productions of Dillingham for the new season will be an operetta by Fritz Kreisler, the violinist. This piece is designed for the Globe to follow "Hitchy-Koo." Wish Wynn has been engaged for it.

### MOSS' HOUSES CLOSING.

Sunday, July 27, will mark the passing of B. S. Moss' Hamilton and Regent as pop vaudeville theatre, both houses closing for four weeks, during which period each will undergo an overhauling process by the Fleischman Construction Co., reopening Labor Day with the Famous Players-Lasky picture and concert policy.

The seating capacity of the Hamilton will be enlarged by about 400 seats and the Regent's orchestra pit will be doubled in size to accommodate 50 musicians. The Jefferson, Moss' 14th street house, closes Aug. 17, for repairs. It has not been decided as yet whether the pop vaudeville policy will be continued at the Jefferson when it reopens Labor Day, the F. E. interests being undecided as to the advisability of installing the straight picture policy in September or later in the season.

### VAUDEVILLE IN FILM HOUSES.

Chicago, July 16. Picture theatres with ample seating capacities in Chicago are beginning to install standard vaudeville features as extra added attractions.

Aileen Stanley appeared at the Pantheon last week. This week Count Perone and Tride Oliver are appearing at the Riviera.

### ALAMO SHOW IN SEATTLE.

Seattle, July 16. The Greater Alamo Show opened here Monday under the auspices of the Seattle Boys' Club.

It is the first big show to play here this season, and has been accorded fine patronage with ideal weather in prospect for all week.

### DEMPSY WALKS OUT ON \$7,000.

An offer of \$7,000 for this week at Electric Park, Kansas City, made to Jack Dempsey by Ernie Young, of Chicago, was turned down by Jack Kearns, Dempsey's manager.

Dempsey walked out on all show engagements after his week at Chester Park, Cincinnati, ended Saturday. He left for his Salt Lake home and the Coast, telling Young he would entertain no proposition to reappear in public before Aug. 1. Included in the Dempsey walk out was the Sells-Floto Circus engagement that was to have commenced this week. Young holds an option on Dempsey for theatrical engagements.

Young was prepared to give Dempsey four weeks at \$7,000 each if the K. C. date had gone over. Before August Mr. Young will submit a route to the champion, mostly in parks, but there is no assurance that Dempsey will agree to play it.

Chicago, July 16. Reported here that Jack Dempsey has agreed to appear on the Coast for 10 weeks at \$10,000 weekly.

### ASKING HEAVY GUARANTEES.

The Broadway houses are asking heavy rental guarantees for the presentation of feature pictures. The price of the Broadway has jumped to \$4,500 first money guarantee on a 50-50 arrangement, since the success of the Mack Sennett picture and bathing girls at the house.

In the mad scramble for a Broadway house of a feature production an independent producer with a picture that promises to be sensational from an advertising standpoint, ran up against a blank wall in New York this week. Not a single K. & E. house is available and the Shuberts are in a like position.

This makes the Broadway about the only open bet for a producer who wants to give Broadway a peek at his production.

### INDIAN GIRLS FOR HITCHY.

Raymond Hitchcock's newest "Hitchy-Koo," slated as the Globe's fall attraction, is to have a real Indian number which is to be one of the show's specialties. For the bit six Indian girls have been engaged. One of them is a full-blooded tribal princess.

### Rehearsing at Thousand Islands.

Clayton, N. Y., July 16. It is expected the entire company engaged for May Irwin's show, "The Water's Fine," will be called to Miss Irwin's island to rehearse.



# CABLES

## LONDON'S SHOW BUSINESS PICKS UP WITH BAD WEATHER

**Hippodrome Playing to Capacity Once Again, Drawing \$30,000 Weekly. Russian Ballet at Alhambra Gets \$25,000. Several Houses Doing Under \$10,000, However.**

London, July 16. Business at the theatres has materially improved of late days. This is principally due to the bad weather and no intense heat.

An estimate of the receipts of the leading London theatres last week is: "Chu Chin Chow" (His Majesty's). The remarkable run of this play seemingly keeps on unabated. \$16,000 last week.

"The Boy" (Adelphi). \$8,000. Another long runner with a cast of two. Same show in America under another title got little.

"Cassara's Wife" (Royalty). \$7,000.

"Maid of the Mountains" (Daily). \$7,000.

"Cyrano" (Duke of York's). \$8,000.

"Going Up" (Gaiety). In its second year. \$7,000.

"Trimmed in Scarlet" (Globe). \$7,000.

"Uncle Sam" (Haymarket). English title for American play, "Friendly Enemies." \$6,000 last week.

"Monsieur Beaucaire" (Prince's). \$14,000.

"The Naughty Wife" (Playhouse). \$4,000.

"Cinderella Man" (Queens). \$8,000.

"Kissing Time" (Winter Garden). \$14,000.

"His Little Widow" (Wyndham's). \$8,000.

"Russian Ballet" (Alhambra). \$25,000.

"Lilac Domino" (Empire). Second year. \$9,000.

"Hullo America" (Palace). With Rock and White, Will West and George Glover featured. \$6,000.

"Joy Bells" (Hippodrome). Business back again to capacity, \$30,000 last week.

**DANCER MAY COST BALLET MILLION**

London, July 16.

While Loupoukova, whose extraordinary disappearance created a sensation here, has been found. She is ill, and it is not yet known how soon she will dance. Her husband has gone to Paris and it is reported that a domestic upheaval was the cause of her failure to report at the Alhambra July 10. At any rate, her disappearance created consternation.

Unless her absence makes it necessary to change plans considerably, the Russian Ballet will play the Alhambra till the end of this month and then go to Paris for fifteen weeks. The ballet has been granted by French officials a subsidy of a million francs.

**DOUGHBOY THEATRE CLOSSES.**

Paris, July 16.

The Theatre Champs Elysee closed July 12, after the Best Stock Co. had given an extra week's performance of "Bunker Bean."

This theatre has been kept open by the Y. M. C. A. giving shows for American soldiers.

The Theatre Albert Premier will remain open giving shows for American soldiers until the last one has left Paris.

**Shows Changing Houses.**

London, July 16.

"Hullo America" will close July 26 at the Palace and "Monsieur Beaucaire" will be moved over from Prince's July 30 to take its place. "His Little Widow" leaves Wyndham's July 26

and probably will be moved to Prince's. Wyndham's is to reopen Aug. 28, with Alfred Sutro's new play, "The Choice."

**BRIGHT COLORS FASHIONABLE.**

Paris, July 16.

Colors have changed in France and the revival of brilliant tints is affecting all trades. Women's dress in Paris, to a great extent, is being revolutionized after a long era of sober fashions.

Even funeral wreaths are made up of flowers of deep hues. Wall papers show varied bright tinges such as have not been seen before.

Dressmakers are selling ladies' waistcoats, to be worn with tailor-made costumes, of Louis XV brocades shining with gorgeous designs. Pyjamas for both sexes must be vivid, if not eccentric, to find a ready sale, while the ordinary handkerchief should be of vermilion, green or some such striking tint, with a hint of contrasting color, to be up-to-date.

**BEST "WISE FOOLS" IN LONDON.**

London, July 16.

"Three Wise Fools," with a new third act, is a far better play than the New York version and scored a sensation when it opened here July 12 at the Comedy Theatre.

The cast is on the whole inferior to the one seen in New York.

**UNION TO SURVIVE.**

Paris, July 16.

The French Actors' Union, founded by Felix Huguenet, held a meeting in the Gymnase Theatre to discuss the question of dissolving this association, of which the greater number of members have gone over to the new syndicate, recently organized. It was decided, on the proposition of Calmettes, to continue the life of the Union for the present.

**COCHRAN GETS ALDWYCH.**

London, July 16.

Aldwych's, now Y. M. C. A. headquarters, will shortly pass under the control of Charles B. Cochran, who has arranged for Basil Dean to reopen the theatre with a new comedy by Arnold Bennett, after which Viola Tree will produce several new plays there.

**AINLEY IN "REDEMPTION."**

London, July 16.

Gilbert Miller's version of the Tolstoy play, "Redemption," now definitely renamed "Reparation," opens at the St. James in the autumn with Henry Ainley as the star.

**Wanda Lyon in Shirley Kellogg's Role.**

London, July 16.

Wanda Lyon is the latest to take Shirley Kellogg's part in the Hippodrome show. For the last 12 months she has been appearing before the American Expeditionary Forces with her own company.

**Courtneidge Producing on Both Sides.**

London, July 16.

Robert Courtneidge sailed Monday for New York to complete arrangements for the presentation in the West End in September of "Belasco's New York success, "Daddies."

He will also arrange to present "My Lady Frail" in New York.

**DE BONDY'S TROUBLES.**

London, July 16.

Fred De Bondy sailed from Havre July 12, jobbed by English agents. Had he arrived but one boat later he would have been refused a landing. Vaux's representative here knew this before De Bondy sailed from New York.

On arriving in London, Eddie Darling was met at the boat train by emissaries warning him against associating with a representative of an enemy alien, whereupon Darling explained De Bondy was merely a fellow-passenger. De Bondy himself refused to make any statement other than that he had accomplished what he came for and would eat Christmas dinner in London.

It was announced by the H. B. Marinelli office in New York at the time Mr. De Bondy left for London that he was sailing and that De Bondy was a director in the Marinelli corporation.

**NEW LIGHTWEIGHT DANCING SHOW**

London, July 16.

"The Latest Craze" was produced at the Ambassador's July 11 by Gladys Lloyd, who is something of a mystery. No one seems to know her.

It proved to be a hodge podge dancing show, redeemed partially by the work of Arthur Roberts, the comedian, and that of Emily Earle. The latter is an American girl making her English debut.

**U. S. FILMS IN PRAGUE.**

Paris, July 16.

David Howells, Charles Hart and Edgar Sisson have gone to Prague, Bohemia, with United States Propaganda Films.

Hart is connected with the Committee on Public Information, Division of Films. Sisson also has been prominent in government propaganda work.

**Don Barclay's Change.**

London, July 16.

Don Barclay, who was to have opened in "The Very Idea," has been switched to "The Soldier Boy," which goes on tour shortly.

**Stoll to Build Another.**

London, July 16.

It is reported that Sir Oswald Stoll will build another mammoth cinema theatre costing a couple of million dollars.

**Beyer and Hayman Producing.**

London, July 16.

Ben Beyer, performer, and Joe Hayman, former writer and producer for Harry Day, have formed a production and booking agency which will start business in September.

**Godfrey Tearle Under New Management.**

London, July 16.

Godfrey Tearle will probably appear in the legit next season, starred under new management. He is now appearing in a sketch at the Victoria (hall).

**Errol Staging for deCourville.**

London, July 16.

Leon Errol is staging a touring show for Albert de Courville and will also put on a second edition of "Joy Bells."

**"Topsy Turvy" Revived.**

London, July 16.

At the Kennington, Ernest C. Rolls revived "Topsy Turvy" July 9. It was put over by a strong company headed by Claire Romaine.

**Elida Morris Coming Over.**

London, July 16.

Elida Morris sailed on the Aquitania July 12, for New York.

**Babs Fully Recovered.**

London, July 16.

Babs (Beattie and Babs) has fully recovered from a severe accident.

**CAST HOLDS UP POOR PLAY.**

London, July 16.

"Tilly of Bloomsbury," the long expected play by Ian Hay, was presented by Grossmith & Laurillard at the Apollo July 10. It did not prove to be a good adaptation of the book.

This noted author is a novelist by instinct, not a playwright.

The characterizations were poor, old fashioned, Dickensian. However, on account of its brilliant cast, the piece will have some success here, but A. H. Woods will have to have it considerably rewritten before it will do for America.

Among those in the cast were Fred Lewis, Marie Illington, Geoffrey Kerr, Kathleen Dawes, Allan Aynesworth and last but not least, Arthur Boucherier.

**NEW SHOW MAY DO OVER HERE.**

London, July 16.

"Nobody's Boy" was presented at the Garrick July 9, but the result is still in doubt.

The cast has undergone several changes since the premiere. It has possibilities so far as America is concerned.

**FREE MATINEES GIVEN.**

Paris, July 16.

Free matinees were given at the majority of theatres here July 14 in honor of the national French fête.

**FREDERICK GORDON DEAD.**

London, July 16.

Frederick Gordon, the comedian, is dead, aged 50. He leaves a daughter, Lillie Gordon, the actress, and a son who recently returned after 12 months in a German prison camp.

**CHARLES ROCK DEAD.**

London, July 16.

Charles Rock died July 12 of a painful illness. He was 54 years old and appeared in pictures as "Old Bill."

**"Nothing But Truth" Again in Paris.**

Paris, July 16.

Max Dearly will revive "Nothing But the Truth" at the Gymnase in August.

**Midnight Revue at Sherry's.**

London, July 16.

Jack Haskell is staging for Sherry's restaurant its first "Midnight Revue" since the war.

**Ray Walker Reaches 50th.**

Paris, July 16.

It is 11 months since Ray Walker, the song writer and entertainer, reached France, where he has since remained.

During that time Mr. Walker has given over 500 performances in the A. E. F. in France, Belgium, Holland and Germany.

**SAILINGS.**

Reported through Paul Tausig & Son, 104 E. 14th street.

July 12. Mrs. H. B. Soper (Baltic).

July 13. Bert and Betty Wheeler, Mr. & Mrs. F. Swanberg, and Mrs. Douglas McIvor, Grundy and Young, William Hughes (Northland, from Philadelphia).

July 16. Boganny Troupe (Noordam).

July 22. Bert Lamont, Mr. and Mrs. Frank H. Gaines (Celtic).

July 26. Gaston Palmer (Royal George); Mrs. Ellen Coakley (Carmania).

July 28. I. L. Barkus, Mr. and Mrs. Billie Reeves, Carroll Clucas, Irma Orbasany, Nathano Bros (Aquitania); Mr. and Mrs. Arturo Bernardi, Raymond Gonzales (Cedric).

Bert La Mont's Cowboy Minstrels sailed July 15 on the Northland for England.

**Sailings from England.**

July 28. Doyle and Dixon. Mrs. Dixon, New Amsterdam.



# VAUDEVILLE

## BARNEY FAGAN BENEFIT TO BE GET-TOGETHER FOR OLD TIMERS

Inside Dope and Low Down on American Theatricals in the Making Promised. All Big Present Day Managerial Characters to Appear.

American showdom in the making is apprehended in the personnel that will be behind, with, and for the testimonial that the profession is to tender Barney Fagan at the Manhattan opera house Sunday evening, Aug. 31.

Benefits of various kinds have furnished unusual diversion for not only public, but for professional audiences in the past since the custom was first instituted in the early days of New York's indoor amusements, when P. T. Barnum kept a place on Ann street and a resort known as the Crystal Palace bid for semi-olio interest in the section of old Gotham now known as Bryant Park.

But in these later days of the theatre's ultra sophistication it is a fair gamble that New York will never be given an opportunity to get intimate glimpses of the pasts of the native theatre such as the big affair planned for Fagan's will offer.

Few people know, for instance, that John Cort was at one time a singer and dancer in the main drag and side purrue honky tonks of the principal cities of the Northwest, but they'll know it at the coming complimentary performance, for the manager will be an interlocutor in a minstrel first part that will group a great many of the stage conferees of the beneficiary as well as of the present producer.

Charles Dillingham is known to the present generation of the stage and public for his activities in the promotion of plays chiefly of a musical character, but the public that turns out for the Fagan show at the Manhattan will see something more of the beau of the native theatre, for Dillingham, who is known now simply as a director of amusements, was at one time not exactly an actor, but as near one as he could be when he wrote and rehearsed "12 p. m." a musical comedy projected by him at the old downtown Broadway theatre known as the Bijou a full score of years ago. It was "12 p. m." that led Montgomery and Stone, then a twain of minstrels, to the Dillingham fold, Dillingham himself sliding under the wing of Charles Frohman as a consequence of his attempt at authorship. And Dillingham will tell something about it at the show.

But getting closer to the branch of the profession that Fagan has principally adorned during his long stage life of fifty years—he is now seventy—is the intimate touch the benefit performance will reveal in the appearance on the stage of several big stars of account, as well as in a kindly confession of his first meeting with Fagan in Boston before Oscar Hammerstein was known even to the tobacco intercats that led him to patent a tobacco cutter that led him to build a theatre that led him to write and later produce grand opera, days when New York was young and Boston was still a loosely mapped out bunch of hilly cow trails once one left the precincts of Washington street, where Albee and B. F. Keith first started in at the little Boston playhouse, the Bijou, to produce musical hits, a start they made after each had come through a grueling period as aids with the then well-known O'Brien's circus, bought by Jawn of the Irish monacker from Dan Rice, days before Morris Gest, who gives the Manhattan for the benefit, was born.

Some benefit truly, the Fagan affair will be, with everybody who is any-

body in the theatre stampeding to get on the bill, or among its auxiliary aids, to show their affection for Fagan, one of the best beloved of vaudevillians, whose work covering his half century of stage life brought him in contact with practically all the high and low spots of the theatre of the past and present.

Bill Randall, who is handling the organization end of the testimonial, will be among those present, and will glimpse back into the past from the stage and reveal how Keith and Albee first broke into New York, through Randall's aid in effecting for them the transfer to the Boston amusement purveyors of the old Union Square theatre. Randall and his partner, Dixon, then in the booking and theatre brokerage business, got a commission of \$500 for the deal, the largest sum passed up to that time for such service.

Some benefit, because among other things that Randall or Albee will tell, if not Fagan, will be of the genesis in showdom of J. J. Murdock, dating back from his advent at the Masonic Temple of Chi, when he branched out from stage management to house management, leading off with a big splash by introducing a Windy City surprise in "The Auburn Haired Mystery," a special wonder feature in a comedy play.

A. L. Erlanger, among the chairmen, isn't slated for any particular feature in the program, but it is expected the present head of the K. & E. forces will tell for the first time how he busted into the show business as a box office boy in Cleveland under the regime of the brother of Mark Hanna, then running the old Euclid Avenue opera house, later going out with "Hazel Kirke" through the South and meeting Marc Klaw there, then just joined out with the Mallory forces of the New York Madison Square Theatre, whose attorney in prosecuting play pirates of "Hazel Kirke" he had been.

Willie Collier, George M. Cohan, Raymond Hitchcock—master of ceremonies at the affair, by the way—are all down for bits, as well as a list of others so formidable and imposing in their individual and collective public and private draught as to insure a fete of affection few men may receive and fewer deserve.

### SARANAC CARNIVAL FROWNED ON.

Saranac Lake, N. Y., July 16. The church element of the town has frowned hard upon the annual midsummer carnival. The church people objected to the games of chance. The affair has been abandoned.

William Morris supervised the carnival last summer, making a huge success of it. The proceeds were given to local charities. Mr. Morris, who is spending the summer here again consented to donate his services.

### Cordelia Haager Engages Harcourt.

In the new turn Cordelia Haager has planned for her debut in vaudeville as a single turn, she has engaged George Harcourt to do one dance with her in it. Besides there will be a piano accompanist and special properties.

Miss Haager formerly appeared with George Austin Moore. Besides her own single number, Miss Haager is overlaid by the production of a couple of other new vaudeville turns.

### ODD COMPLAINTS.

A complaint placed by an artist before the Vaudeville Managers' Protective Association asks for compensation through a possible loss of prestige. The artist had appeared upon a stage to do his turn in street clothes. The complainant alleges he had to thus appear owing to a delay in the arrival of baggage. He played in street clothes for one performance, received his salary in full for the engagement and has no complaint against the management or express company. But someone should reimburse him, he says, because of the possibility of those in front who saw him without his proper stage attire not knowing what his exact act was like and perhaps misjudging him. This, says the artists, amounts to a loss of prestige.

Another complaint asks that the V. M. P. A. recover one day's salary due an artist last fall during the closing of a theatre by the influenza epidemic. Queried as to why he had not made demand for the one day's salary when the V. M. P. A. ordered its membership to pay salaries in full at that time (October, 1918) the artist said he had forgotten about it.

### Sophie Tucker in McIntyre and Heath Show.

The Shuberts have contracted for Sophie Tucker to appear with the McIntyre and Heath show. It is shortly to start rehearsals, preparatory to its Broadway showing next month. The show was on the road last season.

Mrs. Al Jolson Secures Divorce. Henrietta Jolson, wife of Al Jolson, secured an interlocutory decree of divorce in Oakland, Cal., last week. They were married for 12 years. Mrs. Jolson charged desertion and extreme cruelty in her complaint.

### TIMBERG GETS ADVANCE ROYALTY.

What is said to be the first advance royalty ever paid for the publishing rights to the music in a vaudeville act, before the act has been produced, is the payment this week by McCarthy & Fisher of \$2,000 to Herman Timberg. Mr. Timberg's producing company is to launch "Chicken Chow Mein" with Clark and Bergman. Timberg wrote the book, lyrics and music. There are to be six or seven numbers. Fred Fisher, for the music firm, besides paying Timberg the royalty for the act's songs' rights, placed Timberg as a writer on the McCarthy & Fisher staff for three years.

"Chicken Chow Mein" when produced will be booked through Harry Weber. The Weber office will represent the Timberg company in all of its other vaudeville productions.

### ASSN'S COLUMBIA, ST. LOUIS.

The Western Vaudeville Managers' Association has taken over the Columbia, St. Louis. It will be booked with Association vaudeville by Charlie Freeman.

This gives Freeman the booking of every vaudeville house (excepting Orpheum) in St. Louis.

### SISTERS MARRY BROTHERS.

Two of the Three Bennett Sisters (in vaudeville) have married brothers. About a year and a half ago, Crystal Bennett married Leo Den in, an automobile dealer in Otaio, Kansas. March 11, last, a son was born to them. This announcement is now followed by the news that the second sister, Alla Bennett, married her sister's brother-in-law, Arthur Dennis, in Kansas City, Mo.



JOSEPHINE HARMON and McMANUS CARRIE

Direction, FRANK EVANS—Famous Quality Vaudeville. "WE AND US" An act of youth and spontaneity. The bubbling comedy, seemingly extemporaneous, is decidedly laugh-provoking. A delightful act, refined and entertaining. Booked solid, Orpheum tour. Palace, Chicago, next week (July 21).

# VAUDEVILLE

## LIBERTY THEATRE CIRCUIT NOW OPENING OWN BOOKING OFFICE

**Will Offer Acts 20 Weeks' Route. Play or Pay Contracts. No Commissions. Office in New York. Transportation and Baggage Provided by Government.**

Washington, July 16. Starting Aug. 1 a new system of supplying Liberty theatres in the cantonments will be inaugurated for all vaudeville employed. Booking will be done direct by the Liberty Theatre Division through its offices at 1520 Broadway, New York, with director of bookings J. R. Banta in charge. This brings into existence a new booking office with about 20 weeks time expected. Acts will be able to secure time by appearing in person or can use agents who will operate along the same lines as now in force in the Keith, Loew, Fox, etc., booking offices. Those at the head of cantonment entertainment have decided upon the elimination of what they regard as "middlemen" and are actually those managers who have heretofore sent shows to the camps as units. A number of those managers have profited considerably at times and although they have also had to sustain losses, it is felt that amusement in the permanent camps, shall heretofore be carried on without a profit, privately resulting therefrom, since the welfare work in addition to training will be entirely controlled on the military.

The new regime aims at giving the professional the best of treatment and the "breaks." Contracts will be of the pay or play order and no commissions will be deducted. This means that each act will have a net figure on its contract and there can be no deductions unless turns act through an agent. In such cases commissions would be sent direct from act to agent. The contract figure will be actually net, however, since the new military booking office will handle all baggage without charge and will also defray transportation.

The plan calls for acts to be sent from New York to the opening point, where the Liberty Theatre manager will not only pay salaries, but furnish transportation to the next point.

The present outlook is that vaudeville exclusively will be handled at the start. The new booking office will offer as an advantage the fact that there will be shows at night only, seven performances constituting a week. If in traveling an act is forced to lose a day no deduction is to be made, the act receiving the same weekly salary as contracted for.

The handling of legitimate attractions is not set at this time but should they be employed it is probable that they will be bought outright for their Liberty Theatre engagements. The elimination of a percentage split (70-30) as the rule since the start of camp entertainment will be effected for legitimate attractions as well as vaudeville.

The number of weeks and camps to be supplied is not yet set and will not be until Congressional action defines the number of men for the peace time army. The sites for permanent camps have already been selected and include a number of present cantonments, but final action by Congress will hold back definite orders from the Liberty Theatre Division.

The new booking idea has for its ultimate purpose a reduction of admission scale and a bettering of the grade of shows, since no profit over operating cost is sought.

**Miner's Scale Boosted.**  
The admission scale for Sunday concerts at Miner's 149th street, will be

tilted next season. The top price will be \$1 for the boxes and the first dozen rows will be 75 cents, the old rate having been 50 cents.

For the afternoon performances (Sunday), instead of the entire lower floor being 35 cents, it will be scaled at 50 cents for the front twelve rows. The shows will be in charge of Sam Bernstein as last season. He will book Sundays for Miner's Empire, Newark, and the Miner American Wheel house in that city.

### BOSTON'S AMUSEMENT BOAT.

Boston, July 16. The newest thing in the form of an amusement enterprise for these parts is a gigantic houseboat, mounted on a scow, to steam up and down the Charles River Basin, Boston's big waterway, every evening during the summer months. Blake G. Purdy and associates are behind the venture. The boat is capable of developing 580 horsepower and can make about eight miles an hour.

On the lower floor will be a dance hall, with a floor space 150 feet long and 32 feet wide, and the stage will be located in the stern. Soft drinks will be served on the upper deck. Just what form of entertainment will be given has not been announced, but probably moving pictures. The cost is estimated at \$60,000.

While this is new form of entertainment for Boston, it is old in years, for the same idea was successfully worked on the Mississippi River years ago.

**JAS. C. MORTON FAMILY RESUMES**  
James C. Morton, with his wife, Mamie Diamond, and their two children, Edna and Alfred, have been booked on the big time for return dates next season by Max Mart.

This will be Alfred's second season with his parent's turn. James C. and his former partner, Frank Moore, re-joined in the spring in Chicago for a short stay in vaudeville, playing together a few weeks. They only made one New York appearance, at the Colonial.

### TO SMOKE OR NOT TO SMOKE?

An actor who has just returned from England says that there has been considerable excitement created there by women smoking in the music halls. Some places they do and are promptly discouraged by an usher with a forbidding look. In other places they get away with it without any trouble. The general feeling seems to be that it should either be allowed in every hall or not permitted in any of them.

**Piermont Returns to Shedy Office.**  
Benny Piermont is returning to the M. R. Shedy office. He was associated with the Shedy agency before entering the service.  
Jimmie Shedy remains in the agency, handling the book with Piermont.

**"Bubbles" A. & A.'s First.**  
"Bubbles," the first production by the A. & A. Producing Co. (Milton and Sergeant Aborn and P. Dodd Ackerman), opens in Troy, N. Y., next week, playing Brighton Beach week July 28. In the act are Carlos Sebastian, Olga Myra and Andrews, a pianist. Miss Myra is a dancing violinist and was formerly known as Olga.

### LOEW'S TWO MEMPHIS HOUSES.

Memphis, July 16. Ground leases for the two locations on which Marcus Loew is to build theatres here were closed late last week. Thomas W. Lamb, the New York architect, is here looking over the ground and will draw the plans for the theatres which are to cost \$1,000,000. They are to be known as Loew's Metropolitan and Loew's Palace and are to be ready to open by Jan. 1, 1920. The Metropolitan is to be combination vaudeville and picture house while the Palace is to be devoted to pictures exclusively. When the Metropolitan is opened the Lyceum will again return to the policy of playing combinations with the K. & E. and Shubert routed attractions playing there. Loew's lease of that house still has four years to run.

Loew's Princess on Main street has been sold to the Memphis Enterprise Corporation.

### REORGANIZING "OVERSEAS REVUE"

The vaudeville brokers understood early in the week that Will Morrissey "Overseas Revue" was to go through a process of reorganization, with its leaders, however, Elizabeth Brice and Mr. Morrissey remaining with the turn.

The act as it appeared lately at the Palace was offered an Orpheum Circuit route, at the same salary it received in New York, \$250. While negotiations were pending the act's people or some of them secured engagements elsewhere or made arrangements that would interfere with the travel. This led to the Orpheum withdrawing its offer, awaiting the reorganization when the act will be looked over once again for the prospect of the Orpheum route.

May Boley is one of the principals who will not continue with the turn.

### HOW "CHESTERFIELD" HAPPENED.

Henry Chesterfield was a leading man with an Atlanta stock company 11 years ago. A small tobacco manufacturer named a cigarette after him. Liggett & Myers absorbed the smaller concern and today "Chesterfield" cigarettes are disputing the popular supremacy of our best sellers. Vaudevillians desiring Chesterfield cigarettes usually preface their demands with "Give me a pack of N. V. A.'s."

### MANAGERS ACCEPT NEW CONTRACT

At the offices of the Vaudeville Managers' Protective Association, Pat Casey stated early in the week that over 50 per cent. of the membership of the V. M. P. A. had signed their intention of adopting the new form of artists' contract, which was published in *VARIETY* last week.

Mr. Casey said that although the letters from the V. M. P. A. to its members drawing their attention to the new form had been written but a few days before, answers had commenced to arrive rapidly. He anticipated that before this week ended he would have heard from all within mailing distance.

### Francis, Montreal, Full Week.

The Francis, Montreal, heretofore playing stock, will change policy to vaudeville, commencing Aug. 25. It will be a full week stand, playing six acts, booked by the Plimmer Agency.



### PEEKING THROUGH THE BUSHES.

Binghamton, July 15.

Dear Johnny:  
I was sorry you were out of town while we were playin' in Jersey City and Newark. We went down to Long Branch that Sunday to play an exhibition game and I wish you were there to see what cum off.

The ball orchard is right near the ocean and they get some very heavy fogs, sometimes so thick they have to call the game, for the ball gamers can't see each other. Well we started our game O. K. and old "Kid Fog" started to blow across the lot around the second inning making it hard work for the outfielders to judge fly balls.

Schulte is a wise old bird and the fog made him thoughtful, finally he gets an inspiration as he saw it gettin' denser and denser and neither side gettin' any runs. So he gets his other two outfielders and outlines his scheme to them. He tells them to put a ball spike in the back pockets and be ready to use them in an emergency, he doing likewise. Do you get the drift Johnny? Remember you can't see the outfielders from the grandstand by this time.

Well, we bowl along 0-0 for seven innings with both pitchers throwing them past us. There had a Cuban work-in' and his fast ball cum over like a marble, the fog, makin' it almost impossible to see it, and our meal ticket, gettin' results with his hopper.

In the eighth inning I get a walk, steal second and score on a hump backed liner that their right fielder lost in the fog, giving us the first run of the pastime.

We blank them in their half of the eighth and they reverse in our first half of the ninth, so we only got three men to get to coo the ball game.

With two out in the ninth inning Gillespie fumbles a ground ball and then throws wild past our first sacker, putting the tying run on second base with a pinch hitter up. It's lookin' not so good. Sure enough Mister Pinch Hitter gets a hold of a fast one and it cracked off his bat like a shot. The minute he hit it I figured a sure homer and the guy on second lit out for the plate like a greyhound. As he rounded third I turned and looked to see where our outfielders were but I couldn't see thing for the fog. Half way around third and home the runner slowed up and a ball shot in from out of the fog right into our catcher's hands. He tagged the runner as he slid in and the ump who was right on top of the play, called the runner out. Just as he turned around two more balls arrived from out of the fog and that ball field resembled the peace conference for about 20 minutes. The crowd swarmed out to lynch us and we merrily lammed as fast as we could. The ump couldn't reverse his decision for we had gone away from there.

But you ought to hear Schulte bawl out those other two outfielders. All three of them threw in the spare balls they had on the same play. The ball the pinch hitter smacked is goin' yet. Schulte said it went clear over the centre field fence.

Regards to the gang,  
Your old pal,  
Con.

### Seguin Visiting New York.

Carlos Seguin, director general of the Seguin South American tour, is due to arrive in New York the latter part of September. This will be Seguin's first visit to the United States.

### Bronson and Baldwin's Production Act

Chicago, July 16.  
Becker Brothers are building a massive production for Bronson and Baldwin. It will be shipped to the Pacific coast, where the team will show a new act, entitled "Visions of 1909."

# VAUDEVILLE

## CONEY ISLAND'S BANNER YEAR; WEATHER BREAK BRINGS COIN

**Old Timers Hail Return of "Olden Days." Best Season Since  
Gaynor Reform Wave Hit the Island. Brighton  
Cleaning Up On Overflow.**

Stick a pin in your easy money map at the point named Coney and draw a bulging circle around it in all gold ink, for the Coney of the good old days is back again, for the first time in almost a score of years.

The Island has never had such a feast year since 1900, when the late Mayor Gaynor, then an investigator, played hitly city with its fortunes by sending its greatest boss, John Y. McKane, to jail for grafting.

In those spectacular days and nights the Islanders made easy money while the rest of the world, save the Coney and his friends, slept. But it's mostly clean coin that the concessionaires are grabbing this season, with the good grabbing due mainly to a season of weather made uneven, the uneven continuity of which hasn't been known since the days when "Pop" Rock, later the president of the Vitaphone M. P. concern, used to push the first Edison movie bioscope perambulator along Coney's Bowery, offering animated pictures at a nickel a peep.

Since that period there's scarcely been a summer at the Isle that hasn't docketed from 100 to 150 dispossession cases promptly with the passing of the Fourth of July, the date traditionally covenanted for the second payment by concessionaires. This Fourth passed without a single come-across-or-beat-it eviction. Even the prohib. cabarets are cleaning up and all in a nice orderly way. With the weather line, theatres for the most part closed, the movies too warm, and a post-war craze for safety-valve diversion reaching the proportions of an epidemic, Coney's regulars are turning out en masse, supplemented by the newly created waves of fun hunters, driven from New York's, Brooklyn's and the country's boozeless bars and cabarets.

You can get your 2.75 per cent. beer at the Island without trouble, as the law prescribes. Of course, all the beer consumers carry alcohol percentage testers with them and of course the Surf avenue and Bowery picture saloons and the cabarets all give certificates of the denatured ratio with every purchase.

Luna hasn't had such a run of steady crowds since Fred Thompson's real elephants used to scoot the chutes, and Perry's, Morgans', the College Inn, the College Arms, the Alamo and Sohmer's cabarets all get a drag from the crowds making to or from Steeplechase.

Toward Brighton the game this season is even better. The Shelburne is proving the big brother of its summer-shot twin resort run by the Reisenweber management at Columbus Circle, now with other Manhattan gay spots suffering the doldrums of a dry fishing season.

The Island's one drawback this year, raw booze excepted, is the bathing season, but, at that, enough patrons of the bathing pavilions have taken the plunge to furnish six drownings so far.

Among new frills that Brighton is putting on this year is the roller chair dido, copied from Atlantic City's board walk. Somehow the passengers in the perambulators at Brighton seem out of place and lonesome.

But the B. end of the beach is getting its share of the general tidal wave attendance and is exchanging noisy congrats.

One of the big laughs of Coney

proper is at the expense of the Brothers Feltman. In past seasons they themselves ran the big airdrome movie at the water end of their extensive Surf avenue establishment. This season, because of bad weather results in former years, they sublet the space. William Brandt, the well-known Brooklyn exhibitor, was the lessee. To date the new tenant hasn't had a losing night.

### FREE SHOWS FOR SOLDIERS.

Camp Merritt, N. J., July 15. By order of the commandant the Y. M. C. A., K. of C., and Jewish Welfare Board, acting as affiliated bodies, are offering free shows here nightly in the open. The success of the Fourth of July free show, obtained from the Keith office, given the men, lead to the continuance of free shows, which, while in opposition to the Liberty Theatre, does not appear to have much affected the latter's business.

### THE LLOYDS CELEBRATE.

The third birthday of "Tommy" Lloyd was celebrated by the Lloyd family and many of their friends all day Sunday at the Lloyd home in Beechhurst, L. I. "Tommy" was too young to notice the Statue of Liberty when she left for England shortly after her birth over here. Now "Tommy" is observant, loves her mother and pans her father, so Alice Lloyd decided on the party to give Tommy a better idea of America. Tom McNaughton appeared as the father and also in his newest specialty, "Defying Prohibition."

This week Miss Lloyd and the children left for the Thousand Islands. Alice is to reopen in vaudeville the latter part of August, first playing the Princess, Moral, and about six weeks outside New York before appearing at one of the Broadway vaudeville houses, probably the Palace.

The same evening was Ned Wayburn Night at the Bayside Yacht Club. Bayside is a suburb of Beechhurst. Mr. Wayburn took down the Amsterdam crew on their day off to supervise the production for the occasion.

### GRACE HUFF IN VAUDEVILLE.

Seattle, July 16. Grace Huff, leading woman of the Wilkes Stock Co. here, has accepted a vaudeville tour to begin at once. She will not return here next season. The Wilkes Stock Co. closed Saturday evening and will reopen August 31. This makes its fourth year here.

### New Man in Nip and Tuck Act.

The act of Nip and Tuck as now composed has Bill Turk and Joe Labick. The latter replaces Tommy Nip, engaged for the May Irwin show. Nip and Tuck (the originals) are brothers and have been in vaudeville for several years.

### Reese Managing at Camp Mills.

Charles Reese of the Rialto staff, has succeeded Dave Schneider as Company Manager of the Liberty Theatre, Camp Mills. Schneider will return to the Republic as treasurer.

### Births.

Mr. and Mrs. Roy Butler at their home, 15 Pembroke street, Boston, July 3, daughter.

### FORUM.

Evansville, Ind., July 8.

Editor VARIETY: Regarding the Wilton Sisters claiming the song we sing, wish to say that song was sung by Lee Haley and ourselves while on the bill with the Wilton Sisters on W. V. M. A. time about five years ago. The girls liked the number and so we taught it to them. Their claim is correct, the song is a St. Louis number.

Leonard and Haley.

### THANKING ENTERTAINERS.

Horchheim, Germany, June 24. Editor VARIETY: I want to thank the following teams for the bully entertainment they provided for the 500 of us who are watching the Rhine here.

The men all wanted me to thank the teams, and I know of no better way than through VARIETY.

The teams are Hunting and Frances, who, besides playing their sketches from Coblenz to Trier, are in charge of and do the booking for the whole A. O. in the Coblenz area. I owe Tony Hunting a whole lot of thanks as he has kept me supplied with shows, so seldom have had a dark night. The army has shown its appreciation of his efforts by presenting him with the swellest limousine in the A. O.

Next come Perry and Vardon, who, besides being a knockout, gave encore after encore until they had to stop from sheer exhaustion. Their support was splendid and they could easily have played a week instead of the one night.

Nicola with his Mysteries and Billy Broad and others to help him raised such applause that the German frau came rushing down to the "Y" thinking the war was on again.

Theresa Dale, John Clay Rowe and Co. gave us some bully sketches and worked overtime, giving matinees and, wherever possible, two shows at night, and the last I saw of Miss Dale she was vainly endeavoring to have her contract extended so she could continue to amuse the boys.

We have some great soldier shows in the A. O., the 6th Marines especially leading with theirs, and from all I hear Broadway will probably have some five thousand new actors going the rounds of the agencies when we all get back.

The great work the profession has done over here has sure been appreciated and those artists who made their way to the outlying posts instead of sticking to Paris, London and the big cities are going to get some rousing receptions when they hit some towns back home. The boys keep pretty good tabs on those who make the "front" and those who prefer the S. O. S. They also have a list of those who carried an "Officers Only" air around with them.

Thanking you and hoping to be back on Broadway soon(?)

Sgt. Howard Fay,  
In charge of Entertainment M. S. T.  
415.

### MARRIAGES.

De Witt Mott, manager of the Empire, Glen Falls, N. Y., to Phene Price (non-professional) July 11, at Glen Falls, N. Y.

George L. Bobbe (Bobbe and Nelson) to Betty M. Frank, July 16, in New York City. The bride has appeared in musical comedy productions in Chicago.

### IN AND OUT.

Robbins and Partner, out of Brighton, replaced by Ben Bernie. Mildred Valmore, unable to open at Boston, because of illness. Replaced by the Two Jesters.

Unlabeled prevented Blossom Seeley from opening at Keith's Washington, D. C., this week. "Kiss Me" substituted.

### OIL FOR THE OIL MERCHANTS.

Shl The original hard boiled eggs have been cracked at last. The original oil merchants, who have been in the business before even old Jawn D. started to standardize things, meaning thereby the agents in the Putnam Building, those boys that have been greased time and again have at last fallen. It took John Considine to slip the halter off of their Rolla Royce bankrolls, but he managed to do it nicely and now the boys are all holding nicely engraved certificates for oil stock in the promotion that Considine owns and is going to develop.

The Considine land is located in lower California and Texas and adjoins a tract which the Standard Oil people own. The latter company has offered to buy the Considine tract, at least that is the report that some of the buyers are circulating, and with the agents buying freely Considine thinks that he will start drilling in a short time.

### OUT OF SERVICE.

Miss Charmian Edwards arrived July 15 from overseas, having toured France and Germany for eight months with the Over There Theatre League.

Harry Lenetska, formerly in the Orpheum Circuit booking office, returned from France this week. He was with the 168th Infantry (42nd Division).

Avery Hughes, formerly with the Four Belmonts and Four Konez Brothers, is at Camp Stuart, Newport News, Va., awaiting discharge from the Army. He is a corporal Co. D, First Pioneer Infantry.

The Monte Carlo Four, A. F. Deiser, W. B. McInroe, U. B. Best and V. B. Acers, all of whom have just been discharged from the Army after serving a year abroad with the 36th Division, are at the Byers Theatre, North Worth, Texas, for an indefinite engagement.

Elmer L. Bedford, basso with the Liberty Four, who was discharged from the army July 3, after getting back to this country on the Patosote, June 26, fought all through the Argonne battle. In March he joined the show troupe, "Front Line Revue," of which Harry Lenetska (agent for Martin Beck) was advance man, and shaped up a quartet out of a bunch of soldier song birds.

Belle Gold, while on her way to give an entertainment at the front in France, was caught in a collision at Ehrenbreitstein, Germany. The automobile in which she was seated was run into by a large truck. Miss Gold suffered three broken ribs and minor injuries, but is slowly recovering. While she now walks with a limp, she expects shortly to be entirely well and will return home early in August.

### NEW ACTS.

Jack Goldie (Pealson and Goldie), new black face single.

Paquale, accordionist, and Phil Gordon, violinist.

John Woodford and Co., two women and one man (Frank Evans).

Joe D'Leir (formerly D'Leir and Green) and Sadie Fondelair. Harry Weber Agency.

Mayo (Conrad and Mayo) and Irwin (Irwin and Ward) in a singing and talking skit by Herman Timberg. (Chas. Allen.)

Harry and Dennis DuFor, formerly DuFor Brothers, to be known as the Two DuFors. Dennis recently returned from service in France.

Willie Mahoney, single; Nelson and Evans (formerly Nelson and Castle); Toot Sweet 4 of the late "Toot Sweet" show. (Edw. S. Keller.)

"Up in the Air," two men and one woman Lynn Osborne, and Co. in "Stocks and Petticoats" Girls (6). (Lee Muckenfuss).



# VAUDEVILLE

## IN LONDON

London, July 6. The Regent Palace is becoming the midnight hang-out for the American contingent of theatrical folks in London. As liquor is not to be purchased after eight o'clock it can readily be imagined that there are no scenes of hilarity. A few nights ago there was seated in one group Leon Eroll, Doyle and Dixon, Jack Haskell, Gus York, Pal Moore and his manager, Nat Lewis, Herbert Ward, Walter Duggan, Hayden Talbot, Don Barclay and fully a dozen military officials, all drinking tea.

"Jimmy" Doyle, of Doyle and Dixon, is still as homesick as when he arrived, despite the enormous success of the team's act in Birmingham and at the Stratford Empire. At Birmingham Monday, he was told that in order to have any supper or refreshment it was necessary to order these things in advance. He ordered a simple meal of cold meats and "two highballs." Returning from the theatre he found his supper awaiting him all right, but instead of "two highballs" he found two hard-boiled eggs. They don't know what "highball" means in this country and the waiter mistook it for hard-boiled eggs.

Gertrude Elliott is about to bring to a close her run of about a year at St. James' in "Eyes of Youth." She concludes the London engagement Aug. 9. It started off as a distinct failure, the critics "slammed" the piece and the end appeared to be in immediate sight. But she persevered, the piece was rewritten and people began to flock. Miss Elliott will tour the provinces in A. E. Thomas' "Come Out of the Kitchen" until she can secure another West End theatre, when she brings the American piece to town.

The St. James will be closed for about six weeks for alterations and redecoration, when Gilbert Miller will bring Henry Ainley in late in September in a version of Tolstoy's "The Man Who Was Dead," played in America under the title "Redemption." The tentative title here was "The Depths," but it has been changed to "Redemption." It will have a preliminary try-out in the provinces, opening Aug. 18 at the Grand, Leeds.

The French premier, M. Clemenceau, wrote a one act play, "The Veil of Happiness," which was successfully produced in Paris in the early days of the war. It is shortly to be presented in London.

As cabled a couple of weeks ago, Sir Alfred Butt will produce musical plays at the Lyric commencing in September. The house is being redecorated at a cost of some \$50,000.

In conjunction with J. Mollison Kidd, Robert Courtnidge will produce next autumn the David Belasco American success, "Daddies."

Melville Gideon has returned from the United States, where he concluded arrangements for writing the score of "Buddies" which, he says, will be produced in Boston the middle of August with Wallace Edginger and Sari Petras in the leading roles. He has written the score to Edward Knoblock's book "Cherry," a cockney piece which Charles Cochran is producing here, also, in conjunction with Herman Darewski, the score of "The Eclipse."

Here's a corking publicity stunt of the "Trilly" order: Mrs. Caro Campbell, a Frenchwoman, will shortly appear in "dream dances" at special matinees at St. Martin's. She claims she cannot dance a step excepting

when hypnotized by her husband. She says: "I do not know myself how I dance when under the hypnotic spell, for when I wake up I have no knowledge of what I did, but people tell me that my dancing is as natural and spontaneous as that of a child."

The following American acts have been booked over here by the Jack York Agency, opening in August and September: Jimmy Savo, Violinsky, Masters and Kraft, Bernivici Bros, Mang and Snyder, Keaton and Walton, Togan and Geneva, McConnell and Simpson, Ben Deely and Bobby Nelson, Boyle and Brazil.

They have an improvement on the American method of playing the national anthem at the theatres here. Instead of starting off the performances, just as you are comfortably seated, with "God Save the King," thereby necessitating the disarranging of your apparel, it is rendered immediately after the performance. They also have another excellent idea—they do not exact a tax on free seats.

The Stage Victory Celebration will take the form of a fancy dress ball masque, entitled the Stage Garden Ball, at the Royal Botanic Garden on July 17, in aid of the United Stage Charities.

Nevil Maskelyne will on July 5 close St. George's Hall for a short vacation in order to give the decorators their chance. Oswald Williams will have made a year's non-stop stay. Maskelyne's Mysteries will re-open on August Bank-Holiday with an entirely new program.

Andre Charlot will transfer the five one-act plays, now being presented at the Comedy to the Court about July 7. Making way for the production of "Three Wise Fools." J. B. Fagan is taking his Court company to Manchester for an eight weeks' season at Miss Horniman's Repertory Theatre.

### IN PARIS.

Paris, July 5. The poor tax, of 10% of takings, at all places of amusement and race courses in Paris during May last reached 1,997,000 frs. whereas in May, 1918, the amount collected was 896,000 frs. The money is paid now by the public, in addition to the war tax, and calculated separately; it is collected daily from managers by a delegate of the Assistance Publique administration who has a soft job of attending at one establishment during the show to see there is no tinkering.

Clarette Tambour, who has been seriously ill, has returned to town fully recovered. Her last part was in an up-to-date and irreverent stunt of "Daphnis et Chloe" at the Theatre Edouard VII.

The revue, "Hercules in Paris," by Regis Gignoux and Rip, to be mounted at the Palais Royal next season, will be created by Le Gallo, Lamy, Palau, Miles. Spinelly, Marken, Isabelle Fuster, etc.

The Union Syndicate des Artistes Lyriques (the music hall federation in France) has held its first general meeting since the outbreak of the war. It was decided to raise the subscription to two francs monthly, but members mobilized to be exempt of payment. All back dues are eliminated. The committee was elected comprising Albens, Bach, Bergeret, Delmas, Marion Darcy, Paul Darry, Jeanot, Honors Leprince, Mottet, Salvator, G. Pary, Romagnan, Yvonneck, Watson, Wal-

tons. Commission: Fernandez, Strit, Boitel, Bordes, Ducar, Lyjo, Delavray, Rithier, Maintzer, Smitson, Dirmest, Lydia-Berthy. General secretary, Watson; treasurer, Albans.

Max Dearly has quitted Leon Volterra's service as producing manager at the Theatre de Paris (ex-Theatre Rejane), and will probably play in the casino of Offenbach's "Belle Helene," which Trarieux intends to mount at the Gaité next season. Girier, a local comic who was seen in the last revue at the Mogador Palace, will hold the role of Menelas.

The municipal authorities of Spa and Ostend requested the Belgian government to authorize gambling in the casinos of these fashionable resorts, but the bill granting the privilege for visitors to lose their money on the gaming tables has been defeated in the Parliament, and there seems to be no hope of the gambling concession being renewed. The Spa municipality has resigned, alleging the town cannot cope with local financial difficulties without a special attraction for tourists at the Casino, this attraction being roulette, as at Monte Carlo.

A farewell press dinner was offered last Sunday evening by some American journalists to a party of British newspaper men who have been at attending the peace conference in Paris. Herbert Bayard Swope, of the N. Y. "World," acted as toastmaster. There was a theatrical entertainment during the meal, the program comprising the Scrap Iron Jazz band, Rita Gould, Al Mitchell and Rainbow Quartet, Jane Maranc, some English chorus girls from the Ambassadeurs revue, and Misses Forsythe and Dutton, who have been entertaining under the auspices of the Y. M. C. A.

The Palais de Glace having closed July 1, the most frequented resort of the Y. M. C. A. in Paris at present is the Theatre des Champs Elysees, where a regular professional band, directed by Mortimer Wilson (late of the Symphony Orchestra of New York) plays every night for the vaudeville shows. Changes are made in the program every evening, the opening entertainment including the Six Boston Cut-ups, Nestorescu party, "Some half a dozen Company" in a farce, and the six Ozab.

The American Soldiers and Sailors Club, 11 Rue Royale, which has been open for the past two years and where some good vaudeville has been seen from time to time, closed its doors July 3. The canteen will be maintained for a while at the Elysee Palace Hotel headquarters.

The Bordeaux Circus and Wild West Show of the S. O. S., which showed on the old exposition ground of the Champ de Mars, under the auspices of the Knights of the White Star, a big feature in the A. E. F. entertainments which have visited Paris. The opening on July 2 was postponed on account of rain. Civilians were admitted after soldiers had been accommodated, and there were immense crowds during the week's engagement." Geo. E. Peugh, roller skater (Muzano Brothers) is with the show.

### PRODUCTION ENGAGEMENTS.

Charles Cartmell (Cartmell and Harris), "Hitchy Koo." Patricia O'Hearn, Willie Dunlay, Donald Archer, D. W. Lanthurn, Courts & Tennis, "The Kiss Burglar." George McKay with Sam Shannon's "Checkers." The old piece is being put to music.

### ENGAGEMENTS.

Harry First, "Business Before Pleasure."

### ILL AND INJURED.

Laura Harris (Cartmell and Harris) is recovering from her recent operation for appendicitis. Miss Harris is at her home in Freeport, L. I.

Robert Friedlander, manager of the Continental Vaudeville Exchange, is in the American Hospital recovering from an automobile accident. He is under Dr. Thorak's care.

Fred Fleck, one of the best known road company managers for A. H. Woods, is recovering from a broken shoulder blade. The injury resulted from an auto accident about three weeks ago.

### WITH THE MUSIC MEN.

Will E. Skidmore is musical manager of the Skidmore Music Co.

Arthur Gillham is now connected with A. J. Stansy Music Co.

Louis Bernstein left this week for a month's vacation in Maine.

Gilbert & Friedland have opened a Philadelphia office at 529 Walnut street, with Nat Saunders in charge.

Nat Sanders has been appointed professional manager for the Philadelphia office of Gilbert & Friedland. He has been with the firm a year.

Maurice Ritter will not assume his duties as manager of the Berlin Co.'s Chicago office until fall. He will stay in town for the summer. Joseph Bandy will be in temporary charge of the Windy City branch.

Carl Lamont, now connected with the local professional staff of Harry Von Tilzer, will be given charge of his firm's new San Francisco branch, scheduled for opening next month.

Murry Helms, the arranger, has been signed by Irving Berlin, Inc. Harry Israel, recently returned from service with the A. E. F., will manage the band and orchestra department of Irving Berlin, Inc.

### NEWS OF THE DAILIES.

"39 East" has moved from the Broadstreet to the Maxine Elliot Theatre.

Wallie Decker has been appointed press agent for H. H. Frazer's attractions. By tearing out the rear boxes and substituting chairs, the Shuberts have added 100 seats to the 44th Street Theatre.

William Harris' first production for next season will be "Dunk Horses," a comedy by Samuel Shipman and Percival Wilde. It goes into rehearsal next week.

"On the Rocks," a play by James Faller, will be brought out the fall by a new company, the Dowell Producing Corporation. This company has the rights to several other plays.

After 52 weeks at the Hudson Theatre, Louis Mann and the "Friedly Ensembles" go close tomorrow night to reopen again at the Manhattan Opera House Labor Day.

"The Gibson Upright," a new comedy by Booth Tarkington and Harry Leon Wilson, was produced July 14 at the Murat, Indianapolis, by the Stuart Walker Co.

Susanne Canbot, god-child of Mme. Bernhardt, will be a member of the new Theatre Parisien this coming season. She was formerly with the Theatre des Varieties in Paris.

R. W. Olchansky, formerly with the Joe Bogany Troupe, has received his discharge from the army, and left July 16 on the Moor-dan for England.

"My Lady Friends," a new farce with music, with Clifton Crawford in the leading role, will open Labor Day in Pittsburgh. This Frazer production will probably reach Broadway in October.

Kenneth Douglas, the English actor, arrived last week and immediately began rehearsing in "Too Many Husbands," the farce by V. Somerset Maugham, which A. H. Woods will present August 11 at the Hudson Theatre.

Thomas Egan, the tenor, sails from San Francisco Aug. 12 on the Ventura for Australia. He has been engaged for grand opera production by J. C. Williamson, Ltd. Other Americans signed by the organization are Alfredo Valentini, Karl Forness and Walter Wheatley, all of whom sailed July 12.

Joe Weber returned from his vacation this week and immediately sent out a preliminary call for the rehearsals of "The Little Blue Devil," a musical comedy founded on "The Blue Mount." The piece after a brief rehearsal, is to open in New York early in October. In the cast will be Bernard Granville, Fay Marbe, Edward Martindale, Jack McQuade, Louise Kelly, Wilfred Clark, Jean Merode and Catherine Dunn.



# 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 Jack Conway (Con).)

### JOHNNY O'CONNOR.

Horatio Alger missed a lot of copy when he failed to get acquainted with Johnny O'Connor, now known to artists and bartenders as Wynn. But what Horatio passed up Jay Kaufman grabbed, so it's all apple sauce. Johnny has been getting by as a New Yorker for a long, long time, and now that he is busy recovering from a trip to Freeport, I'm going to give you the low down on his career from the time Sime bailed him out of the Alhambra and led him to B'way, up to the present.

He was born in a town called Junction, of poor but honest parents, and as soon as he learned to walk he was together, he asked his old man to get him a box of pencils. The family migrated to 8th Ave., Harlem, and Johnny wuz planted in Public School No. 5, just because it was the custom. After a few months at school, Johnny ran away from home, for he wuz determined to be a Jockey. He and another young yegg slept in Father Bill's stable and were up bright and early the next morning, ready to exercise any skinner that felt so inclined. They were up early enough to see Father Bill break a fence paling over another kid's back for some infraction of stable etiquette, and that night Johnny was among those present when Mrs. O'Connor said grace at the evening meal.

Eventually Johnny graduated from No. 5, and after a short course in Wood's business college, on 125th St., he grabbed himself the Alhambra job as a seat filler. Vauxwuz a toddling infant in those days, and Sime used to catch the Alhambra weekly, gettin' the same seat each time. Johnny wuz the usher in that portion of the house, and he and Sime got friendly. Johnny made a few cracks that Harlem wuz too far uptown for Johnny, first mop or somethin' like that. As Vauxwuz grew, Johnny grew with it, until now the old man writes him in the Xmas number as one in a million.

Johnny acquired a lot of things as he went up the ladder, among them a Mrs. Johnny and a baby girl who has a lot to overcome, for she inherited his trick pan and everything. He is a Friar, an Elk, a K. of C., but he still likes to play the joints where they use sawdust on the floor. He also likes to run up to Harlem occasionally to visit "what's left of the old gang." You have to take the day off to visit the absent ones. Up town they call him Winnie, for when he wuz bit by the race track bug he would beebit Winnie O'Connor, the joke, to any one who would listen. They afterward became great pals, and when Johnnie picked a nom de typewriter he stuck to his first love and called himself Wynn.

When Johnny wuz about 14 years old, he wrote a poem about his father's death and "The Still Alarm" recognized his budding genius by copying the poem and usin' it in their programs. His father wuz a fireman on the New York City Department and wuz killed making a rescue at a midnight fire. Johnny now wears crepe de chine underwear and has quite a wardrobe, but he still features a green cap. He can write English like a college professor but he won't talk it. He can make money but he can spend it faster for with all the things that Broadway taught him it couldn't learn him to say no.

He votes the Democratic ticket no matter who runs, goes to mass every

Sunday, is good to his family and has a host of friends who will fight with him or ter him.

The kid has guts. Lots of 'em. Real guts. When he got \$5 a week steering jovers to their seats at the Alhambra, he spent \$3 for a bum room over a bum saloon, gave his grandmother \$10, in making good for a promise given to his dying mother, and spent the other 50 cents on grub for the week. As Johnny advanced, his grandmother prospered until her death, when Johnny dug up some other relatives to look out for. And Johnny O'Connor, although he did his best or worse, to prevent it, finally turned out not to be an "oil can," a now famous phrase coined by him, but he became one of the best theatrical newspaper men in America.

This is written about him by he's wandering around Broadway somewhere, still thinking he's in Freeport, where Johnny will show, read this and be sore, then stake some friend to his salary for his present open week.

Some kid. We'll say so and we know him best.

### SPORTS.

Saturday, at Freeport, the N. V. A's and the Lights hooked up in the third game of their series and the Lights were swamped under an avalanche of runs, the final score being 14 to 1. Ernie Stanton pitched for the Freepoorters and didn't take much into the box with him except his unnie and glove. He didn't get much encouragement from the makeshift line up in back of him and the whole thing was just a workout for the 46th street gang. Brown pitched good ball for the N. V. A. team and Harvey handled the receiving in great shape. The latter is a sweet-looking ball player and proved a tower of strength to the winners. Benny Piermont started the game at third base for the N. V. A., but switched to the Lights when Sid Silverman arrived on the ball field. Benny caught for the Lights and did well, considering his lack of practice. The box score follows:

N. V. A.	Lights	R	H	E
Piermont, 1b.	1	0	0	0
Silverman, 2b.	1	0	0	1
Thorne, 3b.	2	0	0	1
Brown, p.	2	0	0	2
Harvey, 1b.	2	0	0	1
Schmidt, 1b.	2	1	0	0
North, 1b.	0	0	0	0
Shepard, cf.	0	0	0	0
Pitson, ss.	0	1	0	0
Berman, rf.	0	0	0	0
Ritter, m.	3	1	0	1
Total	14	3	8	1

The Lights, strengthened by several new faces, among them Randall, a Freepoort semi-pro pitcher, came back gamely Sunday and lost to the Loew-Variety team in what was acknowledged to be the best contested and most interesting game of the season. Both clubs setwaded along for nine innings 'the final score being 4-3. Charley Simpson pitched airtight ball for Loew-Variety, striking out eight men and allowing eight hits. He received errorless support. Sid Silverman doubling in the eighth inning, followed by Moe Schenck's second hit, a line single, accounted for the winning run. Pete Mack contributed the fielding feature when he speared Moe Schenck's hard grounder with his gloved hand and fell into second base for a force out. There were two outs at the time and the play made the contest that much closer. Dempsey at short for the Lights tore off three hits and copped the individual batting honors. Jeff Davis, pinch hitting in the

ninth inning, struck out gracefully. Joe Schenck played first base for the Lights and Gus Van did the receiving, handling Randall in great shape. Arthur Loew, at short for the L. V. team, handled several difficult chances and Sid Silverman at third made some nice plays. Mort Spring, the smallest constant, played a great game in center for Loew-Variety and stood up at the plate like a big leaguer. He smashed out two clean hits and was all over the outfield on fly balls. Ernie Stanton dragged down a couple of long flies in left field for the Lights.

Lights	R	H	E
Silverman, 1b.	0	0	0
Van, 2b.	0	0	0
Mack, 2b.	1	1	0
Simpson, p.	0	2	0
Convey, 2b.	1	0	0
Loew, 3b.	1	1	0
Wilcox, cf.	1	0	0
Friedman, 1b.	1	0	0
Turek, rf.	0	0	0
Straw, ss.	0	0	0
Total	4	11	0

Betting on the game drifted from 7 to 5 against the Lights shortly after the game started. About \$1,000 was lost. Sid won, Johnnie O'Connor winning \$250 of this amount.

Abe Fineberg claims he holds the record for auto driving between New York and Ocean City, N. J., 12 miles beyond Atlantic City. Abe says that he made the 177 miles in his Mercer in 5 hours and four minutes and now is out with a challenge to all the other Mercer drivers in town to a speed contest. (Here's your chance, Sid.) Sid says that when Abe can make Albany from New York, 149 miles on a straight road with no ferries and not counting time from city limits in four hours and 20 minutes or less, he will test out Abe's yellow runabout.

### CABARETS.

Prohibition has not ended business at the road houses around New York, possibly with the exception of one or two which are looked upon strictly as drinking places. Those that depend more upon the kitchen to fill guests' orders, say the gross business has picked up beyond the former average. This has happened within the past ten days. One road house that goes in for food as a specialty claims its business has taken a decided brace since the country passed into the dry column. While the menu prices were slightly increased in some of the places, the general buying, the manager said, held up past the former checks that had booze as an extra attraction for the checker. This restaurant is putting on a coveur charge of 50 cents to parties not ordering food after 8 p. m. The same road house is serving drinks freely and without caution to those known who stop there. A party was served with Bronx cocktails the other evening, to repeated orders, in the usual glasses and openly. The manager in charge was asked if he thought any change was being taken. The reply was that he thought the whole war prohibition a joke, and that he was willing to stand for a test. Besides, he added, no revenue officer or other official could interfere with serving guests liquor and could only ask the guest to testify that he had ordered, received, paid for and drunk liquor. This was unlikely to happen, the manager stated, and the other way was an official to obtain evidence was to order the drink himself. As they were not serving strangers no official could come in and drink there, he added. It is quite likely that this road house has not suffered a 10 per cent. drop in its liquor traffic. Along Broadway one can see anything he wants if known. Some places are serving liquor wide open over the bar. In some of the restaurants rye and Scotch highballs are already made up in small ginger ale bottles, ready to drink, and are served as ginger ale. At the Lamb's Club members take bottles of liquor from their lockers, go to the bar, where a barman gives them any kind

of water asked for, and they mix the highball on the bar, paying the waiter five cents or so for the water.

"The management earnestly requests that patrons refrain from throwing hammers. A member of this company had an eye seriously injured by a hammer thrown by a thoughtless person." This announcement on a card is placed on each table at the Century Roof, where a midnight show is given.

### OBITUARY.

#### Stewart Jackson.

Stewart Jackson (Jackson and Wahl) died at St. Cloud Hospital, Calgary, Canada, July 13, from stomach trouble. He was 29 years old and had been in show business for nine years, starting as a member of the vaudeville team of Stone, Wahl and Jackson. Mr. Jackson was the juvenile with "Red Heads" for two seasons, 1912-13.

In 1916 he was a member of the cast of the Passing Show at the Winter Garden and the following year he played one of the principal roles with "The Girl from Brazil" at the 44th Street. He was taken sick last October while playing at Reisenwebers'. In December he left for Calgary, thinking that the change of climate would benefit his health. He is survived by his wife Dorothy Wahl (Tracey and Wahl) and an eight-month old son. The burial will take place Saturday, July 19, in Toronto, Mr. Jackson's birthplace and the home of his parents. Mrs. Jackson (Dorothy Wahl) will be in charge of funeral arrangements and requests that all communications be addressed to 535 W. 15th street, New York.

On July 9th, 1919, at his late residence in Cincinnati, O.

#### WILLIAM GERDES

proprietor of Gerdes Hotel, in his 75th year.  
Deceased leaves two daughters, Mrs. Irene Carmen and Miss Emma Gerdes, of Greenwich, and one son, Wilfred Gerdes, of New York.

#### Edward Ables.

Edward Ables died July 10 of pneumonia in Dr. McWilliams' private sanitarium in this city. Three weeks before he had gone there to undergo a minor operation. He was forty-nine years old and is survived by his wife, Lottie, a brother, Samuel C. Ables, of St. Louis, and by a sister and niece. The funeral service was held July 11 and the body taken to St. Louis for interment. He was a member of the Lambs and several fraternal organizations.

Of a charming personality, his wide travels as an actor won him a host of friends. While he was on the stage from his early youth, he first gained any great deal of fame when he took the leading role in "Brewster's Millions." In New York he was last seen in "Oh, Lady, Lady."

#### MEMORIAM

In Loving Memory of

#### JOE WELCH

A devoted and wonderful husband and father, who passed away July 10th, 1919.  
SADIE WELCH

#### John "Chick" Owens.

John "Chick" Owens, negro in vaudeville, met his death in a row with another negro, who told the police his name was Frank Summers, early in the morning of July 13. Owens was stabbed with a stiletto. Summers had asked for a cigarette and Owens offered him the "makings," which led to a dispute. The dead man lived at 408 West 36th street.

#### Fred Wilson.

Fred Wilson, known on the stage as Fred Wilson (Stoddard and Wilson), died at the home of his sister, Mrs. Lilly Hollenbach, Syracuse, N. Y., June 30, of tuberculosis. He retired from the stage some years ago.



# VARIETY

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Fields and Wells, who separated about five months ago, have rejoined.

Pete Mack will leave July 18 on a business and pleasure trip to Chicago. He will be gone two weeks.

Ross Sobel, the pianist, who has been in England for the past six years, returned last week.

The 5th Ave. Brooklyn, has discontinued its Sunday night vaudeville shows for the season.

Paul Ryder, formerly assistant treasurer of the Shubert, Brooklyn, is now treasurer of Loew's Metropolitan.

Col. Bill Sheets, of the Vendome, Nashville, hit the Main Stem this week and is looking 'em over for next season.

John L. Golden, accompanied by his wife, is spending the summer at Lake Placid, N. Y., and will not return to town until some time late in August.

Mabelle Maybourne has been signed by the Fortune Gallo Opera Co. for next season and is at present at Monmouth Beach, N. J.

Lind, female impersonator, has inherited a fortune from a relative on his mother's side in Sweden and sailed for that country July 8.

Billy Delany joined the vacationers on Friday. Bob Hutchinson will handle Delany's bookings in the Keith office while the latter is away.

Irving Simons left Chicago for his annual visit to Broadway on Wednesday. Simon will make his headquarters with Harry Weber while in N. Y.

Harry Fox had a narrow escape recently when his car was smashed into by a woman driving a Cadillac. Harry crawled out from under the wreck without a scratch.

Walter Brower was offered a contract by the Shuberts for the next Winter Garden show, but decided to stick to vaudeville. He has been rented for next season by the Keith office.

Jo'k. Josefson, "The Iceman," is spending his vacation in his home town, Akureyri, Iceland, where there is polar ice in the harbor even in June.

Paul Dempsey, connected with the Wilmer and Vincent office in the Keith Exchange for the last three years, joined Frank Evans' booking staff on Monday.

Jerry Hitchcock was in charge of the Ray Hodgdon office during the absence of Ray Hodgdon, who jumped to Cincinnati to interview Jack Kearns and Jack Dempsey's contemplated theatrical venture.

The dressing room of Peggy O'Neill of "Tumble In" (which closed Saturday), was broken into at the Selwyn Theatre last Friday night. Four costumes were stolen. The value is placed at more than \$500.

Anna Held, Jr. purchased 100 acres of land, last week, on the Moses Knapp Estate, Yorktown Heights, N. Y., which she intends to cultivate for farming purposes. The price is reported at \$75,000.

Freeman Bernstein's auto while traveling to Camp Mills last Sunday was side-swiped by another car and was badly smashed up. There were six persons in the Bernstein car. None were hurt except Freeman who sustained several bruises.

Sydney Wire, well known on Broadway as a press agent, is now with the two circuits run by Polack Bros. and directed respectively "20 Big Shows" and "World at Home Shows." H. R. Polack and Irving J. Polack once had a vaudeville and tabloid agency in Pittsburgh.

The Burtus Grand, Auburn, N. Y., playing stock and road attractions for several seasons, was purchased last week by Abe Cohen. The new proprietor will inaugurate vaudeville, commencing Aug. 25, consisting of five acts on a split week basis, booked by the Walter Plimmer Agency.

Victoria Wallace, a stock actress, has started action for divorce against Eugene Wallace, electrician at the Audubon, New York. The action is based on statutory grounds. Alimony and counsel fees are asked. The couple were married in 1906 and there are three children. The wife is represented by Goldstein & Kendler.

The home of Mr. and Mrs. Casper Weiss, known as the original Royal Lilliputians (Queen Mab and Mr. Weiss) at Canton, O., was struck by lightning last week. The house and the barn caught fire after the bolt struck, but the flames were extinguished before serious damage was done. The house was formerly the home of Fanny Davenport.

William Harris, Jr., returned from London last week. He made a brief trip abroad with the object of seeing the English presentation of "Abraham Lincoln," which he is to produce on Broadway in the fall. While over there he was impressed with "The Lost Leader" by Lennox Robinson, now running at the Court, London, and bought the American rights.

Danny Simmons, B. S. Moss booking manager, left New York for San Francisco last Saturday for the purpose of making an inspection of several coast theatrical properties the Famous Players-Lasky combination have under consideration for purchase. Among the houses that F. P. are dickering for is the D. J. Grauman house in Los Angeles, with the money offered a trifle below what the Graumans think it should bring.

The Central Managers' Association held its second annual meeting in New York July 11. New amendments and by-laws were adopted and the following officers elected: W. D. Fitzgerald, president; Montgomery Moses, vice-president; Nathan Appell, secretary; Charles A. Yecker, treasurer. Members of the executive committee besides the officers are W. S. Butterfield, Harry Somers, I. C. Mishler and Ford Anderson.

After having arranged to take over Frank Keeney's lease on a suite of offices in the Putnam building from Sept. 1 on for his vaudeville booking offices, William Fox discovered that his lease on extensive offices on West 46th street did not expire until next February. The new Fox studio now

building on 10th avenue, will also house all the executive offices of the Fox enterprises except the vaudeville booking department. The new buildings are expected to be ready about the first of October. The agent of the Putnam building refused to extend the Keeney lease because of the building having changed ownership some months ago.

Joe Shea, the vaudeville agent, through his attorney, Anton Siegel, started an action for \$1,000 against Mae West last week, alleging violation of contract. Shea claims that Mae West signed a contract with him Jan. 14, 1918, in which she agreed to place herself under his management for a two year period. According to the terms of the agreement as contained in Shea's complaint Miss West was to pay Shea a stated sum weekly, the same to be computed by each, dividing equally all Miss West received in excess of \$150 or thereabouts. Shea claims that he placed Miss West with Hammerstein in "Some Time" and further asserts that although the contract held a clause whereby Miss West was not to play in any show unless permission was granted by him, the agreement was broken on several occasions, when Miss West appeared at Sunday concerts. Shea states that he has not received any payments whatsoever from Miss West, since the contract was signed. The case will be tried in the Municipal Court in Sept. James Timoney is Miss West's attorney.

Walter C. Kelly returned to New York Monday after the shortest English visit he has yet made. He stated frankly he gave up his bookings abroad because he was hungry. That, because in the provinces the kind of food which he considers regular was not to be had at any price. Had he opened in London as originally booked, he probably would have remained for the 12 weeks contracted for but a "home" on the part of a steamship line lead to the first Coliseum date being set back. The required Board of Trade number was wrongly filed, which lead to the authorities at Liverpool holding up his departure. When the matter was finally adjusted Kelly insisted that the authorities wire London to guarantee hotel accommodations and he refused to leave the steamship Baltic until everything was made "tight." With the London opening set back he started playing time in the provinces, finally claiming to be ill and arranging to have the balance of his time set back for one year. Passage was secured for him on 24 hours notice, a stateroom having been commandeered for him. Kelly declared that a steak would cause a panic in England anywhere outside of London.



Ida Van Tine. who has been entertaining in France, Belgium and occupied Germany with the American Expeditionary Force.

## TOMMY'S TATTLES.

By Thomas J. Gray.

The British Blimp, the R-34, went from New York to London the first three days of this week. The commander of the airship couldn't get the last half.

Can't call the French so original. The Allied Victory parade staged in Paris had the same idea (soldiers of the Allied nations) that was used in America by twelve thousand six hundred and seventy-four musical shows for a finale.

Glad those "Give a thought to Broadway" signs did so much good. Twelve advertising signs in Times square were changed this week. It gives the painters more work.

People say a "dry" country will make the public demand better musical comedies. Can't agree with them. We think the customers and the scenic artists are doing wonders now. Composers and authors don't have to worry because they ceased to count a long time ago.

Managers say the public will demand more "kick" in the shows. They are getting it now from the ticket speculators who are only allowed to charge fifty cents advance on each ticket.

Reported that soldiers who thought they would become actors after discharge from the service are now giving up that idea. That's the worst of bringing an army home during the "lay-off" season.

A lot of the boys are finding out they are having just as hard time getting out of the navy as they had getting in.

## Vaudeville's League of Hokus.

Slap sticks.  
Falls.  
Parodies.  
Egg-in-the-bag.  
Seltzer bottles.  
Bevo gags.  
Flag finishes.  
Bowing babies.  
Audience plants.  
"We thank you from the bottom of our hearts."

In decorating heroes the Government should not forget the film censors who have to sit through all those seven reel sob stuff pictures. Especially the ones showing the pretty boys with the thirteen-inch collars knocking out the "rough necks."

Those mysterious men seen near the Kaiser's castle in Holland were probably agents trying to sign Willie up for pictures.

They can say what they like about the Kaiser, but you must admit he lost one of the best wars ever lost.

"Drys" in Washington are trying to fix it so coal and wood are the only things allowed in the cellar. It's nearly time for someone to put an advertisement in the European papers reading "For Sale—The Statue of Liberty."

When those Ford jokes started, nobody thought they would end up in a million dollar lawsuit.

Chorus men are going to stop wearing wrist watches. Say they are getting too common. Oh, Goodness!

If everybody has as much stuff in their cellar as they claim they have, it should not be so hard for people to find janitors.



## "NEW YORK IS PROVINCIAL" ACCUSATION OF MAGGIE TEYTE

Won't Appear Here in "Monsieur Beaucaire," Although Singing Role in London. Appearance in Comic Opera in America Would Be Professional Suicide. Lays Blame to "Ignorant Prejudice."

London, July 4. Maggie Teyte, who has scored a triumph as Lady Mary in Messager's "Monsieur Beaucaire" at Princess Theatre, will not sing the role when the piece is presented in New York this fall—her reason as told last night to a correspondent of *THE EVENING POST* being that no management in America could afford to pay her the salary she would demand to appear in New York in comic opera.

"If Caruso himself were to sing in the Winter Garden in the regular bill for any length of time," she explained, "it would finish him for all time as a grand opera singer—in the minds of the directors and box holders of the Metropolitan Opera House."

In a word Maggie Teyte hurls the accusation at New York that provincialism and bourgeois hold sway to such an extent in the world of grand opera and concert circles as to make it impossible for any artist, however great, to appear professionally anywhere except in grand opera at the Metropolitan or in concert at carefully chosen places—unless the artist is to commit professional suicide!

"Here in London," she went on, "it does not hurt my reputation in the least to be singing in 'Monsieur Beaucaire.' Covent Garden is as open to me as it ever was. It is quite possible I shall return to grand opera there next season. It is the same in Paris—everywhere that narrow, ignorant prejudice and stupidity do not hold sway. But New York would hold up its hands in horror and shut the doors of the Metropolitan tight against me if I were to appear in comic opera there. The thought that flexibility is the surest proof of real art has not yet dawned on New York. As a matter of fact my future includes my doing straight dramatic work. I have already an offer to play Ophelia—and I can hardly wait to do it."

"So it is I say that no American management has enough money to pay me for appearing in America in 'Monsieur Beaucaire' or any other comic opera. Until the men in whose hands grand opera and concertizing in America awake to the fact that even vaudeville is good experience for the artist who would sing 'Madame Butterfly' well—until they realize that nothing except grand opera is by no means sufficient training for a great grand opera singer New York will continue to present itself to the rest of the world as hopelessly ignorant."

"Even to sing grand opera in English in America is to cheapen oneself in the eyes of the arbiters of America's musical destiny and to make admission to the charmed circle of Metropolitan grand opera nearly if not quite impossible. Yet the stupidity of such an attitude must be apparent to the most casual thinker. For one, I am keenly interested in the spread of grand opera in English—for English-speaking audiences. 'La Bohème' is no less delightful and can find as successful expression in whatever tongue the lyrics are sung."

"There is one woman in America who can sing Lady Mary in 'Monsieur Beaucaire' adequately—and, so far as my acquaintance goes, there is only one. I have repeatedly told Mr. (Gilbert) Miller, who will present the piece in New York, that a successful presentation depends very largely on his

choosing a Lady Mary who will be adequate in the role. But he disagrees with me. His choice is Eleanor Painter. Mine is Peggy Wood."

"Peggy Wood not only would bring all the requisite charm and distinctly English characteristics the part calls for, but she could also sing the role. Let no one in America doubt this. Hers is a voice that is quite the best I have heard—in light opera in America—and her right to admission to the Metropolitan would be recognized anywhere except in the land of the free—where appearance before the public in anything except Metropolitan grand opera forever bars one from appearance there."

"Last season's venture sponsored by Mr. Hinshaw at the Park Theatre did more to prove that there are audiences for grand opera in English in New York than anything that has happened yet. I am immensely interested in Mr. Hinshaw's ambition to make grand opera in English occupy as permanent and important a place in America's music fare as the Metropolitan does. And I have every reason to believe that soon or late the downright snobishness that stifles every attempt to do anything worth while—outside the Metropolitan—will be shown to be nothing less than snobishness."

"I shall not return to America for the next two years. My work is cut out for me here. I plan to open a school of singing in London and teach young girls with promising voices all I learned from my teacher, Jean De Reszke. It is not enough to have a good voice; of vastly greater importance is to have encouragement. It meant infinitely more to me—at 16 years of age—to hear De Reszke say the first time I sang or him that within two years I should make my debut in grand opera than anything else that ever happened to me. In exactly two years and three months I did mine my debut—at Monte Carlo, in 'The Marriage of Figaro.'"

"My statement that a turn in vaudeville would do Caruso or any other grand opera singer incalculable good is not based on mere theory. I know whereof I speak. I myself have tried it. In 1915 I put in two weeks in the music halls in London, and I have reason to believe I was a success. But, even had I failed, I learned a great deal from that experience—learned that the human ear is essentially the same and will react in quite the same fashion whether the hair which encircles it is embellished with priceless diamond tiaras or is covered with a cheap bonnet."

"The attitude of the Metropolitan Opera House in New York—to put it mildly—is as inartistic as it is bourgeois. It has done in the past and will continue to do more in the future to hold back real progress in music in America than probably any other one influence now existing."

Miss Teyte is a sister of James W. Tate, the English pianist and composer, who appears in vaudeville here in support of his wife, Clarice Mayne, under the title of "That."

**Brother Understudies for Brother.** When Charles McNaughton takes a vacation for two weeks away from "The Better Ole" in New York, his brother, Harry McNaughton, will temporarily step into the role.

### I. A. T. S. E. CONTRACT CHANGES.

Chas. C. Shay, International President of the I. A. T. S. E., has submitted a plan to the United Managers' Protective Association, for each to appoint three members as a legislative committee to oppose all serious legislation aimed at the show business.

The managers will take the plan under consideration at their next meeting. Union officials are very sanguine of its early adoption.

Heretofore labor officials have sent representatives to the state and national capitols to lobby against obnoxious bills only to find other theatrical interests in opposition and vice versa. The legislative committee is expected to bring about cohesive opposition to any legislation affecting their mutual interests.

Several changes have been agreed upon in the I. A. T. S. E. road contract. The principal change is the modification of the clause requiring a manager to give two weeks' notice of closing. The new agreement calls for one week notice but requires the crew members to give two weeks' notice of intention to leave. Another change affects the Xmas and Holy Week clause. Half salaries are paid and the crews can load, unload and make a jump. The old agreement called for full salary if the crew did any traveling.

Another modification affecting burlesque shows extends the same privileges to burlesque as are now allowed managers of legitimate theatres. Burlesque shows formerly were required to carry an electrician if only for the operation of effect lamps from the front of the stage. Now they can engage local members at the local scale to operate front lamps, if the lamps are permanently installed in the theatre. This should not be construed as permitting transportation of electrical apparatus from one point to another without engaging an electrician with a road card, the union points out.

Several minor changes in the agreement between the managers and the Federation of Musicians regarding the scale of road men were practically settled early this week. There will be no increase over the present rate of \$50 per week, since there was a boost of \$9 per week allowed last year.

Changes in the agreement concern the matter of lay-offs. Road leaders are to be scaled higher, but that does not particularly interest producers since many leaders are paid more than the scale, receiving from \$75 to \$100 and more per week in some cases.

### NAN HALPERIN IN "GIRLS."

The musical version of the Clyde Fitch play, "Girls," to be prepared by Blanche Merrill and produced by the Shuberts, will have Nan Halperin featured in the production.

Miss Halperin signed a Shubert contract this week. While the general impression is that Miss Halperin's experience on the stage does not extend beyond vaudeville, the fact that she came and went in quite a number of seasons in the West before entering the twice-daily.

Miss Merrill wrote several of the hit numbers in the Shuberts' "Gaieties," now at the 44th Street. It was following the premiere of that piece last week that Lee Shubert proposed to the authoress that she adapt "Girls" for a musical comedy. Miss Merrill is to revise the story and supply the lyrics and music for the numbers. She wrote the words and music of her songs in "Gaieties."

### "R HOUSE" IS FINISHED.

Nellie Revell's country home at Long Beach is finished as far as building is concerned and there is to be a formal house warming within the next few weeks. The country home is to be known as "R House" and folks will be invited for the warming. An ice-box containing nothing but ice has been installed.

### HAMMERSTEIN'S LONDON PLAN.

Arthur Hammerstein has under way the presentation in London of a number of musical plays, six in all, they to be done with American casts. The idea is to first give "Somebody's Sweetheart," it to be sent over with cast and production at the end of the coming road season, which is virtually the start of the London season. The sixteen or seventeen principals would be sent to London, also a musical director and stage director the latter to go in advance to drill the chorus, which would be made up of English girls. Should "Sweetheart" not meet with financial success, "Tumble In" would be put on, some of the "Sweetheart" cast being retained in London and the balance sent from here. Successively he would in similar manner put on "Sometime," "Katinka," "You're in Love" and "The Firefly."

In the matter of transportation expense, it will cost no more to send a cast and production from New York to London than it does from New York to the Coast, and in the matter of cast replacements for the various shows to follow the initial production, the transportation item is no more than is often involved in sending stock leads from New York to, say, Portland, Ore. The English rights for most American successes have been sold. Mr. Hammerstein, however, has retained foreign rights to his productions, so that his scheme of progressive presentation could be more easily and economically carried out than perhaps any other American musical comedy producer.

### BILLIE BURKE BACK ON STAGE.

Billie Burke is to return to the speaking stage next season, under the management of her husband Flo Ziegfeld, Jr.

Arrangements have been completed whereby she will appear in New York late in September in the principal role of Wm. Somerset Maugham's three-act comedy "Caesar's Wife." The piece is now being presented at the Royalty, London.

Charles Dillingham controlled the American rights to the play, and Mr. Ziegfeld made a special arrangement with him for the piece.

### MUSICAL "KITTY MCKAY."

The Coburns are to produce a musical version of "Kitty McKay" in the fall in addition to other new pieces. They have rented the Broadway Theatre and will take occupancy in the fall. The 39th Street Theatre is mentioned as having been secured by them. Their first offering for next season will probably be "All the King's Horses," which is designed for the Booth Theatre. The piece deals with social and labor unrest.

### "They're Off" Is Shannon's Show.

"They're Off," the musical version of "Checkers," which is to be produced by Sam Shannon, will start rehearsals late this month and is due for a premiere in August.

George McKay, Renee Riano and William Meehan have already been engaged, the latter to appear in the role of "Checkers."

The lyrics for the show is by Al Von Tilke, the lyrics by Neville Fieson and the book by Edgar Allen Wolf.

### "Lightnin'" Chicago Date Off.

"Lightnin'" will not open at Cohan's Grand, Chicago, on Aug. 31, as originally intended. Business at the Gaiety, New York, has been so big that the attraction is to remain at that house and run right into next season.

"Three Wise Fools," however, will lay off for a few weeks after the run at the Criterion, which ends July 26, and will reopen at the Powers, Chicago, Aug. 24.



## BATTLE OVER CONTRACT FORMS BETWEEN A. E. A. AND MANAGERS

**Equity Council Met This Week to Outline Campaign. Managers Not Working in Unison on Contract Stand. Number Are Standing by Producers' Association, While Others Issue A. E. A. Forms.**

That the managers are not completely a unit in the matter of issuing only the "standard" contracts provided by the Producing Managers' Association, became known this week when it was stated that the Charles Dillingham office is using the A. E. A.-U. M. P. A. form. That this was correct was shown when officers of the new managerial organization admitted Mr. Dillingham was not a member. It is understood Flo Ziegfeld, Jr., and several managers less active are not members.

Practically all other big producers are members, however, and insist that either the new contracts are to be issued or none at all. Some Actors' Equity Association member claimed to have received the A. E. A. form of contract from one of the most important producers last week, but that manager denied anything but the new forms were used in his office since the Producers' decision to discard the A. E. A. forms.

Undercurrent feeling among legitimate professionals this week was to the effect that a great number of Equity members were holding out and there were many reports of members refusing the new contracts. This was especially true of those Equity members who had signed the A. E. A. pledge which is supposed to make liable to injunction and a \$1,000 fine, any member who accepted any other form than the A. E. A.-U. M. P. A. contract.

It is claimed that the number of Equity members having signed the pledge is 1,400, approximately 33 per cent. of the A. E. A. membership. The Equity officials, though making no claims as to the number of members who will hold out, expect a fair percentage of non-pledged members to also hold out for the old forms.

The managers say that the A. E. A. pledge will not hold in law, on the grounds no judge will uphold an agreement which would keep an individual from earning a living. Apparently the managers are anxious to have a test case made on the matter of the pledge and they also are seeking any attempt to intimidate members against accepting the new forms. Such action is considered unnecessary by Equity officials in light of the pledge itself.

That there will be a fight between the A. E. A. and the Producing Managers is believed on its way. Meetings of the A. E. A. council this week had for their purpose the outlining of a campaign. Along what lines the Equity will proceed, however, was not intimated.

With the Dillingham office issuing Equity forms, it is seen for A. L. Erlanger if the two managers are to jointly produce as reported this week. Erlanger has signed the Producing Managers' agreement which provided for a bond of \$10,000, which sum is to be forfeited upon violation of the by-laws. But if Equity forms are issued by Mr. Dillingham it could not affect Mr. Erlanger's standing with the managers' association.

### GOVERNMENT AFTER "SPECS."

Internal Revenue agents "raided" a number of theatre ticket agencies last Saturday night and five "specs" were taken down to Federal Commissioner Hitchcock's office. The arrests were made following a number of complaints filed with the United States District

Attorney's offices that a number of "specs" were not only not complying with the law in stamping tickets with the price paid by patrons and the name of the agency, but also that exorbitant prices were being charged. The federal law does not limit the price of tickets so that the complaints were erroneously filed in that respect. It is a city ordinance which prohibits more than 50 cents premium being charged. The Internal Revenue Collector, however, must be paid one half of all over a 50 cents premium.

The brokers who appeared before Commissioner Hitchcock were held under nominal bonds of \$100 each and requested to send their attorneys to see the Commissioner. Mr. Hitchcock stated that there were a number of points in the new revenue law which had not been fully cleared up and that he desired to reach a basis of settlement. The brokers state that there will be no action until all of the forty agencies called before the Commissioner for it appears that all failed to comply with that section of the law calling for stamping of tickets. The "specs" further say that the law is incomplete for it does not provide for the stamping of orders on box offices which call for a premium just the same as when the actual tickets are supplied patrons.

It was alleged that 21 agencies have been charged excessive prices. Federal authorities cannot delve into that angle of the situation just so long as the brokers pay the collector the proper amount of tax. However, around the agencies this week there was a marked tendency to advise patrons that only 50 cents advance over the box office prices was being asked.

### COMMITTEES FOR MEMORIAL DAY.

Trades are to have an important part in the forthcoming "drive" for the sale of tickets for Actors' Memorial Day performances through the country. The general plan is to have one theatre in each of the larger cities "assigned" to a certain trade which is expected to take care of selling out the house in entirety. For New York as an instance the Liberty Theatre has been assigned to the leather trade, which has already been reported to have sold out the house.

Committees have been formed in several trade centers and chairmen are being appointed. Those who have accepted the invitations to date are: Samuel W. Fairchild, clubs; M. L. Morgenthau, candy trades; F. W. Wilkinson, fish markets; Louis J. Robertson, hide and leather; J. C. Good, meat products; Arthur Lehman, New York Cotton Exchange; Benjamin Fox, brokers; John R. Wildman, accountants; Alfred Marling, real estate; John Slater, shoe industry; J. A. Chipperfield, laundry trades; E. F. Albee, theatrical and picture interests; Sidney Blumenthal, upholstery and lace curtains.

### "Sunrise" for Broadway in August.

Winchell Smith is conducting rehearsals for "Sunrise," which Smith & Golden tried out a few weeks ago.

The piece is to be seen at a Broadway house late in August, with the Criterion as a possibility.

### THEATRES MUST PAY FIREMEN.

Providence, R. I., July 16.

The Providence Board of Fire Commissioners and theatre managers or at least some managers, are said to be at odds and war threatens to break out at any moment. At the last session of the Legislature an act was passed providing that theatres must pay the firemen on duty at their houses not less than \$3 a day—\$10 for the usual 6 day week. Up to this time the average pay was \$12, the firemen in some cases being pensioned men who with their pensions and the salary from the theatres were able to make a living.

It is said however, that some managers have looked upon the law as a joke, in view of the fact that the firemen at their houses are not members of the regular fire department but are men hired by the managers themselves as required by law.

It is now understood that the Board of Fire Commissioners, which sent printed copies of the law to the managers several months ago, has "stirred something" and has called upon managers to comply with the law. Several managers are said to have complied with the act and are paying the \$3 a day as required. Others, at last reports, had not acted.

It is also rumored that the managers got together recently and mapped out a plan of action. It is said that some of the managers look upon this law as decidedly unconstitutional and they maintain that even the law requiring them to have firemen on duty at their theatres is questionable.

At any rate, an interesting situation has presented itself and within the next week some action is looked for in the matter. Whether all will be settled O. K. or whether open warfare will break out, none seems able to say at present.

### WRITING NORWORTH SHOW.

Jack Norworth and William Friedlander have agreed upon a show that the latter will write for Norworth.

Nothing else has been set, excepting that the time of production will be early next season and Harry Watson is to be a member of the company.

### CHICAGO'S LEADING FAILURE.

Chicago, July 16.

B. D. Berg, who originally caused "You'll Like It," the most complete musical comedy failure in Chicago's history, to be produced, and then withdrew from the management before the opening, this week bought in the costumes, scenery and properties at auction for \$695. That being the total salvage, it is now unlikely that one-third of the unpaid salaries of the company and its other liabilities will be met.

### DECREE AGAINST SIPPYPLY.

The findings in the divorce action brought by Florence Sipperly against Ralph W. Sipperly, with the "A Prince There Was" company, were signed by Justice Benson in Part II, Supreme Court, Brooklyn, last week, awarding the plaintiff an interlocutory decree of divorce.

### Justine Johnston Ends Stock Work.

Justine Johnston, after eight weeks with the Poli stock at Waterbury, returned to Broadway last week. She was offered several roles for new productions, but may accept a moving picture berth. Miss Johnston played ingenue roles in Waterbury and is credited with having played cleverly.

Liberal publicity during her engagement was stated by James Thatcher, the Poli stock manager, to have made Miss Johnston an excellent draw.

### WOODS SIGNS MANY AUTHORS.

A. H. Woods is placing under contract an astonishing number of authors, both new and old, and during the past month is said to have tied up on an average of one writer per day. In addition he has an exceptional amount of material which is ready for immediate production. This makes for a continuance of Mr. Woods' lead as the biggest individual producer of non-musical attractions. He will start the season with 35 companies on tour. The Woods office will be unusually active in productions also. For the number of Broadway successes staged, Mr. Woods is about tied with Cohan and Harris.

The matter of picture rights for Woods productions is understood to be arranged with the playwrights at the time contracts are signed for stage presentation, and a deal is on for the picturization of Woods plays somewhat similar to the Frohman-Famous Players-Lasky deal. However, the picture people will in no way be concerned with the Woods' stage productions.

### HAMMERSTEIN VS. WYNN.

Through refusal on the part of Ed Wynn to go on tour with "Some Time," Arthur Hammerstein may place the matter before the Producing Managers' Association for a decision as to whether he or the Shuberts has prior right to the comedian's services. Wynn was under contract with the Shuberts for a term of years. Last season he was named to Mr. Hammerstein who claims that Wynn was engaged for the "run of the play" and that his services therefore for the coming season belong to "Some Time" which is due to open in Chicago Aug. 24.

Recently when the Shuberts' "Gaieties of 1919" opened, Wynn was called upon for needed comedy and he was at once featured with the show. The Shuberts now appear quiescent in the matter of Hammerstein's demands, although the latter took the comic off their hands when there was no play for him on the Shubert lists.

Wynn's salary is \$900 weekly, an increase of \$100 over last season, as provided in the term contract with the Shuberts, which calls for \$1,000 weekly next season. Wynn is actually receiving \$1,000 weekly in the "Gaieties," since he is being paid \$100 per week for the use of jokes or gags which he placed in the show.

The matter of William Kent, also in the "Gaieties" and also claimed as under contract by Mr. Hammerstein, will be decided this week by a committee of three appointed by the Producing Managers' Association.

### Erlanger's Mayflower in Providence.

Providence, July 16.

The Colonial has been re-named the Mayflower and will open Labor Day as an A. L. Erlanger house. Albert M. Sheehan, formerly manager of the Tremont, Boston, will be the resident manager succeeding Robert J. McDonald, who assumes the management of the Holyoke theatre for a short time prior to taking charge of the Park, Bridgeport, Conn., in the fall.

### Miller with "Passing Show."

Eddie Miller teamed with Tom Penfold last season and lately of "Toot Sweet" (Overseas Review), has joined the cast of "The Passing Show of 1919," cast rehearsals for which started this week. The date for the Winter Garden premiere is now set for Aug. 18.

### "Challenge" Due Aug. 11.

Selwyn & Co. are to bring the Eugene Walter play "The Challenge" to the Selwyn theatre on Aug. 11. Holbrook Blinn is being starred in the cast.

## LEGITIMATE

## SHOWS AT THE BOX OFFICES.

(Continued from page 3)

Undoubted heavy summer competition hurt, but should hit a winning streak. Show will be plugged with extra advertising campaign. Business jumped this week, Monday night drawing over \$800, and Tuesday going up \$1,100.

**"Gaieties of 1919"** (44th Street) (2nd week). Show claimed to have "made" the 44th Street Theatre, a house that has long suffered through weak attractions. Over 100 extra seats placed in the orchestra floor on the second night, replacing some of the side boxes. Gross for the first week about \$24,000, making a close bid for the figure attained by the "Follies," which is scaled at \$3.50, as against \$3 for "Gaieties." The 44th St. show is aimed for annual edition, emulating the Ziegfeld production. "Gaieties" is advertised as under the "Winter Garden Co. Direction," which means that it is controlled by Lee and J. J. Shubert. For the opening of the attraction, Claudi, Gaieties secured unusual pictorial publicity. Full page layouts were the rule rather than the exception.

**"Up in Mabel's Room"** (Eltzing) (26th week). Was the outstanding success of the bed-room farces. Last week the gross was \$7,982. The attraction will remain all summer at the Eltinge from present plans, although a strong cast will start a Chicago run at the Woods Theatre, early in August.

**"At 9.45"** (Playhouse) (3rd week). The new season's first offering, a mystery drama. Opened well, then met a heat wave that placed takings down to a minimum. Recovered last week and drew \$5,800, greatly aided by unlooked for good Saturday business.

**"Follies"** (Amsterdam) (5th week). Holds to capacity with the takings last week running \$27,000. That is slightly under the first July week, because of the extra performance on the Fourth. It's topping the "Gaieties," its nearest competitor, by about \$600 per week, although an increased scale and larger capacity.

**"She's A Good Fellow"** (Globe) (11th week). Drew around \$8,000 last week, and tickets are on sale until August. Business expected to improve this week. Probable successor is new edition of "Fitchy Koo," due in late next month.

**"John Ferguson"** (Fulton) (10th week). Second week upturn, having moved from the Garrick. Show originally presented by the Actors' Guild, but private interests have bought in (Walter Wanger), which is the reason for the house switch, the Guild having an easy rental arrangement at the Garrick. Show has intense dramatics, and is standing up exceptionally for this time of the season. Last week, which was its first on Broadway, it drew over \$6,000. Guild will produce at Garrick in the fall. "Ferguson" is playing the Fulton on a summer rental arrangement. In the fall, a new rental and sharing plan will become effective, Wanger with Jack Hughes producing a new play. Clever handling of "Ferguson" by new interests commented on by "Friendly Enemies" (Hudson) (32nd week). Going out Saturday, finishing to better than \$5,000 gross. House has participated in great takings during the run, with \$17,000 attained for some weeks. Last week it drew \$6,380, and up to that time the gross from the run was \$653,522.75, so that "Enemies" will close a year's run to an average of around \$13,000 weekly. The theatre (Estate of Henry B. Harris) drew down as its share, up to last Saturday, \$168,000. Of that sum, \$92,000 was rent, the balance representing 25 per cent. of the profits. This is the first time the Hudson has run 52 consecutive weeks. Profits for the "Friendly Enemies" New York run reach \$300,000.

**"Spanish Opera Co. (Cort)"** (1st week). Same company announced to open several weeks ago. With added principals and a new "angel" house has been taken over on rental for four

weeks. The Spanish bunch is offering a double bill, "Dreams of Three" and "The Old Lady." Regular season due to open in August, with a John Crow attraction, either "Three's a Crowd" or "Roly Poly Eyes."

**"Little Journey"** (Vanderbilt) (28th week). Last minute booking switch kept attraction in at Vanderbilt. Is getting \$4,000 weekly, but that turns a profit, since the show has a small operating cost and like others has pooled with the house since the start of summer. "Officer's Mess," an English musical play, is due in August.

**"East Is West"** (Astor) (30th week). Still drawing at a \$14,000 pace, with that figure topped last week (\$14,800). Business has jumped over June takings, and the indications are that the piece will continue right into the fall, with advance sales denoting strength. Other producers are after the house, but the William Harris, Jr., attraction appears sure of remaining.

**"A Lonely Romeo"** (Shubert) (6th week). Recovered nicely last week with the general upward trend, the gross going to \$8,500. Interested with Lee Fields are several backers, one a Philadelphia, they having supplied \$30,000, which was the production cost. While "Romeo" may not win back its production cost during the New York run, it should prove a road winner, the star alone ensuring that.

**"Century Midnight Whirl"** (27th week). It was planned to raise the price per seat at the front tables to \$5 after July 1, but the \$3 scale has been retained. Business claimed to be as good as last season at this time, so far as admissions go. There is naturally a reduced gross through the slump of catering and bar receipts. A new revue being prepared for Sept. 1.

**"Greenwich Village Follies"** (Greenwich Village Theatre) (1st week). After a series of postponements, this attraction debuted Tuesday night, additions to the cast being made almost directly up to the opening. The title was changed from "Nights" back to "Follies" again. Reported operating cost of the Village show may necessitate its moving uptown if it rights.

**"Crimson Alibi"** (Broadhurst) (1st week). Premiere Monday was postponed until Thursday night. Further rehearsal in handling heavy sets the reported reason. The attraction is a mystery drama forced to early opening because of new plays of similar ilk.

**"Listen Lester"** (Knickerbocker) (32d week). Standing up with holdover leaders, with last week's takings \$8,700, a sharp recovery from business during the torrid Fourth of July week. Indications are that the \$10,000 gross will obtain for the current week. Might extend into fall season.

**"Lightnin'"** (Gayety) (48th week). In length of run is next to that of "Friendly Enemies," which it will beat, with business last week around \$11,000. Another show practically certain of extending into the fall season, and perhaps longer.

**"La Lu Lucille"** (Henry Miller) (8th week). Will probably stick out the summer season. Show undoubtedly handicapped by location off Broadway. Is about breaking even, with the takings a little over \$7,000.

**"Mate Cristo, Jr."** (Winter Garden) (23rd week). Has about a month more to go, its highest run in rehearsal being "The Passing Show of 1919." Business continues to a profit helped by Sunday night concerts, which are drawing about three fourths capacity, and will continue throughout the summer.

**"Peek-a-Boo"** (Columbia) (9th week). Drew down \$7,900 last week, at top, and this week started off with turn-away business. With a good break Saturday, it should go to \$9,000 for this week, the scale on that day being lifted. Show will run right up until the start of the new burlesque season next month.

**"Royal Vagabond"** (Cohan and Har-

ris) (22nd week). Still leading the musical comedy holdovers, and is listed to continue until Labor Day. At that time it may be succeeded by "The Acquitall." Gross last week went above \$12,000.

**"Scandals of 1919"** (Liberty) (7th week). The excellent box office pace of the last month proves the White show a valuable property. After a slow opening, the attraction has picked to a steady good business. Introduction of comedy greatly aided the show. Last week the gross went to \$15,800, and it is claimed that figure has been topped since the opening.

**"99 East"** (Maxine Elliott) (16th week). Moved over from the Broadhurst, Monday, although first listed to discontinue. Show has been a consistent winner, and under a pooling arrangement, an continue several weeks longer. Under \$5,000 last week.

**"The Better 'Ole"** (Booth) (40th week). Indications are that it will not out of the summer season. After a bad slump the first of the week, last week's takings claimed to have reached \$6,800. DeWolf Hopper will replace Charles Coburn for two weeks, starting next Monday.

**"Three Wise Fools"** (Criterion) (43rd week). Will end its long run next week (July 26). Last week's gross, \$7,000. Management of show wanted to continue, but K. & E. insist on having a month to redecorate and re-seat the house.

**"Ziegfeld 'Frolie'"** (Amsterdam Roof) (33rd week). Business claimed to have increased since "dry" edit of July 1, with admissions greater at nine o'clock show especially. New midnight show in several weeks. Loss of bar hurts gross here as at Century Roof.

Chicago, July 16.

**"Scandal"** (Garrick) (21st week). Picked up again and is still running to nice profit with the taking around \$10,000 last week. Gross attained through aid of cut rates but considered excellent for length of run.

**"A Prince These Was"** (Cohan's Grand) (10th week). Holding up nicely with last week's draw going over \$9,500.

**"Sunshine"** (Studebaker) (8th week). Spurred for a time when Richard Carle went into cast. Is hanging on for about even break at \$6,000 gain.

**"Passing Show"** (Palace). The Winter Garden outfit is easing off. Last week's takings went around \$11,000. A good percentage of that gross was on Saturday and Sunday.

**"Honeymoon Town"** (La Salle) (5th week). Business going up again with the draw last week around \$8,000. Still regarded as having fine chance to turn real profit.

**"I Love You"** (Cort) (9th week). Carries on to fair business with last week's gross barely touching \$5,500.

**"Angel Face"** (Colonial) (5th week). Georger Lederer's show running strongly and is now beating \$10,000 regularly.

**"Broken Blossom"** (Illinois) (7th week). Recovered somewhat with \$6,000 last week. Final week.

## STOCKS CLOSING.

The Irving James Players have wound up their run of summer stock at the Burtis Grand, Auburn, N. Y., and the company has disbanded. The season ran seven weeks.

The Lyric, Hamilton, Can., playing stock for the past month, will close July 12, reopening with vaudeville next fall.

Wilkes Stock Co., Seattle, July 19.

## STOCKS OPENING.

Jas. W. Castle, formerly of Baker and Castle, has been appointed manager of the stock company Arthur Aitken will place in the Auditorium, Kansas City, Aug. 1.

James Cornican and John Hogarty have started a dramatic stock company in New Britain, Conn., known as the Cornican Players.

## A REGULAR FELLER.

Atlanta, July 16. Melodrama, handled humorously, was at the Apollo last week when Charles Emerson Cook presented "A Regular Feller," a most Glendinning in the title role. This new play has the virtues of story, comedy and good acting. There is no particular distinction in the thing when looked at from the literary point of view, though its very average nature in the word may be made, possessed charm. However, it has the power to intrigue the interest and a genuine ability to produce laughs, and these two in considerable measure.

The tale concerns itself with a penitentiary fire which a young man of the name of Winter has invented. While in his garage Dan Brackett has a quarrel with his father and parts from him. Stranded in the small country town which is Winter's home, he is forced to sell the fire to the proper interest, and receives an option from his owner. Meantime, the head of the Great Fire Company comes into the garage for gasoline. In the laughter Jocelyn Winter finds the sweetheart he has temporarily renounced still success in his. What happened to the car after Dan found out to whom it belonged brought tales of laughter from the house. Enter then into the plot a treacherous secretary, Brackett's, becomes an unwitting tool of the secretary, and the story was on in full swing.

The comedy was very funny and well acted, due in great measure to Mr. Glendinning, whose work is fast, accurate and wholly winning. There was a minority about him which won his audience at once. Contributing in no small measure to the success were Charles Bradbury, as a country road commissioner who has become infatuated with the automobile bug, and Dudley Clements, as Hatch Hawkins, a fat, faithful and funny mechanic. Emile Elliott, as a miser, and Miriam Sears both presented pictures of two sweet young girls whose hearts were wrapped up in the fire. It then turned out that the mechanical work in the third act, which supports to show the race for the crossing between the two cars, is not yet in its best form. This, however, is a mere question of time, as Lincoln Carter has not yet met the audience with his eyes alert. In fact, he made a flying trip from New York for the express purpose of viewing the piece.

Even as it stands, "A Regular Feller" is an interesting and enjoyable play, written in a broad style and replete with many happy lines couched for the most part in perfect automobile English. It is well played too, and sensibly staged.

Mark Swan is the author.

## THE SPANISH OPERA.

The Spanish Opera Co., which reopened the Cort July 14, with "The Old Lady" (La Vieillesse) and a revue that reminded of our local reviews chiefly by its difference, set away under a handicap. Grand opera can be sung in any tongue and people are sure to say they don't understand it. If they do, they will pretend they do, so that no one, not even the orchestra leader, will have any right on them. But with light opera it is different. People feel cheated if they do not understand the joke and the majority of the audience at the Cort was American, and consequently didn't understand. In the course of the first act, then, the Grand opera was presented in bottles containing liquids that looked suspiciously like champagne. The performance everyone on the stage had a drink. Then one of the characters said, "I have another drink," and someone in the audience obligingly translated and the rest of the audience cheered their very dry throats.

Despite this unpleasant reminder of the desert we are condemned to, despite the heat for the house was stuffy, this Spanish company made its merits, such as they were, felt by all those present. No one, however, should go to the Cort expecting a Ziegfeld degree of netherlands in the chorus, nor the rip and bang end of American musical comedy productions. They won't find it. Instead they will hear pleasantly harmonious singing and lifting tunes that, in a strictly musical sense, are superior to melody. The story of "The Old Lady," the light opera sung first, is that of a young rogue who, barred from his father by an irate father, goes to a ball and sees her disguised as an old lady. Concomitantly used in this part comedy and drama, with a fine. The only other interpretation that stood out was that of the characters and the Englishman who spoke poor Spanish. The singing, however, was uniformly good.

The light opera was followed by a revue called "Dreams of Three" and designed to set before the audience the work of the company. There were four scenes, a studio, Italy, France and Spain. "The Land of Joy," something between love and never was. Based on holiday, French days, when occasionally they are supposed to be having a helluva time. The Spanish are the solemn owls of all folks. However, the tableaux, pantomimes and songs were well rendered, and there were some surprisingly effective dances by the Benoitas Nelly, Suzy, Shonia Hesch and Lola Brava.

## DEATHS.

Adelaide Cumming.

Adelaide Cumming died at the Bellevue Hospital, New York, July 13, from Bright's disease. Her last appearance was in "The Little Teacher," playing the Const. She was 48 years of age and is survived by a sister, Mrs. Agnes I. Harris.

# BILLS NEXT WEEK (JULY 21)

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 nor their program positions.  
\* Before matinee indicies act is now doing new turn, or reappearing after absence from vandeville, or appearing in a city where listed for the first time.

## B. F. KEITH

Palace Theatre Building, New York City

### NEW YORK CITY.

Keith's Palace  
Chas King & Girls  
Prisco & Band  
Ben Welch  
Two  
Albertina Rasch Co  
Klein Bros  
Billy Reeves  
Regal & Moore  
Kittare Jape  
Keith's Riverside  
L & B Dryer  
Anahly & Skipper  
Greene & Parker  
Davis & Rich  
Eddie Foy Co  
Ivring Pasher  
James & Halse  
Bert Fitzgerald  
Keith's Royal  
Curson, Jast  
Sherman & Vitry  
Jim Jast King  
J C Nugent Co  
Geo Kelly Co  
May & Lynn  
Blossom Seely Co  
Keith's H. & H.  
2d half (17-20)  
Billie Lingard  
American Comedy  
3  
Elmer Thompson Co  
Diane & Rubin  
Pock & McIntyre  
Goslar & Lushy  
1st half (11-13)  
Missina Japs  
Stanley & Moore  
Sam Liebert Co  
James Barton  
Lewis & Doty  
Martin & Frahm  
2d half (14-17)  
Duffy & Berlem  
Daly & Caldwell  
Hipp  
4  
Milo  
Fretor's 125th St.  
2d half (17-20)  
Van Collier  
Peterson Kennedy &  
M Mary Howard Co  
Clark & Sheppelle  
Alex Sparks  
(Others to fill)  
1st half (11-13)  
Daly & Berlem  
Fitzsimmons & Nor  
Marguerite Padua  
Every Sallor  
(Two to fill)  
2d half (14-17)  
4 Clifffords  
Wm Cutty  
Mumford & Stanley  
Breen Family  
8th Ave.  
2d half (17-20)  
Alma & Merriman  
Maggie La Clair & D  
Selle & Blake  
Jimmy Husey Co  
Robbie Gordon  
(Two to fill)  
1st half (11-13)  
Work & Keit  
Grew & Pates  
Pity's Sake  
Milo  
St. Onga & Ritchie  
2d half (14-17)  
Helen Muller  
Willard & Wms  
Hessie Parker  
Geo Jemel  
1st half (11-13)  
Wm J Ward  
(Others to fill)  
De Lea & Orma  
Eleanor Cochran Co  
Hipp  
4  
Breen Family  
(Two to fill)  
2d half (14-17)  
Orpheus  
Strand  
Sam Liebert Co  
Sam Greys  
CONEY ISLAND  
Bridgette  
The Pickfords  
"4 of Us"  
Mosconi Bros  
Fashon of Fash  
Elmore & Wms  
Ivan Hankoff Co  
Reynolds & Dongan  
(One to fill)  
Henderson's  
McKay & Ardine

### BROOKLYN

Keith's Broadway  
Roy Harrah  
Wilson Sis  
Langford & Frederica  
Fallon & Brown  
Beatrice Morahan Co  
A & N Clark  
Yone & Don  
Jimmy Husey Co  
Keith's Orpheum  
The Deland  
Hickman Bros  
Bert Earle Co  
Helen Bell  
Lucille Cavanaugh  
Lisette & Alex  
Chilton Orphan  
Burt Hall  
Keith's Greenpoint  
2d half (11-14)  
Two to fill  
M & J Dove  
F & O Walters  
(Two to fill)  
Glasgow Maids  
Hobbs & Nelson  
Wm Cutty  
Mary Howard Co  
Pock & McIntyre  
(Others to fill)  
1st half (11-13)  
Marguerite Padua  
Every Sallor  
(Others to fill)  
Prospect  
2d half (11-13)  
Wm Cutty  
Monarch Comedy 4  
4 Haley Sis  
Al Shyne  
Bert Earl Co  
(Two to fill)  
2d half (11-13)  
Camille Birds  
Ann Stanley  
Minnie Dupree Co  
4 Haley Sis  
Johnson Blake & J  
Martin & Frahm  
Marry Howard Co  
Lewis & Doty  
Net Nazzaro Co  
Al Striker  
Helen Miller  
Macy & Arch  
Helen Vincent  
(One to fill)  
2d half (14-17)  
Pocahontas & Golden  
Guth Dennis & G  
Susan Adair Co  
Ford & Orma  
ALBANY, N. Y.  
Fretor's  
1st half  
Helen Miller  
Macy & Arch  
Yip Yip Yaphankers  
ATLANTA, GA.  
Lyrie  
(Birmingham split)  
1st half  
Rhea Dufrene  
Marconi & Fitzgerald  
"Tritration"  
Cody  
Moran & Wiser  
ATLANTIC CITY.  
N. F. Keith's  
Kenned Dubois  
Lillian Helle Co  
Muller & Frances  
Harry Warrick  
Regal & Sheehan  
2d half (11-13)  
Millettes  
Barn & Rosedale  
Julia Keley  
Man Hunt  
Mosconi's Ballet  
Al Herman  
Emerson & Baldwin  
BINGHAMTON  
Blou Russell  
Weber Beck & F  
"Girl in Moon"  
Ellie Lingard  
Marland & Wynne  
Gerry Martin Co

DR. M. P. CHODOS - DR. L. GLUCKSMAN  
PUTNAM BUILDING - 1493 BROADWAY  
NEW YORK  
Hours: 10 to 6 - up - by Special Appointment

### BIRMINGHAM, ALA.

1st half  
Libby & Nelson  
Auger & Curtis Bro  
4 Buttercup  
Powers & Wallace  
Sterling 4  
- BOSTON  
N. F. Keith's  
Debian  
Jennie Middleton  
Jos B. Bernard Co  
Joe & Moore  
The Casino  
Shelton & Jones  
"Indoor Sports"  
Maile Nordstrom  
Lubika, Japs  
N. F. Keith's  
Poland & Travere  
M & J Dove  
F & O Walters  
(Two to fill)  
Glasgow Maids  
Hobbs & Nelson  
Wm Cutty  
Mary Howard Co  
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### DAYTON

1st half  
West & Edwards  
Adel Manning  
Neglect  
Rector Weber & L  
Adelmann Bell Co  
- DETROIT  
Temple  
Leona Le Mar  
Monroe & Pice  
Johsen Stanley  
Joe & Moore  
3 Mr & Mrs G Wilde  
Howard & Sadler  
Lohse & Sterling  
Sensational Gerays  
EMILINA, N. Y.  
Billie Lingard  
Renn & Cunningham  
Lohse & Sterling  
Columbia 5  
Johnny Reynolds  
Ruel Russell  
"Gloria Beck & F"  
"Girl in Moon"  
GRAND RAPIDS  
Ramona P.  
3 Weber Girls  
LARRY COMER  
Royal Gascyons  
Sherman Van & H  
Hip & Napoleon  
HAZELTON, PA.  
Festey  
Hallen & Goss  
J & Melba  
Harry Gushon  
2d half  
Variety Girls  
Art Smith  
Jerome & Herbert  
Earle & Harlett

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HAZELTON, PA.  
Festey  
Hallen & Goss  
J & Melba  
Harry Gushon  
2d half  
Variety Girls  
Art Smith  
Jerome & Herbert  
Earle & Harlett

### DETROIT

1st half  
West & Edwards  
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Neglect  
Rector Weber & L  
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## Chicago By Night

By JACK LAIT

"Scandal" completed its nineteenth week at the Garrick Theatre and the sheet showed total receipts for the period of \$249,875.50 from 170,645 admissions, an average of about \$13,000 weekly from 9,000 patrons weekly.

Walter Hart's screaming success is still running strong, in the middle of July, in its twentieth week.

To begin with, "Scandal" is a great comedy. That, of course, is the bedrock of its success. But, again, another management had it, had opened it and closed it as hopeless. Now, what were the elements that Hart gave to it which turned an abandoned flop into a sensational triumph?

First, courage. Hart followed his judgment in spite of that bugbear, a failure.

Second, a cast. Hart picked Francine Larrimore out of the whole field because he was certain she was the girl. He induced her to have a throat operation to refine her chords. He induced her to attempt a new style of art for her. In compensation he co-starred her with Charles Cherry, an established figure in the theatre, and brought her forth a full-flowered star in her own right, the season's outstanding "discovery."

Third, Chicago. Hart banks on the mid-western verdict without the New York stamp, necessarily. He proposes now to float half a dozen companies through the country on the strength of the Chicago reputation the Cosmo Hamilton piece has made.

Fourth, John Garrity. The chief of the Shubert staff here is an astute salesman of theatrical attractions. Aided by a splendid staff he gets results. It is needless to make detailed comment on his methods and talents, but what the job needs—he has it, and he uses every grain of it. A quiet and never sensational man, he has the efficiency of a banker with the quick wallop of the showman.

Fifth, direction. Hart—a man who has handled superstars abroad—has a knack of extracting effects from manuscript that is uncanny. He makes the risqué delightful and the commonplace extraordinary. He centers on the big ideas and does not, as so many producers erroneously do, figure on one scene or several to put a product over, or on names and titles to sell his goods. He calculates on the general effect, and he gets it.

"Scandal" has been such a complete reversal of accepted veteran superstitions and illusionary rules of show business that it is worth discussion as a masterpiece of constructive value building. There is nothing of the "scratch" about it. Thought, action and stamina behind it, as well as a respect for the stage and its better fundamentals, a refinement of methods too often elsewhere vulgarized for immediate profit, and a faith in a great amusement market—Chicago.

### "WAYFARER" WITH 2,000

Chicago, July 16. Local critics were invited by wire to attend the pageant, "The Wayfarer," at Columbus, Ohio, as guests of the management. It was announced in the telegram that the big production has been definitely settled for a New York production in the fall with a cast of 2,000. Blanche Yurka and Henry Herbert play the leads. The production is by H. L. Rich and is said to be so stupendous that it would tax the Hippodrome stage capacities. T. T. Frankenberg issued the invitations, on behalf of the Centenary celebration.

### MAJESTIC.

Chicago, July 16. With the weather as hot as blades, the Majestic had a well-timed band and summer show. Clifton Crawford, next-to-closing and headlining, capped the laughing hours with Harry and Anna Seymore running him a close second. Whiteside sisters opened the show and have a fair comedy act with special scenery. The act is a bit slow for the two-day. Libonati, on two with his xylophone, scored very heavy and deserved every bit of applause he got. He works hard and gets some real music out of the instrument.

Harry Holmah and Co., the company consisting of Anabel Nielsen and A. E. McComas. The act is very ordinary with a few good laughs that Holman himself gets. Miss Nielsen and Mr. McComas do very well with what little they have to work on. Harry Cooper sang, talked, and played the violin for comedy. Harry is an old reliable that always makes good.

Harry and Anna Seymore have some pleasing songs, and the girl is developing as a vaudeville comedienne. Their act at the present time would make a corking good production number. Alfred Gerrard and Florrie Millshipp, seen here with Charlie O'Connor in "The Girl on the Magazine Cover," Gerrard and Millshipp do a fine song and dance act with special scenery. The girls are purely big time and should precede the Seymore act.

Clifton Crawford, in songs and stories, is an artist and had the audience laughing and cheering. His drunk bit is great, as is the impersonation of an elephant that has to escape. "Beginning of the World" is a scenic spectacle with lighting effects worked from back-stage. The act held the audience.

### EMPRESS.

Chicago, July 16. This theatre has inaugurated a summer policy with six acts of vaudeville and pictures on Saturday and Sunday nights. The vaudeville consists of a piano player that can't be heard and for an act to break in material it is all wrong. Three Dennis Sisters capped the bit honors with a little singing and talking. The girls showed quite a little singing and as their harmony is splendid. Walter Gilbert opened with a fair contortion act and has a little comedy talk that goes pretty well. Lawrence and Neuman, man and woman in high class songs and dances, look well, sing well and dance well, making it a corking good small time act. They closed with "High Brown Babies Ball" and did very well taking everything into consideration.

Next to the comedian, was next to closing, but walked off the stage when he found that the pianist could not play his music. Folk is very well known and has a small time. Hamilton Walton Trio have a sketch that too much show for the big crowd and a bit too talky for the other kind of a crowd. The act, with a bit of dancing, would make a good value. The performers are all capable. Hase Brothers closed the show with a fast comedy acrobatic act.

### NEW HOUSE FOR BLANCHARD.

Chicago, July 16. Finn and Heiman and the Blanchard Amusement Co. have taken over the old American Theatre in Davenport, Ia., which will be torn down and rebuilt. The new theatre will have a seating capacity of 2,500 and will cost half a million dollars. It will be one of the finest picture houses in the West.

### U. S. JACKS UP SCALPER.

Chicago, July 16. Al Bloom, ticket broker, is in a jam with the government. He held out 3 per cent. of his gross sales of Willard-Dempsey tickets for his share. The tickets were all priced to include war tax, so an instant come-back from the Toledo revenue collector apprised the ambitious Bloom that he was holding out government money. Bloom kicked in with sighing alacrity.

### Old Landmark Sold.

Chicago, July 16. The Alhambra (State and Twentieth streets) was sold and will be torn down to make way for a hotel. The old theatre had its greatest prosperity during the old Stair & Haylin days, when it played melodrama.

### "Oh, Pretty Lady" Goes Floozy.

Chicago, July 16. "Oh, Pretty Lady," a turkey show owned by Eugene Carey, stranded at Fort Huron, Mich. Carey got the people out of town by disposing of the costumes and scenery at a forced sale.

## Chicago

### SCHAEFER GOLF CHAMP.

Chicago, July 16. A theatrical men's golf tournament at Idlewild proved that the Marcus Loew forces are the golf bearcats around here. Pete Schaefer won the 36 hole match in 178. Sam Kahl and Aaron Jones tied for second at 183. Later Jones did the 36 in 165, however. Asher Levy was breathing on his neck with 166. Frank Gazzoio drew the booby prize. Among the show people on hand were Mort Singer, Harry Singer, "Tink" Humphreys, Tom Carmody, Chuck Freeman, Cal Griffiths, Nate Archer, Bob Sherman, Ed Clifford, Ed Rowland, Coney Holmes and Adolph Linick. They were all fed later at Aaron Jones' country estate, adjoining the links.

### MAC VITTY'S DIVORCED.

Chicago, July 16. Karl G. MacVitty, formerly a producer of the firm of Gaskill and MacVitty, which made a competence with Harold Bell Wright's plays, was divorced by his "utopian bride," Frances Ingram MacVitty, an opera singer. He is now overseas, though not in the army, on some service. She testified that he kissed her good-bye in 1917 and has not been back since. They were married in 1913. MacVitty is an extremely artistic man, slight and temperamentally. When married he was interviewed and said remain marriage meant his entrance into utopia, and Miss Ingram was everything that his soul craved.

### RUFFO FOR CHICAGO.

Chicago, July 16. The Chicago Opera Company announces that Titta Ruffo will sing during the final three weeks of the forthcoming season, the great baritone having rearranged his Havana schedule to make this possible. Carlo Galeffi, his nearest baritone rival, had already been engaged and will remain with Campanini's organization.

### WOOLFOLK'S NEW MANAGER.

Chicago, July 16. Will Singer, manager of the Princess Theatre, has been appointed manager of "Honeymoon Town," Boyle Woolfolk's show now playing the LaSalle Theatre. Singer will remain there until the Princess opens its regular season. Mr. Singer is representing the Blanchard Amusement Co. interests.

### Billy Camp a Banker.

Chicago, July 16. Through a Liberty Bond robbery it became generally known that W. C. ("Billy") Camp, famous Broadway character and cigaret agent who was recently divorced by Elita Proctor Otis, is in the banking and brokerage business here with Alanson Folsabee, husband of Belle Ashlyn.

The firm name is Camp, Thorne & Co. Thorne is the young millionaire who is soon to be Camp's stepson by marriage to his mother, widow of the late partner of Montgomery Ward.

### Hast Engages Emma Bunting.

Chicago, July 16. Emma Bunting was signed to contract for next season by Walter Hast to appear in a road company of "Scandal" and create a Broadway role in mid-season.

Hast went East early this week. The Cherry-Larrimore original cast in "Scandal" will open in New York at a Shubert house on Aug. 15 and four road companies on Labor Day.

### Damerel on Pan Route.

Chicago, July 16. George Damerel has signed contracts for a jaunt over the Pantages line, opening July 20.

## Chicago By Day

By SWING

### A Letter to the Boss.

Dear Sime:

After being good for several weeks I fell off the water wagon last Saturday, prohibition or no prohibition.

It's a long story.

Fifteen years ago there was a couple of inseparable urchins in New York. One was a freckled Tad the gang called "Boston," because once he had hopped on a freight for that cultured burg. The other one was a homely little Jewish boy they called "Holy Joe," because his shoes and stockings always had holes in them.

They went swimming in the Hudson together (no bathing suits, see?), were partners in the alley card games, fought anybody who tried to fight either of them, and always sat in adjoining seats in the gallery of the Star.

That was when they used to play "The Gambler of the West," "Chinatown Charlie," and "Bertha, the Sewing Machine Girl."

In between these indoor and outdoor sports, "Holy Joe" sat on the curb at 106th street and Columbus avenue, making notes in a pad. It was the scenario for a great play, to be entitled "The Belle of the Brewery." No satire this—the section was honey-combed with breweries, and every brewery had its belle. It was a neighborhood drama.

While "Holy Joe" was in the throes of composition, the other kid would be standing on the corner dancing. "Boston" was always dancing.

Came one day when "Boston" approached his pal.

"Gimme a buck," he said.

"What for?"

"I'm gonna run away an' be an actor."

So "Holy Joe" fared forth to a crap game, called upon the gods for luck, and ran a thin dime into four thick quarters.

With many tears he bid his buck and his pal good-bye. "Holy Joe" went home and "Boston" hopped a freight.

That was fifteen years ago. Saturday night your correspondent dropped in to see the show at the Rialto. Among the cast was one billed Keene and Walsh. After the show I dropped into the Greasy Vest for my early morning bowl o' borst.

Walsh was there. Somebody pulled him over to my table and introduced him.

"Walsh, meet Swing."

Walsh dug into his pocket and handed me a dollar.

"There's the buck I owe you, Holy Joe," he said.

"Much obliged, Boston," said I.

"Lucky thing I don't have to pay you interest," said Boston. "Ever finish that play about the Belle of the Brewery?"

"No. But I'm working on another one."

So then I started to tell him about it, and we couldn't talk in a place where there were so many people, and besides, borst is all right, as far as it goes.

Anyway, we fared forth to a certain place where we could get something a little stronger than borst, and we both got drunker than a pair of cuckoos.

I'm going to frame that dollar Billy Walsh paid me. The next time anybody tells me actors don't pay their debts they'll be talking to a stranger. I'm sober now.

Swing.

## ORPHEUM, SAN FRANCISCO.

San Francisco, July 16. Considering that about half the bill was made up of holdovers, the Orpheum show this week went stronger than it looks on paper. Taylor Graville and Anna Pierpaoli, showing in vaudeville, were big, spectacular, noisy war meller with many thrills. It was rather long and had some heavy spots, causing waiters. In the next to closing position, Harry Hines in "Welcome Home," proved extremely popular with snappy songs, modern talk and lots of foolishness that got over. It stopped the show Monday afternoon. The Three Jehus, European equilibristas, were remarkably good. They pulled off some risky stunts, got tremendous applause and were the show's outstanding feature. Eddie Janis and Rene Chaplow in "Musko Hach Charma" presented a neatly arranged routine. Janis did some excellent violin playing. Rene Chaplow sang in honor of several picture stars whom she imitated lightly. The act scored nicely. Nellie V. Nichols, hold over from last week, showed her old time form and went much better than she did during her first appearance. For one thing, she eliminated the piano introduction. Dave Ferguson and his company in "The Rounder of Old Broadway" was in such position this week, and, while a holdover, he went big. Percy Brown and the Baldwin Trio, who holdovers, had rearranged their routine and had it running much more smoothly. Some criticism had been made repeating their success of last week. Jack Joseph.

## HIPPODROME

San Francisco, July 16. The Hippodrome offered a good understanding show with Mabel Norman topping the picture part of the bill in her latest release, "When Doctors Disagree." This is the first time she has been seen since her astonishing success in "Mickey." The show began very quietly with Leslie and Duffell, singing their skit. They did very little with their talk and songs, but failed to get a applause with a revolving neck swing. The man was supported by a concealed wife. The Ben Haines Trio of Arabs were the headlines and proved to be a tumbling act way above the average. They were in injecting a lot of comedy into their performance and closed to tremendous applause. The Three Gay Blades, who closed the show, scored nicely with good single and trio numbers and attractive costumes, which the girls showed off to advantage. Hans Hanke and his piano proved to be a hit with their classical selections excellently played. Hal Davis and his company appeared in a well presented comedy sketch full of good laughs. Bob Brown opened with good talk and songs that got by all right. He did not do his whole thing in blackface. As it is, he appears in white face and makes up in black face at the first while singing "Mummy Mine." However, he scores big just the same, though the bangs come after the show of make-up. Jack Joseph.

## PANTAGES, SAN FRANCISCO.

San Francisco, July 16. The Pantages show this week reached a good average without stirring up much noise. No one broke their heads by trying to keep them off, although Hager and Goodwin, singing comedians, in the next to closing position proved a big hit with their cleverly delivered songs mostly of their own composition. Tameo Kallimura, averaging a mental demonstration, held the interest throughout. He offered a novelty act in which he writes simultaneously with both hands in addition to reading and writing newspaper headlines on an immense blackboard, while explaining Japanese figures to the audience. Rhoda and Crumpton, former opera singers, gave the show a touch of class with well presented descriptive songs. Late bookings included the Misses Patton, Wantis and Sonney with their harmony singing. Some of it, unfortunately, was off key, but on the whole it went well. There was a popular number at the finish, but the act should employ more rag throughout. Moore and Grant opened on a bounding act camouflaged and auto truck and went very good. Lawrence and Edwards appeared in a pension office act that contains some mediocre talk, but otherwise pleasing. In their third week, Jack Roberts' "Shimmie Dance" was very liberally patronized more than ever before. Interest in this act is increasing, and was helped along by inviting the audience to participate in the singing. Jack Joseph.

## CASINO, SAN FRANCISCO.

San Francisco, July 12. The vaudeville show which drew five acts instead of the usual six, provided only fair entertainment. There was not enough variety to the bill, but what was lacking in that section was made up by the presence of the Will King Company, who in the eighth week here, and the patrons got more than their money's worth. Naps and Evans opened the show with a rather peculiar constructed turn consisting of contortion by the man and dancing by Evans. The strength of the act is in the contortion work for which he is perfectly adapted, a feature he liberally presented in positions in which he is able to twist his arms. The dancing of the girl is only secondary, but serves the purpose, the act's billing, "The Spider and the Butterfly." Jane O'Rourke.

Lon Calbern & Company presented a sketch written by Miss O'Rourke, entitled "Building Bluffers." The company is Hugh Metcalf, who is just as important to the act as are the features. The idea of the sketch is not an original one, dealing with a newly married couple calling on a lawyer, each making a divorce, their difference being adjusted before leaving the attorney's office, after the lawyer advises them to close their eyes to their home life, the scene changing to the home and back to the lawyer's, is depicted. The principals are excellent, but the sketch is not there and got nothing. Hy Meyer gave some nice impressions. The bit imitating a rooster concealed in the piano appeared to be most appreciated. Louis Hart was the featured turn, presenting his feats of strength and posing in top showmanship style. The principal stunt of having one man stand on him won admiration. Tracey, Palmer and Tracey, a two girl and a man piano act, closed the vaudeville portion with songs, patter and dancing. A nice appearing trio and capable. Jack Joseph.

## SAN FRANCISCO NOTES.

Charles Blanchfield, Orpheum superintendent, and his staff sprung their new gray uniform last week.

Mike Berger has been succeeded as amusement manager of the Portola-Odeon by Grover Frank.

Joe Carter, manager for Monte Carter at the Oak Theatre in Seattle, arrived here last week for a brief visit, having motored from the city in four and a half days. He was accompanied by Lois Barker.

Verna Mercereau, who has been conducting a dancing school here for several months, has been forced to open at the Pantages Theatre in her new act, "Re-Incarcation." George McCormack and Leona Vaughn, other members of the act, accompanied Miss Mercereau.

The George White show opened at the Alhambra Theatre (formerly Liberty) this week. The cast includes Tony Burns, Carl Case, Marjorie Shaw, Miss De Vera, J. McNulty, Eddie Gilbert, and a chorus of twelve.

Sylvia Yaffa, the youthful comedienne, has been specially engaged for the Will King Company.

W. R. Dailley of the A. & H. Office, who has been having considerable trouble with his eyes, has been forced to take a rest of several weeks. Kenneth Daltry, recently returned from Europe, his son, is filling his place in the office.

P. A. Freese, manager of the Princess Theatre, has returned from his honeymoon at Venus, Bora Bora.

L. Kaliski, who recently disposed of his interest in the Empire Theatre, Napa, is contemplating the construction of a new theatre in the San Joaquin Valley, seating 1,500. Plans and specifications are now being drawn.

J. C. Nielson, manager of Clune's, Pasadena, is contemplating an enlargement of his vaudeville policy, starting in September, booked by Bert Levy.

P. H. Markowitz has been appointed resident manager of the Modesto Theatre, Modesto, succeeding Harry Keeling, who resigned.

Ruth St. Denis and Ted Shawn will have the leading roles in "Miriam, Sister of Moses," which will be staged at the Greek Theatre on the nights of Aug. 1 and 2.

Bobbie Dean has been engaged for a debut with the F. W. Fields show in Fresno.

Harry Williams has just completed his fifth number for Daniels and Wilson's catalogue.

James Pilling, Orpheum manager at Vancouver, is spending his vacation here.

Ruth Ormsby left this week for San Diego to join the Virginia Brissac Comedy Company.

Monte Carter and Max Dill left last week for a month's sojourn in Yosemite Valley.

Harold Reid and E. Bonedson, treasurer and door man at the Curran, took the house to give the returns of the big fight at the Costa per day, clearing a neat profit on the venture.

## Columbia Stays Open.

San Francisco, July 16. Due to the spurt in business, Jimmy Rowan has decided to keep the Columbia Theatre in Oakland open throughout the summer. Billy Carter, heading the musical comedy show, is nearing his fifty-second week as chief funster here.

## Weinberger Resigns.

San Francisco, July 16. Leo Weinberger, for the past several years manager of the Strand Theatre, resigned last week. He was succeeded by Guy Smith.

## DRAFTED FOR SALT LAKE.

San Francisco, July 16. In order to place a show in Long Beach which opened with Pantages vaudeville last week, acts from various bills were recruited for the Salt Lake house, which was left without a show. The drawing included the Victoria Four, from Portland, and Helen Jackson, from Victoria, both acts losing the California dates.

## New Frawley Co.

San Francisco, July 16. Harry Seibert Smith, representing T. Daniel Frawley, has secured the Burbank, Los Angeles, and is organizing a company that will open August 3. The company, which will have George Banta and Marie Rich as principals, will tour the Orient under the Frawley banner, sailing some time in January.

## Suit Called Off.

San Francisco, July 16. On request of the plaintiff, the breach of contract suit between LeRoy organist at the Hippodrome, against Bert Regan, leader of the orchestra at the same house, was dismissed. The suit was brought for \$5,000 damages when Regan wired, "Have just married my ex-wife."

## Rambou Crosses Bay.

San Francisco, July 16. Marjorie Rambou, closing a three-week engagement here will appear at the Ye Liberty Theatre in Oakland, in the "Eyes of Youth," following the Los Angeles engagement.

## Mooser Going to China.

San Francisco, July 16. George Mooser arrived here en route to China, sailing August 7 from Vancouver. He will return in October.

## TWO NEW AMERICAN HOUSES.

A deal involving \$500,000 was consummated last week when the Academy was acquired by the new Academy, a 1,600-seat house of Main street, Buffalo. The deal involves a plot adjoining the theatre proper costing \$335,000. The house will play American Burlesque Association attractions and will open Aug. 25 with "Sliding" Billy Watson's show. The Buffalo week was listed on the American's route as open until the Academy was acquired.

The American Wheel also added a week to their circuit last week when Levy & Mack added the new Gaiety (formerly Majestic), St. Paul. This house has a seating capacity of 1,200 and will be completely overhauled.

The Buffalo week breaks the jump from Niagara Falls to Toronto, and the St. Paul bridges the Minneapolis-St. Louis City jump.

## CAMP DIX THEATRE BURNED.

The Camp Dix Theatre burned July 9, causing a loss of \$65,000 with some of the artists at the house losing wardrobe.

A stock company was playing at the theatre, which is under the management of Ben Levene. Through catering to soldiers the performance was over nightly at nine. It was shortly after this hour that the fire broke out, destroying the theatre, the hotel adjoining where most of the artists were staying.

Mr. Levene suffered a total loss. He had intended to move the stock to the Grand, his other theatre at Trenton. The Grand will house the American Wheel shows next season.

Among the artists in the stock company and at the hotel at the time were Harry Stepp, Flo Owens, Hallie Dean, Michela Penneretta, Leo Leon, Eddie Collins, Ray Montgomery, Ruth Addison. Among the loss of Mr. Stepp was a trunkful of odd scripts. The Salvation Army and the Red Cross professionals after the fire until they arranged to leave the camp.

## CHICAGO NOTES.

Joe Swerling (Swing), of VANITY'S Chicago staff, motored from Detroit to New York in his new Paige, having turned in the famous Olympia for a nickel. He took as his guests Ben Barlick, theatrical attorney, and Mr. and Mrs. Taylor Furrell. Mrs. Furrell was Josephine Kiddleman, legitimate and film actress.

George Rubin, special song writer, will motor to Atlantic City.

Mort Slinger's office hours during summer are from 9 to 10:30 a. m.

Amusement parks are furious against the Municipal Pier, the gigantic dancing and entertainment pavilion run by the city and being heavily billed with "taxation" cash. It is a good season, though, for White City and River-View.

Fluke O'Hara in "Down Limerick Way," a new Broadway by Sam Nichols, will reopen at the Olympia for two or three weeks beginning Aug. 18.

Willie Howard was so suborned on the lake front last week that he went over to the coast in the "Fading Show," but Ed. L. Bloom induced him to work swathed in cotton socks with himself on.

Bobby McLean, skating champion, discharged from the navy, is back at the Coast Line.

William "Smiley" Corbett, owner of the City Hall Square and Laine Co., fell heir to \$200,000 on the death of his brother.

Walter Dunn, manager of the Palace, Moine, is in Chicago on a protracted vacation.

Eddie Kraus has returned from overseas where he was stationed at General Headquarters. He has managed several theatres in the Midwest.

Arthur Neuberg, treasurer of the Blackstone Theatre, left for a week's vacation at Delavan Lake, Wis. Neuberg will resume his work at the opening, Aug. 24.

Boyle Woolfolk will present Jack Tractor in a new farce by Jack Laity. Neil Phillips is engaging people for the act and it will be ready to open the latter part of August.

A new theatrical colony is being founded near Lexington, Mich., prompted by the following attractions of the W. V. M. A. office: Max Richards, Nat Kalchauer, Lou Holob, and several secretaries to the big desk men.

Paul Gendron, of the association, is vacationing in Diamond Lake, with Billy Jackson and Will J. Harris as his guests.

George (Pork Chop) Evers and James Fraser have been asked to play the leads with "Oh, Min," a cartoon show being made up here.

A Leon Bloom has been named as orchestra director general for the Ascher de luxe picture string of 21 houses. Bloom formerly toured in vaudeville as a single under the name of "Jaschovvsky," coming to this region with the Vesta Victoria road show.

John Thorne, of "I Love You," is going into vaudeville with an act by Gitz-Rico.

E. J. Sullivan, who has been relieving the managers of the Palace and Majestic, Chicago, while they have been vacationing, has left for New York, where he will spend a few weeks before resuming his duties as manager of the Orpheum, St. Louis.

Clay Crouch, formerly with George LeMaire, has a new act written by Andy Rice. Crouch will open in New York under the direction of Harry Weber.

Barbell, the juggler, is back from Fresno, where he served in the U. S. E. He is united with Otto, formerly Otto and Olivia. They will present a new act.

Jack Tractor is to be presented in a new act next to soldiers, said to be more pretentious farce. Boyle Woolfolk is presenting it and Nat Phillips will produce it. There will be a stunt or act people and the act will carry a special act.

Helen Murphy returned to Chicago Thursday after looking over the Eastern vaudeville market for two months in New York.

Shows Opening in Chicago.

BLACKSTONE—Aug. 24: "On the Hires Line."  
ILLINOIS—Aug. 31: "Listen Lester."  
OLYMPIA—Aug. 18: "Fluke O'Hara."  
POWERS—Aug. 18: "Three Wise Fools."  
STUMBAKER—Sept. 8: "Take It from Me."  
LARGE SALE—Sept. 21: "Ten for Three."  
WOODS—Aug. 24: "Up in the Moon."

IF YOU WANT ADVANCEMENT IN VAUDEVILLE—DON'T ADVENURE

Al Herman had a battle following the show. He got "sm" after a while, however, and managed to hold "sm" until he finished. Al's confidential remarks about the rest of the performers landed the usual big results.

The Tamaki Duo opened with an exhibition of Jiu Jitsu, and Three Mowatts closed with a conventional club juggling turn. The Mowatts worked in Chinese costume. Just why is a mystery.

Bell.



[illegible]

## BILLS NEXT WEEK

(Continued from page 15.)  
**2d half**  
 Dancing Humphreys  
 Green & LaFell  
 Fern & Davis  
 Sam Hearn  
 Arco Bros  
**PORTSMOUTH**  
 (21-22)  
 Early LaFell Co  
 (Two to fill)  
 Friday and Sat.  
 (23-24)  
 Panzer Duo  
 (Two to fill)  
**QUINCY**  
 Green & LaFell  
 Peggy Vincent  
 2d half  
 Richards & Lawrence  
 Lillian & Twin Bros  
**WESTERN VAUDEVILLE**  
 State Lake Theatre  
**DULUTH**  
 Grand  
 Swan Bengbirds  
 Bell & Wood  
 George McFadden  
 Boyce Combs  
 Corrie Baboons  
 2d half  
 Allison  
 Spanish Trio  
 Angel & Fuller  
 Fred & Wilson  
**MINNEAPOLIS**  
 Grand  
 Nizon & Sam  
 Singing Trio  
 (Three to fill)  
 Palace  
 Cornelia & Wilbur  
 L & Emerson

## MARCUS LOEW

Patman Building, New York City  
**NEW YORK CITY**  
 American  
 4 Clifford  
 Dayton  
 W. Waxons  
 Bard & Boan  
 Ragala  
 Millard & Smith  
 Armstrong & Doyle  
 Landson & Smith  
 Esquimaux & Feals  
 2d half  
 \*G & N Foote  
 Morton Bros  
 Francis & DeMar  
 Frank Gould  
 "Oh Mike"  
 Annette Dore  
 "Harmless Bug"  
 Dave Harris  
 Rock & Drew  
 Victoria  
 Ziras  
 Harrison & Burr  
 "Somewhere in France"  
 Armstrong & James  
 Norton Sher Co  
 2d half  
 Juggling Nelson  
 Durkin Girls  
 Arthur DeVoy Co  
 Bard & Doan  
 "Rainbow Girls"  
 Lancela Se.  
 Juggling Nelson  
 Watson & Peggy  
 Chas Deland Co  
 Conroy & O'Donnell  
 Oklahoma 4  
 2d half  
 "Rose & Shaw  
 June Mills Co  
 "Some in France"  
 Baker & Rogers  
 S & M Hughes  
 Greaser  
 Brown's Dogs  
 Ferdinand  
 Lang & Shaw  
 Ronair & Ward  
 3 Lordens  
 "June Mills Co  
 2d half  
 Ziras  
 Hallen & Goss  
 Edna Lee  
 Hugh Norton Co  
 Armstrong & James  
 Norton Sher Co  
 Deanevay St.  
 G & N Foote  
 Morton Bros  
 Gertrude Rose  
 Dare Austin Co  
 Exposition Jub 4  
 "Rainbow Girls"  
 2d half  
 4 Clifford  
 Dayton  
 Martin & Courtney  
 Adrian  
 Blume & Bert  
 Chas & Chas  
 Cook & Vernon  
 Morton Bros  
 Hawthorne & Cook  
 2d half  
 "Susanne & Ernest  
 Lang & Shaw  
 Dare Austin Co  
 Durkin Girls  
 3 Lordens  
 De Orebrown  
 Rock & Drew

## ATLANTA

P. George  
 Rice & Graham  
 (Two to fill)  
 Anker Trio  
 2d half  
 Harrison & Holl'way  
 Ed Phillips  
 (Two to fill)  
**BALTIMORE**  
 Hippodrome  
 Sherman & Fuller  
 Peggy Brooks  
 Gili Carlsson Co  
 Clarence Wilbur  
 Rose Revue  
**BIRMINGHAM**  
 Palace  
 Gordon Duo  
 2d half  
 Billy Quirk  
 Geo Fredo  
 Aerial Silverlakes  
**ST. PAUL**  
 Palace  
 Gordon Duo  
 2d half  
 Billy Quirk  
 Geo Fredo  
 Aerial Silverlakes  
**ST. LOUIS**  
 Palace  
 Gordon Duo  
 2d half  
 Billy Quirk  
 Geo Fredo  
 Aerial Silverlakes

## BOSTON

Orpheum  
 Burns & Foran  
 Malcolm & Lamar  
 Leonard & Jordan  
 Planno & Bingham  
 Mario & Duffy  
 (One to fill)  
 2d half  
 Chryslis & Ryan  
 Loney Nae  
 McDermott & Walla  
 Harold Seiman Co  
 Tabor & Green  
 Erna Antonio 3  
**CHICAGO**  
 McVickers  
 LaPette Jones Co  
 Lillian Calvert  
 Hoffman & Carroll  
 B. Morrill Sotter  
 5 Avolongs  
 (Five to fill)  
**FALL RIVER**  
 Bies  
 "Chryslis & Ryan  
 Loney Nae  
 S & M Hughes  
 "Brown's Dogs  
 Ferdinand  
 Millard & Doyle  
 Baker & Ward  
 Smiletta Sis  
 Planno & Bingham  
 Chry & Chry  
 Conroy & O'Donnell  
 Boulevard  
 Maurice Samuels Co  
 Durkin Girls  
 4 Waxons  
 Gertrude Rose  
 Hawthorne & Burr  
 Herbert Brooker Co  
 Avenue B  
 Josephine Leonard  
 Dow Young  
 (Three to fill)  
 Jack Reddy  
 "Mimic World"  
 Metropolitan  
 Blume & Bert  
 Quinn & DeRex  
 "Harmless Bug"  
 Dave Harris  
 "Oh Mike"  
 2d half  
 Harlequin Trio  
 Exposition Jub 4  
 Armstrong & Smith  
 Langston & Smith  
 Resista  
 Palace  
 O. K. Legal  
 Al Ricardo  
 Patrick & Otto  
 Fatima Co  
 2d half  
 Pless & Hector  
 Josephine Leonard  
 Sampson & Douglas  
 Fraser Buncie H  
 LaFollette Co  
 Fulton  
 Oliver  
 Francis & DeMar  
 Arthur Sullivan Co  
 Carson & Willard  
 Equilo Bros  
 2d half  
 "Maximo"  
 Quinn & DeRex  
 "Holiday Dixieland"  
 Hawthorne & Cook  
 De Keth  
 Francis & Wilson  
 Conroy & O'Donnell  
 Arthur DeVoy Co  
 Adria  
 2d half  
 Cornelia & Adele  
 Cook & Vernon  
 Carson & Willard  
 Bekimo & Bena  
 Warwick  
 Chas Rellly  
 Newport & Strik  
 Oliver  
 Dow & Young  
 Durkin Girls  
 (One to fill)  
 De Keth  
 Metropolitan 3

## PANTAGES CIRCUIT

New York and Chicago Offices  
**BUTTE, MONT.**  
 Pantages  
 Little Lamba  
 (19-21)  
 (Same bill plays  
 Anaconda 14)  
 Will Morris  
 Victoria  
 Maide DeLong  
 Stever & Loveloy  
 Harris & Marlon  
 "Some Baby"  
**MINNEAPOLIS**  
 Pantages  
 (Sunday Opening)  
 "Oh Bill"  
 Hall & Shapiro  
 Joe Roberts  
 "Clean"  
 Stappie & Spier  
 Moon  
**OAKLAND**  
 Pantages  
 (Sunday Opening)  
 Anderson's Revue  
 Kearsley  
 F & J Smith  
 Helen Jackley  
 Hagen & Goodwin  
 Rhoads & Crompton  
**PORTLAND**  
 Pantages  
 (21-23)  
 Empira  
 Lella Shaw Co  
 Clark  
 Nadell & Pollette  
 De Keth  
 Joe Fenton Co

## LOS ANGELES

Will Morris  
 Victoria  
 Maide DeLong  
 Stever & Loveloy  
 Harris & Marlon  
 "Some Baby"  
**MINNEAPOLIS**  
 Pantages  
 (Sunday Opening)  
 "Oh Bill"  
 Hall & Shapiro  
 Joe Roberts  
 "Clean"  
 Stappie & Spier  
 Moon  
**OAKLAND**  
 Pantages  
 (Sunday Opening)  
 Anderson's Revue  
 Kearsley  
 F & J Smith  
 Helen Jackley  
 Hagen & Goodwin  
 Rhoads & Crompton  
**PORTLAND**  
 Pantages  
 (21-23)  
 Empira  
 Lella Shaw Co  
 Clark  
 Nadell & Pollette  
 De Keth  
 Joe Fenton Co

## DENVER

Heater Girls  
 Ben Linn  
 J. G. Sparks Co  
 Minetti & Sedell  
 Dorothy Roy  
 Klass & Termini  
**EDMONTON**  
 Pantages  
 Golden 2  
 Marie Fitzgibbon  
 LeCroix  
 Chisholm & Breen  
 Dorah & Russell  
**GR. FALLS**  
 Pantages  
 (21-23)  
 (Same bill plays  
 Imperial Quintet  
 De Keth  
 Ray Conlin

## REDMOND &amp; WALLS

Milloy Keogh Co  
 4 Higgle Girls  
 "Girl in Basket"  
 2d half  
 Dolly & Calame  
 Norah Allen Co  
 Jerome Merrick Co  
 Al Tyler  
 The Ferraros  
**MONTREAL**  
 Leoy  
 Cooper Leacy  
 Fred Weber Co  
 Long & Ward  
 Julian Hall  
 Lipton's Monkeys  
**NEW ORLEANS**  
 Crescent  
 Wright & Earl  
 Flo Rine  
 Thordyke & Curra  
 Murphy & Klein  
 Hanson & Clifton  
 Redmond & Wells  
 Wilki Bird  
 Milloy Keogh Co  
 4 Higgle Girls  
 "Girl in Basket"  
**NEW ROCHELLE**  
 Leonard & Jordan  
 Planno & Bingham  
 Mario & Duffy  
 (One to fill)  
 2d half  
 Chryslis & Ryan  
 Loney Nae  
 McDermott & Walla  
 Harold Seiman Co  
 Tabor & Green  
 Erna Antonio 3  
**PITTSBURGH**  
 Leoy  
 Frank Harris  
 Mason & Cole  
 Barabara & Grohs  
 Montana 5  
 (One to fill)  
**PROVIDENCE**  
 3 White Steppers  
 Neil Moore  
 Douglas Family  
 Manning Fealy  
 Reddington & Grant  
 2d half  
 Kruse  
 Tabor & McGowan  
 "Poor Him"  
 Neil McKinley  
 Paul & Pauline  
**SPRINGFIELD**  
 Broadway  
 Kruse  
 Tabor & McGowan  
 "Poor Him"  
 Neil McKinley  
 Paul & Pauline  
 2d half  
 3 White Steppers  
 Neil Moore  
 Douglas Family  
 Manning Fealy  
 Reddington & Grant  
 (One to fill)  
**TORONTO**  
 Young  
 Krenshaw  
 Hinkel & McIn  
 Dams & McIn  
 Danse Pantages  
 Ash & Hlams  
 5 Musical Misses

## REGINA

(Same bill plays  
 Saskatoon 24-26)  
 Uyeno Japs  
 Clyde Cook  
 Venetian Gypsies  
 Sher North  
 Lady Alice's Pets  
 LaFollette Elva  
**SALT LAKE**  
 Pantages  
 Calais & Jones  
 Ruth St Denis Co  
 Joe Reed  
 Alice Teddy Co  
 Abrams & John

## SPOKANE

Pantages  
 Bell & Eva  
 Asa & Walter  
 Ziegler Thaller  
 Creamer Barton & S  
 Her Let Shoulder  
 Florence Rayfield  
 Rose  
 Pantages  
 Amoros & Okey  
 LaFollette Elva  
 Rev  
 Bert Melrose  
 "Her Let Shoulder"  
 Betty Brown  
 Race & Edge  
 Ruth St Denis Co  
 Joe Reed  
 Alice Teddy Co  
 Abrams & John

## ACKERMAN &amp; HARRIS CIRCUIT

San Francisco  
**BAKERSFIELD**  
 M & B Earl  
 Pull & Dolla  
**SAN DIEGO**  
 Hippodrome  
 2 Edwards  
 Gus Henderson  
 Stone & Manning  
 David Struss & D  
 Claire Hansen Co  
 Marlene V & M  
 2d half  
 "Days of Long Ago"  
 Will & Wilson  
 Variety 4  
 The Newmans  
 Napier & Yvonne  
**SAN JOSE**  
 Hippodrome  
 Armstrong & N  
 Estelle Wardette  
 (Others to fill)  
**SAN FRANCISCO**  
 (Sunday opening)  
 Ella LaVall  
 Hill & Rose  
 J & E Arnold  
 Ross Bonen  
 Winter Garden 4  
 (Sunday opening)  
 Estelle Wardette  
 Allen & Moore  
 Reno & Wagner  
 Arthur R  
 Mann & Melloy  
**HIPPODROME**  
 Zola Duo  
 The Newmans  
 Marletta Craig Co  
 Sebastian Merrill Co  
 Spanish Goldins  
 Jones & Johnson  
 Bulli Trio  
 Talbert & Fisher  
 Toy Ling Fox  
**TAPT, CAL.**  
 Hippodrome  
 Willshire & Austin  
 Waldo & Johnson  
 Napier & Yvonne  
 Fitch Cooper  
 Donaldson & G  
 Hudson Sig  
 Sebastian Merrill Co

## ILKA MARIE DEEL

In "TEARS"

Featured on Pantages Circuit

**SAN DIEGO**  
 Pantages  
 Lucy Valmont Co  
 Ruck & Winfield  
 Martha Russell Co  
 Tom  
 Cap Dick's Band  
 Hall & Guitla  
**SAN FRANCISCO**  
 Pantages  
 (Sunday opening)  
 Schepp's Circus  
 Samartoff Trio  
 Rouch & Edwards  
 Cook & Lorenz  
 Arthur L  
 Josephine Davis  
**SEATTLE**  
 Pantages  
 Brosina & Brown  
 Broome & Oliver  
 "Hello People H"  
 Richard the Great  
 Dorothy Lewis  
**DALLAS, TEX.**  
 Jefferson  
 Pantages  
 Walter & Dyer  
 Reddington & Grant  
 4 Bards  
**HOUSTON, TEX.**  
 Pantages  
 G & Florence  
 Julia Gifford  
 Valentine Vox  
 Broadway  
 "Oh Baby Baby"  
**MUSKOGEE, OKLA.**  
 Broadway  
 Willie Bros  
 Dorothy Roy

## Hodkins-Pantages Bookings

**DALLAS, TEX.**  
 Housch & LaVall  
 Chas F Semon  
 Collard Dancers  
**SAN ANTONIO**  
 Duval & Lee  
 Irene Trevett  
 "Wanted Girl"  
 Murry York  
 "Miss 1230"  
**WAC, TEX.**  
 Orpheum  
 (21-23)  
 Willie Bros  
 Dorothy Roy  
 Chas F Semon  
 Collard Dancers

## ACKERMAN &amp; HARRIS CIRCUIT

San Francisco  
**BAKERSFIELD**  
 M & B Earl  
 Pull & Dolla  
**SAN DIEGO**  
 Hippodrome  
 2 Edwards  
 Gus Henderson  
 Stone & Manning  
 David Struss & D  
 Claire Hansen Co  
 Marlene V & M  
 2d half  
 "Days of Long Ago"  
 Will & Wilson  
 Variety 4  
 The Newmans  
 Napier & Yvonne  
**SAN JOSE**  
 Hippodrome  
 Armstrong & N  
 Estelle Wardette  
 (Others to fill)  
**SAN FRANCISCO**  
 (Sunday opening)  
 Ella LaVall  
 Hill & Rose  
 J & E Arnold  
 Ross Bonen  
 Winter Garden 4  
 (Sunday opening)  
 Estelle Wardette  
 Allen & Moore  
 Reno & Wagner  
 Arthur R  
 Mann & Melloy  
**HIPPODROME**  
 Zola Duo  
 The Newmans  
 Marletta Craig Co  
 Sebastian Merrill Co  
 Spanish Goldins  
 Jones & Johnson  
 Bulli Trio  
 Talbert & Fisher  
 Toy Ling Fox  
**TAPT, CAL.**  
 Hippodrome  
 Willshire & Austin  
 Waldo & Johnson  
 Napier & Yvonne  
 Fitch Cooper  
 Donaldson & G  
 Hudson Sig  
 Sebastian Merrill Co

## RAYS FROM THE LIGHTS.

(From the Lights Club, Freeport.)  
 Saturday (July 12) Geo. McKay Night played to the old S.R. Skipper McKay put on a show that will be hard for the other skippers to follow. The show opened with Regal and Moore, then Billy Wayne and Warren Sisters, Tommy Dugan and Harry Breen, Eva Shirley and Jazz Band followed by the first big surprise number, Capt. Eddie Carr, Keeper of the Edystone Light, assisted by a deep voiced crew consisting of Chas. Middleton, Tom Dugan, Geo. Snyder, Geo. Whiting, and Geo. Barry. They did a song and dance entitled "In the Life Boat Crew," with wonderful storm effects. Capt. Carr to get the proper atmosphere jumped into the bay and was rescued by his faithful crew. Bob Frances Yates (Yates and Reed), beautifully gowned and with a make-up that not even an Ettinge could surpass, put over two numbers, and was a tremendous hit. Helen McDonough, of Hitchy Koo, followed and proved a wonderful dancer. Alexander Carr told stories and recited and Renee Riano showed some wonderful legman dancing.

Next came the big laugh of the night, Skipper George McKay's Morganatic Dancers led by McKay, dressed a la Duncan, and Fredweeney, dressed a la Paul Swan. The chorus of Morganatices dressed a la Morgan—bare feet and everything—were Bill Reardon, Sam Summers, Monroe Silver, Jim Morton, Arthur Conrad, Al Moore, Billy Halligan, Al White, Al Klein, and Sonny Barkus.

You've heard of riots, picnics, land-slides and avalanches, but this number bent the beams.

The ball game last Saturday was a sad affair for the Lights. The N. V. As handed us some whipping, score: N. V. A., 15; Lights, 1.

Sunday the Loew-Variety team and Lights played one of the best games that has ever been seen on the home grounds. Score: Loew-Variety, 4; Lights, 3. The Lights claimed that the Loew-Variety team had Miller, of Providence (International League) pitching for them under the name of Simpson. Simpson used only three balls, an in, out, and a roundhouse curve that had our boys, with one or two exceptions, taking to their heels. We wonder if he is the Simpson that slew all the Philadelphians with a jaw bone. (You'll never get that unless you've heard the story of the two mokes cagging for food.) My, oh my, how Johnnie O'Connor can talk. He started to ride Pete Mack, then switched to Ernie Stanton, and then to the whole team.

Sophie Tucker entertained 30 boys from the Base Hospital at Hempstead at the Club House Saturday afternoon, assisted by members of the club. They gave an hour's entertainment. Sophie footed the bill for 30 dinners. She has invited 100 over for next Saturday.

The Knights of Columbus had the use of the club house all day Sunday. Knights and Lights.

Tomorrow (Saturday) is Harry Von Tilzer Night. Skipper Harry says his show will put it all over Skipper McKay's. Let's hope so. Skip, but you will have to navigate some.

Come on you N. V. A.; we'll tackle you again.

Come on you Loew-Variety team. You tell that man, Simpson, we're gwine to do some slewing ah ownself next time.

Wednesday, July 23, Hollow-Een night. Lights, put on your pumpkin heads; can't dance with your own head till after midnight. Come on, Let's go, Lights Up.





B. F. KEITH'S PALACE, NEW YORK, THIS WEEK (July 14)

# THE BRIANTS

WHAT THE "MORNING TELEGRAPH" SAID

— READ —

The Brians, who are primarily just acrobats, have devised their "Dream of the Moving Man" with as much thought and care and result as that great French pantomimist, Severin. This may sound like an extravagant statement to make about an opening act. Nevertheless it is true and in this connection it should not be forgotten that Joe Jackson made his first appearance on Broadway, opening the show at the Fifth Avenue.

Two moving men fall asleep at their task. In their dream one imagines the other to be a stuffed figure and in vainly seeking a place to deposit this bundle the two tumble over and under chairs and tables, one carrying the other tucked under an arm or draped about a shoulder and ultimately exhaustion alone saves him from lunacy.

One awakes to trundle away a truck and the other arouses to find himself alone, whereto he walks dreading away. Not much in the telling, perhaps. Seen, it is a gem of artistic acting without speech, and full of comedy.

## "The Dream of a Moving Man"

ORPHEUM, BROOKLYN,  
NEXT WEEK (July 21)

Dell Bert  
Delmar Harry  
De Leach Nathan  
De Silva B  
De Vera Artline  
Dilworth Lillian  
Donovan Fannie  
Dougherty Jimmy  
Dudley Alice  
Dumitrescu George  
Dunbar Ralph  
Duncan Lillian  
DuToll Frank

Farrell Pargie  
Fay & Fox  
Felt Ed  
Fenton Fred  
Finn Albert G  
Fitzgerald Mr. F  
Fletcher Tess  
Fletcher Chas L  
Frabbits Frank  
Francis Fee Woe  
Fulton Chas  
Gallager Ed

Greene Chas  
Guth Robert  
Harvard Mrs Chas  
Hatfield Wanda  
Hayatake Uki  
Heider Fred  
Henry & Morrie  
Herman Felix  
Howes James  
Hosman & James  
Hollaway Mrs Boyd

La Mont Mayne  
Lane Ted  
Lampe M J  
Leonard Len V  
Leonard Grace  
Le Roy Passie  
Lery Mr & Mrs Math  
Liu Val Viola  
McAvoy Stanley  
McIntire Mr  
McIntire Peter  
Mack Joe

Melva J & I  
Meyers Walter  
Middleton Jean  
Millar Jessie  
Miller Clara  
Montague Marceline  
Moran J Burke  
Mortimer Bob  
Morrell Maude  
Mullaly Don  
Mullen Ed  
Nastings Ed

Quigley Jack  
Quinlan Dan  
Quinn Jack  
Raney Marie  
Raymond Al  
Reavis Ruth  
Reeder & Armstrong  
Richel Henry  
Rife Rosie  
Riley J Francis  
Roalino & Barretto

Shaw Carrie  
Shaw Winn  
Shoe Capt  
Spencer Lionel  
Stevens Irene  
Stevens Irene  
Stow & Pollard  
Stirk Clifford  
Sutherland Jessie

Van Alen Peter  
Van Alen Alex  
Walsh Buddy  
Weans Walter  
Wells J T  
Welch Emmett  
West Irene  
White Jack  
White Frances  
Whitfield Anna  
Whitledge Clara  
Whiteside Marjorie

HARRY

IRENE

# WAIMAN and BERRY

## "A TREAT IN MUSIC"

July 28-30  
Proctor's, 125th Street

NEXT WEEK—July 21-23  
Proctor's, Mt. Vernon

July 24-27  
Proctor's, Newark

Direction, RAY HODGDON

Dyson Mr and Mrs  
Hail  
Earle Burt  
Earley & Laigh  
Eckert Pauline  
Edwards Gus  
Egan & De Mar  
Elderman Miss  
Elmore Gus  
Emmett Eugene  
Emmy Karl  
Epally Jules  
Everett Billy

Gambina Joe  
Gardiner H M  
Gates Billie  
Gehrue Mayme  
Gerard Charles  
Giddy & Giddy  
Gilbert Billy  
Gilday Geo  
Gilmore Pee Woe  
Golder Miss S  
Gordon Betty  
Gouley Harold  
Gover Milfred  
Graham Bobby

Hoover Mart  
Howard Ben  
Huffer Julie  
Hymas Robert  
Jones, Mabel  
Kelly Eugene  
Kennedy & Fay  
KitchnerATTLE  
Kramer Mae  
Kuma Mrs  
La Mont Billy

Mack Wilbur  
Mable & Hibbit  
Madore Vivian  
Malland Samuel  
Mallory Baby  
Mandel Harry  
Manning Ruby  
Martini & Rubin  
Maurison John  
Maxwell Joe  
May Evelyn C  
Meadows Dorothy  
Mechum John  
Melbourne R

Newport Hal  
Newton Billy  
Newton Mattie  
Nolan & Nolan  
Norris Nora  
Obell Mabel  
Omar Mildred  
Ottiano R  
Parker John  
Pennington Annie  
Phillips Mabelle  
Philmer The

Roche Virginia  
Rockwell & Fox  
Rogers H B  
Rose Beatrice  
Ross Sam  
Rose Charles  
Rubini & Martini  
Rutkins Thelma  
Rutledge Gertrude  
Sally Harry  
Sands Billie  
Sawyer Della  
Saxon Pauline  
Schepp Chas

Taylor Dr E  
Templeton Marie  
Tenny Miss  
Thomas Tommy  
Thompson Paul  
Thompson Lottie  
Uyeno Troupe

Whyte Lydia  
Williams Chas  
Williams Ethel  
Winkle Billy  
Yates Edward  
Yuma Japanese Troupe

ATLANTIC CITY.  
By CHARLES SCHUEER.

An air race for a purse of \$1,000, offered by Jules Mastbaum, attracted considerable at-

A WONDERFUL NEW SONG HIT

# GIRL OF MINE

BEAUTIFUL HARMONY NUMBER

PROF. DEPT.  
Strand Theatre Bldg.,  
FRED MAYO, Mgr.

A. J. STASNY MUSIC COMPANY

56 West 45th Street, New York

CHICAGO OFFICE  
143 North Dearborn St.  
BILLY MASON, Mgr.

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*"Always Up to the Minute"*

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## PEACE

is signed and the International World relations are about to be resumed—

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of Their Business in Our Hands, Kindly Call, Write or Wire

### H. B. MARINELLI, Ltd., Inc.

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Expert Artistic Advice and Expert Information on all questions involving the International Theatrical Profession.

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# BEATRICE MORGAN AND CO.

Supported by JOHN CONNERY

IN

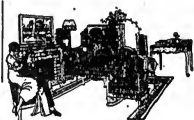
## "MOONLIGHT MADNESS"

A New Comedy by EDGAR ALLAN WOOLF

Courtesy E. F. ALBEE

This Week (July 14), Keith's Royal, Bronx    Next Week (July 21), Keith's Bushwick, Brooklyn  
Week July 28, Keith's Orpheum, Brooklyn    Week Aug. 4, Keith's, Boston

### ART FURNITURE



AT VERY LOW PRICE  
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.

Liberty Loan Bonds Accepted at Full Face Value

A 3-ROOM APARTMENT  
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Consisting of all Period Furniture... **\$245**

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Inexpensably High Period Furniture... **\$585**

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Period Furniture of Rare Beauty... **\$375**

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Elaborate Designs in Period Furniture... **\$750**

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\$200 \$220 \$240  
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\$900 \$990 \$1,080  
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Terms apply also to New York  
State, New Jersey and Connecticut  
Easily reached from West Side by  
86th or 88th Street Crosstown Cars

HOLZWASSER & CO.

1412 THIRD AVENUE  
NEAR 56TH STREET

attention here July 10. The machines left the Atlantic City airport at 11:30 A. M., with D. K. Steele and Phil Jenkins as aviators, Steele boosting Jenkins over the course, which ran from the airport to the inlet and repeat, covering a distance of 20 miles in 18-23 minutes. The race was exciting in many particulars, due to strong head winds which retarded the speed of the machines in their flight over the marked course. A passenger was carried by each aviator. The winning machine of Steele carried Jules E. Aronson, manager of the Globe and Keith theatres in this city, while Jenkins had as his passenger Miss Olga Petrova. Steele made a dizzy landing with his passenger, doing a loop and deep nose dive which added to the thrill with which the race was watched by thousands of spectators, who were equally as well interested in the passengers as in their adventure. The presentation of the Masbaum purse was made by A. Sobolsky, of the Stanley Company, who represented Mr. Masbaum.

"Snap it Up," the soldier show, is booked for the Globe next week. It is presented by Alex. Porter, a former Atlantic City boy and vaudeville impersonator of Harry Lader.

"Tin Fajamas" is the title of the new comedy at the Apollo next week.

#### BOSTON.

By LEN LIBBY.

ORPHEUM-LOEW.—Pictures and vaudeville with the headline photography for the first half of the week, "Frudence on Broadway."

BOSTON.—Pictures and vaudeville, with the

**YOU ARE NOW IN TOWN**  
SAVE YOURSELF FUTURE  
PAIN AND TROUBLE

See Dr. A. M. WEISS

OFFICIAL DENTIST TO N. V. A.

1482 Broadway, at 43rd Street

Special Summer Rates

### WANTED

Musicians, Cornets, Violins, Saxophones

AND OTHERS

For Vaudeville

LONG SEASON

WRITE, WIRE OR CALL—AT ONCE

JACK HENRY, Vaudeville Manager

Suite 309, Putnam Building, New York

feature picture for first half, "Home," featuring Mrs. Charlie Chaplin.

BIGOT—Picture and songs.

BOWDOIN—Pictures and "pop" vaudeville.

GORDON'S OLYMPIA.—For the first half of the week the feature film is "A Bachelor's Wife," and bill also includes vaudeville acts.

GOLDFELD OLYMPIA.—Vaudeville and pictures with the film, "Riders of Vengeance," featured in this department.

GORDON'S CENTRAL SQUARE.—For the first half of week, "Hay Foot, Straw Foot," is the feature film. Several vaudeville acts.

ST. JAMES.—Pictures and vaudeville, this house also showing "Frudence on Broadway" as a feature film.

STRAND, PENWAY, FRANKLIN PARK, MODERN, BRACON, COLUMBIA, CODYMAN SQUARE, LANCASTER, EXETER STREET.—Pictures.

PARK.—Picture and songs.

SHUBERT.—Entering on the sixth week of "Open Your Eyes," the so-called educational film.

MAJESTIC.—"The Unpardonable Sin," also on the sixth week at this, the other Shubert house open here.

TREMONT.—Engagement of "Daddy Long Legs," the film, which has been most successful, advertised for in early end. Probably stay a couple of weeks longer.

PLYMOUTH.—The musical stock company

using "Floradora" for the second week. Company is making good.

COLEY.—For the fourth week Henry Jewett Players are using for a vehicle, "Two Pairs."

NORUMBEGA PARK.—Liberty Players are using one of the old-time "sure-fire" hits, "Mrs. Wiggs of the Cabbage Patch."

Walter Merkle has been sent here from New York to act as publicity manager for the New England branch of the Select and Solnick pictures. He is one of 21 agents so created, to give the exhibitors personal aid in the exploitation of feature pictures.

Harry Gribble, an English actor, is now the stage manager of the Jewett Players at the Coley Theatre. He also appears in the current attraction.

So many people ask if it pays to advertise. It always pays to advertise if you have something worth while advertising. I advertise.

**CHARLES ALTHOFF**  
The Sheriff of Hickeville

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# FIRST TIME!!! IN THE HISTORY OF SHOW- BUSINESS



Written of  
"IF THE MAN IN THE  
MOON WERE A COON"  
"SINGING FOR YOU"  
"TOOT, TOOT, FAREWELL"  
"EVERY LITTLE BIT  
HELPS"  
"LET ME SEE YOU SMILE"  
"HONEY MAN"  
"COME JOSEPHINE"  
"THAT'S HOW I NEED YOU"  
"ANY LITTLE GIRL"  
"GET YOU ALONE TO-  
NIGHT"  
"DREAMY ITALIAN WALTZ"  
"BRUDDA STYLISH"  
"MATZO TREE"  
"BERNIE'S WEDDING  
DAY"  
"YOU MADE ME LOVE  
YOU"

JOE MCCARTHY

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4707

FRED FISHER

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NEW YORK

GEO. A. FRIEDMAN GENERAL MANAGER

Written of  
"DANCING AROUND"  
"MANDALAY"  
"MISS YOU MOST OF ALL"  
"FROG OF MY HEART"  
"HIP VAN WINKLE"  
"OH MY LOVE"  
"IF WE CAN'T BE THE SAME  
OLD SWINGLERS"  
"TOKIO"  
"SPARK OF LOVE"  
"NORWAY"  
"CIDER TIME"  
"HEAR"  
"LITTLE BIT OF BAD IN  
EVERY GOOD LITTLE  
GIRL"  
"WHAT DO YOU WANT TO  
KISS THOSE KISS ME  
FOR?"  
"IRELAND MUST BE  
HEAVEN"

July 14th, 1919.

Herman Timberg Producing Co., Inc.,  
Atop of Lyric Theatre,  
220 West 43rd St.,  
New York City.

Attention Herman Timberg, Manager

Gentlemen:

We take great pleasure in herewith handing you check,  
as per our contract and arrangement for two thousand  
(\$2000.00) Dollars, for advance royalties on the music  
and lyrics of your proposed new production of "Clark  
and Bergman", to be known as "CHICKEN CHOW MEIN"

We might say in this connection, that this is the first  
time in the history of our business that we have ever  
given, as per above, advance royalties for a vaudeville  
act, but we hope that this precedent will tend to bring  
about a mutual relationship between your new Company and  
ourselves.

With our best wishes for your success, I am

Very truly yours,

President,

*W. F. Fisher*

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*W. F. Fisher*

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(ATOP LYRIC STUDIOS)

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We announce with pleasure a few of our  
tremendous success

The most original novelty written

## "BREEZE"

(BLOW MY BABY BACK TO ME)

By Goodwin, Macdonald and Hanley

Our big new ballad

## "I WANNA GO BACK"

(TO MY DEAR OLD MOTHER'S KNEE)

By Goodwin and Hanley

Our beautiful high-class waltz song

## "DREAMY ALABAMA"

By Mary Earl, Composer of "BEAUTIFUL OHIO"

# SHAPIRO, BERNSTE

CHICAGO—Grand Opera House Bldg. MINNEAPOLIS—Suite 3, Lyric Theatre Bldg. BOSTON Tr

**IN & CO.** MUSIC PUBLISHERS  
LOUIS BERNSTEIN, President

great songs for next season and predict  
each and every one

A genuine sensation

**"WHY SHOULD I BUILD CASTLES  
IN THE AIR"**

By Macdonald and King

Two great comedy songs

**"WAITING FOR MARY"**

and

**"PRETTY NAMES"**

By Wells, Macdonald and Osborne

A sure encore getter

**"MAMMY O' MINE"**

By Tracey and Pinkard

**IN & CO.** Corner Broadway and 47th St.  
NEW YORK CITY

Tremont St. SAN FRANCISCO—209 Pantages Theatre Bldg. PHILADELPHIA—25 South 9th St.



## CHORUS GIRLS—ATTENTION WANTED FOR THE LEW KELLY SHOW AND "BEHMAN SHOW"

### A FEW MORE GOOD CHORUS GIRLS

Salary \$25.00 per week. No half salaries. Everything furnished. Fares to opening and from closing points. Sleepers paid. Only two weeks' rehearsal. All chorus girls holding contracts with the above shows will also be paid \$25.00 per week.

### LEW KELLY SHOW REHEARSALS

Start Thursday, July 31st, 10 A. M. Open Cohen's Theatre, Newburgh, N. Y., Thursday, August 14th.

### "BEHMAN SHOW" REHEARSALS

Start Monday, August 4th, 10 A. M. Open Hurlig & Seamon's Theatre, New York, August 18th. Both shows rehearse at Knights of Columbus Hall, 397 W. 54th St. (note change of hall). Chorus rehearsals, mornings from 10 to 12:30 the first week and 1:30 to 5 P. M. the second week. All people engaged kindly acknowledge call to Jack Singer, room 706, Columbia Theatre Building, New York. All girls writing for positions kindly send photos and please don't sign contracts unless you intend to fulfill your contract as I only engage the required number of girls necessary.

JACK SINGER, Room 706, Columbia Theatre Building

## CALL : : CALL

All Ladies and Gentlemen engaged for

### RUBE BERNSTEIN'S

## "FOLLIES OF PLEASURE"

will kindly report for rehearsal at 10:00 A. M. Monday (July 21) at Holy Cross Lyceum, 231 W. 43rd St., New York. Acknowledge by letter to Rube Bernstein, Room 1519, Columbia Theatre Bldg., New York.

## CALL!

All Ladies and Gentlemen Engaged for

## Mollie Williams' Greatest Show

Report for rehearsal at Casino Theatre, Flatbush Ave. and State St., Brooklyn, N. Y., Monday, July 23, 10 A. M. sharp. Please acknowledge by letter to Mollie Williams, 272 St. Johns Place, Brooklyn, N. Y., or Phone 1979 Prospect. Can Use a Few More Good Chorus Girls.

## CALL FOR

## "GIRLS FROM JOYLAND"

PRINCIPALS kindly report for rehearsal Monday, July 21, at 1:00 P. M., Bryant Hall, 42nd St. and Sixth Ave., New York City. CHORUS please report same place Sunday, July 27, at 11:00 A. M. Acknowledge same in person or by mail. SIM WILLIAMS, Room 701, Columbia Theatre Bldg., New York City. Can use few more good Chorus Girls. Salary no object. Everything furnished.

## CALL All Ladies and Gentlemen engaged for CALL

### SAM HOWE'S BIG SHOW

kindly report at New York Turn Hall, corner Lexington Ave. and 55th Street, New York, on Monday, July 23, at 10:00 A. M.

Also all people engaged for

### SAM HOWE'S SPORT GIRLS

will also kindly report at same Hall on Monday, August 4, at 10:00 A. M. Kindly acknowledge in writing or call. Can use a few more Chorus Girls—salary \$25.00. We pay railroad fares. We pay sleepers. We furnish all wardrobe. We keep our word. Address SAM HOWE, Columbia Theatre Bldg., New York.

several years back. Generally the first show to land in these stars for an engagement of several weeks, and on some occasions has run for months.

Albert M. Sheehan, business manager of the Tamont Theatre for several years when the late John B. Schofield was the owner, will be A. J. Erlanger's representative in Rhode Island the coming season. He will be resident manager of the new theatre in Providence. For the past two months Sheehan

has been connected with the films being shown by GRIMM at the Colonial here.

Through an arrangement with Professor Baker, of Harvard College, Oliver Morosco has secured the exclusive right to produce prize plays written by the students of playwrighting at the college. Mr. Morosco will offer the first prize each year. John Craig started this idea about ten years ago when he ran his stock company here, and out of the arrangement came such productions as

## CALL

All Ladies and Gentlemen engaged for the following shows will please report as below:

### I. H. HERK'S

## "SLIDING" BILLY WATSON SHOW

Amsterdam Opera House, 240 West 44th St., New York, July 21, at 10:00 A. M.

CAN USE A FEW MORE CHORUS GIRLS

## "BEAUTY TRUST"

Haymarket Theatre, Chicago, August 7, at 10:00 A. M.

### I. H. HERK'S-ARTHUR PEARSON'S

## "GIRLS A LA CARTE"

Chateau Hall, 144 East 86th St., near Lexington Ave., New York, July 23, 10:30 A. M.

### HERK KELLY & DAMSEL, Inc.

## "PACE MAKERS"

Empire Theatre, Chicago, July 23, at 10:00 A. M.

## "CABARET GIRLS"

Empire Theatre, Chicago, July 21, at 10:00 A. M.

Kindly acknowledge this call in writing or in person at the above address.

## CALL

## "HARRY HASTINGS' BIG SHOW"

With DAN COLEMAN

## "RAZZLE DAZZLE OF 1919"

With HARRY STEPPER

## "KEWPIE DOLLS"

With TOM HOWARD

All People Engaged for Above Shows Kindly Report for Rehearsals

Monday, July 28th—10 A. M. Sharp

at Saengerbund Hall

Cor. Smith and Schermerhorn Streets, Brooklyn, N. Y.

Can use Chorus Girls. Salary, \$25.00. No Half Salaries. Sleepers Paid. Fares to Opening and from Closing Points. Everything furnished. Kindly Acknowledge HARRY HASTINGS, Room 804, Columbia Theatre Building, New York City.

## CALL BARNEY GERARD'S

ATTRACTIONS

WILL REHEARSE AT YORKVILLE CASINO 210 East 56th St. (Near Third Ave.)

## "FOLLIES OF THE DAY"

REHEARSE: Chorus—Sun. Morn., Aug. 5, 10 o'clock. Principals—Mon. Morn., Aug. 6, 10 o'clock. Open—Sat., Aug. 16, Newark, N. J.

## "GIRLS DE LOOKS"

REHEARSE: Chorus—Sun. Morn., Aug. 5, 10 o'clock. Principals—Mon. Morn., Aug. 6, 10 o'clock. Open—Mon., Aug. 13, Baltimore, Md.

## "SOME SHOW"

REHEARSE: Chorus and Principals—Sat., Morn., Aug. 9, 10 o'clock. Open—Mon., Aug. 25, Binghamton, N. Y.

We pay to good looking girls—\$22.00. No half salaries. All wardrobe furnished. Railroad fare to opening and from closing point. Sleepers. Fifty dollar bonus. Half salary during rehearsal. Can use a few more.

BARNEY GERARD, COLUMBIA THEATRE BLDG. PHONE: BRYANT 8778

## CALL

### "GOLDEN CROOK"

Monday, July 21st

### "BURLESQUE REVIEW,"

Monday, July 21st

### "SPORTING WIDOWS,"

Wednesday, July 23d

All persons engaged for the above companies will kindly report at the Harlem Casino, 114th St. and Lenox Ave., New York, at 10:00 A. M. Acknowledge call to JACOB & JERMON, Inc., Columbia Theatre Bldg., 701 Seventh Ave., New York City.

ARRANGED FOR MUSE AND  
FEMALE VOICES BY A. J. BERNETT

THE TITLE EXPLAINS—DON'T WAIT UNTIL IT'S  
TOO LATE! A WONDERFUL SOB SONG—ELEC-  
TRIFIES ANY AUDIENCE—JUST WHAT YOU  
WANTED. OBEY THAT IMPULSE—ORDER NOW

SENT AT ONCE UPON  
YOUR REQUEST  
ORCHESTRATIONS READY

# "YOU DIDN'T WANT ME WHEN YOU HAD ME"

(SO WHY DO YOU WANT ME NOW)

WORDS BY  
BEN RUSSELL and  
BERNIE GROSSMAN

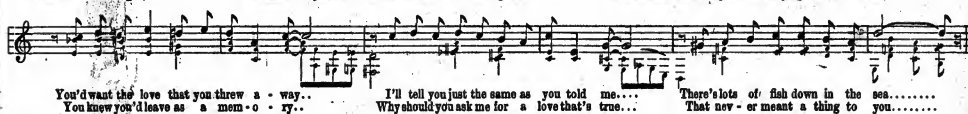
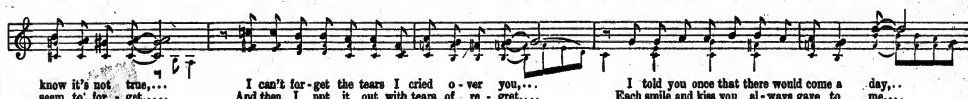
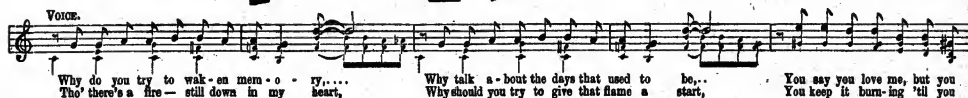
YOU DIDN'T WANT ME WHEN YOU HAD ME  
(SO WHY DO YOU WANT ME NOW)

MUSIC BY  
GEO. J. BENNETT

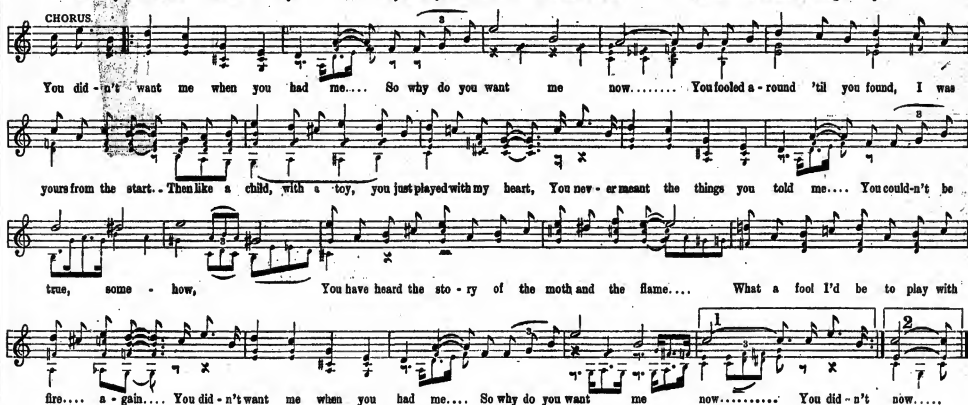
INTRODUCTION.  
*Moderato.*



VOICE.



CHORUS.



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## Wives of Doctors Don't Have Corns

Doctors all know Blue-jay.  
It is made by a surgical dressing house whose products doctors use.

Doctors' wives, when a corn appears, apply a Blue-jay plaster. The pain stops instantly. The corn is forgotten.

In two days they remove the plaster, and the corn is gone for good. Hardly one corn in ten needs a second application.

Millions of others do likewise.

People who know the facts don't pare corns now, or pad them, or use old, harsh, mussy treatments.

They don't use methods, long discredited, made by unscientific men.

Try Blue-jay on one corn. Learn how instantly the pain stops. Watch the corn disappear.

Try it tonight, and from that moment you will simply laugh at corns.

### Blue-jay

The Scientific Corn Ender

*Stops Pain Instantly*

*Ends Corns Completely*

25 Cents—At Druggists

BAUER & BLACK, Chicago, New York, Toronto  
Makers of Sterile Surgical Dressings and Allied Products. (1915)

"Common Clay," "Believe Me, Xantippe" and "The End of the Bridge."

"Two Fairs," which is the production being offered by the Henry Jewett Players at the Coney this week, is now on the fourth week. It is still going strong, but it is doubtful if it ever reaches the popularity of "The Man Who Stayed at Home," which had such a long run at this house.

During the run of "Daddy Long Legs" here a bright advertising scheme has been worked. Several girls with aspirations to be in the "movies" have been invited to go to the Tremont Theatre and there take part in a film. They are termed the "Pickfords." Mary Pick-

ford's mother has been active in connection with this plan.

"Open Your Eyes," the film at the Shubert, is being heavily advertised. The Sunday papers here carried a double column half-page ad in the form of an open letter to Dr. Wm. G. Woodward, the health commissioner of this city, inviting him and his associates to view the film.

#### BUFFALO.

By SIDNEY BURTON.

The Bonstelle Company opened here this week with "Why Marry."

THE FAMOUS  
FRENCH  
DIPLO-  
MAT  
POWDER

**X-Bazin**

For Removing  
Hair Made  
Even Possible

Since the introduction of X-Bazin it is no longer immodest or embarrassing to wear evening gowns without sleeves or made of sheer fabrics, because this famous French depilatory removes superfluous hair just as simply as soap and water dissolves dirt. X-Bazin provides the comfortable, dainty way of making underarms smooth and does not stimulate or coarsen later growth.

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232 Washington St.  
New York

Satisfaction guaranteed  
or money refunded.

THE BOX CAR DUO  
"ELMER and HORACE"  
**ALEXANDER and FIELDS**  
NOW KNOWN AS:  
**ALEXANDER and MACK**

This Week (July 14)—Fell's, Scranton; Nixon, Philadelphia.  
Next Week (July 21)—Ocean City and Wildwood, N. J.  
July 28—Million Dollar Pier, Atlantic City.

DIALOGUE BY JAMES MADISON  
DIRECTION:  
**MORRIS and FEIL**

**P. DODD ACKERMAN  
SCENIC STUDIOS**  
INC.  
STAGE PRODUCTIONS  
Productions of Distinction  
(P. DODD ACKERMAN, Designer)  
STUDIO: 140 WEST 84th STREET  
NEW YORK CITY  
Phone: Greeley 3900

The arrest in New York by the O'Grady Agency of Buffalo, of three members of the "Pay-Off" gang last week brings to an end one of the most sensational crook combinations ever uncovered in this part of the country. John McElherry, Charles Bruckner and William Jarvis, the men in custody, are alleged to have swindled Michael Connolly, of Montreal, a Canadian Parliament member, out of \$125,000 on a horse racing game. The men maintained elaborate quarters in the Liberty Building here. A wire tapping stunt, a fake raid, a "staged" court room scene, "bribery" of the "court" officials and a false "get away" all figured in the swindle. The history of the gang's activities reads like a movie scenario. More power to O'Grady.

Buffalo has had almost everything in the line of jazz, including "Jambos," "Fats Babies," "Jazz Dances" and others, but it remained for Erie Beach to spring a brand new one on the unsuspecting public. Last Sunday a "Sacred Jazz Concert" was perpetrated by the Webb Novelty Performers under the direction of Harry Webb. Just what a "Sacred Jazz Concert" is nobody seemed to be able to find out. The nearest guess is that it's jazz music played on Sunday. Erie Beach got away with it anyhow, as several thousand extra Sunday visitors can attest.

Owners of the concession known as "Kentucky Derby" at amusement parks throughout the country will be interested in a motion now pending before Judge Lohg in special Term of Supreme Court which endeavors to obtain a permanent injunction restraining the sheriff from restraining the game or concession at Woodlawn Beach. The sheriff contends that it is a game of chance and the proprietors claim it is one of skill. The re-

sult of the action will be of some moment to amusement park concessionaires in these parts.

Nina Morgan, a Buffalo girl, has been engaged by the Chicago Opera Co. for leading coloratura roles, among them Ophelia in "Hamlet" with Titta Rufo. Miss Morgan

**B. F. KEITH'S PALACE, NEW YORK, THIS WEEK (July 14)**

# K H A R U M

## THE PERSIAN PIANIST

(Steinway Piano used Exclusively)

**BOOKED SOLID**

**Direction, WM. S. HENNESSY**

## H. ROBERT LAW SCENIC STUDIOS

NEW YORK

Gretchen Eastman at Brighton Beach, this week



POLLARDS  
brought me from  
AUSTRALIA

# NOW WITH SHUBERT "GAIETIES of 1919"

44th STREET THEATRE

HARRY  
WEBER  
brought me in  
VAUDEVILLE

# INA ( "QUEENIE" ) WILLIAMS

was only a nickname. Ina is  
my honest to goodness name

## SIME in "VARIETY"

The women principals, as a whole, shaded the man. Two new girls to the \$100 field stood out. One was Queenie Williams, programmed as Ina Williams, who led the "Crazy Quilt" number in her own individual way. There is no one else like Miss Williams in action. She seems to be a perpetual spring dancer while singing, never quiet. In vaudeville she grew upon one with this work and should have been given another number later on, to dance and sing the same, instead of being saddled as she was with many encores for the "Quilt" bit. But, at that, Miss Williams was immediately accepted as a novelty, something new and different. She scored decidedly and is there in the future for musical comedy. In vaudeville she held up a sketch that had a few scenic effects for several seasons, solely with her gingery manner.

## "MORNING TELEGRAPH"

Ina Williams, at the head of a nimble chorus in a dancing and singing feature called "Crazy Quilt," also won high acclaim for her abounding vivacity and grace.

## N. Y. "CLIPPER"

The "Crazy Quilt" number was novel. From out of a large bed, which took up nearly the whole stage, there tumbled fifty-odd girls, whose quilted costumes had made them look like a quilt on the bed, until the girls jumped up. In this Ina Williams came into marked favor. In fact, the audience could not seem to get enough of Miss Williams.

## N. Y. "STAR"

Ina Williams is frolicsome and a human firecracker as a dancer.

## "MORNING WORLD"

## "Gaieties of 1919" is Elaborate Revue

"The Shubert Gaieties of 1919" was launched in the refurbished 44th Street Theatre last evening with a wealth of scenery and a large crew of pretty girls. Among the new features is a little runway built out over the orchestra. This platform is not so long as the Winter Garden's, nor so wide as a church door, but 'tis enough.

In this feminist age it is fitting that women should have recognition; and the favored of last night's performance got it, as the male comedians probably so-iloquized after the curtain had been rung down.

Ina Williams, who comes all the way from Australia, has been brought to New York to add gaiety to the "Gaieties." And she was perhaps the most successful in this commendable enterprise.

Miss Williams did several wild, delirious, delightful dances somewhat after the fashion of Bessie McCoy Davis. In one scene she is the chief patch in a huge crazy quilt. The quilt comes to life, revealing a number of girls in bizarre costume. Miss Williams' dancing is an effective antidote for the heat.

## HEYWOOD BROWN in "TRIBUNE"

One who served with distinction was Ina Williams, who put over a song called "Crazy Quilt" with well-sustained animation.

## "EVENING JOURNAL"

Ina Williams, another high light of the performance, did eccentric dances, one in particular, the "Crazy Quilt" dance, being quite an original bit.

## "TIMES"

The audience wanted more of Ina Williams every time she appeared.

## "SUN"

Ina Williams, vital with movement and vivacity.

## BROOKLYN "TIMES"

Ina Williams, a pretty miss from far Australia, was in great demand at the premiere.

## BROOKLYN "CITIZEN"

Ina Williams danced her way into everybody's heart and the only complaint was that she did not dance enough.

## CHAS DARNTON, "EYE WORLD"

But it was the dancing that set the pace of the performance. Little Ina Williams seemed always to be stepping on a live wire.

# THANKS TO BLANCHE MERRILL

who conceived the idea and wrote the "Crazy Quilt" number

AND TO—

**ALLAN K. FOSTER**

Who staged it.

AND TO—

**THE LITTLE GIRLS**

Who assist me.

THANKS TO CARL HASLAM, WHO DESIGNED THE SCENERY AND COSTUMES FOR THE "CRAZY QUILT" NUMBER.

**AU REVOIR!**

# BILLIE REEVES

*"The Original Drunk"*

Late Star, Fred Karno's "Night in an English Music Hall" and other successes; also Zeigfeld's "Follies"

I wish to thank MR. E. F. ALBEE, MR. MURDOCK, MR. MARTIN BECK, MR. F. F. PROCTOR and other managers for their many kindnesses to me in the past few years

**PALACE THEATRE, NEW YORK**  
Next Week, **JULY 21st**

SAILING—S. S. "AQUITTANIA"—July 28th

OPENING FOR SIR E. MOSS—"EMPIRE," BIRMINGHAM, AUGUST 4

Sole Representatives in America:  
CLAUDE and GORDON BOSTOCK

English Representative:  
MR. HORACE REEVES

BOOKED SOLID (THANK YOU)

PLAYING MY SUCCESSFUL COMEDY PLAYLET:

**"THE RIGHT KEY BUT THE WRONG FLAT"**

ASSISTED BY

MR. C. CARROLL CLUCAS and MISS AMY WEBB  
**AU REVOIR—But Not Good-Bye**

BEST WISHES TO ALL OUR MANY FRIENDS

# BILLY REEVES

DENVER.

By EDWARD C. DAY.

is a protégé of Caruso having sung with him in concerts this spring throughout the middle West. Some years ago she was well known locally as an amateur singer and actress. She was discovered here by Caruso and was sent abroad where she received her musical training.

A three-day street carmen's strike, during which time all Denver walked back and forth to work, crippled receipts in downtown picnic theatres last week to the extent of seventy-five per cent, according to the proprietors. Curtis street, known as movie lane, was practically deserted after working hours. Had the strike continued, it is altogether probable that the houses would have enjoyed a brief holiday, the tie-up, together with the hottest weather which Denver has experienced in seventeen years, has played havoc with the amusement business. Cooler weather is promised for next week and business, it is expected, will resume its normal condition.

D. S. Ricker, former Sunday editor of the Chicago Tribune, is in Denver in interest of the Select company. Ricker is opening a big drive to advertise the film featuring Olive Thomas, in "Up Stairs and Down." Ricker will stage a bathing girl revue at Lakeside and a cup will be presented the Denver girl sporting the cleanest bathing garb. A prize will also be offered to the team of freshmen scaling and descending a ladder in the quickest time. This stunt conforms with the title of the picture.

The Chas. Jacobs vaudeville office, which books the Association acts through this territory, has added the following towns, Rock Springs, Rawlins, Laramie, Wyoming, all these houses will open in September and play the Association acts. This will give the Association acts, after the finish the Ackerman and Harris Tour, Rock Springs, Cheyenne, Greeley, Fort Collins, Denver, Colorado Springs, Pueblo and La Junta. An eighty thousand dollar "Dry" cabaret is being planned for this city, the men behind same are

DR. PRATT'S "LIFTING" RESTORES SHAPE TO "SAGGING" FACE. MAKES FACE ATTRACTIVE AND YOUTHFUL AGAIN.



Lifts Cheeks, Shapes Chin, Tries It Before Year Mirror, Book Free, Write.

Thousands of New York's most beautiful ladies and prominent gentlemen have had it done! Dr. Pratt's is THE ONLY sure, safe, quick way; results are immediate. Consultation Free. "Bears" Under the Eyes Removed. DR. PRATT, 48 WEST 24th ST., Call, Phone, Write Go through life with an attractive face.

all experienced cafe people, Denver needs an after theatre place of amusement, and if conducted in a high-class fashion, should prove a high success.

After one of the most successful seasons in the history of the theatre, the Denham closed Saturday, the Wilkes Players completing their first season's engagement. The season will reopen Aug. 21, with the same company.

Manager Ben Kotchman will spend his vacation in Kansas City and Chicago. May Buckner, leading lady, will visit her home in Maine, stopping off at Chicago. George Barnes, leading man, will see open air life in

**World's Largest Theatrical Baggage Dealer**

## SPECIAL WARDROBE TRUNK OFFER

MY GUARANTEE PROTECTS YOUR PURCHASE FOR FIVE YEARS

EVERY MAKE "Bal" "Liky" "Murphy" "Hartmann" "Indestructo" "Taylor" EVERY SIZE LEATHER GOODS AND TRAVELERS' OUTFITS

Guaranteed Five Years

SPECIAL \$37.50

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General Manager President

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FANTASIES CIRCUIT

*Agnes Burr*

will shortly show his stable of Western thoroughbred Acts to Eastern Booking Managers. If you are from the West and can qualify in fast company—write or wire.

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with GENE HUGHES, Inc., JO PAIGE SMITH and RAY H. LEASON

WHEN YOU WRITE A HIT HOW EASY IT IS TO WRITE ANOTHER

# "GOLDEN GATE"

(OPEN FOR ME)

Anybody can read  
the lines but the  
"wise" ones read  
between the lines

READ THE CHORUS



By Kendis & Brockman  
(Jean Monbrevin)

Writers of "I'm Forever  
Blowing Bubbles"

*Leaders, send for our band and orchestra numbers*

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# JACK MILLS

INCORPORATED

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NEW YORK

*To My Many Friends:*

*No doubt this letter will come as a surprise to you. Yes, I'm a real, live, full-fledged music publisher, surrounded by a marvelous collection of songs and a competent staff to look after your interests.*

*It was you, brother and sister artist, who placed me in a position to grasp this opportunity. Whatever success I attain will be secured entirely through your co-operation. I hope you are with me. See me personally if you can, or write me what you need in the line of material and I will give it my immediate attention.*

*Believe me to be, as in the past,*

*Sincerely,*

## JACK MILLS

N. B.—I take this means to thank FRED FISHER and GEORGE FRIEDMAN for their many kindnesses.

## HELP ME FIRE MY FIRST SHOT

# ALBOLENE

*The safe  
make-up  
Remover*

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.

ALBOLENE is sold by all druggists or dealers in make-up. Free sample on request.



**McKESSON & ROBBINS**  
Manufacturing Chemists  
Est. 1893  
91 Fulton Street, New York

**PAY'S**—Headed the six vaudeville acts this week in Morton Dale and his company in "In Self Defense." Others are Billie Clayton and Eddie Lennie, the LeDell Troupe, Marie Steiner and Co., Billy and Edith Adams, William Dick.

It is understood now that alterations will be completed on the old B. F. Keith Theatre which is to operate as the Victory Theatre so that the house will open Labor Day with pictures, high-grade singing and a ladies-orchestra.

Framen were called to the Gaiety Theatre last Sunday afternoon for a supposed blaze. The fire, however, was in the furnace in the cellar and a back draught belched forth smoke and flames, causing somebody to send in a still alarm. Slight damage was caused by smoke.

Sol Brauns, manager of the Modern Theatre, has resumed his duties after a slight illness caused by the heat wave of last week.

Charles Lovenberg, manager of the E. F. Albee Theatre, is spending a vacation on his farm in New Hampshire.

Two buildings on Hartford avenue, adjoining the Royal Theatre, were sold at auction last week, and when they are torn down the land will be used for extending the boiler house of the theatre and in other ways improving the theatre property.

Danny Dugan and Dorothy Luce, Bostona are doing feature dancing at Hunte Mills this week.

Naximova in "The Red Lantern" proved so big a hit at the Modern about three weeks ago that the feature will be brought back here next week, when it is expected to again draw big houses. On its first showing it drew some of the biggest houses of any feature in recent months.

## ROCHESTER.

By L. B. SKEFFINGTON.

**TEMPLE**—Vaughan Glaser and Co. in "Grumpy."

**FAMILY**—Fred Webster and Co. in "The Enchanted Hat," first half, and "Champagne and Oysters," second half.

**VICTORIA**—Dorothy Dalton in "The Home-Breaker," first half; Rex Beach's "The Brand," second half. Four acts vaudeville.

**FIDICADILLY**—Wallace Reid in "You're Fired," first half; Mabel Normand in "When Doctors Disagree," second half.

**REBERT**—Marguerite Clark in "Girls," first half; Taylor Holmes in "Upside Down," second half.



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Is  
**RED, THICK,  
INFLAMED**  
**Nosegene**

will make it normal  
again. This preparation,  
produced by a noted phar-  
maceutical specialist, will give  
twice almost overnight

\$2 the tube—by Mail

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## BERNARD and MEYERS

Our Western Billing  
Direct from the Palace

What  
Famous Critics  
Think Of Us

"THE EDGE," Edmonton, Can.  
What is the Fantasy Theatre coming to, to play such acts as Bernard and Meyers? Would spoil my taste for vaudeville forever. They must be related to Alex. Otherwise a great show. *Harmaduck.*

"HARLEM STAR," New York  
After seeing the show at the Harlem Opera House last night, I'll take back all I said about Sol Levy. The best move he ever made was to place Bernard and Meyers on ahead of the opening act. *Way not ahead of the picture, Sol!* *Mitt.*

"THE MORNING SNIFF," Welpin, N. Y.  
Bernard and Meyers have nerve galore. I really think their photos get them over. The Unity Photo Co. is to be congratulated on their skill in hiding the real possibility they cover. They ought to get a big season on such photos. *Jacob.*

MR. LAIT, of Chicago  
I guess better material than Bernard and Meyers try to make the audience laugh, and if they take doubt for that act what is this world coming to. *Missouri Breeze.*

"THE MORNING LAKE," Chicago  
Bernard and Meyers are a great dancing act, and if they ever play New York again they will never annoy the West. They went very big at Midwick's by the applause they got. It might also be mentioned that they could out their talk and do more dancing. *Snip.*

MR. MANAGER  
We do not want to brag about our act, but the truth must come out and we are open for something this season—therefore the write-up.

We have many more just as good, so if you can book us with a good carnival show, let's know by mail; also, send us railroad tickets.

**BERNARD and MEYERS**

Care of  
**MORRIS ROSENWIG**

**JACOB ZINN**  
CHATCOTKWAR BOOKERS

The Lyceum closed its doors Saturday night on the seventh successful season of the Manhattan Players' Field Minstrelsy will open the regular season on Aug. 14. Manager Wolf is now busy lining up next season's bookings.

Manager Charles H. Yale, of the Gayety, has returned to the city to superintend the many improvements which the Columbia Amusement Co. is making to that house. The second season of burlesque will open at the Gayety early in August, and Manager Yale says that he has been assured that the offerings will be of a higher caliber than ever before.

La Grouse Carnival has been playing a week stand at Athletic Park, doing a fair business nightly.

## SALT LAKE CITY.

Despite the extreme heat during the past week, playhouse managers report that business is fairly good. The parks are of course drawing big crowds, but the playhouses are getting their share of business. This was hardly expected after two weeks on the two conventions in session here closed. It was generally believed that business would fall off for a time, but such beliefs were blasted during the past week.

A letter has been received by a local theatrical magazine from William Seymour, connected for years with Salt Lake theatricals, who at present is in South Duxbury, Mass. Seymour writes that in going over old papers he discovered a contract executed July 4, 1910, between W. T. Harris, manager of the Salt Lake Theatre, and W. H. Fitzgerald, Russell Bassett and William Seymour, manager of Lawrence Barrett.

Santon Williams, four-year-old son of Mr. and Mrs. Lou Williams, of this city, is en route for San Francisco, where he will join Marie Romaine and Roger Dillman during their coast engagement in "The Eyes of Youth." The little fellow appeared in this show at the Wilkes Theatre here. His father is card writer at the American Theatre.

Naximova, in "The Red Lantern," opens an engagement at the Orpheum, July 23, and indications are that business will be good.

Playing The Coolest Theatre  
In America

# NEXT WEEK

(JULY 21)

# PALACE, NEW YORK

# KLEIN BROS.

AL.

HARRY

"AIN'T I GRAND?"

Met with unanimous praise by the reviewers of the United States, viz.

VARIETY (Stim): "Klein Bros. will always be a standard vaudeville act."

New York "American": "A sure-fire act; their antics are clever."

Chicago "American": "... keep the audience in roars of laughter; ... clever comedians of the highest order; ... antics and fun, new and clean."

Buffalo "Courier": "A big hit ... put across a nifty fusillade of wit and fun ... clean material and naturally registered the hit."

Washington "Post": "Made the house merry; their rapid lip work was met with continuous laughter."

Philadelphia "Ledger": "... offer a series of jokes which caught the house, and after repeated encores the music for the next act had to cease. It was their first appearance in Philadelphia. They can come again."

The end of a perfect route—  
105th week—Orpheum, Brooklyn

Direction, MAX GORDON

WE DON'T STOP SHOWS—  
WE KEEP THEM GOING

# CORDELIA HAGER

VAUDEVILLE'S INDIVIDUALITY  
DAUGHTER

*IN A NEW SINGLE*

Apartment 113  
Pennsylvania Hotel  
New York

Direction, M. S. BENTHAM



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(of the better class, within reach of economical folks)

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Charles Younger, property man with Ralph Cialinger's stock company, and for years in the same capacity on the Orpheum stage, is spending his summer vacation as "honey butcher" on trains running between here and Los Angeles. He has met a number of his professional friends since taking over the new position.

The children of the Orphans' Home and Day Nursery had the times of their lives last Saturday afternoon when as guests of Man-

ager George Mayne, of the American Theatre, they witnessed a performance of Charley Chaplin, in "Sunshine."

Another film distributing company will open an exchange here in the near future. For the purpose of looking over the field, Harry Knott, Western district manager for Select, was here last week. No date for the opening has been announced.

For the first time this season, an act was held over for the second week at Fantasy last week. The Shimme Dancers, which made a big hit in all performances, were continued another week by Manager Frank Newman.

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Robin Sellick, of the Salt Lake Theatre orchestra, and former xylophonist with the 14th artillery band, has been engaged to play in the band in the municipal park at Ogden, Utah.

S. H. Williams, the prominent Utah organizer, is playing a three weeks' engagement at the American prior to departing for New York City, where he will join the Chicago opera company.

Hagan in charge. Al Browne, Northwestern manager for the firm, has completed a three weeks' trip through the territory over which he has supervision.

Prof. and Mrs. F. W. Bonley have opened a summer school of dancing here in the former Theosophical headquarters in the Arcade Building.

A theatre to cost \$100,000 is being built in Waukegan. It will have a seating capacity of 1,200. This will make two houses in that city available for traveling attractions beside the Gen. Vandeville bookings, and a couple of film houses.

Luna park and Alki beach are thronged daily with amusement seekers and picnic parties.

## SEATTLE.

MOORE—A. International Elite Students' Association lecture. Dark for balance of the week.

METROPOLITAN.—Otis Skinner. Next, "Chin Chin."

WILKES.—Wilkes' Players in "Yes or No."

Next week: "The Lottery Man."

LEVY'S ORPHEUM.—Midsummer Folly Co. in "Hoochie Man," with Bert Hunt and Lew White in the comedy roles.

OAK.—Dark.

SANTAGES.—Vaudeville.

PALACE HIP.—Vaudeville.

LYRIC.—Walter Owen. Musical Comedy Organization.

LIBERTY.—Wm. S. Hart in "Square Deal Sanders."

STRAND.—"The Avalanche," with Elsie Ferguson as Chichia.

CLEMMER.—Owen Moore in "The Crimson Cord."

COLISEUM.—"A Man Thinks," with Leah Baird in star part.

SEX.—Dora Fairbanks in "The Kalcicker Bocker."

MISSION.—"A Regular Sport," with William Russell in stellar role.

LITTLE.—Martin Johnson Cannibal Island pictures.

CLASS A.—"The Beloved Impostor," with Gladys Leslie.

COLONIAL.—Anita Stewart in "The Painted World."

Jean Trepanava's jazz band of 7 pieces opened the Tarento Club July 5, with the best cabaret orchestra seen here since the town went dry in 1916.

Mitchell Lewis and his film organization are located on the banks of the Columbia River, working on his fourth production for Select.

The film lot used on from salmon for several days, after which they decided other foods were more palatable.

M. Whitmark &amp; Sons have opened an office in the Pantage Theatre Building, with Barney

Carvel next paid a visit to the Army Recruiting Station and applied for enlistment, explaining that he was Zane Grey and that he wanted to re-enter the service to gather local color for a new novel and film in the Philippines. Carvel was accepted.

In the meantime, Harold Macfarlane, the Syracuse novelist and playwright, communicated with Harper's, notifying that Grey was in a hospital here. Harper's declared that that was impossible, that Grey was hunting for game in the wilds of Oregon. He also asserted that Grey was Grey, and that he had never been in the war. Carvel had said that he was wounded if times, gained as many more, and that his wife and baby had been killed in a German air raid on London.

The comic opera company, fathered by Capt. Charles Tingie, will make its debut at Berick's Glen, Elmhurst, Monday. "The Chimes of Normandy" will be the opener, and the sales will continue until Labor Day, with a weekly change of bill. Favorite old-time

## MINERS MAKE-UP

Ed. HENRY C. MINER.

B. F. KEITH'S PALACE, NEW YORK, THIS WEEK (July 14)

# EDDIE FOY AND FAMILY

Riverside, Next Week (July 21) Orpheum, Brooklyn (July 28)



## Announcement

D'Leir, Piano Accordionist, formerly D'Leir and Green, and Sadie Fondeleir, the Variety Girls, will be known now as JOE and SADIE D'LEIR in an act specially written for us, entitled "In Just Bits of Variety." Now taking our little vacation at Sea Gate, Coney Island, and will be ready to open four weeks from now.

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operas will form the programs. The prima donna will be Florence Mackie, an old Berlin favorite, while Gladys Caldwell, who has also appeared in seasons past, as prima donna at the Glen, will be the soubrette. Eva Quintard has been signed as character contralto. Single and William Naughton, the latter joining the company the second week, will handle the tenor roles. Bertram Pocock will be the principal baritone and Arthur Cunningham will sing the character baritone roles. James McIlhenny will be the principal comedian and Frank Bertrand the second comedian and producer. Louis Kroll will be the musical director, and William Clements will be the stage director. There will be a large chorus and an augmented orchestra. The Elmira Rotary Club will attend the first night on mass.

Fred Boscome, the Dorchester, Mass. horse trainer, who was left behind in Watertown when the Sells-Floto circus moved on, died at the City Hospital there July 3. Fluoritis was the cause of death. Boscome's father is H. J. Boscome of No. 35 Walnut street, Fall River, Mass. He was notified and made the funeral arrangements.

Robert Broadway, one-time circus and vaudeville man, but now styling himself the "human fly," has been climbing the tall ones in Central New York cities and towns during the past two weeks. Sovereign post cards showing himself at work are his source of revenue.

According to reports current in Auburn, Syracuse interests, presumably the Cahills, have leased the Burtis Grand Theatre there and will open with pop vaudeville August 15, offering opposition to the Jefferson. J. A. Hennessey surrendered his lease of the Burtis Grand upon the disbanding of the Irving James Players, a summer stock aggregation.



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Completion of the Top Theatre, held up for two months by the local builders' strike and other difficulties, is forecasted by the reorganization of the interests back of it. Jacob Nann is now said to have become financially interested. Nann, best known as a local cafe proprietor, has capital invested in movie houses both here and in Rochester, according to his intimates. He closed his cafe here on Saturday night, pending a decision on 275 bar.

**VANCOUVER, B. C.**  
By H. P. NEWBERRY.  
EMPRESS.—7. Empress Stock in "Daddy Long Legs," with Ray Collins, Edythe Elliott and Margaret Harriot in the leading roles. Little Edythe Royal was also in the cast and gave an excellent performance. The cast was

exceptionally large. Business good. 14, Edythe Elliott in "My Irish Rose."  
ATHEUM.—7. A. Harvey's Greater Minstrels. Well received and gave a parade. 15-19, Otis Skinner in "The Honor of the Family."  
ROYAL.—7. Alice Joyce in "The Lion and the Mouse" and chapter of "The Hand of Yonagosa" (serial). 14, Anita Stewart in "From Headquarters."  
IMPERIAL.—Dart.  
ORPHEUM.—7. Opening of the picture season, with Friedella Dean in "The Silk-line Barrier." Prices were 50c top matinee and 55c evenings. 14, Alice Joyce in "Within the Law."  
COLUMBIA.—Vandeville.  
REX.—Charles Chaplin in "Bunnyfide," his third million-dollar comedy.  
DOMINION.—Charles Chaplin in "Munyside" and John Barrymore in "The Two of Honor."  
GLOBE.—Queenie Thomas in "The Chance of a Lifetime," a film from the novel by Nat Gould.  
COLONIAL.—Marion Davies in "The Belle of New York."  
MAPLE LEAF.—"The Whip"; fifth and last week.  
BROADWAY.—Films.

With the street cars running again theatrical business is back to normal.

**WASHINGTON, D. C.**  
By HARDY HEALIN.  
SHUBERT-BELASCO.—Second week of "The Beginning and Mystery of Life" (film).

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[AGENTS]

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SHUBERT-GARRICK.—The Garrick Play-ers in "Daddy Long-Legs." Elsie Wilson as "Judy" and Earle Foxe as "Daddy." Business is constantly growing until the limited capacity of this house is being taxed.

COSMOS.—Vaudeville and pictures.

LOEW'S PALACE, COLUMBIA, MOORE'S

BALTO. CRANDALL'S METROPOLITAN.—Pictures.

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# MOVING PICTURES

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## NEWS OF THE FILM WORLD

Ralph DePalma is teaching Jane and Katherine Lee to drive a motor car.

Florence Dehon has been added to the Goldwyn repertory company.

S. W. Hatch has been appointed branch manager at St. Louis for Select.

The fourth Mitchell Lewis production made for the Select has been completed and is entitled "La Rue of the Strong Heart."

Mark Goldman has been appointed manager of the Reelart Exchange in Cincinnati. He was formerly with Select in that city.

With James Young directing, Elsie Janis started work last week on her first Selznick picture.

Claire Whitney and Lumsden Hare have been signed by Edward Jose to appear in "Mothers of Men."

Joe Weber has been engaged by Herbert Hancock to appear with Violet Mercereau in "Love Wins."

Lacy Cotton has signed with F. P. L. and will appear in Cosmo Hamilton's "The Miracle of Love."

Walter Wanger's first production will be "The Purple Slipper," by Maria Thompson Davies. "Profane Love" will follow.

The second Virginia Pearson starring production to be released by Pathe will be entitled "Impossible Catherine."

"High Fockets" is the title of the latest Louis Benjison picture that has been produced by the Betwood for Goldwyn release.

The National Theatrical Mechanical Association has been holding its seventeenth biennial convention in Toledo this week.

The Rialto, San Francisco, is the first of the big picture theatres here to feature a serial, "Himo, the Mighty," opening last week.

Louis Reichert, formerly with Metro Corp., has been appointed San Francisco manager for United Artists Assn.

Octavus Roy Cohen, the Southern writer, whose rise to fame via the Saturday Evening Post route has been sensational, has signed a five years' contract with Goldwyn.

The title of the latest Geraldine Farrar feature which has been completed for Goldwyn has been changed from "The Golden Song" to "The World and Its Women."

"The Sagebrush Hamlet" is the title of the next William Desmond feature which Robertson-Cole is to release. It was directed by Joe J. Franz.

Nat Barach no sooner got his discharge from the army than he accepted Reelart's offer to become manager of their Pittsburgh exchange. Before entering the service he was with World Film.

George M. O'Neill, formerly secretary of the P. F. Collier & Son, Inc. organization, has resigned his position to accept the post of assistant sales manager of the Goldwyn Distributing Corporation.

Harry Lustig, Western District Manager for the Metro Picture Corp., has appointed F. W. Veist, San Francisco branch manager. Veist has been road man for Metro for the past three years.

Max Linder, famous French comedian, is to appear in a film version of "The Little Cafe," which will be made near Paris by a company organized by Henri Diamant Berger, publisher of "Le Film." Berger has been here this summer.

Charles A. Weeks, treasurer of the Great Authors Pictures, Inc., and the Zane Grey Pictures, Inc., has gone to Los Angeles for a series of business conferences with B. B. Hampton.

The Ohio censors have informed Frank Hall that he can run the Jess Willard-Jack Dempsey picture providing he cuts the scenes of the actual contest. It ought to be a good fight picture without the fight.

Margaret Campbell has been signed by Metro for the leading role in "Please Get Married," in which Viola Dana will be starred. Miss Campbell was formerly leading woman with the Bramhall Players.

The Vitagraph has completed "The Gamblers," with Harry Morey in the principal role. At the west coast studio Earle Williams is now working in a screen version of the Eugene Walter play, "The Wolf."

Rehearsals of "The Chin Chow" have begun at the Century under the direction of E. Lyall Swett. Miss Gaidia, Marjorie Wood, Lionel Brabo, Richard Ling, Eugene Coyles, George Rasely, Felice de Gregorio, Lucy Beaumont and Ida Mullie are in the cast.

The Smiling Billy Parsons comedies are getting over in good shape according to the Goldwyn report, which says that new contracts are coming in at the rate of 15 a week for the series. The latest for release is "They're On," which was "shot" at Coney Island.

Rupert Hughes has started for Culver City to work on the first of the Elmhurst Authors Productions for Goldwyn. It will be a picturization of "The Cup of Fury" from his latest novel of the same title, the scenario having been prepared by himself and Eve Unsell.

Doris Kenyon has started work on the first of the series of productions in which she is to star for the new Dietrich-Beck combination. The pictures are to be released by W. W. Hodgkinson. At present the star is working in the Pathe studio, the picture being "The Band-Box," by Louis Joseph Vance.

Work on Henry Lehrman's new studio at Culver City has progressed so rapidly that the producer has started making his first comedy for First National there. The part of the building fronting on Washington Boulevard is Venetian in style. Between it and the boulevard is a lagoon 600 feet long. Entrance to the grounds is across an artificial bridge.

L. J. Dittmar has arranged to build a \$500,000 picture house seating 3,000 in his hometown, Louisville, Ky. It will be the largest theatre South of Chicago, and will be operated by the Majestic Amusement Co., now running the Majestic in the same city. The Majestic will run United Artists pictures. The new house is to be called the Rialto.

"Judy," a new monthly magazine, has made its appearance on the news stands. It is edited by eight newspaper and magazine women, several of whom have been closely identified with the theatrical world in several literary capacities, chiefly as writers on the theatre. They are Mary Carolyn Davies, Betty

Shandon, Brenda Ueland, Anne Harwood, Margaretta Schuyler, Katherine Hilliker, Phyllis Dugan and Miriam Gattie.

Joe Weber has begun rehearsals of "The Little Blue Devil," musical comedy based on Clyde Fitch's farce, "The Blyn Mouse," which in turn, was based on a translation from the German. Harold Atteridge and Harry Carroll are responsible for lyrics and music. In the cast are Bernard Granville, Fay Marbo, Edward Martinelli, Jack McEwan, Louise Kelly, Wilfred Clark, Jean Merode and Catherine Duffin.

The "Venus Film Co." of Chicago, have just completed a two-reel comedy featuring "Chuck" Reiner in the principal role. Blanche Martin and Billy Buster are also cast. It is a bathing girl picture and the scenario was written by Bryan Fox and Reiner. It was produced by the Rochester Film Co. Reiner quit vanderbilt recently to direct comedies for Billy West. This is his first venture as a film comedian.

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## MOVING PICTURES

## AMONG THE WOMEN

By PATSY SMITH.

Managerial diplomacy and artistic temperament must have had a tug of war at the Riverside Theatre Monday night—several changes in running of show resulting with another threatened for Tuesday. Hoyt and Lee, opening intermission, were put on No. 2, the spot allotted to Bernard and Duffy, and Bernard and Duffy switched again with Bonita and Lew Hearn, to next to closing.

Lucille Cavanagh, quite reasonably objected to following

Marion Vadie and changed places with her, from second after to closing intermission. Anita Bristow (with Geo. Bernard and Co.) and Lucille Cavanagh wore costumes previously described, but new ones shown by Marjory Vadie and Bonita were well worth special mention.

Miss Vadie's dress was a gold net ballerina costume, made in triple flounces, each fringed with gold spangles. A dainty bandeau circling the head was fastened with a blue flower. She was fairlike in looks and nimble grace. The fair pianist had a Russian blouse effect of sheerest light blue chiffon over a white foundation. Bonita's gown was of handsome rose and gold brocade metal cloth and geranium georgette. The bodice, upper skirt part and one arm drapery were of the georgette, lined with hidea-cents. The brocade draped skirt had a double sash bow and long trailing ends of violet and blue ribbon, fastening at one side of waist line in back.

The Carzon Sisters opened with dresses which were quickly discarded for their aerial work. Great tinted opalesque wings, attached to their tightly fitted white coats and fleshings, made them look in all reality like great butterflies in the air.

The "New Spanish Revue" may seek

to bask in the glorious success of a

previous Spanish revue seen in the

Palace, judging from the inference of

the billing (revival or up-to-date edi-

tion of the other), but comparisons as

usual are odious. There is no com-

parison possible. The scenery is a

joke for a pretentious act and the

costumes no better than a burlesque show

would offer for an interpolated Span-

ish number.

Señor Antonio de Bilbao got a ripple

of applause or reception on his en-

trance, but closed his clever bit too

abruptly. The girls at the opening

were in black taffeta wired skirts in

four deep flounces appliqued with big

red velvet cutout roses and white

mantillas. The principal was in the

same type of dress in red. "Zigana"

was danced by two girls in gayly

painted shawls (yellow with age), and

for "Ay Mami," sung by Rosa De

Granada, the chorus were in white

cherry flowered, ruffled dresses, piped

with black or brown, and orange

shoulder shawls. Miss Granada was in

cherry satin and black lace. A net

side drapery on skirt was veiled with

black net edged with silk fringe and

she wore great circle earrings. Four

girls performed a dance "in one"

in peacock blue transparent skirts, gold

bodices, sashes and head scarfs, and

for the "Mirame, Mirame" number (the

nearest approach to a hit in the act)

three girls wore orange, purple and

rose satin, yellow tights showing

through broad black velvet lacings in

the skirts. For "Chiquilla," the prin-

cipal woman was in lace over gold silk

and carried an embroidered gray

shawl. The chorus donned their flow-

ered silk dresses again for the finale.

The act lacked the fire and abandon

associated with Spanish work, but the

music may have had much to do with

this.

Lillian Berse ("Sweeties") and the

Foy girls were the only females in first

half of bill. Miss Berse made a sympathetic youthful appeal in a white satin full-skirted frock, held in from knees down with a deep blouse of lace, the bodice being of the same heavy quality. The Foy kiddies showed fresh white silk ruffled dresses with baby bodices and sleeves, finished with beadings or insertings, run with blue ribbons. White silk bonnets were trimmed and tied with the narrow ribbons.

Mrs. Bert Fitzgibbons was in organic sporting dainty frills on skirt, sleeves and roll collar. A becoming pink chapeau had a ribbon bandeau finished in front with a trio of faint roses. The Color Gems held them in nicely, but I would like to see these restful artistic postings opening intermission, just as an experiment to show how much more they would be appreciated.

"The Man Beneath," featuring Sessue Hayakawa, brings to the films a woman of individual charm well worth watching, if she is to remain in pictures. Her name, I believe, is Helen Jerome Eddy, and while this may not be her first picture it is the first time I have seen her and she sure looks like a big future attraction, properly managed. There is an inexplicable something about her that is a great asset in the silent drama.

Cordelia Haager is very busy these days. Keeping a line on how friend husband is doing in his new act preparing a single novel offering of her own and coaching her young proteges, Martha Lawrence and Easton Yonge, for their opening in vaudeville next week is about all one little woman can be expected to do these hot days. Now and then Broadway is getting a flash of her in her new 12-cylinder Pathfinder—which to quote her, she is "just crazy about." She and Geo. Harcourt (from whom she purchased the machine) left Wednesday for Washington to join Geo. Austin Moore, otherwise, friend husband as aforesaid.

Mrs. Brown (Brown's Novelty Canines) at the American the first half should have her scarlet satin dress made longer or wear shoes and hose to match it.

Edna Lee was freshly and becomingly attired in maize, just the color of her hair. The skirt of silk and the bodice and sleeves of georgette narrow blue ribbon, velvet trimmed bottom of long kimono sleeves and broad girle.

Cook and Vernon include a girl who just misses being a good imitation of Frances White—though she may not be aware of it. First in blue chambray bloomers, suspenders and white blouse, she changes to white satin trousers (held in with putties) and a sash and black velvet jacket, sticking to the Tomboy character throughout.

Pearl Sindelar (sketch) was stylishly gowned in orchid satin—the skirt drapery, crossing slightly in back, showed a facing and transparent drop of ocean blue. A vest of lace and a black bustle hat, faced with lemon and trimmed with orchid and lemons were smart accessories. Chiyo and Chiyo have an oriental looking woman in modern dancing and evening clothes.

"A Sporting Chance" makes a very pleasing picture—the story is humane and clean and the characters well drawn. Ethel Clayton, the star and Margaret Green were both beautifully costumed throughout. A printed lawn, a flowered organdie and a white and gold brocade silk with tiny lace embroidered body, were all splendid models worn by Miss Clayton. She looked well in motor togs and about as

stunning as a small woman can look, in a full velvet coat, showy with a heavy twelve inch border of opossum at bottom and top, deep bands also appeared as cuffs. Miss Green showed two beautiful long lace capes or shawls. A white one was draped about decollete of dark evening gown and a black one worn over a light metal cloth and lace dinner dress—the latter itself, being quite handsome. A black velvet with gold brocade waitau plait or panel all the way day back, was attractive and both women were becomingly arrayed in negligees in one scene.

There have been some extra title sheets added to Constance Talmadge's latest release, "The Veiled Adventure," or they were "cut out" for the Broadway showing last week. The title sheets are of real value, showing a bit more repentance for her heartless little pranks, on the heroine's part and one, explanatory, of the fisherman's being wrong in the film at the finale, gets a good laugh.

"Be a Little Sport" featuring Albert Ray, has quite a few laughs to recommend it. Eleanor Fair is the romantic steno who is "a little sport" and marries a strange young man to save his fortune, when his fiance disappears. Neatly attired in suits and staid, becoming her station in life she made no especial appeal. However, she was quite seductive in lace pajamas and negligee. Leota Lorraine, who was cast for Carlotta La Mers, the vamp, was more attractively gowned throughout. Lule Warrington, the character "Auntie" was splendid in her voluminous silk "crimps" and showy ear pendants.

Betty Blythe in "The Man Who Won," (featuring Harry Morey), wore good looking clothes—not quite up to date, which is easily accounted for if the picture is an old one and I believe it is. One evening gown of net lined with tiny spangles or beads put on in squares was exceptional. Deep scalloped lace bounding finished elbow sleeves and hem of skirt. A georgette dress trimmed with deep bands of taffeta might have been good, but the lines are passe now—the same applies to two or three other afternoon and evening toilettes. Two riding habits were just riding habits—one was of linen—the other of dark cloth of some woman guests and hostess prettily arrayed.

## THE SPITFIRE OF SEVILLE.

Carmelita.....Hedda Nova  
Kent Staunton.....Thurston Hall  
Alice Foster.....Claire Anderson  
Her Mother.....Marion Skinner  
Don Salvador.....Carl Stockdale  
Pedro.....Edgar Allen  
Romero.....Edgar Allen  
The story is a Spanish girl who resists, with all the aid of her father, an adequate support headed by Thurston Hall, Claire Anderson and Leo Malone. A first-rate feature. The story gets you interested at once and keeps you off to sleep. The plot is well chosen, there is attention to detail and the photography is excellent. Miss Nova and Marjory particularly distinguished themselves by their acting. Hall had nothing to do but the story and look like a girl. He is in it, but he did that acceptably. George Seligman Poland and the story is by Joseph Franklin. The story is a wild Spanish melodrama, but undeniably effective and strongly convincing. Carmelita, daughter of an old bandit, has two daughters, one of whom she kills. She is killed she has to choose between them, and by choosing Pedro, promising to marry him at the Feast of the Rose, she saves Leonardo's life. Wandering in the hills she meets Kent Staunton, an American artist, and falls for him hard. Promptly there are complications in the course of which Pedro gets lodged in jail where he becomes a victim of a villain's unfortunate napping. While he languishes in prison, the American girl who is jealous makes difficulties.

When Pedro escapes the interest gets strong and the story takes a new turn. The flashings of portraits, the girl is run off, and the story ends with the girl's death. The moving days. All together, you get your money's worth.

## THE KINSMAN.

Bert Gamewell.....Henry Edwards  
Roger Biola.....Christie White  
Pamela Biola.....Gwynne Herbert  
Colonel Biola.....James Carey  
Colonel Lorraine.....Victor Frost  
Dobbs.....Wendell  
Footman.....Bob Russell  
The Duchess.....Marie Wright  
Butler.....Charles Tausch  
Julia.....Christine Barnes  
Dr. Spott.....Ed Green

The Hopworth Company held a trade show this morning of "The Kinsman," written, directed and starred in by Henry Edwards, a screen version of Mrs. Alfred Sidgwick's novel. It is in five parts, and the star is called upon to play two roles, which affords ample opportunity for a series of double exposure scenes. The roles are that of an Australian gentleman and his cousin in London, the latter believing his cousin's cousin has been drowned and impersonating him in a manner to disgust a family of wealthy people on whom he perpetrates the deception. There is ample comedy, and the story is an excellent one throughout. In addition, it is well acted and directed, with admirable locations that would appeal to the average viewer. Included American film fan. But, like most little-known pictures, it is inferior to the present American standard not only in the matter of interior, but the same applies to the exterior, which appear to be photographed minus a bright sunlight. The same picture made in America might have been in better shape. It will pass nicely as an ordinary high-grade release.

## THE MAN WHO WON.

Christopher Keene.....Harry T. Morey  
Barbara Lakeway.....Betty Blythe  
Harry Langford.....Maurice Costello  
This Vitaphone production from a story by Cyrus Townsend Lord, is a really good one and starring Harry T. Morey, a really good actor, is a really good picture. It is a mystery. Otherwise, despite the fact that the film is an excellent production, and should prove a worthy program feature, it is a mystery. Why men as able as Albert E. Smith or Mr. Brady countenanced this low grade picture is a mystery. Otherwise, despite the fact that the film is an excellent production, and should prove a worthy program feature, it is a mystery. Why men as able as Albert E. Smith or Mr. Brady countenanced this low grade picture is a mystery. Otherwise, despite the fact that the film is an excellent production, and should prove a worthy program feature, it is a mystery. Why men as able as Albert E. Smith or Mr. Brady countenanced this low grade picture is a mystery.

## PRUDENCE ON BROADWAY.

A Triangle feature starring Olive Thomas in the little Quaker story contains nothing that is new or novel. The story is the feature as a whole is rather badly told. Miss Thomas has the role of a little Quaker maid whose parents send her to New York to learn the tricks of the Devil so that she will be able to marry him on his own ground. Her experiences in a fashionable boarding school and in New York society form the basis of the plot. The early part of the feature is cut entirely too sharp and the story is exceedingly jumpy as a result of this. The thing is also bad, especially as some one was saving foot-ages and the titles were too short. Later the story is rather badly farced up with the end in sight before the picture is run half way through.

Miss Thomas is entirely charming in the role assigned to her and there are moments when she displays a comedy touch that is refreshing. Her support, while not wonderful, is adequate.

In all, "Prudence of Broadway" is a pleasant little picture that will hold its own

double feature day, but isn't strong enough to stand alone for any run.

Prud.

## YVONNE FROM PARIS.

Yvonne.....Mary Miles Minter  
Marston.....J. Barney Sherry  
Thurston Hall.....Thurston Hall  
Lulei.....E. Alyn Warren  
Cecile.....Rosemary Tabor  
Aunt Marie.....Vera Lewis  
This American Film Co. feature, released in Paris and starring Mary Miles Minter, is married happily by its poor and second rate story by J. Franklin Poland. Frank Howard Clark did the scenario, Emma E. Ryan the directing. The interiors are all excellent, but the lighting effects are inferior. Miss Minter realizes only a few of her possibilities, but J. Barney Sherry makes the most of his—an excellent actor, dependable, sensible, well dressed.

The story shows how Yvonne, rage of Paris but young, ran away from an aunt who chased her not wisely but too well, and came to America, where she got a job and fell in love, to boot. Coming over on the boat there are some good stage scenes, given by the way the makes friends with an Italian violinist, Lulei, and an enemy of a girl Apache who later claims to be "Yvonne." The complications are forced and unnatural, and the production lacks any final punch.

# MOVING PICTURES

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## STRAND.

Jack Pickford in the initial release by the First National Exhibitors' Circuit starring him failed to pull business at the Strand for either of the Sunday afternoon shows. The production was made by the Jack Pickford Film Company, and the title of the story is "Bill Apperson's Boy," a drama of the Blue Ridge Mountains of the type of the story "The Tennesses" filled with "youth" and other supposed to be Southern sayings. It is a good little melodrama, but on the whole, it is the "full week's run in the best houses" class.

Pickford plays his usual role, and is surrounded by him are a score or more of "types" of the hills. There are three or four times when the story looks like it was going to be a shooting affair, but it fails to come to the trigger point.

Surrounding the feature, Managing Director Jon L. Fiskelet for his last week at the house has selected a program that appears to interest. Suppa's "Figue Dams" is the overture selection. The Topical Review held the news of the misdeeds, and was followed by a couple of burlesque selections by Bruce Wymen. After the feature, Ethel Newton, soprano, offered two numbers.

The scenic, one of the Outing-Chester series, and entitled "They Grow Everywhere," was devoted to the baby life of Japan.

The first of the "Hall Room Boys" comedy series made by Jack Cohn and entitled "How Do They Do It" on the program, was the comedy offering of the bill. It scored laughs. Fred.

## BILL APPERSON'S BOY.

Buddy Apperson..... Jack Pickford  
Bill Apperson..... Russell Simpson  
Martha Vartan..... Gloria Hope  
Zuke Vartan..... Geo. Nicholson  
This is the first production that has been made by the Jack Pickford Film Company and released through the First National. Of course, the Jack Pickford contract with the First National was an aftermath to the Mury Pickford contract, and it was explained by the fact that Pickford. As it stands it is for three pictures, of which "Bill Apperson's Boy" is the initial offering. At the Strand on Sunday the feature failed to attract the usual Sunday business, even though the picture is a fairly good picture. It is not, however, of the calibre that would warrant its running for a full week in the best of the houses. For a regular program house with a change of bill daily or tri-weekly it will get by nicely and interest the fans.

The story is a tale of the Blue Ridge Mountains, with Bill Apperson, a mountain chieftain that talks slow and supposedly shoots fast, but the usual shooting that goes with a feud in that part of the country is strangely lacking, although there was reason enough for a lot of gun play. There were several instances where it looked as though the "weapons" were to flash, but the director looked up by switching.

Jack Pickford in "Buddy" Apperson, one of his usual youthful characterizations, well played and at times carrying a comedy touch that was refreshing. He is in love with Gloria Hope, who is playing the role of the only daughter of the Vartan family. There is a couple of parental opposition to the match, but Buddy persists, and finally in the long run he wins out, but not until he has had a couple of scraps with his brothers and also does a bit in jail.

Russell Simpson as Bill Apperson is a corker character and wonderfully well played. The picture for the greater part is exterior shots, some of them very pretty, but the interiors that there are are cheap enough, so that the production does not represent any great money outlay. Toward the finish there is a studio shot in photography that is a pipkin for having been shot indoors. It shows a meeting on the mountain top of the boy and the girl wonderfully well, and just as wonderfully lighted.

As a whole, a fairly interesting and entertaining picture if you like Jack Pickford and his work. Fred.

## RIALTO.

Manager Hugo Riesenfeld managed to dig out the summer draperies for the Rialto stage this week, with the result that the house looked 50 per cent cooler. The first Sunday afternoon show managed to attract a full house before it was half run through, and at the finish of the bill there were a few standees present at the back of the house. This was generally conceded to be extraordinary business for the house at this time of the year on a pleasant Sunday afternoon. The first Sunday afternoon bill that were played up in the lights outside of the house were the Tom Moore starring picture, "The City of Dreadful Night," a Goldwyn production, and the Harold Lloyd comedy, "The Land of Silence." The trio from "Fanny" was next sung by the Messrs. Hines, Liet and Albano.

The Rialto Magazine now has also the "Sequences of Topicality" programed, and in addition contained a William Fox cartoon comedy of Mutt and Jeff. The weekly itself contained clips from the International, Pathe and the Gaumont News.

A popular number, "Somewhere a Voice Is Calling," sung by Gloria Hope, was one of the distinct hits of the bill. Miss Hope has a pleasing voice, and the number itself seemed to appeal.

A cornet solo by Giovanni Nappi, a member of the Rialto orchestra, was very well played and landed. The solid laugh bit of the bill was the fast-moving comedy that contained a lot of pun. It is entitled "Never Touched Me," and it is as good a Lloyd picture as has been turned out in some weeks. It seems as though Paths should be able to get

this young man across with a greater draught than they are obtaining for him at present. With the failure of the last Chaplin the said is open for a real comedian, and Lloyd seems to possess all the necessary attributes. An organ solo closed the bill. Fred.

## THE HALL ROOM BOYS.

This is the first of a series of single-reel comedies that are to be placed on the market by Jack Cohn. They are all to be based on the famous Hall Room Boys cartoon that McGill has been drawing for a great many years. These have been engaged to enact the roles of Percy and Purdie. The initial release of the series is entitled "How Do They Do It on 48 Paces" and shows promise of being a fairly good leader to a good comedy series. The trouble with the first picture is, however, that whoever directed it failed to get his big laugh punch over with the smash necessary to make it score. It is a funny picture, and the action leads up to the punch, but the knockout is lacking at the last minute. There also could be a little more wallop in the titles. The boys playing the parts get all that there is to be had, and they work exceedingly well considering that this is their first camera attempt. To doubt the "Hall Room Boys" will improve as they go along. There were certainly a few of material at hand in the old McGill cartoon and when it is dressed up right for the screen and put into the hands of the punch pictures should find a ready market. They certainly are

clean and clever comedies, and there is not an attempt at the real old-fashioned pig slinging in them. Fred.

## SILK HAT HARRY.

Possibly other astounded cartoonists suffer untimely by comparison with the lot of them, "Silk Hat Harry," specially added to the Rivoli program Sunday. It is an international offering.

Maybe what was needed in pictures all along was a more varied assortment of those lightning change pen drawings. The others have been shown everywhere. Going from theatre to theatre we see them again and again. What-aver the cause, this latest one of them all made a decided hit with the onlookers. The idea of the first of these "Silk Hat Harry" pictures is the old one, with Harry getting the worst of it and the Judge in partner to the crime. The scene is at the race course. A crowd is huddled on Jumbo. The Judge happens along, and Silk Hat Harry shows him a marvelous animal, whispering "Bet on Machinery." "Looks like a horse," says the Judge. "What is it?" Silk Hat Harry shows him that it is a fake run by machinery. The Judge bets his all, and then volunteers as jockey.

The race is going finely, when Polly appears and asks how it is run. Silk Hat Harry shows her, pressing the "stop," "back up" and "he down" buttons. When he does through all the animals out on the track goes through all the movements and Jumbo wins the race. Polly has bet on Jumbo, and the picture ends with the Judge putting up the money for the "kick" button, with unfortunate results for Harry.

## THE RIVOLI.

Though the earlier shows at the Rivoli pulled in only a moderate number of spectators, the two last performances of the evening found the house crowded to the doors, with people thoroughly prepared to enjoy all that was offered. The big picture of the program was Ethel Newton in "A Sporting Chance," a Paramount offering. This production is discussed in these columns. The house enthusiastically applauded the picture and seemed entirely in favor of it. This is interesting, because to the critic minded the picture seems full of defects.

What was above criticism Sunday was the playing of the Rivoli orchestra under the leadership of Erno Rappe. This wielder of the baton has all the style and snap in the world, and he gets pleasantly thrilling results from his musicians. He began the evening with "Tchekolovsky's Nutcracker Suite." Why so much Tchekolovsky is being piled into the program week after week is a question for the discerning in the daily news, but certainly the madman's composition was adequately rendered. Helen DeVitt, soprano, played on her violin "Dvorak's Violin Concerto" and Julia Henry, a soprano, sang "Sunshine of Your Smile." These were the highlights of the musical offerings.

The pictorial was again disappointing. Not enough personalities in it. Mrs. Drey, in "Bunkered," and a Judge Ramhauser cartoon were also shown, but the Silk Hat Harry offering scored best.

## A SPORTING CHANCE.

Cecy Brent..... Ethel Clayton  
Paul Sayre..... Jack Holt  
Peter Brent..... Herbert Standing  
Pamela Brent..... Margaret Green  
Relph Howard..... Margaret Davies  
Reviews: "A Sporting Chance" is a story of a job. It is a marvellous product, well directed, overblown, considered, and admirably photographed, as most Paramount offerings are.

On the other hand, this story by Roger Herten is a silly pastime over the gliding point scenario by Will M. Ritchie will pass because, like the directing, it had a ridiculous story to arrange in acceptable guise. What gets the picture by, however, is the love interest. Jack Holt is one of the best looking men in pictures, and Ethel Clayton knows how to dress, how to act, how to carry herself and how to pose for a photograph. Give these two sufficient situations in which they can make love and they will carry most pictures far enough to pay a good profit.

They have done so here, but what a story they had to appear in. It was punctuated, nicely, not only by love-making, but by nine good two-hated fights as well. Harry the escapee from the penitentiary. He puts glass on the road, and out of commission goes the scrapper's car. As he is trying to fix it, Harry sneaks up behind and puts Paul like a good one of business, taking his clothes and his car. Dressed in the convict's garb, Paul wins the sympathy of Cecy Brent and gets a job as her chauffeur. He makes love to her, but she requires him. In comes the villain, who is a low-life who has some compromising letters written to him by Cecy's young and attractive stepmother. Cecy learns of this, and goes after the letters. He catches her, but Paul also is after the letters, and he seizes her and does up the villain in a peach of a fight. Then it comes out that he is a convict after all.

George Melford did the directing.

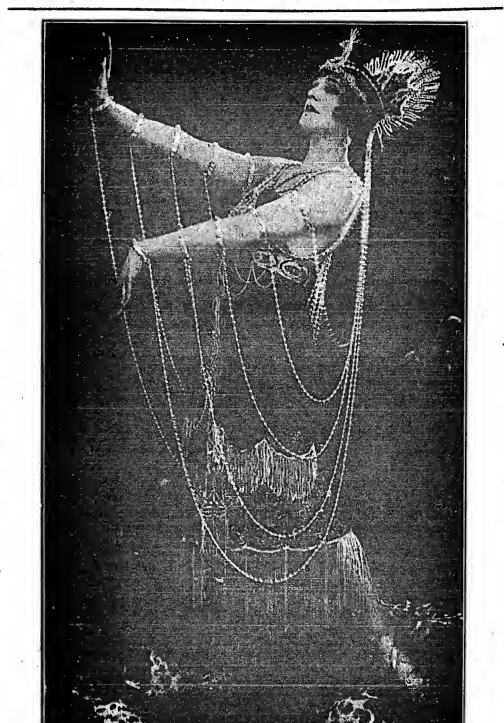
## ARE YOU LEGALLY MARRIED?

John Stark..... Lew Cody  
June Redding..... Rosemary Theby  
Wayne Pearson..... Henry Woodard  
Sam Redding..... Nanon Welsh  
H. J. Redding..... H. J. Barrows  
Harry Martin..... Roy Laidlaw

"Are You Legally Married?" is a wallop right from the start as far as the title goes, need to anyone with a showman's instinct it suggests untold possibilities in an advertising way. The picture itself lives up to the sensational title in a perfectly legitimate manner and carries the theme that the title suggests to a most complete end. The story is based on a United States Supreme Court decision that was handed down in the case of a couple divorced in one state. The wife then married in another. Her marriage was legal, for the state in which she was married did not recognize the validity of the divorce granted in the other state. Therefore she was guilty of bigamy. After the production was completed it was shown in Congress, and as a result two measures were introduced that would nationalize divorce laws and compel each state in the union to adhere to a same standard law on the question.

The production was made by the Success Pictures Co. of Los Angeles, and the first print was brought to New York last week. The story is by Miles Dobson and Henry C. Warnack supplied the scenario. Robert J. Thornhill directed and Sol Pollack was the camera man. The Robert Brunton studios furnished the art detail.

As a result of the proposition, "Are You Legally Married?" looks like a cleanup for the exhibitor. It is a picture that is a national in advertising possibilities, but still a national picture that lives up to the sensation that is promised. It looks like the going for live wires who will go out and work it up. Without it give some one in every community food for real thought, for there isn't a town of all sizes who there isn't some one who has been divorced and then remarried, and their status in the community will certainly be affected by the decision in the case that has been picturized. Fred.



BOTHWELL BROWNE

## A BROADWAY SUCCESS

Bothwell Browne has "stimulated" his way into the hearts of theatregoers on Broadway. He might class himself as the "Shimmlie Vamp" of stage and screen. Browne, as VARLEY stated in last week's issue, is appearing in person in connection with "Lunkers Doodie in Berlin," the Mack Sennett feature comedy which carries Browne's name as star.

And while Browne keeps the audience in an uproar with his clever work in "vamping" the German army, the managers of the Broadway Theatre also have a large smile on their countenances. Why not? The box office receipts have sailed so high that a call for step leaders is about to be made.

The film with Browne's personal appearance as well as the appearance of a bevy of Sennett's California bathing girls is in its third week. The line-up in the theatre lobby has no indication of "first jump" mentioned, and the entire theatre entertainment has been brought to New York's Broadway by Sol L. Lesser, of San Francisco and Los Angeles.

## MOVING PICTURES

## GATES OF BRASS.

Jim Blake.....Frank Koman  
Margaret Blake (as a child).....Tula Belle  
Margaret Blake (grown up).....Lola Wilson  
John Wilbur.....William Wilson  
Mrs. Wilbur.....Lillian Langdon  
Dick Wilbur.....George Flaher

Pathe releases starring Frank Koman, produced at the Robert Brunton studios by the corporation bearing the star's name. It is for some extensive bookings. Any exhibitor can't go wrong with this picture. It can hold up the weakest sort of program. Kate Corbely supplied the very interesting story, which Jack Cunningham's deft hand only enriched with a mighty fine piece of scenario art. It was easy for Ernest C. Worde, with a worthy continuity script to work from, to produce a finished product that is a credit to the entire cast. Charles Kaufman's camera gridding also was no mean factor.

Mr. Koman attempts a gentleman "Raffles," something on the Wallingford order, advancing from a common "shell game" circus manipulator to a shrewd and crafty fencer of millions, beating them at their own game. When the son of one of his \$100,000 victims and his daughter, his most cherished possession, become betrothed things begin to turn on him. A land developing scheme finally bars to his daughter the methods of duplicity he had been practicing all his life to support her in luxury. To make amends he offers to buy back all the land, discovering, however, that the property he had thought worthless, and which fact he well knew in selling it, was in for a big oil boom. He is willing to buy it back again or allow the tract owners to keep it and reap the profits of this unexpected good fortune. They refuse to take any further chances, with the result that Blake, on developing the land he repurchased, is a millionaire within the year.

His daughter meanwhile had deserted her father to marry her betrothed, Dick Wilbur. A short while before Christmas, Blake is informed in answer to a telegram to his daughter that she and her husband would be unable to spend Christmas with her father—the first holiday they had been apart all their lives. This has a sad effect on Blake, who resorts to John Barleycorn for consolation. The couple had decided to surprise Blake with their presence on Christmas Day, and they enter to find him dead from the effects of the liquor. The support is ideal. Adol.

## THE CITY OF COMRADES.

Frank Melbury.....Tom Moore  
Regina Barry.....Sena Owen  
Lorey.....Otto Hoffman  
Dr. Stephen Cantyre.....Albert Roscoe  
Andy Christian.....Alce R. Francis  
Ralph Connelley.....Robert Walker  
Bliss Connelley.....Mary Warren  
Mrs. Sterling Barry.....Kate Lester

While this Goldwyn release Tom Moore starring production is not an extraordinary feature it still is a picture that will prove interesting to the majority of picture lovers. It is a story that is well told although some of the essentials that made it compelling in novel form have been dropped from the picture. The original story by Basil King appeared in the Saturday Evening Post. It was one of those tales that the prohibitionists revealed in, a sort of "a man may be down but he's never out" idea coupled with the theme of three affections. The first, the blind devotion of a pal; the second, that of a man for a girl, and the real love interest, with a fine upstanding girl as the central figure. In the picture version the love interest is first and foremost at all times, and overshadowed the other two.

Harry Beaumont directed the production, and went after the half-and-half lighting effects for the greater part of the picture. There are places where this is effected, but there are others where it seems to be a mistake to be "too artistic."

The cast was well chosen, with Sena Owen playing the lead opposite the star. She looked the part and handled its possibilities excellently. Otto Hoffman in a character role had just about as much to do as the star, and managed to extract the full value of the role. Albert Roscoe in a very sketchy part that had little or nothing to it managed to get by in good shape. The others mattered but little. In photography there are a few shots that are "different," and one trick studio hit is very cleverly done. The wreck scene is also a combination of good direction and photography.

With a good story around it, "The City of Comrades" will be good enough for any grade of house, especially if there is a good comedy available to play with it. Fred.

## A TRIP TO MARS.

London, July 2.

The Nordisk Co., of Copenhagen, noted for the spectacular productions in the past, held a trade showing of "A Trip to Mars," at the New Gallery Kineama, which was largely attended. There seemed to be a general impression something unusual was about to be shown, and in this respect they were not disappointed.

"A Trip to Mars" is a dignified, impressive, consistent propaganda spectacle, preaching peace and a better world on this earth. It breathes purity, and the story is told reverentially, romantically and with a suggestive spirit of adventure that possesses general appeal. It is very carefully thought out and splendidly produced. The direction, acting and photography will stand the test of the best that America has to offer.

The hero, an aviator, makes the journey to Mars in an airship when he encounters a condition where all joy is pure. Crime is unknown—or rather has been for thousands of years. The inhabitants live solely on fruit and are attired in flowing white robes. There

are a number of wonderful scenes in the splendid massing of mobs. The hero falls in love with the ruler's daughter, and she elects to return to the earth with him, saying to her father: "I will carry your light to the world of imperfection."

There are no monsters or ogres, merely pure, simple-minded people who live cleanly and evidently in a mild climate that permits the wearing of filmy, flowing robes. With the departure of his daughter for the earth her father embarks on a raft to the "Isle of Rest" to die in peace. Embracing his daughter in a fond farewell he says: "Go, my child, and I, who am old, will pass to the beyond. My heart overflows with joy and gratitude, for at last I have seen the people of the earth. Peace be with you, strangers. Remember what you

have seen. As Mars is, so shall the earth become." Thus the Martian princess is transplanted to earth, where the ideal of peace and love may grow high and strong.

Lily Jacobson and G. E. Tohnas are the leading players. The former is well known in her own country as a screen actress and the latter a legitimate actor of renown. Their work is admirable—very natural and never exaggerated. They have a commendable system throughout the screening of not taking the centre of the stage at all times, and comparatively few close-ups.

"A Trip to Mars" is in six reels of full length. It might be quickened by the cutting of about half a reel, and could be booked in America as a big special. Jolo.

## BLANCHE SWEET WITH PATHE.

Blanche Sweet has become a Jesse D. Hampton star and the productions are to be released by Pathe.

The first will be the James Willard melodrama entitled "A Woman of Pleasure." Wallace Worsley will direct her.

Reolart has appointed as exchange managers the following: Harry W. Willard, Chicago; J. C. Ragland, St. Louis; O. G. Kingsley, Detroit; Walter R. Scates, Boston; Henry E. Wilkinson, Buffalo, and Ben R. Laiz, Denver.

Sydney Chaplin says:

## AU REVOIR AMERICA

(French slang for "So long folks, see you later")

"Je vais faire une cinema comedie au bord de Paris

Too Sweet

Je reviendrai avec le cinema, et quand je suis—"

Liberal translation: "I am going to Paris to make my

first five reel comedy feature for

FAMOUS PLAYERS-LASKY CORPORATION

Too Sweet

I'll return with it, and when I do—

## GOOD NEWS FOR EXHIBITORS

The first Sydney Chaplin five-reel comedy feature will be made at Mr. Chaplin's newly acquired studio just outside Paris. The subject (which cannot at present be disclosed) will be something unique in the film comedy line—a sure-fire, big money getter for those exhibitors fortunate enough to book

## SYDNEY CHAPLIN PRODUCTIONS



FAMOUS PLAYERS-LASKY CORPORATION  
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL M. MULLER Director General  
NEW YORK





## WRIGHT PANS SCREEN PEOPLE.

Henry Miller, the actor manager, and others in San Francisco are advising friends here that a series of articles on Los Angeles that have been appearing in the Bulletin are creating a furor. So great is the demand they will be issued in pamphlet form, labelled "Los Angeles—City of Dreadful Night." They are written by Willard Huntington Wright, most distinguished of American art critics.

The first of these articles was received this week by a friend of Mr. Miller's. It is called "In the Clutch of the Vampire." Lamenting the effect of the movies on the City of Angels, Mr. Wright says:

"The prima facie evidence of the vampire's dominating presence is the strange and outlandish fashion in which the Los Angeles dresses. The clothes of the movie actor of all three sexes are unlike the integuments of any other members of the higher order of mammals. The male coats are shirred in under the arms, and possess a loose, flowing, bell-shaped skirt. The coat is slit up the back as far as the shoulder blade, at which juncture there is a hand-embroidered triangular 'frog' of silk. The sleeves are just large enough to enable the hand, when soaped or buttered, to pass through; and these sleeves are slit nearly to the elbow, and bedecked with a row of decoy buttons of mother-of-pearl.

"Then there are the pink, magenta, mauve and yellow-orange shirts, with cuffs so tight that the link buttons cannot be inserted until the shirt is on and then only with a button hook. With this outfit go white canvas shoes, crossed and latched with tan leather straps, after the pattern of the top crust of cranberry pie. Their caps hang over the forehead like gigantic mushrooms. The movie overcoat is cut to the measure of ex-President Taft, and then drawn tightly in at the waist with a wide belt. I mention this mainly because the set by the movie actor has been gradually adopted by young and old in Los Angeles. Drug clerks, cigar salesmen, bank cashiers, floor walkers, white slavers, Y. M. C. A. secretaries, and even the garage handitti all look like Tom Ince juveniles.

"And the girls of Los Angeles? Daily they see the famous vampires and ingenue leads riding around in limousines that look like great up-holstered watermelons, for no factory turns out an automobile that is gaudy enough to suit the high-C taste of the movie fauna. Consequently they buy chassis and vie with one another in building bodies that will assault the ear drums, blind the eye, flabbergast the harmonies and stagger the mind. Some of these cars are underslung so low that they fairly scrape the ground and the driver is almost entirely hidden as in a crypt. All the colors in the rainbow are used for paint, and there are interiors like boudoirs. Beside these cars a Rolls-Royce looks like a worn-out buckboard.

"Then there is the movie vocabulary. All these phrases and bits of badinage are at once adopted on all sides once the movies have put upon them their stamp of approval. People are always registering things; life is full of cut-backs and nearer; views are always close-ups, and café-hounds all attempt to dance like the movie actor with the three-inch step, the pump handle, the backward movement, the slow, long grinding on one spot, the juxtaposed cheeks, the glassy stare, and the petrified shoulders, but to enumerate the many ways in which Los Angeles has been subverted by the movies would be to fill columns in this great moral daily."

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## HIS BROTHER'S PLACE.

Nelson Drake } ..... Hale Hamilton  
Barrington Drake } ..... Mary Melvor  
Kitty ..... Margaret Snow  
June ..... Mary Melvor  
Abel Crouch, Jr. .... Howard Crumpton  
Abel Crouch, Jr. .... Ward Wing  
Mr. Drake ..... Emmet G. King  
Mrs. Drake ..... Ruby LaFayette  
Hale Hamilton himself wrote this story, and despite the fact it is more story than it is picture, A. S. LeVine, who made the scenario, though he got away to a poor start, did a difficult job with considerable finesse.

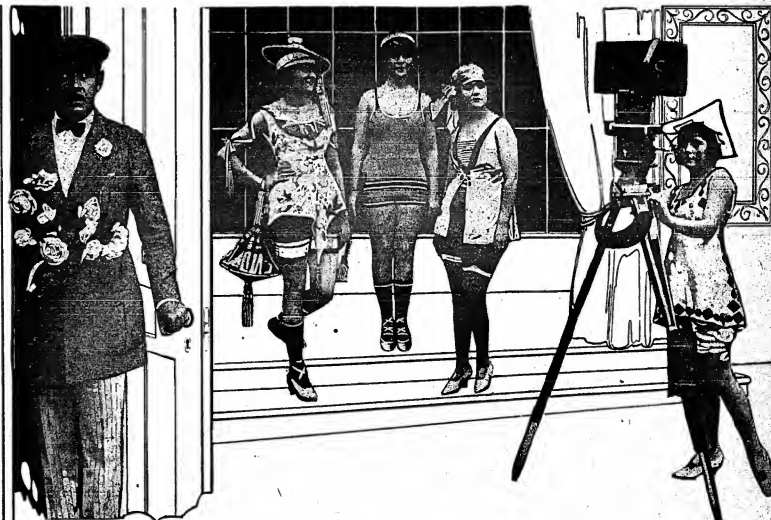
It should be said about the story that it is

simple and very appealing. It holds you, touches something deep and fundamental and is tremendously effective in a quiet way.

The feature was well acted, and Harry L. Franklin's direction was excellent. Rudolph Bergquist supplied the photography and met all the needs. Fade-ins and fade-outs were particularly pleasing, and the inserts were lettered without any attempt to be artistically. All together, the picture made a hit with crowded audiences at Loew's New York.

It should sell well.  
Twin brothers are born to a dear old couple. One becomes a storkman, the other an oil broker. One has pep, the other hasn't. On the verge of failure, the Rev. Nelson Drake

allows his brother to go back to his pastorate to his place. The deception is easily practiced, the two resemble each other so closely, but it fails to deceive Nelson's fiancée, particularly as the first thing Barrington does is to fall head over heels in love with her sister, a part charmingly visualized by Mary Melvor. Add to the love-making the fact that there is an impudent youth, son of the local rich man, who gets well taken down by Barrington, and the further fact that Barrington, while he's at it, frustrates old man Crouch's efforts to take advantage of the church, and you have every element necessary to make a good picture. Having the elements, Metro made a good job of it.



# Paramount-Mack Sennett COMEDIES

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"Among Those Present"  
"Trying to Get Along"  
"No Mother to Guide Him"  
"Hearts and Flowers"

"Love's False Faces"  
"When Love Is Blind"  
"The Little Widow"  
"The Foolish Age"





# MOVING PICTURES

## "END OF ROAD" BARRED.

Philadelphia, July 16. While a crowd of several hundred persons were lined upon the street in front of the Garrick Monday evening the police announced that the motion picture "The End of the Road" would not be shown. A matinee was given Monday afternoon to a crowded house, close to \$600 being taken in, with a slight tilt in the highest priced seats. It was said the picture did almost \$9,000 last week, with two shows a day and a 25 to one dollar scale. There was an advance sale of almost \$4,000 despite the fact that the State Board of Censors announced last Friday that the picture would not be permitted to be shown after Saturday night.

It was reported the management of the picture, said to be Silverman & Hopkins, of Harrisburg and Wilkes-barre, would begin injunction proceedings against the State Board and expected to resume showing the picture before the end of the week. It is contended by the backers of the picture that it is educational and does not need the endorsement of the censors.

Harry L. Knapp, Chairman of the State Board, said Monday that the management had applied for a permit to show it and the Board refused to take any action as it was supposed that the picture was government property. Chairman Knapp said that the managers then received permission from the Health Board, but under a special label and without the approval of the State Board.

The showing of the picture aroused much criticism and finally, when Archbishop Dougherty addressed a letter to Commissioner Martin of the Health Board, the latter ordered the picture to be taken off after Saturday night's performance. Archbishop Dougherty characterized the picture as indecent and dangerous and said it had been strongly opposed by many prominent persons and organizations.

Despite the order on Friday the management continued to sell tickets and the Sunday papers carried the regular ads. After the matinee, however, Chairman Knapp sent a note to Thomas M. Love, manager of the theatre ordering the picture closed and the order was complied with for fear of endangering the license of the house.

The refunding of money to ticket holders began early in the evening and there was a great crush. Ticket speculators, who had been reaping a harvest and getting as high as \$1.50 for tickets, created a lot of trouble. Many purchasers received only the face value of the tickets and were out whatever premium they had paid the specs.

During the afternoon detectives from headquarters made a raid on the "specs" and arrested three of them. Each had a bundle of pasteboards and these were confiscated by the police. The "specs" were given a hearing at City Hall and fined \$5 and costs by Manager Pennock.

If there is a legal suit over the showing of the picture, Dr. Ellis Paxson Oberholtzer, a member of the State Board, said that Attorney General Schaffer would represent the Board.

Attorney John R. Geyer of Harrisburg, in announcing that injunction proceedings would be started, said:

"The picture is owned by the American Social Hygiene Association of New York, which incorporated not for financial gain, but for educational purposes. Officials of the corporation were invited by Commissioner of Health Martin to exhibit the picture as part of a campaign against social diseases. We thought we were doing this with the approval of the State Board of Censors, but will go to court and say that we are not required to show this before the State Board as it is an educational film."

The closing of "The End of the Road" helped business in the other picture houses. "Mickey" is still at the Forrest and has been doing around \$5,

## SOUNDING CONGRESSMEN.

The legislation and tax committee of the M. P. E. A., of which Louis F. Blumenthal is chairman, is starting a campaign against the admission, film rental and increased seat taxes of the Revenue Bill of 1918, by sounding out all of the members of the National Legislature on the subject. Letters have been sent to all of the members of Congress and the Senate stating that 15,000 motion picture theatre owners in this country want to know just how they stand on the tax question.

## "SWEET AND TWENTY" SOLD.

London, July 16. Progress Films, Ltd., has purchased the screen rights to "Sweet and Twenty" from the Gattis.

The piece was written by the late Basil Hood and played by Seymour Hicks and Ellaline Terris nearly a score of years ago at the Vaudeville Theatre with great success.

## THEFT IN GODFREY BUILDING.

Thieves broke into the Public Projection Room in the Godfrey Building early Wednesday morning and removed two small dynamos and motors used to operate picture machines. Upwards of \$1,000 worth of property in the shape of rewinders, lenses, tools, etc., were included in the haul.

Thieves have been active in the Godfrey building for the last three months. The burglars overlooked three prints of "Crimson Shoals" lying in the booth at the time the other stuff was stolen.

## Theatre-Restaurant Building in Leeds.

London, July 16. An unnamed buyer, through his solicitor, has purchased for \$400,000 a site at Wellington and Quebec streets, Leeds, and proposes to erect thereon a theatre and restaurant building at a cost of \$750,000.

## Bolshevik Feature Sold.

London, July 16. "The Trail of the Red Flag," a six reel Bolshevik feature made in New York at the old Biograph studio by the Charles Rutman Corp., has been sold for the United Kingdom to the World Film Renters, Ltd.

## "Sahara" for Britain.

London, July 16. J. Parker Reed's production of "Sahara," has been bought for Great Britain by Ashleys Exclusives from the W. W. Hodgkinson Corp.

## Courtney Sisters Booked.

London, July 16. Willie Edelsten has booked the Courtney Sisters here for a tour of Moss Empires and other houses commencing in September.

## Denig With Goldwyn.

Lynne Denig leaves the staff of Wid's Daily this week to go with Goldwyn. He will be assistant to Ralph Block in the publicity department.

Denig has been reviewing on Wid's for about a year.

## Willis Has Hackett Picture.

Lloyd Willis has secured the James K. Hackett picture, "The Greater Sinner," and will dispose of the production on a state rights basis. The picture was completed at Hackett's summer home about two weeks ago.

000 weekly for the past two weeks. Monday night the house was jammed and the Market Street houses all got a bit of the overflow. The Stanley has Pauline Frederick in "The Fear Woman" as its feature. Olive Thomas in "Upstairs and Down" is topped at the Palace and William Farnum in "The Lone Star Ranger" is the feature at the Victoria. Wallace Reid in "The Love Burglar" is the feature card at the Arcadia.

## GETS JUDGMENT FOR \$43,500.

Judge Manton, in the U. S. Supreme Court, has handed down an opinion in the case of Jewel Carmen vs. Wm. Fox whereby the picture star receives a judgment for \$43,500 the total amount due on her two year contract with Keesey less \$13,500 which she had received. Nathan Burkan represented Miss Carmen in the action.

## FIGHT PICTURE RIGHTS.

London, July 16. Walturdaw Co., Ltd., which fared rather badly on the Beckett-Goddard fight through the brevity of the encounter, has also secured the picture rights to the Jimmy Wilde-Pal Moore encounter scheduled for Olympia July 17, for the bantamweight championship of the world, and the Carpenter-Beckett battle for the heavyweight championship of Europe Sept. 2.

## Young to Direct Elsie Janis.

On his return from the Coast last week Myron Selznick announced that James Young, who came East with him, would direct Elsie Janis in her picture production "Everybody's Sweetheart." Work on the picture will begin immediately.

He has also signed a new director who will have the direction of Owen Moore in hand and John Lynch, scenario expert, has also been placed under contract by the Selznick firm.

## Chaplin Baby Dead.

The son that was born to Mr. and Mrs. Charles Chaplin on July 7 lived but 70 hours. The burial took place late last week. For a time after the birth of the child the condition of the mother was most critical and specialists were called in. She, however, is reported as on the way to recovery at present.

## GOLDWYN BILLING CAMPAIGN.

The Goldwyn company is to inaugurate extensive billboard campaigns on behalf of its stars and productions. Seven types of 24 sheet stands will be used from one end of the country to the other extolling the value of the Goldwyn, Eminent Authors and Goldwyn stars.

## ZUKOR BUYING HULSEY THEATRES

The Hulse string of theatres in Texas are to be disposed of to the Zukor interests. Hulse has been one of the big factors in the First National and he controls somewhere between eight and 12 houses in the Texas territory.

## Organized for Comedies.

Frank P. Donovan, directing for Vita, recently organized F. P. Donovan Productions, incorporated for \$150,000. The new concern will specialize in comedies. The main headquarters will be in Los Angeles.


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- "Wives and Other Vices"
- "Rosemary Climbs the Heights"
- "The Eyes of Julia Deep"



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## ANOTHER EXHIBITOR SPLIT?

It looks very likely that the St. Louis Convention is going to be the cause of another split in the ranks of the exhibitors. The general indications are that the New York State League and the Independents of Pennsylvania will break away from the Motion Picture Exhibitors of America, Inc. Since the convention which took place three weeks ago there has been a cross fire of statements in the trade press about the doings at the convention, the New York body having first gotten out a statement explaining what was done at St. Louis and this brought a reply from the newly elected President of the M. P. E. of A., Alfred S. Black, who was inducted into office at the convention.

The latest statement of the New York body seems to indicate that there is a suspicion on their part that the St. Louis Convention was stuffed by the manufacturers and that the producing interests, or at least the big factor in the producing interests managed to sway the sentiment at the convention in exactly the manner that they wished. The New York men state that certain executives that were elected at the St. Louis Convention are working hand in glove with the Famous Players-Lasky Corp. in an effort to practically control the exhibiting as well as the producing end of the picture industry.

They stated openly this week that it was their belief that this executive was part of the Hamilton Corporation, which has been incorporated for \$50,000 for the purpose of buying up the theatres of the country for the purpose of exhibiting pictures. It is generally admitted that the Hamilton Corporation does exist and that it is a subsidiary of the Famous Players-Lasky, but it is impossible at this time to pin down the connection of any executive of the M. P. E. of A. with the organization.

The Pennsylvania independents who are lined up with Fred J. Herrington, who is the executive secretary of the American Exhibitors' Association of Pennsylvania, are in arms because of the fact that the Convention would not accept their plan of action to wipe out the deposit evil. In Pennsylvania there is a law before the Governor at present, that has been passed by both houses and which will undoubtedly be signed in a few days, which compels the distributing agency accepting the deposit to place security to a like amount with the State Censor Board, which in turn will pass it on to the State Treasurer for safe keeping. The Pennsylvania association wanted a chance to be heard on the subject of the convention adopting a measure to foster a like legislature in all the other states of the country, but the chair refused to grant them the floor.

While in New York last week Fred Herrington stated that the producers were doing nothing more or less than using the exhibitors' own money, placed with the producers as deposits, for the purpose of buying the exhibitor's theatre from him.

The reply that the M. P. Exhibitors' League of N. Y. State made through their executive committee to the letter issued last week by President Black of the M. P. E. of A., is as follows:

The New York exhibitors maintain that with 15 per cent. of the business in this state and with proposed taxation to that extent by the national body, they decline to accept only a one forty-eighth representation.

Wednesday the Motion Picture Exhibitors' League of New York state issued a statement signed by the executive offices of the organization. In part they said:

"The State Organization of New York never bolted the convention at St. Louis. They could not 'bolt' a convention whose jurisdiction they have never acknowledged." Setting forth their status in the matter at the

## FARE INCREASE HURTS BUSINESS.

Boston, July 16.  
There may be trouble in store for some of the picture houses located in the city proper as a result of the increase in fares on the street railway system to 10 cents. This increase went into effect the last part of last week and it is still too early to get an idea of just what, if any, damage it caused. However, Bostonians are boycotting the road and the number of passengers dropped from 900,000 to 600,000 in one day. Before the increase the fare was eight cents.

During the past year several big houses, putting on first class shows and backed by big interests, have been built in the suburban districts around Boston. They are doing a whale of a business. Some of them are situated so that they can give their patrons free automobile parking space, not a small item by the way, as such a thing is impossible downtown.

With the fare increase, the suburban theatres, and the summer weather, the downtown houses will do well if they get through the warm months without considerable of a bump.

## NORTHWEST FILM CONVENTION.

Seattle, July 16.  
The Northwest Film Convention opened here today with exhibitors, producers and other film men from Idaho, Oregon, Montana, and Washington present in force. The screen ball will be held at the Arena and Hippodrome Friday night with Wallace Reid, Besie Love, Frank Keenan, Ray Tincher and Beatrice Michelena in attendance. These stars will arrive from points in New York and California tomorrow night. The plan is to make this the event of the season and one of the biggest film affairs ever held on the West Coast.

## Rice Goes to New York.

Chicago, July 17.  
Harry Rice, prominent in the Chicago management of the Universal, has gone to New York to accept promotion in an executive capacity at the main office.

outset in this fashion they continue to the question of the tax fight. With "Mr. Black says that 'every exhibitor in the United States will hear within a few days direct from the chairman of the Law and Taxation Committee, Mr. L. P. Blumenthal of Jersey City, N. J.' While we are glad to see Mr. Blumenthal emerge from his usual place of concealment we cannot say that his appearance inspires us with any degree of confidence.

"The exhibitors of the United States have heretofore frequently heard from this gentleman, but never to their advantage. The exhibitors of the country not long ago were asked to support the gentleman's publication venture 'The Exhibitors' Trade Review,' they subscribed for and supported the publication. In consideration of this support the title of 5,000 shares of the common stock of the 'Trade Review' was vested in the then existing National Organization. The profits from this stock were supposed to go into the financing of the National Organization. Less than 12 months thereafter, the Publisher-Exhibitor induced the National Organization, or rather its representatives, assembled at Boston to return the stock to him without consideration and without consideration."

In conclusion the statement says: "We now desire to appeal most earnestly to all exhibitors of the country to unite not only for the repeal of the film rental tax, but for the purpose of protecting our investments and retaining the ownership of our theatres. There is good reason for the feeling of unrest so apparent in exhibiting circles."

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## STATE CINEMAS IN NORWAY.

London, July 16.  
There are about a dozen film distributing agencies in Norway. They have combined for mutual protection and declared "war" on municipal Socialists who are attempting to monopolize the film renting business in that country.

It seems that a few years ago a Norwegian village council started a cinema and its example has been followed by a great number of other cities and villages in that country. At present there are about 35 towns where the cinemas are controlled by the municipal authorities. In the city of Christiania, which has a population of 230,000, there are 20 cinemas which pay a tax of 22 per cent. and 50 per cent. of their net profits, with the result they are the crudest in all Europe.

What troubles the distributors most is that the municipal authorities now want to take over the film renting business. The distributors have organized themselves into the Norwegian Film Rental Association and have sent out letters to the distributors of the world, explaining the situation and asking their protection in refusing to rent direct to the Socialistic municipal authorities.

## NEW FILM FIRM.

Philadelphia, July 16.  
A merger of Mitchell Lewis, an impersonator of Northwestern and Canadian-French types; Anna Q. Nilsson, seen in "Auction of Souls"; Seena Owen, one of D. W. Griffith's discoveries, and Niles Welch, prominent as a leading juvenile, is announced here. The title of the firm will carry all four names and the company has been incorporated under the laws of Delaware.

Each of the stars will head his or her own company, with individual directors. Lewis has played on the screen with the late Harold Lockwood and with Viola Dana. Welch made his debut in motion pictures in the Metro program and was featured with Mary Miles Minter. He left the Metro to play leads for Mary Fuller and Violet Messereau and was also leading man for Kitty Gordon. Miss Nilsson made her first big hit with the Fine Arts Studio.

## DINTENFASS RUNS FOR GOVERNOR

Mark M. Dintenfass, of the United Picture Production Corporation, of Palisade, N. J., is a candidate for Governor of New Jersey on the Single Tax Party Ticket.

On the same ticket, running for the Assembly, is Orrin A. Bray, a vaudeville writer. He is the candidate for Bergen County.

## PURVIANE IN A FEATURE.

Edna Purviance, the leading woman of practically all of the Charles Chaplin comedies, is to be seen in a five-reel feature, A Los Angeles producer has effected a special arrangement with the comedian who has Miss Purviance under contract, whereby he is to present her in a feature production. Chaplin holds an option on the picture after its completion. The news leaked in New York this week and there was an immediate offer of \$125,000 for the negative of the picture when completed.

## BURR MCINTOSH WAR FILMS.

Burr McIntosh is due to return to New York this week on the Augusta Victoria. He is bringing with him a quantity of pictures that were taken on the battlefields of France since the armistice was signed. He has a pictorial record of all of the ground over which the American army fought.

## JULIA SANDERSON FOR FILMS.

Julia Sanderson, the musical comedy star is a screen possibility in the near future. It is understood that she is to have her own producing organization financed by a group of exhibitors.

Her salary for the screen is said to be \$2,000 weekly.

## Placing Divorce Picture.

The Elk Photo Play Co., controlling the New York rights for "Are You Legally Married," will put the picture in a Broadway house for a run within the next week. The film deals with the divorce question. Negotiations are now on for the Morocco.

A. H. Woods stepped out to a midnight showing of the picture for his special benefit Tuesday night. The title appealed to him to such an extent that he was willing to forego part of his sleeping hours to give it the once over. He is to make a bid on the stage rights of the idea on which the film story is based.

## Von Tilzer with Big Four.

Jack Von Tilzer, who has been with the sales force of the First National, has resigned to go with the Big Four. Von Tilzer will manage the New York exchange for the United Artists with his offices in the 729 building.

## Jury Gets Nazimova Films.

London, July 16.  
Sir William Jury has signed a contract with Richard Rowland for the sole rights in the United Kingdom of all of the Mme. Alla Nazimova productions. The deal was closed early this week.

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## EXHIBITORS' BOOKING POOLS TO OPPOSE OPEN MARKET PLAN

**Max Spiegel and Other Leading Picture Showmen Get Together for Mutual Protection. Fear Manufacturers' So-Called Liberal Booking Scheme Covers Plan to Squeeze Them Dry. Idea Characterized as "Bunk."**

The celluloid jugglers who've been tossing the exhibitors in the air since a few of the film manipulators discovered a long time back that there would always be found a little more milk in a coconut if it were squeezed hard enough are promised the light of their lives in their efforts already planned to give the exhib. another squeeze via the open market lure, arraigned initially in last week's *Vanuxem*.

One of the operators discovered that by putting blinders on the exhib. he could make the theatre man surrender to the manufacturer everything that came to the box office, and eventually even surrender the theatre if the debts for rentals mounted high enough. This discovery seems the principle upon which the manufacturer is proceeding in his plan to mulct the exhib. the coming season.

Everybody knows that the big producing concerns are out at this time with announcements that hereafter the moving picture theatre man needn't worry about the necessity of sewing up his house to any one producer for any protracted period—that the game has broadened so that the exhibitor may literally control his own selections, and make his own prices for film rented.

When the change of front of the producers first got to the exhibitors there was general rejoicing, but this jubilee is now turned to cock-eyed hollers when the joker in the deck is seen face up.

The exhib. now knows that the open market propaganda of the big ones is but the new form of mace the producer has devised to club the exhib. to death.

Reduced to its simplest vision, the open market plan as devised by the producers for the months to come is nothing more nor less than a determination on the part of the film maker to put the exhibitor in such a position that the producers can auction up any film they are selling to any figure they choose.

By not committing themselves to the delivery of any particular pictures of any series that they wish to place in the auction pool, the manufacturers by the new proposed arrangement can hyp. up prices by the hour once they see a picture is in demand.

But the producers aren't going to have easy sailing in their planned piracy. The exhib., recovered from his confusion over the announcement of the good thing the manufacturer had cooked up for him, is now pulling himself together and forming pools of his own to hold off the highway stuff.

Max Spiegel, head of the Mitchell Mack interests with the Strand in Manhattan, and a chain of theatres outside New York, built and building, has already organized a film buying syndicate, and proposes to be in a position when offered the open market bunk to give the would-be auctioneer the open door.

Other pools are forming with headquarters in Philadelphia, designed to spike the gun of the gypsters when the first of the season's little auction pool parties start.

From the populous cities of the West the resentment is coming New Yorkward—in an exhibitors' growl that bodes no easy money for the film

manufacturers under the new plan.

Some idea of what the manufacturer hopes to grab off the coming season as his share of the trimming parties is found in the Famous Players-Lasky's scaling of "The Miracle Man," a forthcoming release, at a million dollars gross from this side of the ocean alone.

The added amount of coke the manufacturer is putting in the needle can be figured out easily when this scale of a million for "The Miracle Man" is contrasted with the price got for "Paid in Full," estimated liberally at a gross take of just about one-sixth of that, and this for a picture based on a play immensely more successful as a stage vehicle.

With a million asked from the whole country for "The Miracle Man," New York's percentage quota scales at 14. At the rating, the local exhibitor can't see where he gets off, unless he takes it off the low jumping-off place of the Brooklyn Bridge.

There isn't an exhibitor between Montauk Point and the Sawmill River tip of the Bronx that can see where \$140,000 is coming out of New York for rental for any picture save a sensation.

And the brutality of the open door plan hits hardest the greatest bulwark of the manufacturer, the owner of the big capacity theatre booking on a weekly change of bill plan. The exhibitor with a seating capacity of 2,500 up must have a real attraction to fill his seats.

The exhibitors who are pooling know that under the new open market policy proposed by the big producing syndicates the manufacturer is out to put the exhibitor between the new clamps of the producers' money squeezers as often as the manufacturer elicits.

Where in former times the producer was content to give the exhibitor one good crushing with a contract booking the exhibitor up to, say eight pictures a year, now in the new plan he can give the theatre book eight good macerations by making him come across to the limit every time the producer throws a new Pickford, Fairbanks, Chaplin, or other self-seller on the market.

In the former procedure the Paramount, for instance, was content with a four-picture deposit arrangement with exhibitors. According to the new proposition, the big producers can turn the whole business into a wild scramble of exhibitors for the goods at the producers' figures and on the producer's terms.

Where in the prior deals the manufacturer could get but one contract out of an exhib. for, say, eight stars, now he can come along and demand eight contracts, with their natural carriages of much mediocre material that the exhib. will have to buy if he wants the big feature being auctioned in his zone.

The one touch of philanthropy in the new scheme is in its bearing on the remote exhibitor, the little fellow with a film mill at the crossroads off the main lines. The consideration given him is that he isn't being considered at all. From the present attitude of the big producers the manufacturers may let the little atoms among the exhibitors buy their pictures from Sears Roebuck or go back to stereopticons.

### UNIONIZING PICTURE INDUSTRY

There is in process of formation a plan to practically unionize the picture industry outside of the acting and directing ends. The plan was discussed during the current week by labor men in New York and it is believed that the work of organization will be started almost immediately. The initial steps will be taken with the laboratory workers, such as developers, printers and tinters. After this is effected it is believed that the next step will be the lining up the camera men.

The latter body are organized in a club at present, but the union officials believe that once the laboratory workers are unionized, the camera men will follow as a natural consequence.

As the property men, carpenters and scenic workers are unionized, the production end is practically covered, the exhibiting end is covered by the operators' union and the in-between process, the laboratory, is next to be affected.

### OPERATORS' NEW SCALE.

Providence, R. I., July 16. The Moving Picture Operators' Union after this city, at a meeting last Monday night, appointed a committee to draw up a new wage schedule and agreement which is to be presented to the managers shortly. It is understood that the agreement will be one of interest to motion picture operators throughout the country and that it will contain many changes of importance. The operators seek the adoption of the agreement so that it will become effective Labor Day.

The operators at present receive \$3.33 a week for 6 hours work daily. During the past seven years that the union has been in existence wages have been increased from \$12 a week to \$30 and the hours have been reduced from 12 to 6 hours.

### EATON AT THE STRAND.

Jack Eaton has been selected to replace Joseph L. Plunkett as the manager of the Strand. Moe Mark made the selection after there was no possibility of retaining Plunkett, who was offered an increase in salary if he would remain. Eaton is from the producing end of the picture business. He was associated with the Town and Country Co., which produced the James Montgomery Flagg comedies. He will make his managerial debut next week.

Plunkett goes to the Famous Players-Lasky company. He will work as an assistant to B. S. Moss in the laying out of the shows for the string of houses which the Famous Players-Lasky company propose to conduct about the country. He will also have the exploitation of such special features which are selected for Broadway runs. Later when the company becomes actively interested in the producing for the speaking stage he will be associated with that end of the business.

### \$4,000 RENTAL FOR CENTRAL.

The rental price for the Central, where "Open Your Eyes" is being shown, is reported at \$4,000 a week.

### SYD CHAPLIN SAILING.

Syd Chaplin arrived in New York from Los Angeles on Monday en route for Paris, sailing on the Celtic Friday, July 18. Chaplin plans to remain abroad for two years, during which time he will produce four comedies, in a studio to be built by him in Paris or vicinity. The four pictures have already been contracted for by Famous Players-Lasky, the latter having agreed to pay Chaplin \$250,000 for each. Accompanying Syd Chaplin will be his wife and Carlisle Robinson, formerly Charlie Chaplin's publicity man. Robinson, in addition to handling publicity, will manage the Chaplin studio.

### TRYING TO EXTEND SENNETT RUN.

Sol Lesser is trying to extend the run of the Mack Sennett Bathing Girls and the film comedy "Yankee Doodle in Berlin" at the Broadway for an additional two weeks beyond the original contract. The booking was for four weeks, and the attraction is now playing in its third week at the house. The only possible hitch is a contract that Linick and Jacoby hold, for the show at the Zeigfeld, Chicago, immediately after the Broadway showing.

Lesser sold the show outright to the Chicago managers for five weeks with a profit to himself of \$15,000. They want the picture and the girls in Chicago immediately after the four weeks at the Broadway, but on Tuesday night Lesser believed that he would be able to set the date back for two weeks. The film drew over \$10,000 at the Broadway last week at a 60-cent scale. The Chicago run is to be played at \$1 top and there is an advance sale already.

After the Chicago first run is over Elliott & Brockell have secured the Illinois territory and Lesser will furnish them with a company of bathing girls for 15 weeks. The Canadian territory has been secured by David Allen, who will also have a company of girls furnished by Lesser for the same length of time.

### THEATRE ON SIEGEL SITE.

Boston, July 15. Several months ago *Variety* printed a story that the Siegel building here was to be transformed in part into a film house. The building has been closed since another department store which occupied it after Siegel went into the hands of a receiver in 1917. At the time the story appeared in *Variety* plans were under way to transform the house into a moving picture theatre but they flopped. Now it is stated conclusively by one of the firm who lately acquired the property that such an idea is to be worked out. The second floor of the building is to be used for this purpose, with the street floor used as stores and the upper floors as a commercial hotel. The building is a large structure and is located in what is practically the heart of the city. There are several moving picture theatres in the vicinity now, one of them being the Park, another the Globe, a Loew house, and Gordon's Olympia is but a short distance away.

### CONEY ISLAND'S NEW HOUSE.

There is talk down Coney's way of replacing the present shack theatre at Feltman's on Surf avenue there with a modern house seating at least 3,000. It will play pictures exclusively. If the plan goes through it is more than likely that William Brandt, the prominent exhibitor of Brooklyn, will direct the house. Mr. Brandt is now playing the pictures at Feltman's.

The Coney Island proposition is contemplated as a long-term investment throughout the year. There would be no opposition of any account on the island, and besides the winter population there is considerably enlarged through the intended erection of 1,000 year-round bungalows on the site of the former Brighton Beach race track.

### FILM ON R-34.

Joseph Lee, of the Anita Stewart Company, managed to put over a trick on the press agents in the film game by sending a can of films and a letter overseas on the R-34 when the big blimp got away from New York last week. The film and letter were addressed to Sir William Jure, who handles the First National output for the United Kingdom.

Lee only managed to get the reel aboard the ship after trying for three days and "schmerring" a couple of the crew.



# MOVING PICTURES

## "SUNNYSIDE'S" FAILURE HANDS CHARLIE CHAPLIN REAL LAUGH

**He Is Making No Money on His First National Contract. Brother Syd Drew It. Big Four Will Probably Get Behind Charlie and Help Him Complete Million Dollar Comedies Quick.**

More inconceivably comic than his own funniest screen skit is the present personal headspin of Charlie Chaplin, with C. C. and the rival executives of the Big Four and the First National respectively joining hands in an effort to discover just what's what since the tragic failure of the designedly hilarious "Sunnyside."

With five more two-reel Chaplins to go before his million dollar contract with the First National is fulfilled, with C. C. eager to get under the banner of his newest allies, the Big Four, but prevented from doing so by his bomb-proof First National contract, and with exhibitors everywhere going loco over the flop of the last C. C. release, things are in a pretty mess all round.

The First National heads don't think the present status of things the least bit funny. Nor do their opposition, the Chaplin services, the Big Four. But Charlie himself is said to regard the situation as a private scream.

Because he'd like to be good and plenty out of his jam between the two opposing film corporations, the suspicion ran riot among film folk that the comedian deliberately started out to make "Sunnyside" unfunny. All Los Angeles that saw the film in the making, however, knows this is an absurd presumption. The only C. C. as the fans know, worked as conscientiously and painstakingly at his last picture as at its associates of the M. D. series, "A Dog's Life" and "Shoulder Arms." The Los Angeles bunch, on the inside, know the funny man's comic genius merely missed the mark for once, as any comic muse is occasionally likely to do. Charlie worked at the comedy in his big new Sunset Boulevard Studio early and late, going over the situations assiduously. He didn't practically all his associates actually believed they had another big hit in the picture until the exhibitors' howl came rumbling back.

And what makes Chaplin think the present co-relationship of everything connected with the fliv funny is the funny way it cuts in on his own personal situation with the First National and the Big Four.

The screen idol isn't making a nickel on his million-dollar First National contract. The contract is good as it stands, but as events are developing it doesn't stand for anything but a loss for C. C. The contract was made by the funny man, but by his brother, as everyone knows. Sidney had successfully negotiated the immensely profitable Mutual agreement, and when he again slid under the C. C. wing with the J. D. Williams contract for a million for eight C. C. two-reelers, C. C. signed up instantly.

Then he built his palatial Los Angeles fun factory and show place and started in to clean up the millions. But giving his energies to business organization, with all responsibility and costs up to him, the funny man soon found was a wholly different job from being merely the creative artist for the Mutual's sure-fire equipment. In his former relation the Mutual grabbed all the headaches and asked only that C. C. be funny. They paid all the bills. They provided every conceivable iota of co-operation. And they paid C. C. \$10,000 per week for 52 weeks per year and gave a \$50,000

bonus besides. And via these oiled grooves the C. C. comics came off the Mutual stocks with the sizzle of hot dogs from live coals.

But under the substituted First National agreement everything jammed. There wasn't co-operation nor organization save what C. C. himself could devise and provide, and it wasn't until C. C. discovered that the two introductory First National pictures took him time to make that C. C. came to long enough to ask for a second look at the First National contract. Then the funny man, pencil and arithmetic in hand, started figuring.

Tersely digested, the figures told him that the studio construction, rental and operation charges for making the pictures were more than \$5,000 per week, which for 52 weeks grossed \$260,000 per year, and that his returns for his first two pictures at the rate of \$125,000 per picture for his first year grossed \$250,000, leaving him a loss of \$10,000 for the year, as a souvenir of his brother's latest business acumen. Then to this loss C. C. added the \$370,000 he would have had clear if he had stayed with the Mutual and he found that he was a First National netted boob at a personal cost to himself of \$580,000 net and plus. Of course then there were exchanges of perfectly proper correspondence between the funny man and the framers of the funless agreement, but, a bargain is a bargain, and there it all was in black and white, ornamented with pretty red seals, and what was the kicker to do?

And then came "Sunnyside." And what's making C. C. laugh now is the recoil effect that "Sunnyside's" bloomer is having upon the First National, not only in relation to the Chaplin pictures, but as well relation to other First National releases for which the Chaplins were leaders.

And through this whirl of opera bouffe haze looms the gallery of Big Four executives, who have just bought C. C. when he shall have finished with the First National, their brows arched and their glances askance, like sun-struck simians trying to conjecture the final of it all.

At the gait of production of C. C.'s first three First Nationals, it will be 1922 before the Big Four can grab hold.

Speculations re C. C. throwing down the Williams' agreement are idle. He admits himself he is bound tight.

The First National say they will insist upon C. C.'s completion of the agreed eight.

The smart ones are predicting that the Big Four will cut in at once, give C. C. the support the Mutual gave him, rush the remaining five of the million-dollar series through, and by maintaining the C. C. quality hereafter clean up on contracts for subsequent C. C.'s to be made by the Griffith, Pickford, Fairbanks, Chaplin combination.

### Acord Sues in Reno.

San Francisco, July 16. Arthur Acord, from the movies, has begun divorce proceedings at Reno, where he was appearing at a rodeo, against Edyth E. Acord, professionally known as Edyth Sterling. Miss Sterling has lately been touring the A. & H. time with a pick act.

### FARNUM SECOND CHOICE.

Robert Warwick was first choice of William Fox to play the part of Francois Villon in "If I Were King," the work famous play by Justin Huntley McCarthy, the film rights to which have just been acquired by the Fox Film Corporation. Just as plans for starting Warwick in this great romantic story were coming along nicely, Warwick signed up with another company. So Farnum is to come East to take his place in this production.

It is just possible that George Bronson Howard, the author, may be induced to lend his knowledge to the making of this picture. To begin with, excepting only H. de Vere-Stackpole, the English writer, Howard is the best informed living writer on the ways and manners of Francois Villon. His stories about Villon, which appeared several years ago in the Century Magazine, were regarded as amazing in their verisimilitude by English and American critics both. Before writing them he consulted at length with Stackpole, whose Villon translations are esteemed.

Howard, however, while under contract to Fox, had a row with that producer before he left for the front. On his return he brought suit and compelled the producer to settle with him for a nice figure. This matter adjusted to the writer's satisfaction, he may be induced to return to the Fox field.

### FORD GENERAL DIRECTOR.

The contemplated sailing of Hugh Ford for Europe is apt to be postponed. He was scheduled to go abroad some time in August to handle several of the productions that were to be made in England by the Famous Players-Lasky Co. It seems, however, that the turn toward the legitimate that the company has taken will make it necessary for Ford to remain in this country. Prior to going into the picture producing field Hugh Ford has the general stage director for Leiber & Co. for a great many years, and, with the Famous Players-Lasky people taking an active interest in producing for the speaking stage, Ford is to be the director general of all stage productions that the company makes. In the event that he does go abroad his stay there is certain to be a brief one.

### CARTER TO MAKE FILMS.

San Francisco, July 16. Charles J. Carter, the magician, has organized a moving picture company, to be known as the Carter Film Corporation. Other San Franciscans are associated in the enterprise. Carter intends to put his stage illusions on the screen, presenting them in five-reel features. Arrangements are being made with the Chinese consul general for a series of propaganda films to show Chinese life in its true aspect under the auspices of the Chinese government. Carter has cancelled his Australian tour, where he was to appear in the Fuller Theatre, to devote his time to the motion picture field.

### ENGLISH WANT AMERICANS.

Several Americans, who have been managing the larger picture theatres in this country, have been approached recently with propositions to go to London to manage picture theatres there. The company making the offers is the Provincial Cinematograph Corporation, which is the exchanging of shoot of Jury, Ltd. This company is preparing to give the Famous Player exhibiting enterprise abroad a battle and believe that American managers who have had experience conducting houses on this side will be best equipped for the positions.

The company is trying to secure the Palladium for the showings in London, and if this is not possible they will try to obtain a site adjacent to that house.

### EASTMAN ENTERTAINING.

Rochester, N. Y., July 16. Some of the best known men in the business end of the film industry will be in Rochester on August 5 and 6, as guests of George Eastman and in attendance at the third annual session of the National Association of the motion picture industry. This meeting had previously been scheduled for later in the year, but the date was put forward at Mr. Eastman's request as he expects to sail for Europe about September 1.

The movie magnates will travel from New York City and return in a special train arranged for by Mr. Eastman and while in this city will be his guests. The train will leave New York on August 4, arriving here the same night, and will leave here on the afternoon of August 6, reaching New York before midnight.

On the morning of August 5 the sessions will be opened at the Hotel Seneca. Between sessions the program of entertainment arranged by Mr. Eastman will be sandwiched in. It is expected that Mr. Eastman will tell the association of his plans for founding a national institute of motion picture art in this city.

### LONGEST FEATURE MADE.

The longest feature picture ever made is to be brought to this country as soon as the Italian Government lifts the ban on exports. The picture is 77 reels in length and it takes ten days to run it. That, at least, is the information that Capt. Charles E. Kimball has received from Italy, where the picture was made during the war. The subject is a Biblical one, and certain parts are also based on the story of "The Wandering Jew." Capt. Kimball will have the handling of the feature in this country.

All of the big Italian picture stars were assembled for the work of making this production and a special producing company was formed for the purpose.

The manner in which the production is to be handled in this country is not definitely set as yet. There is some question whether it would run on Broadway in its original form, with tickets sold in serial form with a showing of ten reels at each performance, figuring seven days for projection of the entire story. In the event that this is found inadvisable it is probable that the picture will be cut into serial form and released generally.

### WANT NEW PICKFORD RELEASE.

Mrs. Charlotte Pickford is looking for a new releasing outlet for the Jack Pickford films. The three pictures that are to be released by the First National of which "Bill Apperson's Boy" is the first, is to wind up his contract with that company. A new productions company is to be formed with Mary Pickford as the backer and the plan is to turn out eight productions of special calibre.

Either a straight market for the entire picture is desired or an offer for the purchase of each negative as it is turned out. The price per negative at present is \$100,000.

### SHUBERTS HAVE "DELIVERANCE."

The Shuberts have secured the picture "Deliverance," which is based on the life of Helen Keller. The production is in ten reels and was directed by George Foster Platt. The report is that they are to give the production a showing at one of their houses in New York during the early fall. The price that they paid for the film is said to have been \$137,000, which covered the cost of production. Also they guaranteed the makers of the film an additional \$150,000 during the first six months after the initial showing.

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# VARIETY

## BRITISH EXHIBITORS DENOUNCE FAMOUS PLAYERS AND HEARST

**At London Meeting They Agree to Fight Foreign Invasion.  
Member of Parliament Presides. Denies English  
Picture Men Are Anti-American. Famous  
Players People Remain Calm.  
American Publisher Called  
Zukor's Ally.**

London, July 16.

A bitter denunciation of the Famous Players-Lasky combine and William Randolph Hearst featured a mass meeting of 400 British exhibitors held at the Holborn Empire yesterday (July 15). A. E. Newbould, M. P., who held the chair, stated in his opening address the meeting should not be construed as being anti-American, but was essentially an effort to secure fair play. During the five years of war, development of British film manufacture had been completely arrested, Mr. Newbould said, and while British picture interests had no fear of legitimate competition they did not propose to allow any monopoly, whether English or foreign, to seize control without taking steps to prevent it.

R. C. Buchanan, another speaker, sized up the situation by stating that the Famous Players-Lasky interests were trying to play British exhibitors and the public a contemptible trick. Mr. Buchanan intimated the F. P. group would have its hands full in the forthcoming fight that will be launched against it, and when the British opponents of the American combination's invasion of Great Britain finish their campaign of opposition, the Famous Lasky concern will have been taught a lasting lesson.

The F. P. block booking plan which Mr. Buchanan declared compelled British exhibitors to take 104 pictures annually was also bitterly condemned. No British film shown in America, Buchanan continued, is credited to the producer. On the contrary the Lasky name has been established in Great Britain, and if the Lasky trade mark had been removed such a condition would not have been possible.

Mr. Buchanan then proceeded to take a rap at Hearst, making reference to the latter's German leanings during the war. "Hearst," the speaker declared, "is working in co-operation with Lasky. The America film investor has always been trimmed and therefore the British investor may expect the same treatment. The Government must provide safeguards. I would rather see the cinema industry nationalized than under foreign control. The price of American rights to British films of 800 pounds is unjust. They claim British films are not equal to

American. That is a lie. I believe commercially they (F. P.-Lasky) would bind us hand and foot. But their hope will not be realized. Not one of these American controlled cinemas will be opened if we can muster the power to prevent it. British theatres must be controlled by Britons. I do not think we will get fair play from the invaders."

British exhibitors will start a propaganda movement against the F. P.-Lasky invasion at once, using pamphlets and speakers in 4,000 cinemas, Buchanan said. The pamphlets will contain the suggestion that only those now in possession of picture houses be permitted to build for the next five years.

Mr. Buchanan closed his remarks by offering a resolution that the Government be asked to give its hearty support to British film production on a large scale.

The resolution, which was unanimously carried, also called upon British investors to refrain from entering foreign corporations. J. E. Seddon seconded the resolution and stated that Major Davies, chief British backer of Famous Lasky, is guided principally in his investment by a desire to promulgate the League of Nations.

"The man directing a large film-producing company can, through his many scenario writers and producers, promulgate his own particular line of thought or policy, spreading it, if his organization is large and important enough, throughout the entire world. It is a power greater than that of any statesman, any editor, any author, however popular and powerful. We shall be wise to see that, so far as this Empire is concerned, such posts remain in the right hands. A non-British Prime Minister would be less dangerous than a non-British film-making combine controlling the British cinema screen."

This excerpt from a letter published in an English trade journal just out is the best indication of the panic-stricken state of mind in which English exhibitors and producers find themselves as a result of the announcement of Famous Players-Lasky intention to build motion picture houses throughout England.

In the daily papers as well as in

### "SMART SET" EDITORS ON SCREEN

H. L. Mencken and George Jean Nathan, editors of the "Smart Set," are to have their wittiest sayings shown on the screen as part of the weekly Paramount Magazine, shortly to be issued. Mr. Mencken, who lives in Baltimore, has long reviewed books for the "Smart Set," but before that built up in his home town, Baltimore, a reputation as a newspaper paragrapher that has become international. He is the author of a number of books. The last of them, "The American Language," was a scholarly work written with rare distinction of manner.

George Jean Nathan, for the last six years dramatic editor of the "Smart Set," is the only critic of the stage in America with an established Continental reputation. He has published three books on the theatre which have been well received in London and Paris.

practically all the weekly magazines of general circulation a veritable avalanche of hysterical protest is being directed against the American invasion of the exhibiting end of the film game. Those directing the fight are using the most telling weapon at their command—the inveterate British distrust of all "foreigners."

At the very moment of the birth of the League of Nations and at a time when British statesmen are telling the world—in carefully prepared speeches delivered in the House of Commons—that England and the United States are in closer accord than ever before in history—English picture interests are doing their best to prove that at any moment it may be to the advantage of the United States to favor an enemy of England, and to spread enemy propaganda throughout the British Empire by means of its possession of cinemas within the Empire.

Wiseacres here on the spot are inclined to take the solemn warnings as obviously self-interested statements in which there is not so much as a modicum of truth. On the other hand it can not be denied that great pressure is being brought to bear on the Government to prohibit, not only the carrying into execution of the Famous Players-Lasky plan, but the establishing of a chain of cinemas by any alien concern.

The fact that Famous Players-Lasky is not doing any considerable worrying and believe they have the situation well in hand is evidenced by a clause in their rental contracts that hereafter it will be stipulated that exhibitors who show their Fairbanks releases must not show films of the same artist issued by any other company. The penalty for a breach will be not only the refusal of Famous Players-Lasky to furnish the offending exhibitor with any other Fairbanks pictures but in all probability will cut him off from the entire Famous Players-Lasky service.

### BATHING GIRLS' WEEK'S GROSS.

Despite the fact that the figures for the first week's run of the Mack Sennett Bathing Girls, in conjunction with the "Yankee Doodle" in Berlin comedy, were officially given forth certified above \$15,000, the actual gross at the house was slightly in excess of \$12,500. The management took it upon itself to very modestly add a few hundred dollars for the lack of a matinee performance given on Sunday, the opening day and for the press seats that were handed out to the papers for the initial performance.

During last week the Sol Lesser publicity department pulled a corking stunt for the show at Coney Island, but it seems that the publicity agent was rather a faulty "fixer" for it looked as though he was going to be unable to get by with his stunt because of the fact that the police court magistrate, before whom the girls were haled after having paraded the beach in their one-piece suits and being arrested, felt like locking the girls up over night. As it was, the girls missed the matinee shows at the Broadway and got back fairly in time to catch the first of the night performance.

### "DR." SMITH ARRESTED.

Philadelphia, July 16.

Charged with duping girls anxious to do film work by posing as a physician and representative of a motion-picture concern, Edward Smith, of this city, was held in \$800 bail for court here last Friday. William J. Cross testified that Smith came to his house several times and said he represented the International Moving Picture Corporation. He said his name was Dr. K. McKay and that the firm was about to open a plant at Bryn Mawr and that he was authorized to engage young girls after making certain they were physically fit.

The "doctor" got along all right until he suggested that Cross' wife would make a good movie actress and called on her when her husband happened to be home. Cross got suspicious, obtained information from a moving picture concern and then called in the police.

Smith or McKay was sentenced to a year in jail and to pay a fine of \$1,000 in 1917 when convicted on the charge of impersonating a physician.

### MIZNER WRITING FLYNN SCENARIO

Wilson Mizner has been placed under contract to write the scenarios for a series of twenty two-reel pictures based on actual cases in the Secret Service in which Chief Flynn is to be featured by the Oliver Films. The work on the first of the pictures will be started next week.

Harry Grossmith, who has been associated in the Oliver company, severed his connection last week when "The Carter Case" serial was completed.

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NEW ACT NEXT SEASON  
(Maybe you have heard that before.)

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First Half: Last Half:  
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**How fortunate I am!**

I know so many acts that would be anxious to play New Rochelle for three days, and here I am at New Rochelle for a whole week.

There are thousands of actors who would be happy if they only had one new act, and I have two entirely new acts.

You see, two brand new, original, novel and very funny new acts, and I am trying them out this week at New Rochelle. One is an entirely new audience act, nothing like my other act, all new, and a corking good vehicle for a corking good comic.

**STAN STANLEY**

THEATRE PATRON  
True to Vanderville

**FORREST and CHURCH**  
Moss Time Direction, MARK LEVY

**After the Card Game**

Time 8:30 A. M.

(Act 1)

Too late to go to the Bronx  
You're comin' home with me—  
Want you to "meet the Wife"—  
A Real Pal—And Jolly—  
Say, she's always foolin'.  
Always sure of an Ice Box  
Full of Goodies.

**A Real Kid—Always Happy**

(Act 2)

As he Opens the Door

**A Hefty Blonde**

Hangs him on the Jaw—  
While Picking up his Teeth  
he exclaimed

**Just like the Wife**

"Always Clownin'".

COOK and OATHMAN

Loew Circuit Direction, MARK LEVY

**"The Duchess"**

Says:

It has been said that the world is made up of a bunch of people, mostly fools and a few wise ones. (Which am I?)

P. S. Will pay \$500 to the Home for Superannuated Dogs if I, & L. can prove that my announcer was ever fined for ill-using me or any other dog.



**Pauline Saxon**  
**SI**  
**PERKINS'**  
**KID**

**HUNTER, CHICK  
and HUNTER**

12 Minutes of Fun and Harmony  
Direction, LEW GOLDER

**Blanche Latell**

NOW WITH  
**"OVERSEAS REVUE"**

**CLARKE  
and EARL  
LA VERE'S**

**FRIEND MAGGIE SEZ:**

I got nothing to say this time, but the Portland "Evening Express" says:  
"Clarke and La Vere, a young man and a talented young lady, do a comedy talking, singing, dancing and musical act combined, which is one of the best that has been seen at the Portland for many weeks. They are so good that they were obliged to answer several curtain calls and each time came back with an encore piece that was even better than the act which brought out the applause in the first instance."  
"You know how it is with me, Timmie."



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and  
Pianologue  
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IN THEIR OWN ACT  
**"Waiting for Her"**

**THE FAYNES**  
Fuller Circuit, Australia

**LILLIAN DE VERE**

The Girl with a Voice  
Direction, EARL & YATES

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NOUVEAU CIRQUE, PARIS

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Material by SAM MORRIS

**The Original Cheer Up Girl**

Just back from 10 weeks' cheering up our boys with a new line of talk and snappy songs.



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**Do You Need a Live, Hustling Representative?**

ASK

**JACK NORWORTH or NAN HALPERIN**

ASK

**SOPHIE TUCKER or EDDIE CANTOR**

ASK

**A. H. WOODS or WM. B. FRIEDLANDER**

ASK

**FLO ZIEGFELD, Jr., or LEON FRIEDMAN**

ASK

**EMMA CARUS or JOHNNIE O'CONNOR**

ASK

**FRANK TINNEY or AL. JOLSON**

*They know me for I've hustled for them.*

*Willing to hustle for you, if you are a "live act."*

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NEW YORK CITY, FRIDAY, JULY 25, 1919

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Pages 30-31



VARIETY

B. F. Keith's Riverside, Next Week (July 28)

# RIGOLETTO BROS.

Assisted By The

## SWANSON SISTERS

Direction, JENIE JACOBS  
(PAT CASEY OFFICES)



*I am the ORIGINATOR of the ITALIAN ONE-MAN BAND, which is fully protected by the MANAGERS' PROTECTIVE ASSOCIATION.*

*HENRY RIGOLETTO*

# VARIETY

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NEW YORK CITY, JULY 25, 1919

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## NEW YORK'S REFERENDUM VOTE NEXT FALL FOR MAIL BALLOTING

**Theatrical Profession Vitally Interested. No Publicity Given  
Measure Passing Required Two Successive Legisla-  
tures. 200,000 Traveling Salesmen Also Annually  
Disenfranchised. Show Business Expected  
to Support Amendment.**

Some 100,000 members of the theatrical profession, the exigencies of whose business are liable to keep them from home on election days, have a vital interest in the amendment to the New York State Constitution permitting absentee voting. This amendment will be submitted to popular vote now that it has passed two successive legislatures. No publicity for some unknown reason has been given to it.

While it was forced on legislative attention by the National Council of Traveling Salesmen Associations, it means so much to professional theatrical people that it is sure to have heavy support from them, too. Salesmen alone to the number of 200,000 are annually disenfranchised by the fact that there is no provision for absentee voting.

Adding this number to the theatrical people interested, plus some 100,000 other people sure to feel the need of being allowed to vote by mail, if away, and it is clear that half a million qualified voters, denied the right to vote, have a vital interest in the passage of the amendment.

The bill was originally introduced in the State Assembly by Senator Martin in February, 1918. It passed the Assembly, then the Senate, and this year repassed both houses and now goes before a general election.

Calling attention to its great importance to the theatrical profession, Jerome Wilzin, attorney, the other day said:

"Success in having this amendment approved depends almost entirely on informing voters fully about its value. The people engaged in the different branches of the theatrical business are more vitally affected by the proposed amendment than those engaged in any other vocation, with the possible exception of the commercial traveler. They can do a great deal to insure its passage. As general counsel for the Far Western Travelers' Association, I shall be glad to be of any assistance

possible to those wanting to help the good work along."

Mr. Wilzin's office is at 35 Nassau street. Indications are the various theatrical organizations may get together to help put the amendment over.

### GERMAN PAPERS COME IN.

The first German theatrical papers to reach New York in three years arrived in the incoming foreign mails this week.

The papers were "Das Program" and "Das Organ," both published in Berlin. "Das Program" was as late as June 28. Neither paper showed in its make up any serious indentation from the war, although the last "Das Program" previously to reach New York, about a year after the war broke out, had a meagre quantity of reading matter and advertisements.

The papers report a prosperous theatrical condition throughout Germany. They say the theatres are packed. Both agree the cabaret in Germany has obtained a very strong hold. There are 60 cabarets in Berlin. Hardly a German town without its cabaret. The smallest have two.

### "FOLLIES" AT \$3.50 ON ROAD.

Florenz Ziegfeld, Jr., has decided to tilt the road scale for the "Follies" to \$3.50 for the entire lower floor in the theatres where the attraction plays during the coming season.

It was the "Follies" that was the first attraction to boost the road prices to \$3 a couple of seasons ago and this season they are again taking the lead in coming out for the stiff \$3.50 scale.

### MARC KLAW'S FIRST PLAY.

The initial production Marc Klaw is to make as a producer on his own will be a play by Richard Barry entitled "The Petroleum Prince."

Louis Bannison has been engaged for the principal role and the staging will be done by Harrison Grey Fiske.

### "DUTCH" COMING BACK.

According to burlesque officials the coming season will in all probability see the chin pieces and dialects of the "Dutch" comics removed from storage and interpolated in the various burlesque attractions on the two wheels.

Some of the comics suspended the rolling R for the duration of the war, but a few of the bolder ones continued through the recent trouble, and report that their returns didn't suffer.

Others who intended to switch found after one or two attempts that they had been doing "Dutch" so long it was impossible to disguise it and went back to their first love through necessity. As far as the United States is concerned no trouble is anticipated, for we are an easy going people and now that peace has been adjusted and the war lords shorn of their former power, it is typically American to forgive and forget.

In Canada it is questionable whether the "Dutch" comic will be restored to favor just at present. Most of the comedians who continued to use the character last season had to make alterations before appearing in the Dominion. If there is any antagonism shown in 1920 the same policy will be adopted as soon as a show leaves the States.

### MUSICAL LEADERS SCARCE.

A scarcity of orchestra leaders is prevalent, according to an official announcement from the headquarters of the Associated Musical Conductors of America. Some say the shortage is due to the rapid increase of productions, while others allege many leaders have been induced into picture houses for higher salaries.

According to figures, a conductor of any production in and around New York could secure \$100 weekly, but since the admission to pictures have gradually approached that of legitimate shows, a higher wage was offered as their services seemed of more value in the film line.

### SHIMMYING IN THE STREET.

George White's "Scandals of 1919" has a girl that shimmyes on West 42nd street in front of the Liberty without outer clothing other than what is usually referred to as "a lady's unmentionable." To date the police have let her do it without interference.

True the young lady is naught but a doll and she is inclosed in a glass case. The shimmying is effected by an electrical arrangement the electrician of the show has worked out, and as a ballyhoo and crowd collector it has worked to perfection to date.

### IRVING BERLIN HEADLINING.

Irving Berlin is slated to headline at the Palace, New York, the week of Aug. 4. Negotiations for Berlin's re-entry into vaudeville reached a point Wednesday afternoon indicating consummation.

Berlin will present a brand new repertoire of songs at the Palace, a pianist assisting. He will receive \$2,000 a week.

### BIG TIME NEEDS HEADLINERS.

A report was around this week that the present prospect for headliners next season in big time vaudeville is not fragrant with promise. While the eastern big time just now is not making extensive bookings and does not feel the reported scarcity, it is said the Orpheum Circuit, which is actively booking, is somewhat anxious over the condition.

It is a usual complaint of summer bookings in vaudeville that feature attractions are not offered in quantity by the agents, but the situation this summer seems more acute than in other years.

### NORA BAYES ADOPTS BABY.

There is a child in the Nora Bayes household. Miss Bayes adopted it Monday, taking it from an orphan asylum. The child is motherless.

During next season, Miss Bayes expects to appear in a new production and will play the New York engagement on the 44th street roof. The name of the roof is to continue as the Bayes Theatre. It was renamed that when Miss Bayes appeared there last spring.

### "GAITIES" AHEAD OF "FOLLIES."

There seems something of a well founded suspicion in many quarters that the Shuberts will send their new "Gaities" show next season into the cities Ziegfeld "Follies" is booked for, but that the "Gaities" will go in ahead of the other production.

The "Gaities" is now at the 44th Street Theatre, where it lately opened, immediately playing to capacity business, meaning around \$20,000 weekly.

### Will Smith Staging Leonard Show.

Will H. Smith, of "Yip Yip Yaphank" fame, has been engaged to stage John Cori's forthcoming production, "Boly Boly Eyes," starring Eddie Leonard.

### Sailing for South America.

The Zirra, the Filmer, Novellis James and Jessie Burns and Lotta have been booked for the Seguin South American Tour, sailing Aug. 10, and opening in Buenos Ayres Sept. 15.

# CABLES

## SALARIES ASKED BY ENGLISH HOLD UP AMERICAN BOOKINGS

**Eddie Darling Books But Single Turn for This Country Because of Terms Asked. Dissatisfied with English Situation. Now in Paris. Acts Asking Top Money to Cross Atlantic.**

London, July 23. Eddie Darling, dissatisfied with the salaries asked for America by English artists, has gone to Paris. He will return to New York Aug. 2 with Jack Curtis, who came over with him. The only act he is known to have booked is Grook, the musical clown, who will appear in your country in December.

A line may be obtained upon the English idea of American vaudeville salary at present by the demand of Clarence Mayne, for \$3,000 a week. Marie Dainton wants \$1,000. Other figures run in the same proportion. Bookings for America on these terms will not be heavy this coming season.

Eddie Darling and Jack Curtis will sail from Liverpool for New York Aug. 2.

A cable received from Jack Curtis by Maurice Rose (his partner), says that living conditions in London at present are unbearable.

### LEASE THEATRE HOLDING HIT.

London, July 23. The comedy, with an enormous success, "Three Wise Fools" on its boards, has been taken under a lease for five years by Paul Murray, Tommy Dawe and James Tate.

Andre Charlot now has the house and show. He must negotiate with the trio (since their possession starts October 1 next) or move. Many proposals already have been made to the new lessors for the theatre.

Messrs. Murray and Dawe are members of a vaudeville agency firm here. Mr. Tate is the composer and artist.

### "BANTAM, V. C." DISAPPOINTS.

London, July 23. Martin Harold Brighouse's "Bantam V. C." presented last week by Albert De Courville, proved a disappointing farce.

Although it was unworthy of the author of "Hobson's Choice," it served to prove Dorothy Brunton Young, the young Australian, is a clever comedy actress.

### 19TH HOUSE TO CLOSE.

London, July 23. And the Charlot has closed the Prince of Wales, where "Bubby" has had a long and successful run. That makes the 19th house to close in four weeks.

The Prince of Wales will be redecorated and reopen with a new Charlot revue, still unnamed with anonymous author and composer. The cast is headed by Alfred Lester, Two Bobs, Odette Myrtil, Beatrice Lillie.

### Good Bill at Empire, New Cross.

London, July 23. The Empire, New Cross, has an excellent bill this week, including Doyle and Dixon, while Wish Wynn is reappearing after a long absence abroad.

### Dramatic Tempo Lost in Sketch.

London, July 23. Derwent Caine in "The Lincoln Highwayman" at the Coliseum this week, presents a somewhat altered version

from the same playlet as given on your side by Paul Dickey.

The piece was well received at the Col. but it lacks the intensive dramatic tempo given to the American presentation.

### AMERICAN SKETCHES IN REVUE.

London, July 23. The new revue to be produced by André Charlot at the Prince of Wales, and now in rehearsal will have two American sketches as a part of the performance.

The sketches were first produced around New York by Lewis & Gordon and Geo. M. Anderson. The firm now controls both. They are "The Best Sellers" and "In Bed and Out."

### LONDON SAILINGS.

London, July 23. Sailing Aug. 2 on the La France are Al Lewis, Ray Goetz, Irene Bordoni, Joe Howard, Ethelwynne Clark. Arrived on the Aquitania the other day were Walter Jordan, Alf Hayman, and Charles B. Maddock.

### "NOBODY'S BOY" CLOSING.

London, July 23. Notice has been posted at the Garrick that "Nobody's Boy" will close in two weeks. The piece will be recast and reopen at Blackpool Aug. 29.

### WILKIE BARD'S WORLD TOUR.

London, July 23. Wilkie Bard has decided to tour the world, going first to South America for eight weeks. His trip will include America.

### SHOW FOR AMERICANS.

London, July 23. General Pershing and his staff attended a performance July 29 at the Palace, given for the American Forces. The artists included Laurette Taylor, George Robey, Leslie Hensen, Fater Gawthorne, Jack Buchanan, Rock and White, Good Fello and Gregson Beattie, Phyllis Monkman, and Violet Lorraine.

### ACTS AT THE COLISEUM.

London, July 23. Derwent Hall Caine is appearing in Paul Dickey's sketch, "The Lincoln Highwayman," at the Coliseum. Others on the bill are Muriel George and Ernest Butchers, in their folk songs and comedy, Nellie and Sara Kouns, Grock and Baettie.

### AT ALHAMBRA, PARIS.

Paris, July 23. Conway Leland, McLeod, Ewald Becond's pigeon act, George Holloway's English Jazz Quartet, Stanley, cartoonist and the Ebbay Sisters, a clever skating act, opened at the Alhambra last week.

### "Beaucaire" Moving to Palace.

London, July 23. Next week "Monsieur Beaucaire" will be transferred from the Prince's to the Palace.

Andre Messenger, the composer of the opera, will conduct on the opening night.

### COLORS ORCHESTRA FAVORED.

London, July 23. The Southern Syncopated Orchestra (known in America as the New York Syncopated Orchestra) gives promise of becoming the biggest hit of anything in the musical line that London has seen in many a long day. As was the case in Chicago and New York, the opening here on July 4 was inadequately boomed—with practically no advance notices and scant space afforded it in the daily press. But the very high quality of playing and singing—furnished by the 35 negroes under the efficient direction of Will Marion Cook—was quickly whispered about town by the first night audience with the result that constantly growing business is greeting the organization.

The program includes no fewer than 25 separate numbers, added to by a generous lot of encores. Opening with a combined instrumental and vocal number of almost symphonic proportions—"Swing Along," by Will Marion Cook—the characteristically negro atmosphere that marks most of the bill is rapidly disclosed. The string (three violins, two cellos and two bass) are exceptionally good in the second number, "Hungarian Dance No. 5," of Brahms, but it is in the third number, a series of three old-time negro songs sung by a double quartet that the audience is made acquainted with the full resources of voice harmony which the director has succeeded in developing.

The weekly magazines have taken up the orchestra with a zeal self-inspired, and, therefore, of greater box-office value than any amount of professional press work would have. Andre Charlot's confident expectations that all London will presently be flocking to Philharmonic Hall—for all its out-of-the-way location in Great Portland street—seem amply justified by the really worth while quality of the musical fare offered by the dusky troupe of musicians.

### AL LEWIS NEGLECTFUL.

London, July 23. Al Lewis arrived last week from New York and stopped overnight in Liverpool to see Charles Withers (in "The Saker"), failed to register with the police and was arrested. He was finally discharged with a reprimand.

### Tried Out in Tough Town.

London, July 23. Lewis and Norton opened last week in Sheffield, but the act did not get across. They cancelled the remaining eight weeks, returning to London. The Sheffield try-out was hardly a fair test, as the Yorkshire city audience is known to be one of the toughest in England.

### Reprising "If I Were King."

London, July 23. Justin Huntly McCarthy has made a deal with Fox (Films) to make a new screen production of his play "If I Were King." The piece was pictureized a few years ago, but it was a far from satisfactory production.

"Dr. James Barry" at Special Matinee. London, July 23.

"Dr. James Barry" was presented Jan. 22d at a special matinee, in aid of the Edith Cavell homes of rest for nurses, with Sybil Thorndike in the name part.

It is a South African play written around a woman who posed as an army doctor for many years.

### Laddie Cliff Writes Play.

London, July 23. Laddie Cliff, appearing in "His Little Widows," has written a play entitled "Live and Let Live." The piece will shortly be put on at a West End theatre by Lewis Waller and Marie Blanch in the leading roles.

### FORTUNE IN SECOND-HAND CARS.

London, July 23. It is estimated Gordon Wright, will net around \$700,000 through his investment in second-hand Rolls Royce cars during the war.

Wright, who married Ethel Levey is the American aviator, of the Wright brothers in Ohio. Shortly after he married, Wright commenced buying all the used Rolls Royce cars he could secure. He had a collection of around 125 when the war ended. He had held them until that time. Wright paid between \$4,000 and \$11,000 for each car.

The scheme was gone into with the expectation there would be a great demand for Rolls Royce (English-made) following the war with no new cars of that make to be had. The war lasted longer than the aviator anticipated, with the result he had tied up in his second-hand stock a large amount of money. This has been gradually released of late with the Wright cars selling quite fast.

Wright is asking \$30,000 for the Rolls Royce he paid \$11,000. It is said to be the handsomest car of that make ever turned out.

### ENGLAND'S FINEST MUSIC HALL.

London, July 23. Work will commence in August on the demolition of the Empire in preparation for the erection on the site, with adjoining property, of the finest music hall in England. The details are being kept more or less secret.

It is figured the new structure will take exactly one year to be ready for occupancy. Jack Hayman, who books the Victoria Palace (the only hall in England which runs its programs minus stage waits) will place the attractions at the new Empire.

### QUINLAN'S CONCERTS.

London, July 23. Commencing Sept. 23 at Albert Hall Thomas Quinlan will star at a series of subscription concerts headed by Trazzini. Leopold Godowski and Clarence Whitehalls will be brought over here from America for them.

### FIGHT FANS.

London, July 23. Fifty male and female stars and headlines were off the local bills the night of the Wilde-Pal Moore fight.

### LONDON FALLS OFF.

London, July 23. Business slumped again last week, owing to the pleasant weather and the conserving for Peace night.

### "PITY'S SAKE" SENSATIONAL.

London, July 23. "For Pity's Sake" with Charles Withers, at the Empire, Camberwell, opening Monday, is a sensational comedy hit.

The sketch is the American production made by Charles B. Maddock over there and here.

### "DADDIES" AT HAYMARKET.

London, July 23. Robert Courtneidge, in conjunction with Frederick Harrison, will present "Daddies" at the Haymarket. "Uncle Sam" will be withdrawn next month.

### MME. BERNHARDT HOME.

Paris, July 23. Sarah Bernhardt is resting at her home at Belle Isle, off the Brittany coast.

### "Tango" Revue of Acts.

Paris, July 23. Another revue entitled "Tango" was presented July 18 at Olympia. The entertainment consists of vaudeville acts.

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# VAUDEVILLE

## TRADE COMMISSION WANTS INTENTIONS OF RESPONDENTS

Government Officials Anxious to Submit Matter for Final Consideration. Will Allow Time and Furnish Subpoenas for Those Intending to Present a Defense.

Washington, July 23. The respondents in a vaudeville hearing before the Federal Trade Commission have been requested to inform Edward L. Smith, chief counsel, whether any intend to present evidence on their behalf.

The commission is anxious to submit the matter for final consideration. A reasonable time will be allowed and subpoenas furnished to respondents who may decide to offer assistance.

So far as known none of the respondents has yet advised the commission they will defend themselves. The Government closed its case May 24 in New York City, where hearings were held.

### SHOE DEALER SUMMONED

Judge Corrigan, in the West 54th street police court, today ordered Max Bernstein, proprietor of a retail shoe store at 1540 Broadway, to deliver immediately to Madeline Kahn goods purchased of him by Miss Kahn and paid for.

Miss Kahn is professionally known as Madeline Livingston. She alleged that after making the purchase in the Bernstein store, she left the goods there. They amounted to \$27. Later, when calling for them, Miss Livingston says Bernstein told her he would deliver the goods when he saw fit. Demanding her property, Bernstein called an officer and ordered the young woman out of the place.

Miss Livingston then obtained a police court summons for the shoe man, charging disorderly conduct.

### RATS SOLICITING SALOON MEN.

A list of 100 saloonkeepers who felt dry law is said to have been compiled by Barney Myers, as possibilities toward a fund to be raised by bond selling to finance vaudeville theatres under the operation of the White Rats. Myers and some of the Rats in New York are reported to have made calls upon the men named on the list, but with what success has not become known. Nor has the amount looked for or the personal subscription asked been made known.

The plan proposed and submitted was to incorporate, with theatres to be secured under lease, using the latter as assets, and issue bonds against them.

Myers was a vaudeville agent in New York some years ago. He has been on the Coast in recent years, dabbling in some theatrical ventures out there. Myers testified before the Federal Trade Commission on vaudeville matters.

### CORDELLA HAGER GOES HOME.

Sunday Cordella Hager left New York for her home in Louisville. Her father accompanied her, having come on to New York when advised his daughter was lavishly spending money here.

Miss Hager recently separated from her husband and vaudeville partner, George Austin Moore. She then decided to return to vaudeville as a single act. Later she developed a mania for spending money, and is said to have

bought articles to the value of four or five thousand dollars that were not needed by her. An automobile she paid \$2,000 for could not be located before Miss Hager left the Pennsylvania Hotel, where she had been stopping.

Miss Hager will remain at her home until recovering from the nervousness that overcame her. It is said to have been augmented through religious fervor.

### ANNUAL CRUISE OF THE LIGHTS.

The route of the Lights cruise has been arranged with the opening date selected for Plainfield, N. J., July 28.

The following day the outfit will show at Freeport, with Perth Amboy and Bay Shore following. Aug. 1 the company will probably appear at Camp Mills, this date now being negotiated for, and from there the Lights will proceed to Far Rockaway, the ticket sale for this date being in the hands of Marcus Lewis.

Red Bank is the following stand, Aug. 2, the first time the Lights cruise has played the opposition actors' colony town. Sunday, Aug. 3, the troupe will appear at a New York theatre, as yet not procured.

Those who have promised to appear with the Lights include Harry Fox, Eddie Foy, Clifton Crawford, "Frisco," Charles King, George MacFarlane, Belle Baker, Pearl White and Sophie Tucker. Frank Tinney, the present Angel of the club, and Victor Moore, his predecessor, will also be in the organization.

### BENSEE AND BAIRD PARTING.

New Orleans, July 23. Bensee and Baird have come to a parting of the ways. Miss Baird left Bensee after their engagement at the Palace here, announcing she was through, and going to another city. Later the couple were induced to play one more week together, after which it is understood they are to separate.

### Eli Dawson Replaces Bickel.

George Bickel stepped out of "Scandals of 1919" this week and was replaced by Eli Dawson. It is reported that Bickel was not satisfied with his opportunity and that the rewritten book didn't remedy it.

### Gilbert Making Local Circuit.

The Loew Circuit has announced the engagement of L. Wolfe Gilbert on a tour of its houses, starting July 31 at the American, New York.

### GEO. PRIMROSE DEAD.

San Diego, July 23.

George H. Primrose, the minstrel, died here today, after an illness of four weeks, during which he suffered greatly. Born in London, Ontario, Canada, 72 years ago, Primrose entered the theatrical profession at the age of 15, starting as a variety entertainer. Shortly after entering show business he joined an obscure minstrel organization.

Later Primrose, who is credited with originating soft shoe dancing, joined the Jack Haverly troupe. A few years with Haverly established Primrose as one of the leading blackface entertainers of his day, and lead to the formation of Bay, Wilson, Primrose & West's minstrels, which toured the country with remarkable success in the early eighties.

The name of the troupe was changed to Primrose & West's Minstrels, around 1888, and the new combination quickly sprung into popularity with theatregoers.

The Primrose and West organization was augmented by the addition of Lew Dockstader about 1900.

Following the death of Billy West, the firm name became Primrose and Dockstader and continued as such for seven or eight years.

Geo. Primrose, following his dissolution with Dockstader in 1910, played occasional engagements in vaudeville, his last appearance in the east being at Proctor's 5th Ave. a year ago.

A widow and brother survive him.

### BUCKNER OUT.

Arthur Buckner, the promoter who discovered there were seven or eight halves, nine or ten quarters and a flock of eighth to a whole business, and then managed to sell them all to ambitious investors, finally landing in the meshes of the law, is again free, having been discharged from Wards Island Sunday.

First Buckner was sentenced to a two-year term in the Federal penitentiary at Atlanta, Ga. After serving his time and receiving his discharge, he again worked the stock selling racket and was taken in custody for the second time. Placed under observation in Bellevue hospital for a short time, he was committed to Wards Island as an insane patient.

After four months on the island Buckner managed to convince the authorities of his sanity and was released. He proposes to take a short rest and again enter the producing business.

### SEATTLE MANAGER MARRIES.

Seattle, July 23.

The marriage occurred Sunday (July 20) of Eugene Levy, manager of the Orpheum here, and May Levy. Although bearing the same surname the couple were not related.

A banquet on the stage of the Orpheum followed the wedding.

### Eddie Foy Robbed at the Palace.

While playing at the Palace, New York, last week, Eddie Foy was relieved of \$300 in cash and several diamond rings when a thief broke into the dressing room during Foy's absence.

The trinkets were valued heirlooms, having been worn by Mrs. Foy prior to her death. Detectives were engaged to investigate the theft, but no trace of the missing gems could be located.

### Fannie Brice's Expected Event.

When Fannie Brice (Mrs. Nick Arnold) left the "Midnight Frolic" some weeks ago, she, with her husband, took up a residence at Huntington, L. I. Within a short time there's expected an addition to the Arnold household. Mr. Arnold is a non-professional.

### "COPY ACT" STOPPED.

Through a complaint lodged by Jay Brennan against Binn and Bonn, at the American, the first half, Jake Lubin, the Loew booker, assured Mr. Brennan that the turn would be off the Loew books after the act finished its three-day engagement.

Mr. Brennan is of Savoy and Brennan. He had occasion to complain that Binn and Bonn had taken the entire Savoy and Brennan turn when the first-named act was on the Fox time a few weeks ago. Then they were booked by Lew Leslie, who was informed by Binn and Bonn that they paid Savoy and Brennan a royalty for the use of the characters and material. When the matter went before the National Vaudeville Artists it developed the Binn and Bonn turn was a pure "copy act" and without any authority or right to the Savoy and Brennan turn. It was ordered off the Fox time with the excuse made by Bonn that they needed the money. A request made to Brennan that they be allowed to play a few more weeks was refused.

The next heard of the copy turn was Monday afternoon, when Brennan saw the American. Through the aid of A. Mr. Lubin was apprised of the facts. The Loew booking was made through Leslie, who had been made fully acquainted with the exact circumstances of the lift when it was taken off the Loew-Fox circuit.

Many vaudevillians have asked Savoy and Brennan to rerent them old material for that style of turn, but the original act always declined to accede. The Binn and Bonn act played without credit or payment of any kind. The Bonn of the turn is Ben Bard, formerly with a Friedlander tab, he did Brennan. The Bert Savoy character was taken by Binn, one Bauman, who lives in Brooklyn and is unknown to the stage, other than his impersonation of Savoy in "Yip Yip Yaphank."

### SMART BOY, THAT TANNEN!

Julius Tannen talked himself into vaudeville, he has talked himself into remaining in vaudeville, and now he has talked himself into a \$600 weekly salary on the Orpheum Circuit next season. Besides which the talkative Julius will have his fare paid by that chain of big time houses while he is travelling in the West.

Some weeks ago Mr. Tannen announced he had given up the show business to sell shoestrings or look over shirtwaists. He was quite definite about it but patted himself on the back as a week or so around New York came to him in the way of contracts. Tannen still threatened to wake up the commercial life of lower Broadway if the managers didn't come across with more money, but they didn't. After much haggling, the Eastern big time offered the monologist \$550. Tannen kept on talking for six, and the Orpheum heard him.

Tannen had several theories why he is worth \$600, and seems to have proven them all.

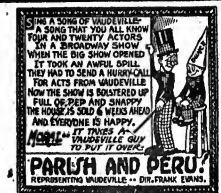
### MARK LEVY MARRIES.

Those who have laughed at the humor of Mark Levy's, mostly made known through the back page advertisement column of Variety, may prepare to forego that weekly pleasure. Mr. Levy married July 16. Mrs. Levy was Ethel Sinclair (Gasper and Sinclair).

### Dancing Act With Nine People.

Rossie Stewart started rehearsals on a new dancing act this week called "The Wedding Dream."

Bert French wrote the book and will stage the numbers. Willie Donaldson composed the score. The turn carries nine people.



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FAN SAN



## A. E. A. AND WHITE RATS JOIN TO FORM UNION UNDER NEW NAME

**Associated Actors and Artists of America Title Given Combination. To Embrace Members of All Entertaining Professions. Actors' Equity Association Retains Identity. New Order Expected to Secure International Charter Now Held by Rats from A. F. of L.**

The formation last week of the Associated Actors and Artists of America portends the formation of a union which will blanket the entire amusement field, taking in professionals in vaudeville, the legitimate, moving pictures and the outdoor fields. If the new union is recognized by the American Federation of Labor, the international charter of the White Rats which was supposed to cover the theatrical field, will pass out of existence and A. A. A. A. supersedes it. This means the final passing of the Rats organization under that name, but the Rats plan renewed activity in the vaudeville field, under a new title, however.

The Actors' Equity Association forms the basis of the Associated Actors and Artists. At a joint meeting between A. E. A. officials and the Rats representatives last Friday the new body sprung into existence. It developed that not only the A. E. A., but others had asked for a new international charter from the A. F. of L. It was only after the tottering Rats organization was ready to accept new leadership that it was made possible for a new international body to be formed since the Rats' international charter has not been given up. The A. F. of L. has long sought the formation of a body that would look toward entire control of all branches of amusements and through the formation of the Associated Actors and Artists, this is believed in sight.

The Actors Equity Association does not lose its identity through two of its executives and two from the Rats make up the officership of the Associated Actors and Artists. The A. A. A. A. if it is given an international charter will grant charters to other branches of the profession not already organized and those who now are in the organization will be under the leadership of the A. A. A. A. It is stated, however, that each individual body holding a charter will be autonomous in its own field.

That action by the A. E. A. was imminent ever since the open breach with the Producing Managers' Association was well known and the "campaign" announced as being outlined in *Variety* last week included the formation of the A. A. A. A. It was not until Friday, however, that the final decision was made. At that time Francis Wilson was announced as elected international president of the new A. A. A. A. James William Fitzpatrick as international vice-president, Frank Gilmore as international treasurer and Harry Mountford as international executive secretary. Wilson and Gilmore remain as executives of the Actors Equity Association, while it is assumed that Fitzpatrick and Mountford will head a new vaudeville union. There is also to be an executive council which will operate along the lines of the A. E. A. council and which will be chosen by representatives or delegates of these unions now in existence. The latter will be the A. E. A., Hebrew Actors' Union and other bodies of smaller membership.

Those in attendance at the recent A. F. of L. convention were surprised at the formation of the A. A. A. A. since request of the A. E. A. for a charter brought forth some alleged disparag-

ing remarks concerning Equity officials and the A. E. A. stand. Only the realization that the Rats as an organization was through could have brought about a change of heart.

It had been recently stated by an Equity official that the A. E. A. had no desire to affiliate with the Rats and the attitude then was that rather than secure a charter under the dominance of the Rats' international grant, it would be better to hold off.

While no definite moves against the retention of the Rats' charters were made at the Atlantic City convention, inside information is that the Rats officials were quite plainly informed that it was "certain" for the organization. It was then that conferences between the Rats leaders and the A. E. A. began, the Rats knowing that the time had come when they had to quit. Recognition of that was most clearly expressed in a remark by Fitzpatrick, who asked a delegate on the Boardwalk whether he had "met Mr. Wilson, the new international president." After the convention a sub-committee of the A. F. of L. executive committee was set to work. The Rats were called in and asked to show real cause why the Actors' Equity Association should not be granted a charter. This led to last Friday's action.

The officers announced are temporary and must be until an international charter is granted for a semblance of an organization must be made to secure such grant. Before the new A. A. A. A. charter will be granted it will be necessary for the Rats to turn back its international charter.

The process to be gone through before the Associated Actors and Artists becomes an international union includes scrutiny by the executive committee of the A. F. of L. The executive committee may then upon the return of the Rats' charter, make a grant to the new organization.

The affiliation of the A. E. A. with the Associated Actors and Artists of America may bring to bear some pressure on the situation existing between the A. E. A. and the Producing Managers' Association. Managers admit that there have been some refusals to accept their form of contract and that there are "hold-outs" for the A. E. A. U. M. P. A. form. It has been intimated that some of the Equity forms have been issued by managers and dated ahead of the time when the managers' association decided to exclude all forms but their own new "standard" contract.

In some quarters it is felt that the managers acted too hastily at a time when earnest for the new season was about to begin to refuse to arbitrate any differences. From other quarters an opposite view is taken—that the Equity missed a chance by too quickly refusing to accept the proposition to continue the old agreement for two years more. During such a time it was shown, the A. E. A. could have been more strongly entrenched. Had the A. E. A. countered with a proposition to continue the agreement even for one year more, without sticking out for the changes, the present situation would have been obviated and the actors' organization would have steadily

(Continued on page 16)

### COMPLAINED IN TWO PLACES.

The Vaudeville Managers' Protective Association, investigating a complaint lodged with it against the Sam Bernstein office, by Fletcher and Smith, found that the act had also entered a complaint on the same matter with Harry Mountford.

Sam Bernstein, in the Bernstein office, told Fletcher and Smith he could place them for about two weeks, but did not issue a contract. After playing the act a week, no further time was found when the men complained to the V. M. P. A. Calling up Bernstein to find out the facts and telling Bernstein he might be sued for the act, Bernstein wanted to know how many suits he would have to stand for in the matter, since he had received a letter on behalf of the turn saying the same thing from Harry Mountford.

Even with all of this the V. M. P. A. suggested to Bernstein he give some more time to the turn to square the affair, which Bernstein is going to do.

### TOMMY GRAY IN SONG.

Without any malicious intent apparent, Tommy Gray has become the headliner of a lyric written by Clarence Gaskill. Mr. Gaskill lately returned from France, where Mr. Gray dallied for a time. The foreign visit and return home suggested "Hello, Broadway" to Mr. Gaskill. The first chorus line reads, "Tommy Gray has been away from Broadway" and the lyric is tommygrayed all the way. Harry Fox is mentioned as the composer of the music. Mr. Fox also holds the singing rights to the number.

Another number Gaskill is interested in he wrote in conjunction with Harry Armstrong, the writer of "Sweet Adelaide," the season's hit 17 or 18 years ago. The newest number is "I Love You Just the Same, Sweet Adelaide."

### "STAGES" MAN RETURNS.

In New York for the past few weeks, Tom Case, representing "The Stage" of London, returned home Tuesday on the *Carmania*. "The Stage" is a very progressive English theatrical publication, covering a wider field in a more brisk manner than many of its contemporaries over there.

Mr. Case for many years was a vaudeville critic on "The Stage." He is now giving more attention to the general management of the paper, especially in the business department. While in New York, he arranged with Bert Levy, the artist (who is again with the New York Hippodrome production) to be the vaudeville representative of "The Stage" in New York, furnishing it with a weekly letter.

### MOSS MOVING.

The B. S. Moss enterprises, including the Amalgamated Vaudeville Agency and the executive offices of the new Moss-Famous Players-Lasky picture house circuit are now located at 110 West 42nd street in the new apartment occupied by Realart Pictures, the latter concern taking over B. S. Moss' former quarters in the Godfrey Bldg. This is a possibility the Amalgamated Vaudeville Agency will take over the Frank A. Keeney suite in the Putnam Bldg. Aug. 1. A deal for the Keeney offices is now pending. Keeney books through the Amalgamated.

### New Act Shown in West.

Seattle, July 23. "The Rising Generation," a juvenile dancing turn with several talented youngsters, opened Monday at Pan-tages. It is said to be a new act. Mr. and Mrs. Hamilton Douglas present it. The turn looks good for the popular priced circuits.

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

### CONTRACT CLUSE EXPLAINED.

The new contract issued by members of the Vaudeville Managers' Protective Association, who provides for cancellation of all ites on any one circuit, has caused a great deal of ap-  
apit provided thought during  
the life of the contract, has brought  
many queries to the V. M. P. A. head-  
quarters in reference to the cancella-  
tion clause.

The contract specifically states that if an act books for a series of weeks on any particular circuit should break the contract a appear at a theatre on an opposite circuit, the original time would be cancelled and the act would appear Loew as long as it wished with any interference from the V. M. P. A.

### FUER IN FRISCO.

San Francisco, July 23. Ben Furr, of Australia, is in the city, reaching here by the last boat. He represents the Fuller Circuit, which now holds the most extensive theatrical interests in the Antipodes.

Mr. Fuller to remain here for two weeks, and will appoint a San Francisco representative to go to Chicago and New York from the latter city for London at the end of August.

While in this colony Mr. Fuller will arrange for the bookings of several acts and pictures for the Fuller theatres.

### CRAP-SHOOTING "PRINCE."

Binghamton, July 23. Sells-Flotos' circus gave Binghamton a busy 48 hours. Events started when the Bingo arrested "Prince Ken-ecker" who, the circus management asserts, is the "high royal pasha" of a South Sea island. The charge against the prince was that he shot craps in a local cafe. He paid a fine of \$15.

Fifteen vendors of the circus also ran up against the authorities for selling without licenses.

Some were allowed to go others were sent out of town.

A circus wagon collided with a Deraney delivery rig and wrecked it. Frank Murphy, of Portland, Ore., a circus employe, slipped and fell off a freight car breaking his arm and sustaining possibly internal injuries.

### ACROBATS FALL HURTS TWO

Seattle, July 23. William Colby, acrobat with the two weeks, fell 40 feet, when the most strap by which he was holding by his teeth broke. Colby was performing a slack wire. He alighted on top of George Williams, another employe, who was also severely injured.

Both were taken to the City Hospital for treatment.

### Suit Over G. O. H. Lease.

Michael A. Shea and Isaac Slutsker are named as defendants in a breach of contract suit, instituted by the Continental Producing Co. The plaintiff alleges a lease of the Grand Opera House, New York, which the defendants, acting through O'Brien, Malinsky & Driscoll, deny.

When the Continental people attached the bank account of Mr. Slutsker, a motion to vacate the attachment was entered and denied. A \$2500 bond to release the money from the attachment writ was ordered put up, from which the defendants will appeal this week.

### Reviving "Poor Old Jim."

Henry Bellitt will revive "Poor Old Jim" for vaudeville next season. Joe Jefferson, Jr., appeared in the sketch several years ago. Bellitt will also produce a new dancing act with 20 people.

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# VAUDEVILLE

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## WESTERNER REFUSED ADMISSION TO K-O. EASTERN GOLF CLUB

**Ernie Young Says New Yorkers Are Afraid Trophies Will Go to Chicago, Hence Ruling. Will Start K-O. Organization in West, with Annual Tournament with Easterners a Feature.**

A golf tournament of some proportions may develop from the formation of the K. O. Golf Club in New York, through the latter refusing admittance to a Western wielder of the sticks. The tournament, if it is arranged, will be between the golf bugs of Chicago and New York, out of vaudeville at both points. The K. O. club members are of the Keith and Orpheum offices in New York.

When Ernie Young of Chicago, made application to the Easterners, he was advised those from the West could not bust in. Not accepting the place of residence as a valid reason, Mr. Young concluded the East was fighting all of the West, not wanting to see any of its cups travel to Chicago. Mr. Young has resolved to urge the Western vaudeville men to form a club when he returns there, with the subject of giving the K. O.'s a tussle in one match or a series of three, with Chicago, New York and neutral ground if necessary, for the contests. The games may be a year apart but they will be a large cup and several small ones, besides the side bets that wait for the finish.

Chicago has several golfers who have it so bad they play in the rain.

### RAYS FROM THE LIGHTS.

(From the Lights Club, Freeport, L. I.) The season for fun and laughter is on in full blast and it looks like each week will make a fool out of the one preceding it. Last week was a corker for entertainment and there were more laughs here last night than you would get out of a week of New York shows.

Wednesday (July 16) we held our annual masquerade and there was an abundance of original make-ups. The following is a list of the prize winners: Charlie Middleton as an Indian Buck, with Maude Barry as his Squaw carried off the first prize; Harry Puck "copped" second with a comedy make-up; third, Mrs. Leo Halpern as Columbia; Laura Kelly as a Spanish dancer won the next; Edna Nickerson was one of the lucky ones. Too bad we did not have enough prizes to give everyone present some sort of a souvenir.

Saturday afternoon Sophie Tucker entertained one hundred wounded soldiers. Some from Hempstead and some from the Polyclinic in New York. Sophie paid for their dinners and drinks, and the wives of the club members baked cakes, assisting in the serving of food and helped to make the boys comfortable. The boys enjoyed the show Sophie got together for them. The following artists volunteered: Eva Puck, Billy Murray, Eddie Carr, Monroe Silver, Laura Kelly, Arthur Deacon, The Leightons, Tom Dugan, Harry Puck and, of course, Sophie Tucker and Frank Westphall.

In defiance of the rain, the Lights played the Imperials, and won the game with a score of 7-4.

At last we have something which has been sadly missing since the club was built. Fred Gray, one of our

real hard workers, who always has the club's interest at heart, decided that we needed a stage, and with the assistance of Billy Murray, built a dandy. Hal Harrington painted the scenery, and now we have a stage, scenery and everything. Eva Puck was the first one to have the honor of appearing upon it.

Beautiful voice sang charmingly, and the audience could have listened to the little lady all night. Frank Faye with his songs and "gab" had the house just where he wanted them. Freda Leonard of the "Gaieties" shimmied right into favor. Tom Dugan and Frank Tinney did an act that was a scream from start to finish. They opened with an illustrated song (with clown slides), Tinney working the lamp and Dugan doing the singing. Then after a quick change they went into the "Broadway Swell and the Bowery Bum." There was a laugh a second and when they went into their routine of waltz dog, kicking each other's heels, etc., they simply tore down the house. Sammy White did his eccentric dance, which was greatly appreciated. Van and Schenck followed and could have been singing yet as far as the audience was concerned. Sophie Tucker sang as only Sophie can, and then introduced her protégé, Gilda Gray, who repeated the hit she is making nightly in the "Gaieties." An after-piece wound up a wonderful show. It was called "The Trial of the Kaiser." A comedy scene. The principals were Dugan, Deagan, Diamond, Carr, Silver, Dan Dody and Harry Sullivan.

The gang were still hanging around after three a. m., which is a very good sign that they like our club.

Next Saturday (26th) Albert Von Tilzer will be Skipper, and though he has a tough road to travel, he claims that he will make the other shows look like nickle-o-dians.

**Keith Office Declares Weekly Holiday.** The Keith agency seems to have declared Saturday during July at least a holiday.

For two weeks the offices have been closed on that day.

**FAN SAN**  
(THIS IS NOT A FACE POWDER)

### FORUM.

New York, July 21.

Editor VARIETY:

I am very much interested in the article in VARIETY quoting Maggie Teyte, the splendid singer, who has made such a success in "Monsieur Beaucaire."

I think Miss Teyte is all wrong about America. I don't think we are provincial over here, just wise, and I think any one can appear in vaudeville or anywhere else and if they make a success and do high-grade work, they can appear in concert or opera afterwards.

Take, for instance, the career of Mme. Schumann-Heink, who sang for three seasons in "Love's Lottery," and then returned to grand opera and concert work. Take the career of Orville Harrold, who sang in vaudeville, in light opera in English, and in the Hippodrome productions, and is now engaged for the Metropolitan for all of the season.

Miss Teyte is an exceptionally fine artist. I don't think I have ever heard "Mimi" or "Niggon" better than when she sang it. She has received a great deal of attention in America and she has been very successful here.

When she arrived in this country, she suffered from lack of management and a press agent that should have been poisoned. For instance, one of the first pictures that her press agent gave to the public was one of Miss Teyte in boy's clothing. It was a charming picture, but hardly the sort of advertising to start a concert tour, because anybody who would be attracted to a concert by a picture of Miss Teyte in boy's clothes would hardly be satisfied with a concert given.

Miss Teyte really thinks that America is provincial; she is certainly doing the right thing by remaining in London. America will continue to be the greatest field in the world for all artists.

Some years ago, I asked Eugene Ysaye if he thought America lacked musical discrimination. His reply was, "Well, I notice one thing, only the great ones succeed so you must have exceptional musical taste in this country."

Chas. L. Wagner.

Mr. Wagner, with D. F. McSweeney, associated with him, and John McCormack, Galli Curci and operatic stars of that rank.

New York, July 22.

Editor VARIETY:

In last week's VARIETY Bell, in reviewing our act at the Brighton, said the Melrose fall at the finish should be dropped.

It seems every time anyone does any sort of a rock, they are accused of doing a Melrose fall. It should be called a Lamaze fall, because it was done by Johnny Lamaze (Lamaze Trio) over 14 years ago.

There is no comparison of the Melrose act to ours, and as for dropping our original screening finish it is out of the question.

Charles O'Donnell,  
(O'Donnell and Blair.)

### BIRTHS.

Mr. and Mrs. Raymond Fay (Bessie Webb) in Lakeside Hospital, Chicago, June 11, son.

A local trap drummer has invented and patented a device to realistically depict battle and hold-up scenes in conjunction with the films, whereby the gun reports are realistically sounded by the explosion of blank cartridges. The device holds 60 22 caliber and 30 32 caliber cartridges, which may be fired singly, alternately or together by means of pedal pressure. Exploding both together will sound a report equal to that of a .41 caliber bullet.

### BERLIN CO. STARTS OFF.

The Irving Berlin company of music publishing has started at its offices in the former rooms of the National Vaudeville Artists at Broadway and 48th street.

The Berlin company has announced its first catalog of four numbers, all written by Irving Berlin, but the Berlin firm, according to accounts, has other songs by the same writer for its first crop.

Orders bulking 200,000 copies of Berlin music were received by the firm before it had started to print the music sheets. These orders arrive from jobbers and dealers in neighborhoods where some of the Berlin songs have been sung by artists upon the stage, without any special announcement.

Mr. Berlin heads his own company. He is said to have declined to accept any commissions to write legitimate productions for one year, to give his personal time and attention to the business of the firm.

Associated with Berlin and on an equal footing in the concern is Max Winslow, who dates his music trades experience back several years when he was with Harry Von Tilzer. Later Mr. Winslow went with Waterson, Berlin & Snyder, then known as the Ted Snyder Co., with the name changed after Berlin joined the Snyder staff. Winslow came through fast as a professional manager and eventually became the manager, in charge of the songs, singers and professional department (Maurice Abrahams succeeding Winslow as the Prof. Mgr.). Around the first of the year Berlin severed his business relations with W. B. & S. Some time afterward, following conferences between Berlin and Winslow, the latter also resigned.

Winslow is responsible for the success, or at least the successful start, of many of the best known present-day singing acts in vaudeville, singles and others. He possessed a peculiar faculty of teaching a singer the best delivery of a song. This first became a matter of comment some years ago when it was noted several singing acts were delivering their songs along the same style. Traced down Winslow was discovered. Later he developed a more profitable faculty, an uncanny knack of selecting songs for his firm's catalog that became hits.

Saul H. Bornstein, the third of the Berlin company officers, was formerly with the Broadway Music Corporation (Will Von Tilzer). Mr. Bornstein is very well known in music as a business executive and has been rated among the best in that line. He has charge of the business end of the Berlin firm.

### PRODUCTION ENGAGEMENTS.

Bill Cotton, for "Not Yet Marie" (vaudeville).

Eve Lynn, for "A Lonely Romeo" (replacing Violet Wilson).

Tom Doherty with Raymond Hitchcock "Hitchy Koo."

Tim McGuire, now playing with Mary Howard & Co. has been signed by Morrissey & Green to join the "Oversea Revue." He will play the role created by Lon Haseal.

Williams and Wolfus and Al Herman will be added to "Greenwich Village Follies" next week. Zella Russell will also be added to, do her phantoms.

The Three Musical Cates have arrived in New York for rehearsals with Gus Hill's Minstrels. Frank B. Cate, formerly bandmaster of the 336th Field Artillery Band in France, has been engaged as band leader for the minstrels.

### MARRIAGES.

Gladys Cooke (Cooke Sisters) to Davis L. Snell, formerly Stine and Snell, at Venice, Cal., June 30.

# VAUDEVILLE

## TWO CARNIVALS PURCHASED FOR SOLDIER ENTERTAINMENT

**Orders from Washington Stop Show at Camp Mills. Bernstein, Who Arranged Show, Sells to Army. General Alexander Took Over Show for \$6,500. Men to Be Admitted Free. Camp Upton Show Sold.**

A carnival contracted for and installed Monday at Camp Mills (L. I.) was stopped on the order from Washington the same day. The War Department objected to certain features connected with a carnival upon complaint from camps in the South and West regarding the character of a carnival entertainment.

Freeman Bernstein, who had arranged for the carnival, thereupon agreed to sell the show to the camp, and General Alexander, in command, paid Bernstein \$6,500. The carnival, with the midway entirely out, remains at Mills for the scheduled 10 days, given without charge to the soldiers. Bernstein's scale of admission had been set at 25-50. Another carnival placed by Bernstein for Camp Upton Aug. 8-10 has been purchased from him by General Nicholson, in command at Upton, and will be shown free to the soldiers in that camp.

The monies employed to buy free amusement for soldiers come out of the companies' funds. There is reported millions of dollars available for that purpose.

### MARINELLI'S VERSION.

Fred DeBondy of the H. B. Marinelli office, is due to return today on the Touraine from Havre, France, where he boarded the boat July 15, after leaving London July 12. Mr. DeBondy arrived in London July 7.

Marinelli was much exercised during the week over a story in *VARIETY* last Friday stating DeBondy had had trouble with the authorities in England, presumably through his Marinelli connection. Marinelli claims the article left the impression DeBondy had not landed in England. To contradict that impression, Marinelli produced a letter written by DeBondy to him while in England. It is on the letterhead of the Jermyn Court House at Piccadilly Circus, London, and dated July 8. In it DeBondy said he could not see the need to remain longer in London, that the English artists were asking prohibitive salaries for American time, and that he believed he had gone over there a year too soon. DeBondy based the last comment upon the conditions he found in England, also stating so many passenger ships were being taken off, it would shortly be difficult to obtain transportation over here.

Marinelli credits the DeBondy report, along with many others concerning his business, to competing vaudeville agents, mostly in London. He says they have stopped at nothing to secure the star representation he had before the war broke up international theatrical relations.

### MOSS HOUSES UNIONIZED.

Following a series of conferences covering the last ten weeks, held by B. S. Moss and representatives of the International Alliance of Stage Employees and Moving Picture Operators, and the American Federation of Musicians, an agreement was arrived at Wednesday afternoon whereby Moss will install I. A. stage-hands and picture machine operators and an orchestra consisting of members of the American Federation of Musicians in the Broadway Theatre on Monday.

The unionization of the rest of the

Moss houses, now known as the Moss-Famous Players-Lasky Circuit, will also become an accomplished fact on Labor Day, when the Hamilton, Regent, Flatbush and Jefferson reopen for the season.

Moss' agreement with the stage-hands' operators' and musicians' unions is a verbal arrangement, no contracts having been signed or duration of time which the agreement is to run having been specified.

B. S. Moss represented the Moss-Famous Players-Lasky interests; Le Dolliver and Harry Abbott the stage hands, and Sam Finkelstein the musicians in the negotiations bringing about the final settlement.

### Sailors Want Wigs and Costumes.

The crew of the battleship Arizona is constantly giving impromptu theatrics performances while cruising. The chaplain of that ship has issued an appeal for costumes, wigs, materials for make up or anything else the boys could use in disguising and adorning themselves. Donations may be sent to Miss Mabel R. Beardsley, 38 West 39th street.

### OUT OF SERVICE.

Harkness McLean, assistant treasurer of the Palace, New York, before entering the service 18 months ago, was discharged from the army, July 17. He was abroad for one year with Camp Hospital 107, seeing service at the front. He expects to return to the box office of one of the Broadway houses.

Hardy McLean, formerly of the Palace box office staff, returned from France last week, his unit being one of the last from overseas. He was attached to a medical corps situated some miles behind the lines and stated he would not have known there was a war going on had it not been for the newspapers.

Capt. Richard Tucker, A. E. F., returned from France this week, following two years' service. Capt. Tucker, formerly a picture lead, will return to pictures after receiving his discharge

### NEW ACTS.

Six Syncopated Steppers. Nelson and Evans (man and woman). (Edw. S. Keller.)

Toot Sweet Quartet, formerly with Overseas Revue. (Four Men.) Eunice Mitchell and Chas. Allen (As-tor Four).

"The Cat" (3 people) produced by Friedlander & Herbert. Maude Fealy, in dramatic sketch, "The Plot."

Princess Hai Tai Tai (singing and piano). (Harry Weber.) Whitledge and Beckwith, singing and dancing. (Harry Weber.)

Hart and Helene (man and woman), singing and talking.

Maryon Vadie (Gygi and Vadie) preparing dance revue.

Allen and Betty Leibert, comedy sketch. (Ray Leason.)

Four Buttercups (4 girls) singing and dancing.

Percy Walling and Dorothy Dahl, comedy sketch.

Witzell and Parker (man and woman) singing and dancing.

Harry Fiddler (formerly Fiddler and ton) and James Stevens (Cook and ens).

"Kuhn Girls" (formerly Four te Kuhn's), singing, dancing and pianists. (Ray Hodgdon.)

Putts & Tennis may make a comedy version of "When Dreams Come e" for vaudeville.

John Giuran and Marguerite with Griffith at the piano. Giuran and guerite were formerly of the "chen Eastman act."

John, Johnny, a musical act with 15 le is about to be staged with F. G. lare as the comedian and Ina shell in the ingenue role.

Carlos Sebastian and Olga Mira in new vaudeville production called "ables." It is a singing and dancing turn carrying 10 people, and four specific sets.

Eddie Lambert, discharged from the army, will resume with his former partner, Beth Challis, in September. Lambert is now with McCarthy & Fisher, music publishers.

Mae West returns to vaudeville shortly under the direction of Ray Hodgdon, in a new singing and dancing act. Other new acts to be handled by the Hodgdon office next season are Vera Michelena, singing, Adolphus 4, Russian dancers, Freddy Clinton, piano comic, and Eleanor Kearns assisted by Arthur Frankel, singing turn.

George Skipper (now of Skipper and Ashley) will rejoin his wife next season with a new act carrying special scenery to be known under the old team name, Skipper and Kastrup.

Beth Berry, a dancer who just completed a long run at Levy's, Los Angeles, has been brought east by Rosalie Mackenuss and will be seen in vaudeville in a new act to be produced by Lou Lockett. Lee David will supply the music and book and another girl will be included.

Tremendous Film Business in Paris. Paris, July 23.

Gaumont's Palace has closed for the summer, after a splendid picture season.

All the film houses have been doing a tremendous business and playing to capacity.

Pictures showing the military parade, held last week have been on exhibition the last few days and have drawn capacity at each showing.

Joan Hay Appearing in "Widows." London, July 23.

Joan Hay has replaced Marie Blanche in "His Little Widows" at the Wyndham's.

"Box of Tricks" at Stratford. London, July 23.

"Box-of Tricks" opened July 21 at the Empire, Stratford, with Tommy Mott playing Harry Tate's part, supported by Albert Le Fry, Garry Linch, Nellie Turner, Venita Fitzhugh.



CHARLES BIGELOW  
was America's foremost production comic.

AL SHAYNE

The Singing Beauty.

whose likeness is above, is the 20TH CENTURY CHARLES BIGELOW. He has the most pliable facial expression of any character comedian and possesses a wonderful voice of three registers.

150 consecutive weeks of Keith and Orpheum time. Always next to closing, and begging to lay off—but

Not week (July 23), Riverside, New York; and Keith's, Washington, Aug. 4.

Ask ARTHUR KLEIN.



# 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 Johnnie O'Connor (Wynns).)

### "TINK."

To call him by any other name would be a sacrilege, yet the origin of the monicker is a mystery that he has kept away from his friends. "Tink" is C. S. Humphrey, now of Chicago, but formerly of Lansing, Mich. In Lansing he used to take tickets at Colonel W. S. Butterfield's Bijou Theatre. He also sold candy, soda and cigarettes, and when one of the stage hands got soused, "Tink" was the egg who used to juggle the scenery.

"Tink" was Butterfield's pride—and still is—but now, well, "Tink" is to vaudeville what cream is to coffee.

When Walter Keefe became general manager of the Western Vaudeville Managers' Association, he grabbed a job too big to handle with a flock of houses to boot, so he suggested to Butterfield he get someone to look after his theatres. Butterfield sneezed a couple of times and the sneezes ended with "Tink" coming up to Chicago. When he blew in he had peg top pants, flushed cheeks and lots of money. In Lansing, But he had been weaned on a red herring and it left him with a life-long thirst, and after quenching it in Chicago, he forgot both streets in Lansing. Now when you say Lansing to "Tink," he asks you what State it is in.

But "Tink" took to the Butterfield job and MADE GOOD. He made so good that when C. S. Bray became the big mogul and saw "Tink" in his way, "Tink" simply took the air and pretty near the W. V. M. A. with him. Then "Tink" proved to the world what the word "Guts" means. "Tink" Harry Weber and Keefe hooked up with ten cents worth of office space, ten dollars worth of credit, ten thousand dollars' worth of popularity, and ten million dollars' worth of "Guts." In 24 hours they had Mr. Bray and the W. V. M. A. doing a solo. Bray was playing solitaire with a couple of Finn & Heiman theatres and poor old Adolph Meyers. That old meeting in the Schiller Building showed go down in history. Keefe was "boss," Weber was the bank-roll kid and "Tink" was the handshaker. His those managers rolled in from the "sticks," "Tink" would knock them down with "How do you do's," and pick them up with "hellos." And Bowie Knife Abe Jacobs was out in the hall wishing them good luck.

A kid working on a theatrical newspaper sat on a trunk and wrote the story that made a new combination and threatened to ruin an old one. But the "Guts" won and "Tink" went back to Butterfield, Weber got a franchise and Keefe—well, if he should have stuck.

The "Guts" of "Tink" developed into something when J. J. Murdoch needed a man to handle the west. Jake Sternad flirted with the job over the phone, but J. J. now knew "Tink." And "Tink" was picked. He's still there and he'll probably be there for life, for in the whole world there's not a better man for the job. When the Mountford "fit" came "Tink" was the man on the job. He knew Harry Mountford as well as though he had been down in Mountford's stomach with a dark lantern. He even knew him better than Frank Fogarty, and that's going some. But "Tink" while working for his organization, wasn't a Rat. He collected his salary for working and then handed it over to the strikers to pay their rent.

George Cohan may have a pension list. "Tink" has a pension roll. And now "Tink," the ticket taker from

Lansing, is the best liked man on both sides of show business. He can go home nights and sleep with a clean conscience. How many other of those Chicago eggs can do that? He has a happy little family, loves his home folks, but above all, he loves and STICKS with his pals. And it's a ten to one shot that when he goes over and hits the dust it will be for someone else.

A right egg. A mixer, not of the solo type, but the regular. A man's man and a man. That's "Tink."

### SPORTS.

There is a rumor emanating from a source close to Charles Baker that the Philadelphia Nationals are to be sold to Frank Chance and Barney Oldfield. The purchase price is reported as \$400,000 and there is no intention to oust Gavy Cravath as manager. Chance will act in an official capacity only.

As reported in *VAMPER'S* sport column several weeks ago, the Bon Bon American League club has secured the services of Waite Hoyt, the pitcher. He is a son of Ad Hoyt the minstrel man, and has been getting great guns in a shipyard league around Baltimore. He joined the big leaguers this week.

One of the rarest fistic treats ever assembled in the East is due to occur at the Philadelphia National League Ball Park Aug. 11. The card will be Benny Leonard vs. Irish Patsy Kline, Mike O'Dowd vs. the best middleweight obtainable, Johnny Dundee vs. Joe Welling, and Guy Lynch vs. best featherweight that can be secured. The prizes will be \$1, \$2, and \$3, the promoters are George Engle, Bob Guinness, Mugsy Taylor and Jack Weinstein. Four six round bouts, two featuring world's champions and the others selected from their closest contenders is something of a bargain even in these days of frenzied promoting.



IDA VAN TINE

Who has entertained the soldiers in France, Germany, Belgium and Holland. Miss Van Tine is now "over there" and a most popular voice among the men in the Service abroad. She is termed by them "The Dough-brother's Night-In-Gale."

Miss Van Tine has been playing continuously since her arrival "over there" last December. One of her best liked numbers is "I Want a Soldier to Love Me." It was written by Major J. (Dooker) O'Donovan. Major O'Donovan before enlisting was manager of Keith's, Dayton.

Miss Van Tine is the middle west. She has a delightful personality and a trained voice, with her charming grace of manner, has greatly endeared the young woman to the men she has kept enraptured with her songs.

### PEEKING THROUGH THE BUSHES.

Binghamton, July 23.

Dear Johnny:

We're back in fifth place, the wolves are growlin' and the cans are rattlin'. They led four of the boys to the railroad station, this week, and among them wuz our old pal Chick. He wuz gettin' the same sugar this season fer playin', that he got last, fer managin' so the directors held a grahd stand meetin' after he kicked one, and decided to get some mock orange fer about half his bit.

I may bounce in any day myself, fer when a lub is slippin' the releases fly around like flu germs. His nobb and I had a sort of a run-in this mornin' and it wound up by him tellin' me I ought to jump the club and strengthen it w. However, I ain't worryin', fer I am getting my one a game and know I can hook on with some other club if he airs me.

If the worse cums to the worse, I can join out with Brady again and take the grease-paint out of look. Brady is still helpin' to run that slab that we closed in and the manager, who is a bug on baseball, belongs to me.

It's a cooing thing that ain't any more than eight clubs in this league, fer if there wuz, we would probably drop out of the bottom of it. I can see us finishin' last right now, with the gang of poets and bangers callin' themselves pitchers, that we have. Johnny, they couldn't pitch hay, and every day of our lives playin' the infield were in danger of gettin' killed. It's worth a Croix de Guerre to stay 9 innin's behind them.

As I said before, we're in fifth place, and if it wuzn't fer St. Swithin and the main we would be in sixth. We couldn't play the last four days here, and the mob are beginnin' to think that Swith had a big slice in some rain coat concern in the old days.

Last week we tried out a new pitcher and his head muzz of cum from a marble orchard. He walked a man in one inning, and the guy steals second without this guy givin' him a rumble. Schulte bowie him out, and he says, "I didn't know he wuz on first," so Schulte says, "Hereafter when anybody gets on first base, tell this guy about it, fer I don't want no secrets on this ball club."

About the fifth innin' they started to barrage this sap, and you ought to see those outfielders hollerin' fer help. Everytime I looked around, I saw nothin' but their backs. Their tongues were hangin' out like red neckties, and they did more road work than they done in the spring training camp. Schulte kept his young man in fer the whole game, fer it wuz lost beyond recall and he didn't want to use up any more of his broken armed pitchers. In the 8th innin' the outfielders said they were goin' on a strike unless they were served motor cycles. Finally Schulte hollered in, "Fer the love of Pete, walk eight or nine and give us a rest."

We're afraid to cum out of the hotel that night, fer the grand stand managers were buzzin' around lining up a new ball club on paper. Oh, it's a great life, Johnny, but it's better than drivin' a truck.

I'll see yuh in vaudeville,

Your old pal,

Con.

### WITH THE MUSIC MEN.

George Friedman, of McCarthy-Fisher, is out West on business.

Dick Powers will be in charge of Slansy's new Frisco office.

Pauline Frolich (Shapiro-Bernstein) is recuperating from an operation for appendicitis.

Earl Bronson has left the McCarthy & Fisher staff to be Charles Furelli's piano accompanist.

Maurie Rubens, formerly accompanist for Katharine Murray, has joined McCarthy & Fisher.

Joe Morris has taken over the publication rights of "Pretty Little Rainbow," originally exploited by the D. W. Cooper firm of Boston.

Wolfe Gilbert is hitting it coastward to reconnoitre Detroit, Kansas City and Frisco, where he expects to open new branches shortly.

Noble Stale and Eubie Blake, the vaudeville "Dixie Duo," have signed their song-writing services under the Witmark banner.

Jack Neal, last piano accompanist with Grace Leonard in vaudeville, has joined the professional staff of the Joe Morris Music Co.

Carl Williams, a local orchestra leader well known in burlesque houses, has located in the Columbia Theatre Building for the express purpose of writing and arranging burlesque scores.

Max Silver, general manager of Gilbert & Friedman, left July 22 for the West on an inspection of the various offices operated by the firm.

Mildred Siegel, with Waterman, Berlin & Snyder, resigned her position last week. Miss Siegel is one of a couple suspected of matrimonial intentions.

Sam Coslow is writing the words and music of Victor Hyde's vaudeville musical, production "The World of Mine," to be staged by Gil Brown.

William Sutter is back on Broadway after an engagement in the A. M. P. He was formerly connected with the professional staffs of several local music publishing houses.

Jerome H. Ramick & Co. has secured the song rights to Robert Warlick's "Secret Vice" and Dorothy Phillips' "Destiny," both Herbert Spencer.

Carl Currier, last with the Jess Naval Octet, is now connected with the professional staff of the McCarthy & Fisher. Milton Lee, of the McCarthy & Fisher, is back in town after an extended business trip.

Fred W. Bowers and Arthur J. Lamb have written the score and lyrics, respectively, of "Kiss Me Again," a new musical show to be presented by Max Spiegel the latter part of next month.

Low Porter, the song writer, is now connected with the Joe W. Horn professional staff. In collaboration with Carey Morgan, Porter is writing several production interpolation numbers.

Edward Laake, the Broadway song writer, has written a musical comedy in collaboration with Guy Bolton (book) and Armand Tesco (score) to be produced by Comstock & Goss. The piece is called "The Rose of Cashay." Laake is responsible for the lyrics.

Sam Levy (Waterman, Berlin & Snyder) returned from his vacation last Monday and states the Victoria was always turned off and his boarding house when soup was served. Leo Levin, who happened to stop off one day at Sam's place, says forlorn and helpless chicken was served.

Nat Vincent will manage the professional staff of the new music publishing house, Jack Mills, Inc., which opened offices recently on West 46th street. Vincent will also contribute several numbers for publication. Jack Mills has signed a new "and," Blanche Franklyn, formerly with Leo Anglin, who will be a staff writer. Newman Flor, last with the McCarthy & Fisher house, has also joined the professional force of the new firm.

Whatever popularity song "pluggers" enjoy depends as a rule on the merits of their author. Blanche Moore, the comely Stern pluggers, takes the pain for popularity. While plugging a ballad at one of the local houses, where she was billed as an act playing distance of the N. Y. clubhouse, she was a full week stand, she was accorded an ovation at every performance during the second half engagement, the patrons recognizing her immediately. Miss Moore can show up some half trying.

West 46th street is getting to look like the original 28th street "lin-pun alley" more and more at each day passes. Two new additions to the half dozen music publishers already located on that small block, all within hearing distance of the N. Y. clubhouse, are Joe W. Horn, who will move into his new quarters next week immediately following some interior decorating alterations, and Frank J. Dillon. Dillon, who is a professional man, is located in the building adjoining McCarthy & Fisher. The executive offices will still remain located down on 58th street, however.

FAN SAN

(THIS IS NOT A FACE POWDER)



## CABARET

Drinks of real and red liquor may be easily obtained around New York if the buyer is known, but the manner of preparing the drinks or how they may be served can not be always foretold. One place in serving a Scotch highball camouflages it to look like a lemonade. There is a slice of orange, another of lemon and a couple of straws. The cocktail in a tea cup has been reduced through the addition of a piece of ice. It is necessary to place absolute confidence in the house or waiter when ordering whiskey nowadays in any form, for it comes from the bar ready to drink. No one is his own mixer any more. Some places are not so honest about delivery in this way. What they give out for Scotch whisky would make a longshoreman shout with joy, but what it does to anyone else is a sad tale. You pass out on the second drink and in the morning the first feeling is to phone for an ambulance. An idea of what Prohibition will mean if it ever becomes a settled fact may be guessed from the present situation. It may take two years or more after it is in effect before everyone will know it, but Prohibition is certain to dry up the country in time, unless every drinker's household has its own still. Bootlegging and other devices won't mean much with the federal officers on the job. It may be easy enough to get away with a country sheriff on the prohab thing, but when everybody is watching and waiting, the risk is going to be a long one.

**Retenue's** Paradise Room, with Sophie Tucker presiding, is hanging up a summer record in New York, and incidentally giving Sophie her \$300 weekly guarantee right through the hot spell. Miss Tucker is going with the McIntyre and Heath show for the New York run. Frank Westphal will appear with her and the couple are to receive \$1,000 weekly. The joint salary sort of gives the Westphals the edge over any of the Freeport bunch for the bank account. Sophie and her husband are living at Freeport over the summer. Some very nice people live in Freeport and Sophie is also numbered among them. Back to the business end—the Paradise Room is doing remarkably well, for the weather and a dry spell. The crowd dances, of course, but it's Sophie and her songs that draws 'em. Sophie has some new songs and they have some new catch lines. You catch your breath as well at some of them, but they do the biz for the room. Among the latest songs sung by Miss Tucker, since last reported, are, "You'll Be Sorry," "Mammy O' Mine," "Tagtime Army," "He's Got It," "I'm Not That Kind of a Girl," "I'm Going to Shimmy My Way to Paradise," "Why Do You Call Us Wild Women," "I've Found a Good Man at Last," "He Does Me So Much Good," "Oh, How She Can Dance," "Driving an Ambulance," "My Man," "What a Wonderful Summer," "When the Preacher Makes You Mine," "At the Wedding of Minnie Shimmy and Mr. Jazz," "I've Got My Captain Working For Me Now."

**Castles-by-the-Sea** at Long Beach doesn't need to hold much of a crowd during the summer. The present prices there take care of the management if only a few appear. One party of five stopping at Castles for a drink, received a check at the finish reading like this:

Five bottles beer,	\$1.75
One chicken sandwich,	1.00
Five covers	2.50
	\$7.25

**The Lights** at Freeport, L. I., will likely have lockers installed, where the members may maintain a personal supply of liquids for their own use.

The club has been advised by its attorney that the site of the clubhouse is outside the town limits of Freeport. The clubhouse abuts the beach of a bay. It was news to the members, but they don't seem to care as much about that as the locker scheme.

**The 50 Club**, a lately organized social group, has been installed in its quarters. The Club is limited in membership to the number of its title. It is going to be rather an odd organization in outline, if that is adhered to. Most of the members are connected with the show business.

**The Greely Hotel** opened their roof garden Saturday, July 19, with a new midsummer revue by Al Davis and Ray Perry titled "Cheer Up." The cast includes Tess Gardell, Earl Miller, Babe Wright, Marks Bros., and chorus of six.

**Restaurants** suspending their cabarets, particularly revues, say the weather and not the dry state brought about the suspension. Many claim that the revue will be reinstated in the fall, whether it's dusty or damp behind the bar.

**Perry's Park Circle**, Brooklyn, N. Y., is the latest addition on the present long list to remove the cabaret attractions. A revue of 16 people last Saturday was advised their services were no longer required.

**The "Holly Arms,"** at Hewlett, L. I., has Gertrude Buckle and Bismarck, Rose Bernard, Betty Lewis, and the "Dancing Millers." A jazz band is among the attractions also.

One cabaret restaurant is remaining open all night each night. It's along the Broadway lane and the others are wondering how it's done. The others are still closing at one.

**Gladys Quinn** left the Parkway Palace, Brooklyn, this week, succeeding Miss McMiller at Maxim's.

## ILL AND INJURED

**Dorris Duane**, of "Scandal," has left the American Hospital, Chicago, completely recovered.

**Mable Ramous** is recovering from operation in the American Hospital, Chicago.

**Chandos Brenon** (pictures) is recovering from a severe illness at his home in New York.

**C. Valentine**, of the "Passing Show," has recovered from an operation performed by Dr. Thorek and left the American Hospital, Chicago.

**Carol Dixon** will be able to leave the American Hospital, Chicago, soon after serious operation performed by Dr. Thorek.

**Bert Kennedy**, formerly of the acrobatic team of Kennedy and Melrose, has been confined to the Hartford Hospital for the past two months with a severe nervous breakdown.

**John A. Patten, Jr.**, son of Col. J. A. Patten, manager of Old Soldier Fiddlers, has undergone an operation for hernia at the Hooper Hospital, Detroit.

**Mabel Jones**, who recently left "Joy Bells" in London to return here for an operation, had a relapse this week. She is in a New York hospital for further treatment.

**Charles Nevins** (Nevins and Arnold) recently suffered a broken hand while working on his automobile. It will be several weeks before Mr. Nevins will again have the use of it.

**Ned "Cork" Norton** was in the Borgess Hospital, Kalamazoo, Mich., recovering from a serious operation performed July 7. He has been since removed to his home, Vicksburg, Mich.

## IN LONDON

London, July 10.

**Leon Zeitlin** and associates are negotiating with William Harris, Jr., for the English production rights to "East is West."

"Trimmed in Scarlet," at the Globe, was treated very kindly by the London press, but it is not a metropolitan show. It should prove an excellent provincial attraction.

**Leicester square** and all the other theatrical communities hereabouts are discussing busily the latest story in which Phyllis Neilson Terry figures. Large interest centered about Miss Terry's marriage to Cecil King, the match culminating a romance of several years and following King's divorce by his wife. According to the new story King wished to see his two children and wrote his former wife to this effect, asking that she send them to spend the day with him. Instead of sending them, Mrs. King No. 1 brought them herself to the charming home of her former husband. Thus it followed that at luncheon King saw not only his children, but had at table also both his former and present wives. Gossip states that nothing whatever was mentioned by anyone present touching on the sordid subject of alimony, although King has to pay his first wife \$35 per week.

The newest theatre in London—**Prince's**—was built upwards of seven years ago and yet the majority of London's theatregoers don't know where it is, according to Louis Netherstole, who is managing "Monsieur Beaucaire" for Gilbert Miller at this house. It is considered necessary to feature the address of the theatre—because of its recent opening—in 1912.

According to B. J. Simmons, the costume who is making the new costumes for next season's tour of "Chu Chin Chow" in the United States, there is no more gold or silver tissue in England, his requirements of 800 yards of this material having used up the last of it. All told he has made 200 dresses and headresses for 46 manikins, all of them different. One lamphade dress took 50 yards of material. It required the services of 100 seamstresses to turn out the order. Simmons' statement that there is a scarcity of all kinds of dress materials in England would seem to be contradicted by an authentic report concerning a purchase of \$70,000 worth of silks by Morris Gest while he was recently in England. The story is to the effect that Gest had no difficulty whatever in concluding this monster deal at Liberty's, the world-famous silk house here.

The **Actors' Association**, allied with the **Academy of Equine Association** in the United States, has been publishing a monthly magazine called "The Actor," espousing the cause of the union. Presently "The Actor" will appear as a weekly, edited by a trained journalist.

**Louis Calvert** has arrived from New York with two American plays which he plans to produce at the Gaiety, in August and, and with which he will tour the provinces. One is "Daddalums" and the other "Bo'sun 'Enry." Calvert will have two leading women, one for each play. Edith Norton will appear in "Daddalums" and Margaret Maugham in "Bo'sun 'Enry."

"Back to Spokane" is the title of a new play which Harry M. Vernon is writing on order for A. H. Woods and which is to be produced in New York in October. In the same month in London Vernon will have two other of

his plays produced—"Castles in Spain" and "The Little Princess."

**Rock and White** will return to New York as soon as "Hullo, America!" closes at the Palace July 26. Rock has ambitious plans for a new kind of intimate revue which he intends to put on in New York this fall.

**Laurette Taylor** is going to appear in at least one new play by J. Hartley Manners during her stay in London, which is limited to a few months only. It is understood the performances will be for several war charities.

"Reparation" is the title Gilbert Miller has chosen for his forthcoming production of Tolstoy's "The Living Corpse." It is because, Miller insists, the version of the famous Russian play as produced in New York by Arthur Hopkins is altogether unlike the original that he will not follow Hopkins' lead in the matter of the title which, it will be recalled, was "Redemption," as played by John Barrymore.

**Rehearsals** of Somerset Maugham's new farce, "Home and Beauty," have commenced at the Playhouse. A brilliant cast has been engaged, including Charles Hawtrey, Malcolm Cherry, Herbert Harben, Lynton Lyle, Lottie Venne, Jean Castle, Gladys Cooper. In America it will be produced by A. H. Woods under the title of "Too Many Husbands," with Kenneth Douglas in Hawtrey's part.

You may remember George Archer, the colored head usher at Hammerstein's for many years. He came to London six or seven years ago and started a merchant tailoring establishment opposite the Hippodrome. Archer is now the drummer with the Versatile Four, having replaced Johnson in that capacity some two years ago. He is doing nicely and asks to be remembered to the "old crowd."

As a result of wireless messages while coming from New York, Cyril has accepted an engagement with T. C. Dagnall to play the leading part in a "new" comedy, "Lord Richard in the Pantry." It will play ten or twelve weeks in the leading provincial towns, starting at Liverpool Sept. 15, and then coming to London. Maude will receive a salary of \$1,500 a week for the engagement.

## BURLESQUE ENGAGEMENTS.

**Phyllis Eltis** (formerly Academy Stock, Pittsburgh) with "Abe Reynolds' Revue." Flo Radcliff (formerly with "Bon Tons") with Waldron's "Bostonsians."

**Phyllis Eltis** with Abe Reynolds' show.

**Adele Archer**, prima, with "Lid Lifters."

**Ray Rottach** and Fern Miller for Cadillac stock, Detroit.

**Adrian Ellsworth**, straight, and Jess Hiatt, prima, for "Parisian Fillets."

**Anita Mae** for "Blue Bird."

**Kathryn Pearl**, leading woman for Al Reeves' show.

## DONEGAN, BUILDING TWO.

**Joseph Donegan**, owner of the Century and Edwards Hotel, Kansas City, arrived in New York this week to complete the arrangements for the building of two theatres.

One is to be erected in Kansas City and the other in Tulsa, Okla.

## "Bluch" Just Doesn't Care.

**Jas. E. ("Bluch") Cooper** purchased a dwelling in Yonkers, just above the city line.

# VARIETY

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Send the word along to Walter Kelly. Tell him his friend, Con McCarger, of Lincoln, Neb., is working at last. There's a strike on at Capital Beach, Lincoln, and Con started it. He is the organizer there for the A. F. of L. Judge Kelly once wrote to VARIETY what he thought about Lincoln. VARIETY published it. That was but one of VARIETY's errors, but it turned out to be a big one. For weeks nearly every day came a letter for or against Walter Kelly and Lincoln. Some of the letters were thick enough to have held a check and the disappointment at times was overwhelming. Then one day came a letter from Con McCarger. VARIETY published that. Con said everything we would let him say about Kelly and what we cut out of Con's letter would have sent Walter back to Lincoln if he had read it. This kid Kelly is some letter writer himself when he cuts loose. He answered McCarger and sent it to us to print. We told the judge the thing was cold, but Con wasn't in the show business and VARIETY didn't want to start a letter battle. Then Kelly wanted to publish his letter as an advertisement and we killed that. But Kelly is still sore that his letter remained unprinted and now that he knows Con McCarger is still living, after everything that Walter wished upon him, it is quite likely we shall hear again from Mr. Kelly about this matter.

"The Dog," a trade paper published by Earl Dionne at Houston, Tex., for owners of canines, went to "Oswald" effusively in a recent number. The paper called "Oswald" the best advertised and best known dog in the world. It explained how Rawson and Clare had constantly advertised "Oswald" in the team's standing advertising in Variety, and called attention to the value of persistence in publicity. "The Dog" in the following issue formed what it termed an "Oswald Club," advocating readers of the paper to become members as indicative of a spirit of progressiveness. If Frances Clare could only make "Oswald" realize who and what he is, perhaps "Oswald" would forego snapping at her. "Ossy" did that once and Frances' little heart almost cracked. But Frances claims that as she did not have her stage makeup on at the time, "Oswald" didn't recognize her. Nice huge mutt, that Ossy is. Asburndale was a thriving village when the Rawsons and their dog moved in. Now it's still a village with only the Rawsons and their dog left. The dog chased the other 198 of the population off the lot.

Freda Lesser, the victim of the Harry New murder on the Coast, is recalled

by Ted MacLean as the daughter of Emil Lesser, of Los Angeles. Lesser ran the St. George Hotel in that city and it was largely patronized by theatrical people. Several years ago there was a fire in the hotel and several artists lost their lives in it. Lesser himself mysteriously disappeared about four years ago. His clothes were found on the beach, but no positive knowledge of his fate was ever learned. He was a rabid German sympathizer and believed to be connected with the German secret service. His daughter was a little black-eyed girl and a favorite with all the guests of the hotel.

Felix Adler rehearsed one day for the "Greenwich Village Follies." Then he went back to bed at the Friars and hasn't been seen since. Tommy Gray watched the rehearsal and pointed out to Felix the "spots" he should go in. When Felix wanted to go in them he found all the spots taken.

John Cort returned to New York this week and called the first rehearsal

Ben Tieber of Vienna is not dead. He was so reported during the war. A letter from the Apollo, Vienna (Tieber's house), dated May 31 and reaching New York this week mentioned Tieber is in good health.

Howard Piggot, comedian with the Honeymoon Inn, an act that is playing the Fantages circuit, was married last week to Mae Heller, of the same act. The wedding was performed on the stage.

National Wintergarden New York (Minsky Bros.) playing stock burlesque week days, and Sunday vaudeville booked by Harry Carlin (Dept. Keith Exchange) closed for the season July 20. The house will reopen Aug. 28.

Faunie Donovan is at the King James Hotel, Philadelphia, in destitute circumstances, being unable to work. Miss Donovan was recently discharged from Lankenau Hospital in that city.

George Everett, formerly with the Century Opera Company, has been signed by John Cort for one of the Giorgianna shows. Everett is now doing a single in vaudeville.

## VARIETY IN ENGLAND

VARIETY is on sale at the principal theatrical newsstands or offices where American papers are handled in London.

As VARIETY will not circulate 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 in 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. Advances 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 kiosks (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 (\$8 per annum), or pro rata. It will be forwarded to any address.

sal for "Just a Minute Please" for next Monday. The piece is to open in Atlantic City Aug. 28 and then after four weeks on the road will be brought into the Knickerbocker, late in September.

Marty Farkins accompanied by his wife, Ray Samuels, arrived in New York from Chicago this week. Miss Samuels was to have sailed for Europe this month, but canceled the foreign time through existing conditions over there. She has been routed by the Keith office for next season.

"Kalatan" is the name of a racehorse that may run this week. You needn't make it public, but the horse belongs to Freeman Bernstein. It does not run in Freeman's name, however. That's all Freeman needed, was a race horse. He has had everything else.

There is a possibility that the Mary Howard and Co. act may be interpolated into the "Overseas Revue." Mary Howard is the widow of Ed Howard. Assisted by Tom McGuire, she has been doing the former Howard vehicle.

Harry Fetterer, of the Western Vaudeville's club department, has resigned his position and has accepted a position with the Nelson Airplane Company as sales director.

J. C. Flippin has been signed by Boyle Woolfolk to play the leading part in the "Gold Dust Twins." Flippin is a new blackface discovery and is only sixteen years old.

The A. H. Woods melodrama, "The Voice in the Dark," is said to be the heaviest non-musical show ever brought to Broadway. It carries a crew of 39 men.

A stage is being erected in the Lights Club House, at Freeport, L. I. It will be utilized for special Saturday night performances.

Joe Pilgrim, manager of the Academy Theatre, is the father of twins. This is the second pair that Joe can boast of since married.

George Gatts, identified with the production of popular priced attractions for a number of years in the middle west, has removed his offices from Chicago to New York.

Bert Lamont, scheduled to sail for England on Wednesday, will leave on the Aquitania Saturday, instead.

## TOMMY'S TATTLES.

By Thomas J. Gray.

The boys made the world free for Democracy to come back and find that America is a "Protocracy."

In their new amendments to the Dry law the guardians of our free (wait for the laugh) country forgot to make it unlawful to eat rye bread.

The new law is expected to include Scotch plaid, butter Scotch, champagne velvet, and "cordial greetings." Still there is no law against Palm Beach suits.

The men who get from six dollars a day, up, in Henry Ford's factory, don't care how little their boss knows about the history of his country, as long as he doesn't forget the color of his money.

Our Pictureless Western Movie! A gay night at the Red Dog saloon. "Quick Flash" Jack meets Cleo, the dancing girl. "Square Jaw" Bronson has loved her for many moons.

The threat. Fire water induces Chief Blue Hawk to do wrong.

The plot. Out of the darkness. "Don't you dare touch that Gal." Overpowered. "Square Jaw" Bronson fights hard. HER chance to help HIM. Is all lost? The cowboys from Bar-23 ranch. "Thank yer Parson—we sure will be happy."

America's fighting men were so fast in war they amazed the world. Now her Senators are showing how slow they can be in peace.

Advance styles in men clothes show Alice Blue linings. The belts will also be a little higher in the back. Can see it's going to be hard for a man to get a costume that will make them laugh on the stage.

Newspaper says expert in writes that the cost of living has doubled in three years. .... Doesn't take any expert to write that.

Artistic Note of the Week.  
Earl Carroll had his hair cut.

Shantung has had enough publicity for some song writers to write a song about it. If any of the boys understood just why Shantung is being mentioned so much they probably would.

We don't know what it's about either except that they are trying to turn a lot of Chinks into Japs. Maybe some seaside resort is calling for more of those ball rolling games.

Pretty dull week for the man in the moon. Nobody crossed the ocean by his route at all.

As trade has been resumed with Germany we may expect a big shipment of acrobats any day.

Now for a high duty on dialects.

Palace, Port Richmond, Staten Island, closes July 27, reopening two weeks later.

Frisco has cancelled a full season's bookings on the Orpheum Circuit and will play eastern time instead.

Joe O'Neill is alone at Proctors' up-town house while Bob O'Donnell is vacationing.

John Lampe has resigned as manager of Proctors', Mt. Vernon.

## LEGITIMATE

ERA OF PROSPERITY ASSURED  
FOR SEASON'S ROAD COMPANIES

**Members of T. M. P. A. Predict Figures of Last Year Will Be Almost Doubled. Forecast Anticipates More Than 300 Legitimate Attractions Will Be on Tour, Irrespective of Burlesque and Vaudeville.**

With the government railroad administration checking back a list of 298 traveling theatrical attractions using some part of the amalgamated mileage of the country during each and every week of the season that started last August and ended May 1, the forty members of the Theatrical Managers' Producing Association, in a forecast survey of conditions confronting the new season about to begin, unofficially through a small fraction known to be the most discerning of the producer's body, predicts the coming year will see the figures almost doubled.

Of the 298, 66 2/3 per cent. are rated as legitimate attractions. The forecast anticipates that there will be more than 300 legitimate attractions on tour the coming season, irrespective of burlesque, vaudeville and general miscellaneous combinations, which does not include concert tours.

A canvass by way of condition prospects, including an investigation of general banking, industrial and crop relations that must bear upon the general business that traveling companies will encounter in their forthcoming tours, apprehends an era of optimism greater than that experienced in the field of indoor amusements in the past quarter century. Bank, industrial and crop experts agree that the money spending wave will endure for at least three seasons.

That this condition is anticipated by managers with productions to spot is being proved daily by the many influxes of new money coming into amusements from hitherto alien sources.

The Sears-Roebuck-Ogden Armour money replacing that taken from the K. & E. forces by the retirement from the K. & E. monogram of Marc Klaw, is but a straw showing the way the winds are blowing, the street known as Theatrical Broadway carrying new records daily of investments by outsiders desirous of getting prospectively profitable working action for idle money made in other lines through and aside from the war.

Added to the general high wave of the money market as a sign of coming good times, shown in the willingness if not even anxiety of the money traders to get their money into hands that will make it work, is the impending wheat crop, the most sensational known in years, and at a price that makes it sound like war bride stock. Cotton's price, by reason of its application to general fabrics, at no matter what degree of production it eventuates at harvest time, is another prosperity arrow on the general business dial, as is corn, held higher on the stalk than ever before in recent harvests.

Owning one-third of the gold of the world, and at present the world's money lender, as well as the world's purveyor of commodities faded out of production through the war, the U. S. faces a condition where all human activity must command its maximum return.

The present epidemic of strikes is but another indication of the prosperity waves present and growing, labor knowing what's what and demanding its share.

The prophesied era of destructive strikes that last season had held back

the plans of many producing managers is no longer dreaded. Capital at the head of the big producing plants has realized that it is much less costly to compromise, if not submit, to the asked advances than to fight, and it is observed in the week's news of the strikes of the country that in no instance have the workers wholly failed in their requests for consideration.

Capital has taken the stand that if the workers must have more pay, the manufacturers will give it, and then tack the added cost to the articles produced, so that in the end the worker who will eventually have to buy the product will be giving back in one channel the extra money he has received in another.

Among certain inter-related combination of big steel workers whose yearly purchases in affiliations run into the billions, the word went forward last week to its constituents among manufacturers to advertise by settling them, and to make the manufactured goods carry the added wages burden.

## "VILLAGE FOLLIES" SOLD.

Saturday the ownership of "The Greenwich Follies" changed hands. Al. Jones and Charles Levy, of the Broadway Theatre Ticket Co. are the new owners, according to report. The interests thus purchased are said to be those that were held by Paul Salvin, the restaurateur.

The show is to be moved from the Greenwich Village Theatre to Broadway, Aug. 4, and the outlook at present is that the 44th Street Roof will be its uptown home.

Monday, Flo Ziegfeld, Jr., sent out a story he was going to call his new editions of the Nine O'clock and Midnight Frolics the Cafe De Paris and Palais Royal Frolics respectively. The general idea behind the Ziegfeld move was in retaliation against the investment of the Paul Salvin money in the Greenwich Village show and the re-naming of the show back to "The Greenwich Village Follies," after it had been decided to call the attraction "The Greenwich Village Nights."

The hit that Harry K. Morton achieved in the show was of such proportions after the opening night that it was decided to interpolate several additional scenes for him.

Messrs. Levy and Jones refused to state the amount they handed over for their interest, but permitted it to be understood that they really had the attraction under their management.

It may be that reason for Jones and Levy buying in was due to the fact that Leo Newman, a ticket broker, made an arrangement with the management of the Village Theatre to take all the seats for the attraction and froze out the other speculators along Broadway. The Jones-Levy combination controls several agencies on upper Broadway, and they undoubtedly will hold the limited capacity of the Roof entirely for their own offices.

## Fay Tunis Advanced in "Romeo."

Fay Tunis, in "A Lonely Romeo" (Lew Fields), has been promoted from a principal character to the vampire bit of the piece.

## ERLANGER TALKING.

A. L. Erlanger's personal appearance in the trenches in the fight between the Actors' Equity Association and the Producing Managers, accomplished with the first hand statement made by the manager to the New York newspapers of last Monday, with Erlanger allowing himself to be quoted, points to the beginning of a new policy of the unmythologized Erlanger in his attitude toward the press.

Since the combination of himself and Marc Klaw, it has always been Klaw who was the spokesman for the firm in any matters that came up for the firm's public expression. Even at the time of the Iroquois fire when the Chicago playhouse of the firm went up in smoke with the loss of hundreds of lives, and the wires of the news editors of the country were humming with requests for statements from K. & E., it was Klaw who turned such dictaphone.

The new policy makes it incumbent upon Erlanger, now traveling alone, to be his own town crier. In this relation in the future it is said he will have the aid of Harry Davis, a theatrical press agent besides the continued co-operation of Frank Reed, nominally the K. & E. press agent, but representing as well the Frohman interests from which he came.

Some years ago Erlanger made it a point to talk to newspaper men when returning from the other side, but often did so without effect. One incoming boat that carried Erlanger had Klaw meet it down the bay, with the result Erlanger forever after that even gave up his steamship interview. This happened about the time the Shuberts were coming along strong. Klaw could not understand why the papers throughout the country always gave the best of it to the Shuberts and seemed to bear down hard on Klaw & Erlanger at all opportunities. The steamship conference between the partners may have arisen from this.

## ACCUSED OF PLAY LIFTING.

San Francisco, July 23.

An accusation of "lifting" has been placed against the Will King musical comedy company at the Casino, through the theatre's management, Ackerman and Harris. The Shuberts make the charge, alleging the play, "What Is Your Husband Doing?" is the piece involved. They allege the King company a few weeks ago did the same play, without intermission. The Shubert piece was in three acts. It is known as a "straight" play (without music). It had a short stage life.

The King company plays musical skits of 40 minutes' duration. King said he secured the script for the skit of the week the Shuberts complain about, from Louis B. Jacobs, of Fresno. The matter finally seemed to simmer down whether the Casino people would agree to pay royalty to the Shuberts for the week the King company played the skit. It is thought the matter was settled on that basis.

## JOE HART'S COMEDY DRAMA.

Joe Hart re-enters the legitimate producing field in August after an absence of ten years from that branch. It will be a three-act play called "Boys Will Be Boys."

The piece is a comedy drama founded on a short story by Irvin Cobb, that appeared in the Saturday Evening Post two years ago and was adapted for the stage by Chas. O'Brien Kennedy.

The show will play the K. & E. time, opening out of town August 11 and arriving on Broadway around Sept. 1.

Harry Beresford will be featured. Hart's last legit. production carried the title of "Girls Will Be Girls."

## "JIM JAM JENS" SHOW.

"Jim Jam Jens" will be the title of a new revue in which Frank Tinney will star, provided the comedian can procure the rights to the title from Sam Clark, proprietor of the magazine under that name. The idea for the show was arrived at by Jimmie Duffy (Duffy and Sweeney) and negotiations are pending between Duffy and Tinney to write the piece.

Duffy conceived the idea of dramatizing the Bismarck, N. D., publication, the theme showing a character made up as "Truth" in the lobby of the theatre warning all ticket purchasers the show within is "rotten" and advising them to remain anyway. It was decided to engage James J. Morton for the "Truth" role because of his ability to ad lib and because of his numerous acquaintances among theatrogoists.

The plot is all connected by Duffy, with "Truth" taking a position behind the orchestra leader, continually making adverse references to the production. A scene showing the Indians purchasing back the country for a bottle of whiskey turns the plot, "Truth" becoming intoxicated and finally meeting the audience on their exit, apologizing for his mistake and declaring it a great show.

Tinney's original idea was to produce the piece on the Coast and negotiations were on between him and Ackerman, of Ackerman & Harris, but the Coast manager refused to accede to Tinney's demands for \$1250 weekly for 12 weeks, with return trip fares for three people.

Tuesday Tinney signed with the Arthur Hammerstein "Sometime" show for the road, to open in Chicago August 24. Tinney will play the part created by Ed Wynn. His contract, calling for \$1250 weekly, provides his billing must be one-half the size of the title billing.

Chris Brown will travel with Tinney as his business manager, arrangements to that effect having been concluded some time ago. Max Hart settled the contract between Tinney and Hammerstein, jumping to Chicago immediately afterward to arrange for the future business of Bernard Granville, who is now featured with the show at the La Salle ("Honey-moon Town"). Granville has a 12-week contract with the Chicago organization, but his New York offers prompted Hart to make the journey to decide on his future.

Tinney is now negotiating for the production of the "Jen" show with two other principals to assume the comedy burden.

## HIP SHOW REHEARSING.

General rehearsals for the Hippodrome's new show started Monday, chorus rehearsals having been in session since last week. The Hip remains under the successful regime of Charles Dillingham, who will produce the new spectacle, which R. H. Burnside will again direct. Mark A. Luescher is returning as general manager. The new show is due for premiere about Aug. 20. The water tank is to be used after a lapse of a season.

Of interest will be the debut of "Poodle" Hannaford as a comedian. "Poodle" is regarded as the greatest of all clown bareback riders. Prior to the close of last season's show, when the Hannafords left the Hip to join the Ringling-Barnum and Bailey circus, it was arranged that he be given dialog and business and that he work throughout the new show as a comedian.

## GUS HILL'S \$2 SPECTACULAR.

Gus Hill is reading a big spectacular musical attraction of the \$2 variety, and will put it into rehearsal sometime next month.

It will be called "The Spider and The Fly," and will carry a cast of 50 people.

Nat Le Roy wrote the book.



## BROADWAY'S BUSINESS BOOSTED BY TEN DAY FLOOD OF RAIN

**Weather Brought Record Business to Theatres. First Week in August to Mark Opening of New Season. Almost a Score of New Attractions for New York Before Labor Day.**

Old St. Swithin was the boy that put the dough in the box office during the last ten days along Broadway. Since the wet spell every one of the theatres have been doing practically capacity business. The weather had the tendency to pull people away from their homes to seek amusement.

Several of the shows just going along to fair business and several which had about completed their usefulness as drawing attractions on Broadway took on a new lease of life with the dampness and rolled gross business on the statements that were surplusing.

This week finds the passing of "Three Wise Folks" which has been at the Criterion for almost the entire season. The business late last week and for the first two nights of this week was capacity. The Criterion is going to undergo a overhauling and will be ready to reopen late in August. The possibility is the Smith & Golden attraction "Sunrise" will be the reopening bill.

For the next few weeks a rush of new attractions are headed for Broadway with next week bringing at least two. A. H. Woods has "A Voice In The Dark" scheduled for the Selwyn Monday night, while Shubert's will bring "Oh What A Girl" into the Shubert with the Lew Fields show moving to the Casino. For the week following the new edition of "Chu Chin Chow" is to open at the Century and "The Red Dawn" is slated to go into the 39th street. These are the only two announced thus far for the week of Aug. 4, with the chances being that several others will be set between now and the middle of next week.

For the week of Aug. 11 there will be at least four new shows. "The Challenge" is certain at the Selwyn and "Two Many Husbands" at the Hudson, with "A Regular Fellow" due at the Cort Aug. 13. There seems to be some doubt regarding which attraction is going to the Vanderbilt during that week. "Officers Mess" has been announced for Aug. 11 but there are stories Grace George in "She Would and She Did" is to open there.

At present the openings of the Long and the Bija are set for the week of Aug. 18 with "Adam and Eve" at the former house and the Woods show "A Bashful Hero" due at the Bija. If the Bija does not reopen during that week it is certain the attraction will be in the house during the week following.

At present the Shuberts have a piece entitled "They Who Walk In Darkness" in rehearsal. Irene Fenwick has the principal role. The production was given a brief road tour during the spring and according to the present plans is to open cold in New York. Cohan & Harris for the first time in ten years will not have an attraction opening during August, but Labor Day they will bring "The Acquittal" into the Cohan & Harris replacing "The Royal Vagabond" there. The latter attraction is due at the Grand opera house, Chicago, during the first week in September. Adolph Klaubner has again placed his production "Nightie Night" into rehearsal with a view to an early opening in New York. This is the piece he tried out in Wilmington last Spring. Carol McComas who was to have had

the principal role turned in her part this week and this may delay the opening for about two weeks.

"The Passing Show of 1919" supposed to go into the Winter Garden during August will not be seen until late in September. The current attraction "Monte Cristo, Jr." is holding up so well in receipts the management is in no hurry to make a change at the house.

George Tyler has a piece in rehearsal which opens at Atlantic City Monday. This is in the nature of a tryout and will not be brought into town immediately.

For out of town consumption Oliver Morosco is calling rehearsals for the Grace Valentine starring production "Mime Sapho" to open at the Olympic, Chicago, Aug. 28 and remain there for at least eight weeks before seeing New York. Miss Valentine left "Lombardi Ltd." on the coast this week and is coming east for rehearsals.

Of the current attractions leaving during the next few weeks all have had tremendous runs and they are re-igniting the balance on the right side. This is especially true of "A Little Journey" which originally opened at the Little theatre and then moved to the Vanderbilt.

Generally speaking the managers believe that the prohibition situation is helping business to a great extent. Because the restaurants are charging prohibitive prices for soft drinks the people want to sit around after dinner and dance are passing up the regular jazz places and obtaining their amusement in the theatres. A check in one of the restaurants for four people one evening this week reached \$9 for four drinks of grape juice. There was a cover charge of \$1 a person, \$1 each for the grape juice and another dollar for the waiter. In another place three drinks of ginger ale and a glass of mineral water coupled with the cover charge, war tax and tip brought the check \$5.45.

In the ticket agencies the demand for musical shows topped everything during the last week. There are seven regular buys running with Leo Newman holding an exclusive buy on the "Greenwich Village Follies." The seven are "The Royal Vagabond" (Cohan & Harris); "Gaieties of 1919" (44th street); "Lightnin'" (Gaiety); "She's A Good Fellow" (Globe); "Scandals of 1919" (Liberty); "Follies" (Amsterdam); "A Lonely Romeo" (Shubert).

**LESSER RANK AT MORE SALARY.** In the new musical comedy in which Donald Brian, Wallace Edginger and Peggy Wood are to be featured are two former aviation lieutenants.

In the play "Lionel George B. George plays Private Henry Bradbury and Lieut. John Willard, Sergeant Richard Callahan. They console themselves by declaring that, while reduced in rank, they have been raised in salary.

Lieut. George is an Indianapolis society man.

**"Oh Uncle" Opening:** "Oh Uncle," put on for about six weeks, will have its New York premier Monday night at the Shubert.

The piece has been re-titled "Oh Uncle, A Girl." The cast includes Frank Fay, Harry Kelly, Sara Ashe, Ignatius Martinetti, Ely Moffett.

## PLAYS AND RUNS IN LONDON.

London, July 10. The London Daily Mail published yesterday the following resume of the plays of the past season.

The theatre season of 1918-19 ends this month. It has been a season of bad plays and prosperous theatres.

There were fewer plays than usual in a like period. Everything prospered, so changes of bill were almost unnecessary. The producers made money on the entertainments, the restrictions on bar and chocolate sales were forgotten, everything remaining in a man's pocket after taxicab-driver and restaurant proprietor had had a share went into the box-offices. London may never see the like again.

Paris and New York did well, but compared with London their theatres were "not in it." New York never had a better season than that now ending. Its managers boast of it, and yet the longest run through the year in that great city is credited to "a music and girl show" called "Everything," which, run on twice-a-day lines, recorded 460 performances at the New York Hippodrome before it was taken off recently.

Here are the London figures:

Play	Theatre	1st Night	Performance
Freedom of the Sea	Haymarket	Aug. 1	British 150
The Love Divine	Queen's	Aug. 2	British 100
The Love Divine	Queen's	Aug. 3	British 100
The Love Divine	Queen's	Aug. 4	British 100
The Love Divine	Queen's	Aug. 5	British 100
The Love Divine	Queen's	Aug. 6	British 100
The Love Divine	Queen's	Aug. 7	British 100
The Love Divine	Queen's	Aug. 8	British 100
The Love Divine	Queen's	Aug. 9	British 100
The Love Divine	Queen's	Aug. 10	British 100

The Love Divine	Queen's	Aug. 11	British 100
The Love Divine	Queen's	Aug. 12	British 100
The Love Divine	Queen's	Aug. 13	British 100
The Love Divine	Queen's	Aug. 14	British 100
The Love Divine	Queen's	Aug. 15	British 100
The Love Divine	Queen's	Aug. 16	British 100
The Love Divine	Queen's	Aug. 17	British 100
The Love Divine	Queen's	Aug. 18	British 100
The Love Divine	Queen's	Aug. 19	British 100
The Love Divine	Queen's	Aug. 20	British 100

The Love Divine	Queen's	Aug. 21	British 100
The Love Divine	Queen's	Aug. 22	British 100
The Love Divine	Queen's	Aug. 23	British 100
The Love Divine	Queen's	Aug. 24	British 100
The Love Divine	Queen's	Aug. 25	British 100
The Love Divine	Queen's	Aug. 26	British 100
The Love Divine	Queen's	Aug. 27	British 100
The Love Divine	Queen's	Aug. 28	British 100
The Love Divine	Queen's	Aug. 29	British 100
The Love Divine	Queen's	Aug. 30	British 100

Among plays which have been running uninterruptedly for more than a year and are still running are the following (the performance are calculated only to next Saturday night):

Play	1st Night	Performance
The Love Divine	Aug. 1	British 150
The Love Divine	Aug. 2	British 100
The Love Divine	Aug. 3	British 100
The Love Divine	Aug. 4	British 100
The Love Divine	Aug. 5	British 100
The Love Divine	Aug. 6	British 100
The Love Divine	Aug. 7	British 100
The Love Divine	Aug. 8	British 100
The Love Divine	Aug. 9	British 100
The Love Divine	Aug. 10	British 100

The following plays were revived during the season: "Danced Goods," 56; "Twelfth Night," 175; "Charley's Aunt," 72; "Peter Pan," 50; "When Knights Were Bold," 36; "School for Scandal," 75; "Romeo and Juliet," 73; "The Belle of New York," 97; "Laiglon," 32; "The Daughter of Madame Angot," 13b; "Cyrano de Bergerac," 13b; "Pygmalion and Galatea," 7b.

All plays marked thus are still running, and

## WORM SUES VARIETY.

A damage action in which \$100,000 is asked by VARIETY was started this week by A. Toxen Worm. Bouvier & Beale are his attorneys. The complaint reads that June 27, VARIETY falsely, wrongly and maliciously published an article headed "Worm Won't Return," in which it was mentioned Worm was unpopular among newspaper men while engaged as general press agent for the Shuberts, and that he was the cause of more embroilments between the daily press and the Shuberts than any other single individual connected with their staff.

By reason of the publication the complaint adds, Worm has been "greatly damaged and injured in his good name, standing, business reputation, property and credit," and other things, with "the persons, corporations and associations who might have employed the plaintiff in such capacity were deterred from so doing, to his damage in the sum of \$100,000."

Before the action was started the attorneys for Worm forwarded to VARIETY a letter demanding a retraction, under threat of action and imposing the condition the retraction, would have to include copies of two letters. The copies were enclosed. They were letters from Louis DeFoe, of the World, and Louis Sherwin, then of the Globe, to Worm, expressing their good wishes after he had left the Shubert employ.

## BARNEY BERNARD'S FLOP.

"Come on, Al, and I'll give you a Yiddish diner downtown that will turn your hair red," said Barney Bernard the other afternoon to Al Jolson, as both were returning from the races.

"It's taking too much of a chance, going way downtown and then not getting a table. Those places are packed around this time," said Al.

"Not for me," answered Barney. "The fellow who runs the place is an old pal of mine. He will clear the restaurant out for us if I ask him."

Jolson consented, and with Bernard entered the restaurant. Bernard located the proprietor and advanced, smiling, when the latter greeted him with, "How are you, Mr. Carr?"

Jolson expects to be through laughing at that one about Sept. 3, when he will open with "Robinson Crusoe" at Philadelphia.

During the summer Mr. Jolson will repeat his Boston single-handed concert at Saratoga and Ocean Grove, N. J. Tickets will be up to \$5 and Jolson is to give the entire entertainment. When Al did that last spring in Boston he played \$4,300. Jolson asked J. J. Shubert how much he would have to pay rent for that Sunday evening in the theatre all by himself. "I said that as Al might be there all by himself they did not want to stick him up for the rent, so they (Shuberts) would gamble with him, splitting the gate. That is what drove Al back to the books this summer, to get that money back. He has it back, several times over. Jolson played a 4 to 1 nag last Saturday and it won, but Jolson was down so heavily on the horse he couldn't watch the race."

numbers of performance are set to start in next Saturday night, July 13.

For the purpose of comparison I may mention that "Charley's Aunt" holds the London record with 1,466 consecutive performances.

The following plays were withdrawn during the year after long runs: "The Better 'n' Me," 512; "Box of Tricks," 522; "The Bing Boys," 569; "Nothing But the Truth," 597; "Fair and Warmer," 496; "The Man From Toronto," 485; "Yes, Uncle," 627.

J. W.

# FAN SAN

(THIS IS NOT A FACE POWDER)



## LEGITIMATE

## SHOWS IN NEW YORK AND COMMENT

"A Lonely Romeo" (Shubert (7th week). Will move Monday to the Casino to make room for "Oh, What a Girl" at the Shubert. The place is getting a strong play on the lower floor. At the Casino it is figured that the upper floors will also find patronage.

"At 4.45." Playhouse (4th week). The first of the mystery murder dramas of the new season; slipped into the cut-rates immediately after opening, but the rain has helped materially during the last week.

"Century Midlight White" (27th week). Pulling a class of regulars and getting \$2 a seat for the front tables. "Crimean Album" Broadway (2d week). Received corking notices. The second of the murder-mystery plays. Looks like it will stick and get some real money.

"Follies" Amsterdam (4th week). Will have their biggest season in New York. Is selling out on the Wednesday and Saturday matinees, an unheard-of condition in previous seasons. At the \$30.00 mark right along.

"Five Millions" (2d week). One of the attractions that profited by the wet weather. Got around \$3,000 last week with Gent advertising a heavy daily paper advertising campaign. He figured that the Shuberts were "over the same as he did 'Experience'."

"Gaieties of 1919" 44th Street (3d wk.). Genuine hit. The Shuberts seem to have coined a new series in this one. In knocking the Shuberts out of the race, they are getting heavy premiums on the front seats. Could do more in a better house. Is cutting \$10,000.

"East Is West" Astor (41st week). The hot spot of the city. The show is a little, but with the advent of the rainy season it took on a new lease of life and shot back to the \$17,000 mark last week.

"Greenwich Village Follies" Greenwich Village Theatre (3d week). The show is going to be moved uptown. In about a week or so. The 44th Street roof looks like the house at present. The show is playing to capacity and adding them up six deep at every performance, but operating at a loss.

"John K. Ferguson" Fulton (11th week). Walter Wagner is now handling this attraction, which is doing around \$16,000 last week. He is guaranteeing the company \$2,500, paying the house rent and grabbing a profit of about \$150 for himself.

"Little Journey" Vanderbilt (25th wk.). Hanging on, with the possibility of remaining until the Officers' Mess is ready for the house.

"Listen Lewter" Knickerbocker (33d week). John Corbett going to keep this attraction going until it is time to move it. The show has touched \$11,000 last week, a comeback from the under ten class.

"Lickin' a Gavel" (4th week). Capacity right along to over \$11,000, and will remain in the top class. In the new season, the Chicago date for the company being cancelled.

"La La La" Henry Miller (9th wk.). While getting a nice play downstairs the show falls to attract in the balcony. Will stick along for another four weeks at least.

"Mente Cristo, Jr." Winter Garden (44th week). The show is pulling the out-of-town visitors and still holding on. The Sunday nights at the house are always capacity and will continue during the summer. The "Fading Show" is being gotten ready for the house.

"Peek-a-Boo" Columbia (10th week). Is pulling strong service audiences and playing to almost capacity with a matinee daily. Last week looked like almost \$10,000 at the house with a \$1 top scale.

"Royal Vase" Cohen & Harris (23d week). Still remains one of the big hits of the season, with the takings growing around \$11,000 last week.

"She's a Good Fellow" Globe (12th wk.). Holding on. The show is pulling the cast to cut the running expense. Will stay until it is time for "Rickey" to come into the house early in September.

"Sensational" Liberty (4th week). Almost \$13,000 last week—almost all the house could hold. Is in a position to grab a lot of the overflow from the Follies, a few doors away.

"Sensational" (3d week). Looks like there will be a little business for this attraction, which has retained the original bill on the strength of the showing during the first week.

"The Better 'Ole" Booth (41st week). The Wolf Hopper opened in the role Monday night. Got about \$7,000 last week.

"Three Wise Fools" Criterion (44th week). Passed away this week. Originally looked on as a flop at the opening. Was forced with the aid of cut rates and after four weeks developed into a hit. Would remain longer, but the house is due for renovation.

"Up in Mabel's Room" Edging (27th wk.).

Got nearly \$3,000 last week, which was a surprise to the management. The show has been dropping off to a certain extent during the last few weeks.

## SHOWS IN PHILLY.

Philadelphia, July 23.

The closing of "The End of the Road" by order of the State Board of Censors last Monday night left "Mickey" as the only feature picture showing in the legitimate houses. Business has been steadily on the increase at the Forrest, where "Mickey" is in its fifth week. It is reported as doing around \$5,000 and \$6,000 a week, which is big at the scale of prices. Had "The End of the Road" continued it is likely "Mickey" would have been replaced with something new, but with the field clear, the latter will probably stay a couple of weeks more or longer.

The promoters of "The End of the Road" did not give up without a fight, applying for an injunction to prevent the interference of the Censors, but the plea was denied in Common Pleas Court and the closing made permanent. There was a report that permission had been granted to show the pictures, with no mixed audiences allowed, the week being divided, three days for men and three for women; but while the management had a chance to do this before the complaints began to pour in, there was no chance after the picture was once closed.

Business is reported very big at all the principal picture houses. The Stanley has been doing great business and a good week is promised with "The Woman Thou Gavest Me," which has split week bill with Alice Brady in this week's bill. The Palace has a "The Bridal Night" and Constance Talmadge in "Happiness is a Mode" as the features. Madge Kennedy is the first showing here of "Through the Wrong Door," opened well at the Arcadia and business is very good at the Victoria where the Harold Lockwood picture, "A Man of Honor," is the drawing card.

## "TIN PAJAMAS" THIN.

Atlantic City, July 23.

Seldom in all the history of Atlantic City theatricals has a first night performance proved so thoroughly unsatisfactory and so unworthy of the admission charged as did "Tin Pajamas," which A. E. Morgan offered at the Apollo, Monday.

For the past ten days the evidently well intended title has been the subject of comment and supposedly salacious possibility which drew a crowded house for the opening night of the Adolf Philip-Edward Paulton "comedy."

As a result, much disillusion when the "tin pajamas" were discovered to be a suit of armor used by an opera singer, and that there was no risqué situation or even a suggestion of one. Less than that, there was no comedy and very little plot.

As a result the audience largely departed during the early part of the third and final act and left a passing assurance that no more crowded houses would occur during the week's engagement booked.

## Stagehands and Musicians Ask Raise.

Chicago, July 23.

The heads of the stage hands union and the musicians have been in conference with Chicago Theatre Managers' Association this past week. Everything points to a substantial increase for both locals.

The stage hands and musicians are asking for a 25 per cent. increase, and it is likely that there will be settlement of a ten per cent. increase.

## PROVIDENCE TIED UP.

Providence, R. I., July 23.

With every car on the entire system of the Rhode Island Company which takes in practically the entire state of the up as the result of a strike of trolley workers which began at midnight last Friday because the men's demands for an increase from 48 to 75 cents an hour and an eight-hour day had not been granted by the receivers of the road, theatres in this city and other parts of the state are feeling the effects of the walkout to a large extent. The cars have been locked in the barns and the receivers, true to their promise before the strike began, are making no attempt to operate a single car other than those few used for the transportation of United States mail.

The Saturday matinees, the first performances after the strike became effective, were cut to 50 per cent. of the usual attendance and managers had not looked for but little business in the evening. However, by evening thousands of autos operating as jitneys were bringing people into the center of the city and Saturday night business was about up to normal. The E. F. Albee was sold out. Emery's and Fay's, a single car other than those few used for the transportation of United States mail.

It is said that some managers of the theatres in the city have talked of "shutting up shop" if the strike continues, but this is not favored by the majority.

All indications are that the strike will be a long draw out affair as the receivers have announced that the financial condition of the corporation does not warrant any increase in expenses. The men, it is safe to assume, will not return to work until they are granted some increase, although it is known that they are willing to compromise and have no desire to hold out for the entire 75 cents an hour asked for.

The situation has theatre managers worrying, strike or no strike, however, for it is known that eventually another raise in carfare is coming and there have been several of these in the last year. That is, transfers are now being charged for at the rate of one cent each and the nickel zones have been shortened, all hurting theatre business to some extent. It is predicted that within a year at the most the city will see 8-cent and perhaps 10-cent fares on the road.

Boston, July 23.

The theatres, together with about every sort of business, got a bump here last week when the street carmen walked out on strike and left the transportation flat on its back and gasping for breath. Not a wheel turned on the elevated system from 4 a. m. Thursday until 4 a. m. Monday and in the meantime Bostonians either walked or used the trains and automobiles. Because of the inconvenience of traveling people did not come into the city and the theatres were hard hit.

The strike is over now, but the 10-cent fare is still on for Bostonians to cope with, and this will make a great difference to the downtown theatres.

## SEESKIND GETTING READY.

"Live, Laugh and Love," to be presented by W. B. Seeskind will begin rehearsals Monday. The show is to open in Savannah Labor Day and after a run of about four weeks through the South come to New York. The title is from the creed of the Sagebrush Philosopher, Bill Barlow, while the book lyrics are by Charles K. Herd and Tom J. Keogh.

In the cast will be Tom Keogh, Ruth Collins, Jack Cook, Kathleen Fitzgibbons, Harry Howard and the Great Delta Phone. There will be an international chorus carried with the attraction.

## NEWS OF THE DAILIES.

Low Fields and his "Lonely Romeo" will move Monday to the Casino.

The Shuberts have started rehearsals for the Broadway premiere of "Hello Alexander."

Gustav Amberg has gone abroad with a commission to acquire plays for the Shuberts.

DeWolf Hopper appeared for the first time in New York as the central musketeer in "The Better 'Ole," July 21.

Ralph Herbert has been engaged as stage director of "Oh, What a Girl" to open at the Shubert.

Queenie Nazarro was denied alimony and counsel fees by Supreme Court Justice John Ford in a suit for divorce from Nat Nazarro.

Three road companies of "33 East" are being organized. Tullulah Bankhead and Rydner Blackmer will head the No. 2 company.

Irving Pichel has been engaged by the Shuberts to stage "Helen Who Walk in Daphne."

Imre Kincity, organizer of pageants and spectacular plays, who died in Brighton, England, April 28, left \$2,000,000.

William A. Brady received a cable this week from Frank Craven in London stating that "The Many Colors" will shortly be produced in the English capital.

During the absence of Mr. and Mrs. Coburn from "The Better 'Ole" they will work out plans for their new production, "All the King's Horses."

A. H. Woods has contracted with Ralph E. Dyer for all the latter's plays written in the next five years. Mr. Dyer is a Spokane newspaperman.

Luiza Tetrazzini, now in Italy, cabled friends in New York denying that she was engaged for an American tour under the direction of Jules Dathier.

Thurston Hall, Olive Tolt, Marion Van Tyne, Isabel Irving are to originate the chief parts in "Christina" which is a comedy which started at the Morosini this week.

Maria Colbrook will succeed Grace Valentine in "Lombardi, Lion" and "The White" may be starred by Oliver Morosini in "Madame Sappho."

William ("Big Bill") H. Edwards, collector of Internal Revenue, will act as chairman of the greater city in the campaign to create interest in the Actors' National Memorial Day, Dec. 8.

Mart. Kiew has purchased "Petroleum Prince," a comedy in three acts by Richard Barry, for his first individual production. It is to be staged by Harrison Gray Fiske for presentation early in October.

Arthur "Bugs" Baer has been commissioned by Gus Edwards to write and arrange the comedy scene in his forthcoming musical comedy production, "The Film Girl," which is to have its Broadway premiere in September.

Rehearsals have started on Grace George's new play, "The World and She Did," a comedy about golf by Mark W. Reed. Miss George produced the piece in Detroit and Cleveland last season with satisfactory results.

A bill has been introduced into the Georgia Legislature which, if passed, would spread a complete censorship net over the entire amusement field in that state and would hamper incoming vaudeville, legitimate, picture and other attractions, indoor and out. It is considered one of the most drastic measures of its kind ever proposed.

## BERNAYS COMES BACK.

E. L. Bernays, who returned some weeks ago from Continental Europe, where he was assigned to government propaganda work, has started a general publicity office, having taken a floor at 19 East 48th street. He is carrying on work in the interests of re-employment of ex-service men, a government bureau headed by Col. Arthur Woods, former police commissioner of New York.

Recently Mr. Bernays was in charge of publicity stunts here for the government of Lithuania. Prior to the war he was connected with the Metropolitan Music Bureau in conference with which he did the publicity for the tour of the Russian Ballet.

## Ligon Johnson in Washington.

Ligon Johnson left for Washington Tuesday to confer with the House Committee on Taxation with reference to the U. M. P. A.'s campaign to have the theatre ticket taxes reduced.

Mr. Johnson will also hold several conferences with the Department of Justice regarding play piracy, during his stay in the capitol.

## GREENWICH VILLAGE FOLLIES.

After a string of disappointments the widely talked of "Greenwich Village Follies" finally opened at Barney Gallant's cozy little Village Theatre, and, while the opening performance ran a trifle rough in spots, the show on the whole was a success, and will undoubtedly be yanked out of that queer section of the city before it has touched its first month's run to an uptown house.

There is little of the Village atmosphere to the show, about the only one in the east coming under the classification of a Villageer being Bobby Edwards, who formerly used to roam around the Village restaurants playing his lute, a home-made instrument. Edwards incidentally scored a nifty hit with his specialty, a couple of songs, sung to his own accompaniment.

There was much shifting around just prior to the opening, with many specialties in line for engagement, but the only pair retained were Jack Wilson and Frank Hurst and Cecil Cunningham. Miss Cunningham stepped out in "one" and drove over a genuine wallop with songs, the opening number being set to lyrics appropriate for the Village.

Wilson quit cold in the early part of his act. After several of his "tunes" were received in silence he apparently realized the impossibility of a score and walked off, leaving Hurst to his fate with a ballad. The act was entirely out of place in this production, and Wilson evidently realized it when he exited.

There is no particular plot to the piece, the opening scene showing the interior of the subway with a flock of "hugs" growing old trying to follow the green line. The man with the plot enters, and it is promptly copied from him by a thief. From then on the show progresses through a string of numbers, with the individual specialties mingled in between.

The show carries two distinct stars in Beagle McCoy Davis and Harry K. Morton, the latter doing surprisingly well considering the chopped up role assigned to him. But at the finale in a number, "I'm Ashamed to Look the Moon in the Face," he took down the show. One of the outlets, getting in some of his scrobatic work to great effect. Morton was recently of burlesque, and since he has made good on his first production it's doubtful if that branch will see him again.

Miss Davis whanged up a riotous hit with her "Cameo" scene in the second act. It was quite the prettiest affair of the show, with the Japanese number running second. James Wain in a burlesque, "The Japanese Number," was funny, and Ada Forman marked up a favorable score. Others included Charles Derickson, Irene Olson, Rita Zaslai, William Forman, etc. Some changes have been made since the opening last week.

The show was staged by James Murray "Burrhead" Anderson who was dropped from the position before it opened. Nine or ten postemptions threatened to kill the interest, but it turned out to be a society treat for theatrical folk, every one from uptown of any note being present.

It should be a draw for any uptown theatre, besides carrying box office draught through its title. Particularly is this title good for cities outside New York. The fame (if it is that) of Greenwich Village has spread far and wide away from the North River. Wyna.

## THE GIBSON UPRIGHT.

Indianapolis, July 21. — "The Gibson Upright," Booth Tarkenton and Harry Leon Wilson's new Bolshevik play, met with a friendly but critical reception when it was presented for the first time on any stage at the Murat by the Stuart Walker Players last week. Quite a few things will have to be done to the piece if it is to have a long and successful run on Broadway as the other Tarkenton-Wilson pieces such as "The Man from Home," "The Country Cousin" and Mr. Tarkenton's own "Devotion" have had in former years.

If the authors meant "The Gibson Upright" to be propaganda against Bolshevism it should be said that as propaganda it is a good farce. Yet, if it was meant to be a farce, one would say that as farce it is good propaganda. The piece is entertaining, mildly funny in spots, but it intended to be instructive it missed its mark. It is entirely too untrue to be taken seriously.

Gibson has inherited the factory in which "The Gibson Upright" piece was manufactured by his father. He is successful in a measure, but labor unrest begins to breed among the workmen. A journalist with a brain swelling with Bolshevik theories helps agitate the workmen until there is a drive on Gibson. In a moment of desperation, to turn the plant over to them and himself to his summer home. A minor, a very silly, love line which finally ties up Gibson and a pretty Bolshevik man who worked in the plant. The play is stuck into the play to lead interest. There will have to be more made out of "The Gibson Upright" if the piece is to appear to other than the most radical of labor-baiters.

The first act, the lines of which were published in the Saturday Evening Post the week ending July 12, is in the line of introducing the characters smoothly and being unspooled by the display of untalented amateur sturdiness on the part of the workmen which keeps the later act. The second act is just plain weak, and the third is no better if not worse headache.

The play was being very well presented by the Stuart Walker Players. Nonetheless George Gusti did Gibson the way one wanted him to do it. Edgar Stebbel did his best work of the local summer season as Mr. Milne, the disgraced workman.

The factory owner and Aldrich Bowker gave a fairly accurate presentation of the "chairman" of the workmen's committee. Others in the play were George Sommes, Robert McDougall, Ben Lyon, Robert Parker, Elizabeth Patterson, Mackay Morris and Edward Weyer.

## A SPECIAL

SHUBERT  
NUMBER

will be issued by

VARIETY  
FRIDAY, AUGUST 29th, NextVARIETY's special Shubert Number  
will be devoted to the theatrical ventures  
and enterprises

OF

LEE and J. J.

## SHUBERT

Their present leadership and formidable command of the legitimate theatrical field will be presented in facts, figures and names.

The August 29th issue of VARIETY will be wholly a Shubert number, aside from the regular news of the week.

The Shubert Number will have an advertising adjunct, and VARIETY'S advertising rates will remain unchanged for that issue.

## THE CRIMSON ALIBI.

Chuck Brown.....Gardner James  
David Carroll.....Harrison Hunter  
Professor Bristol.....Wm. H. Thompson  
James Leverage.....John Ellis  
Loomis.....Thomas Strayer  
Andrew Quincy.....Robert Barratt  
Collins.....Roy LaRue  
Robert Dorrington.....George Graham  
Larry Conover.....Robert Kelly  
Red Paris.....Paul Kay  
Mrs. Williams.....Edna James  
Judith Darrel.....Edna James  
Mrs. Dean.....Thalston  
Mrs. Burridge.....Inda Palmer  
Mary Garrison.....Bertha Mann  
Mrs. Wrench.....Catherine Consens  
Julia.....Catherine Consens

"The Crimson Alibi," George Broadhurst's version of a novel by Octavus Roy Cohen, was presented at the Broadhurst July 27, and, despite the muggy weather, got away to a good hand-start. It suggests by its very nature comparison with "At 136." Both, however, are good mystery plays, and if William A. Brady's production got a better break as to weather, Mr. Broadhurst's was more smoothly presented and had a better last act and a more convincing conclusion. The solution was completely out of the guessing until the last minute — fine work from the authorial standpoint. The interest never sags, and the show, competently acted as well as written, should be in for a long run.

To deal with the acting first, it should be stated the house was crowded from the opening night, and Lee Shubert leaning over the air rail seemed to be the only professional present who did not have some part in the cast. Practically unknown performers were greeted with handclaps that interrupted the showing and were out of place. Nor was the best performance by any means that of the featured player, Harrison Hunter is rather too much the "Bak Jovy" Englishman as to account to be entirely convincing. Robert Barratt, in Robert Kelly gave the best account of himself. Barratt, in particular, has a future. He has reserve and dignity and is natural. As the old housekeeper who knew nothing "about the case, not a single thing," Inda Palmer proved very pleasing. Excepting Catherine Consens and Bertha Mann, who brought considerable emotional force to bear on her part, the women were unconvincing. Thals Lawton, especially, was disappointing.

William H. Thompson redeemed in the last act what he did in the first. In the first he was too theatrical. In the last he rang true. Gardner James as the youngster had a nifty role to handle, but did pretty well with the artificial material handed him. This part and two crooks were interpolated, according to report. They did not exist in the book.

The whole effect was staged by Mr. William Trimble Bradley, who devised some simple and novel settings, but ones often entirely out of keeping with what they were meant to portray. Despite this fairly obvious consideration they hit the eye. The play opens on a dark stage. In the dim light from two windows falling like faint searchlight gleams a hand holding a knife is seen. This is heard, then Joshua Quincy has been murdered. This is the prologue.

The first act opens at the home of David Carroll. He has just come back from seeing his opera produced in New York, and, being a detective of note, though an amateur, is called in to discover who killed Quincy. A comar Professor Bristol, fearful that he will be suspected of the crime. He lays the case before Carroll, and begs him to find the man really guilty. Carroll sets out on his task. Person after person is involved until it seems certain that three men—the nephew, the butler and Larry Conover, who has just escaped from the penitentiary—that each of these three must have done it. "Obviously, however," says Carroll, "only one of them is the murderer." In the last act, holding the centre of the stage, Carroll eliminates each in turn. Who, then, did it?

The climax to act three is very much a dragged in affair. There is a roar of pistol shots, and yet no one is seriously injured. Why nothing came of this is never made clear, but, perhaps, that is just as well. So many things are explained and with a very considerable skill and finesse.

## THE RED DAWN.

"The Red Dawn," a three-act play by Thomas Dixon, was shown in Stamford, Conn., for the first time Monday night. It has to do with a phase of Bolshevism, and after a mace of intrigue in act aside, becomes a proclamation against the encroachment of anarchistic propaganda. An attempt is patent to expose the tenets of Russian Bolshevism as regards the matter of free love, though nothing is actually brought forth other than already reported in the press. However, some of the local audience appeared shocked at the line.

The action takes place upon a semi-tropical island supposed to be a hundred miles or so off from the coast of California. There a socialist colony is turned topsy turvy over the machinations of a "Red" leader, who is secretly by a "soviet representative." The schemer's plan is frustrated when he attempts to work the free love idea, thrusting aside his devoted wife and attempting lurid cave man stuff to secure possession of a young woman spoken of as his niece.

The most interesting feature of the premiere, was the appearance of Doradina in a speaking role. Blonde wigged she performed capably as the colony's vilest woman. She worked in in addition a dance or two, one staged with her "Laranga Silver," which made the native matrons nervous.

"The Red Dawn" is scheduled for an August showing on Broadway, but it is quite likely the date will be set back for much needed fixing. Oscar Eagle staged the show.

## Chicago By Night

By JACK LAIT

Banff, Alb. Can. July 23.  
Way up in the Canuck Rockies, teaching the grizzly bears and the big fish to take a jest. For a tenderfoot I am learning woodcraft rapidly, and as for the scenery—well, Urban himself has nothing on nature in her manifestations hereabouts.

Show business is unheard of up here. There is one decrepit picture house, but only natives go. And, oy, oy—you should see a native in Banff! The Northwest mounties in their scarlet jackets, boots, spurs and hats with fancy bands under their chins, look as true to life as though they had stepped out of "Tiger Rose." I looked eagerly around for Lenore Ulric, but she wasn't.

Anyway, being up here, three days north and west of Chi, proves that Sime isn't always right. He says I spend all my time in New York. Tain't true. Sometimes I go toward the setting sun.

In this resthaven for broken down scribblers are Grantland Rice, Charles Hanson Towne, Porter Emerson Brown, J. Murray Gibbon, and other destroyers of good white paper. We leave for a horseback jaunt into undiscovered wilds, abandoning the women and children to the civilization of the hotel while we strong males bump gingerly forth upon the backs of sturdy and annoyed-looking mountain nags to climb the heights after the ferocious bass and the bird and beast of forest fastnesses.

Sleeping in tepees and eating sizzling bacon off a frying pan has its disadvantages, but it does a city-bound good now and again to get out and realize that creation moves grandly on in her appointed paths, entirely unconscious of his existence. How those snow-crowned mountains and those limitless woods must laugh, sometimes, to think that we little insects squirm and run and fret and battle and think that we are of some consequence. Face to face with true magnitudes, we see, and, seeing, perhaps, understand.

Before I left Chicago I dropped into McVicker's to again see Senator Francis Murphy. I had handled Murphy rather barehandedly because he didn't stick to character, that valuable and irresistible character created by my friend of theatrical youth, Cliff Gordon. Murphy wrote me. It was not a protest—it was an appreciation. He asked me to come again and see whether he meant it. He did.

There was a punch in his delivery due to consistent fidelity of characterization which had revolutionized the whole effect. It was no longer a monologue—it was a one-man play, a satire which bit and hit. His voice was hoarse, but it didn't matter. He had 'em now. After years of hammering away at the wrong nails, Murphy seems to have hit it at last. He is a big time candidate now. Any man who takes criticism and USES it instead of swearing at it, ALWAYS has potentialities.

Keith Booked House of 2,500.

Chicago, July 23.  
J. Gregory, of Chicago Heights, is building a new house with a capacity of 2,500.

It will be ready by September and will be booked by Glen Burt, of the western Keith office.

### GUY HARDING FOR BLACKSTONE.

Chicago, July 23.  
George C. Tyler has taken over the Blackstone for the coming season and has placed Guy Harding, of the Playhouse, as manager. The position was offered Bill Gorman, who managed "Tilly," but Gorman turned it down. Walter Maccloud, who really put the house over as a winner with Tyler's "Tilly," is out and has made no plans for a future. Arthur Esburg will remain as treasurer.

### LEW CANTOR ARRESTED.

Chicago, July 23.  
Lew Cantor was arrested for speeding the other day, and when the traffic copper asked him what business he was in, he replied saying he was a theatrical booking agent, and handed the bull a card. The copper says, well I read your ad in VARIETY, and I think you're a pretty good guy, so go ahead. Cantor says it pays to advertise.

### DIVORCES.

Chicago, July 23.  
Erwin Brown was granted a divorce from Julia Garrie Brown on the grounds of adultery. Ben Ehrlich was the attorney for the plaintiff.

### ENGLISH REPRESENTATIVE HERE

Chicago, July 23.  
Corliss Clafin, an English artist representative, is in Chicago looking for vaudeville acts that are suitable for the continent. Clafin is representing Wallie Rice, of the Hippodrome, Kotherithe.

### SCHAEFER MARRIES.

Chicago, July 23.  
Peter Schaefer, of the firm Jones, Linnick and Schaefer, was married last week at the Blackstone Hotel. The bride is Clara Arnold, a non-professional.

### KELLY BACK AGAIN.

Chicago, July 23.  
Bert Kelly, originator of the jazz bands in Chicago, is back after a season in Atlantic City. Kelly has taken over a new place called the "Red Lantern."

### HOLMES BACK ON FLOOR.

Chicago, July 23.  
Coney Holmes, who left the Association floor to become the manager of the Pantages office here, is back on the floor.  
Holmes is one of the best known bookers in the west and has a host of friends that wish him well.

### LESTER SHOP'S BIG ORDER.

Chicago, July 23.  
Lester Shop, novelty modiste, received a \$3,500 order from Kilroy & Britton, who are putting out the show, "Oh Daddy."  
This is one of the largest single orders received by any of the modiste shops here this season.

### LEAVING "HONEYMOON TOWN."

Chicago, July 23.  
Bernard Granville and Roy Atwell are to leave "Honeymoon Town" within the next few weeks.

Barnum Bailey-Ringling Show for Chi.  
Chicago, July 23.

The Ringling Brothers have completed arrangements for their coming circus to play Chicago. Their location will be Grant Park on the Lake Front and they have guaranteed the City \$15,000 for a charity fund. The council has okayed same.

### A. E. A. AND WHITE RATS.

(Continued from page 5)

grown stronger.  
From the actors' standpoint and especially those A. E. A. members who signed the pledge, the help given them in the past by the A. E. A. makes the organization worthy of support. Not a few have demonstrated how many matters have been straightened by the A. E. A. which ordinarily would have been forced into the courts. Many of the cases are those of salary disputes or money due professionals. If a claim of \$50 or even up to \$150 was to be settled the A. E. A. always proved valuable. To take such matters into court not only would result in loss of time, but unnecessary expense as well. The Equity has settled any number of such claims, without fuss. Some have been arbitrated and very few have been taken in court. The actor feels that with the provision of arbitration in the new contract, he has little chance for the collection of sundry claims for he would not alone be able to reach the manager personally without perhaps many visits, but that such settlements would be "stalled" along indefinitely.

The following announcement, published complete, was sent out by the Actors' Equity Association on the matter:

#### Actors' Equity Association.

After three years of persistent effort, we have at last been able to enter the ranks of the American Federation of Labor, under conditions entirely satisfactory to ourselves, but it is eminently desirable that our members should understand the relations of the component bodies, one to the other. First, study this tree:

#### American Federation of Labor.

Associated Actors & Artists of America  
a. Other International Bodies.  
Actors' Equity Assn. Vaudeville Actors.  
Hebrew Actors. Chorus. Others.

The Associated Actors & Artists of America, which will be hereafter referred to as "The Four As," receives from the parent body, the A. F. of L., a charter covering all branches of the entertainment world, many of which are at present unorganized, such as concert singers, Chautauque, etc.

The Four As, which is a sort of holding company, is often termed "The International." It has a constitution of its own and officers of its own. It receives a per capita tax from all branches. Its powers are strictly defined in its constitution.

The Actors' Equity, The Vaudeville Actors and other groups, have applied to and received from The Four As, charters covering their respective jurisdictions. All these different branches are self-governing autonomous bodies which, however, does not prevent them from doing so choose—from making agreements one with the other, or with separate labor organizations, a step which should not be delayed.

No branch of The Four As can be ordered to strike because another branch does so, but if one branch does strike, no other branch can take the place of the one striking. For instance, if the Actors' Equity declared a strike at the —nth Street Theatre, members of the Vaudeville branch could not take the place of our members, or vice versa.

Officers of a branch can also be officers in The Four As, just as business men can be officers in several corporations. Thus Francis Wilson is president of The Four As and also president of the Actors' Equity; Frank Gilmore is treasurer of the former and executive secretary of the latter; James William Fitzpatrick is vice-president of The

Four As and president of the Vaudeville branch; Harry Mountford is executive secretary of The Four As and of the Vaudeville branch. The council of the Four As is composed of delegates from the different branches. To sum up, the branches act independently, but can act together for the common good.

Frank Gilmore,

Executive Secretary of the Actors' Equity Assn.

The Producing Managers' Assn. held a meeting at the Hotel Astor Tuesday afternoon and turned down the Actors' Equity Association request for the appointment of a committee by each organization, for the purpose of getting together in conference and settling the points at issue between their respective bodies.

In explanation of their refusal to consider a conference with the A. E. A. the Producing Managers issued the following statement:

Mr. Frank Gilmore, Secretary Actors' Equity Association, Longacre Building, City.

Dear Sir—In reply to your letter of the 19th, the Producing Managers' Association directs me to say that it regrets it cannot consent to appoint a committee to meet a committee of your Association, for the following reasons:

First—That in the recent action of your Association in bringing into your councils men who have proved in the past neither friends to the actor nor to the manager, men who have only thrived in the fostering of bitterness and discord where it did not previously exist, your Association has made impossible any serious conference between it and the Producing Managers' Association;

Second—That the Producing Managers' Association has undertaken to devise contractual and other relations between actor and manager that will as nearly approximate equity as can be devised, and in the working out of these relations stands always ready to consider suggestions from any association or group of actors. This contract follows the contract under which members of your association have been working in the past, and if there be changes in the future it is our honest intent that these changes shall improve rather than injure the actor's standing.

Trusting that you will appreciate the spirit in which this is addressed to you, I am

Yours very truly,

(Signed) L. Lawrence Weber,

Secretary.

Frank Gilmore, speaking for the A. E. A. Wednesday, said Mr. Weber was laboring under a mistake when it was stated that the A. E. A. had brought men into the councils of the organization, as described by the latter. A. E. A. Mr. Gilmore stated, was an autonomous organization, and as such was independent. Mr. Weber, Gilmore added, had evidently confused the Associated Actors and Artists with the A. E. A.

The A. E. A. will hold council meetings every day this week. No change from the attitude taken recently by the A. E. A. regarding the penalty for its members signing other than A. E. A. contracts will be made. Mr. Gilmore declared.

Andy Byrne, musical director of Henderson's Coney Island, reassumes the leadership of the Bushwick orchestra next season, following an interim of five years, during which time he officiated at the Colonial and other Keith houses. The Bushwick orchestra will be increased from 12 to 15 pieces next season.



## ORPHEUM.

The bill at the Orpheum this week is made up of several big attractions and two new arrivals, but it is a well-balanced show, and many hits were registered. Grace LaVail, who is a favorite attraction, was particularly received, and her up-to-date songs were charmingly rendered. The LaVails were charmingly received, and her up-to-date songs were charmingly rendered. The LaVails were charmingly received, and her up-to-date songs were charmingly rendered.

Harry Hines' dynamic style aided by two new songs helped to carry him over. Theodore Beket, from the Russian Imperial Ballet, assisted by Sofia Schorer and Lorraine Marie Wile, was seen in classical and character dances. The girls were daintily dressed, and very agile and at the same time graceful. Beket closes with a horpops in Russian style, and this little bit lifts the act out of the ordinary routine.

Delro, billed as the original master of the piano accordion, was one of the hits of the show. Clifford and Willie went over big in their "rude" and "dope" characters, closing with "Wonderful Mother of Mine," excellently sung by both. Eddie Janis and Bone Chaplow have a novel and interesting act, singing and singing turn. The Three Johns, European jugglers, gave a interesting performance. "The Trio" is above the average in this line, and they got over nicely. Henry's Weekly and a feature picture closed the program.

Jack Josephs.

## HIPPODROME.

The show this week is beautiful and interesting, there were several new acts and the program was well balanced. Edna LaVail had the opening spot, and the young woman did quite a number of new stunts on the trapeze. Her appearance and the act has unusual merit. Keno and Wagner in their impersonation of wooden toys, which pleased both young and old. Miss Wagner took the part of the doll, while Keno played the wooden soldier. Pretty scenery descriptive of a landscape enclosed the offering to a married degree. Arthur Ripley, the minstrel man, went over strong with his talk and clever witticisms. Fox, Deason and Co. offered "The First Degree," an amusing act bearing on Indian initiation, which was an excuse for uncovering some excellent acrobatic work, with good comedy talk thrown in.

Jack and Mrs. Arnold and Mann and Malloy were switched to the Casino bill. Hill and Head took the place of the former, and were entertaining with talk and songs. Charles King and Virginia Thornton and Co., the letter in a sketch. "The Counselor" are favorites here, and registered big. Allan and Moore, both personalities, were interesting. The girl member of the team had a number of attractive changes, and went over the better of the two. A feature picture closed the program.

Jack Josephs.

## PANTAGES.

The Pantages show this week was strikingly above the average, there being a number of meritorious turns which went over with a flourish. Among these was the Theatre Petrole, a spectacular acrobatic novelty. The team did shoulder somersaults and tumbling, featuring the tandem somersault, a difficult feat. The finished manner in which they did their work was pleasing.

The Olga Samanoff Trio have a versatile act consisting of violin, cello and piano selections mostly on the classical order, and they received a fine reception. Cook and Lorenz, next to closing, registered many laughs with their clever talk and up-to-date songs, which were loudly applauded. The bill was opened with Schoep's Comedy Circus, an aggregation of dogs and monkeys who offered a pedigree of how-wisdom and monkey wisdom. The actors were clever, and gave a performance above the customary animal act.

Nedali and Follette, a mixed team, took the place of Mann and Malloy. They made a fine appearance, and have a neat routine of songs. Fox, Deason and Co. managed to hold the interest with card tricks and a rather novel entertainment, with a sign card index displaying anything and everything asked. A feature picture closed the program.

Jack Josephs.

## CASINO.

It's good vaudeville this week at the Casino. One of the best bills offered here in a long time. Nick Hurford, formerly of the Alcazar and Chas, had things his own way with a well framed single turn. As a suit comedian, Hurford can hold his own with the best of them. He was a big hit here, and with his present material would be a big success in a better class house.

Hal Johnson & Company presented "My Chaparrone," a comedy sketch, that has many humorous situations. A nation appears in double role and gives a good account of himself as a female impersonator. He is most capably supported by George W. son and Florence Little. Watson also showed that he could read, but the reading, while well done, does not belong and interrupts the action of the sketch. Dave Adams and Timmy Rose duplicated a bit from "Lain Go" as played by Lermer and Jack Wilson. The pair received a big reception on their entrance, the audience thinking that Rose, in blackface, was Jack Wilson. Lermer in an officer's uniform, and Rose in a sailor's outfit, went through the routine word for word exactly as done before by Lermer and Wilson. Rose is an excellent comedian and, with Lermer doing a perfect straight, the act as staged is suitable for big time. Hugh Johnson did well with slight-

of-hand and an exposition of digital manipulations, sustaining throughout a running patter of appropriate witticisms. The Whirlwind Orchestra, a collection of Russian dancers, appearing in a camp scene of the ancient Roman-Rye and presenting a melange of grotesque and characteristic dances that met with big favor. Lowry's dogs began the festivities with a series of canine capers. An outstanding feature of the Will King show this week is Sylvia Yaffo, a precocious child of seven years, who entertains and interests by reason of her natural ability and talent as a comedienne. She rendered two songs, both of which evoked vicerevous applause, necessitating an encore, consisting of a soft shoe dance, announced as a copy of George Frimrose. Her generalship, ease and gracefulness are worthy of a veteran. The girls promise of becoming a stellar light.

## SAN FRANCISCO NOTES.

Lester Fountain returned here last week after a brief retirement from show business. Indications are that he again will join the managerial staff of the Alcazar and Harris theatres.

Leonard Dexter, Hippodrome manager at Stockton, was married last week in that city to a Miss Stone, a non-professional.

William Nelndorf, husband of Dorothy Caldwell, of the Will King Company, left for Los Angeles last week. The couple married five months ago and rumor has it that Nelndorf's departure is the forerunner of a permanent separation.

Dick Arnold left here this week for Minneapolis to begin a tour of the Pantages Circuit opening July 28.

Eddie Mitchell, manager of the Ed Redmond risk company, which has been playing a year at the Crawford Theatre in El Paso, arrived here last week to spend a few weeks while the show is laying up.

Larry Yule has been added to the staff of the McCarthy-Fisher office here.

Harris and Manion playing the Pantages circuit, who were scheduled to sail for England in September to open on the Variety Controlling Circuit, at Leeds, were compelled to have the date postponed until December on account of their inability to induce Pantages to release them from their contracts.

Sidney Grant has retired from the Julian Eltinge show and will leave for the East.

John Medbury, of "Medbury's Mutterings," one of the feature writers on the call, has been engaged by the Rialto Theatre as press agent.

Joe Brandt, late production manager of the Universal Film Co., passed through here this week en route to New York. He has recently resigned from the Universal.

Maudie Fulton's "The Brat" is scheduled for an early stock presentation at the Alcazar.

Martin Kurtz, formerly assistant manager at the Strand, has been appointed manager of the Alhambra.

Max Stelnie, whose last appearance was with the Keith and Tull company, is in at Santa Cruz and the gravity of his indisposition will probably keep him from activities on the stage for some time.

Lander Stevens and Georgia Cooper have returned to the Ye Liberty in Oakland, where they are heading the stock company.

Hilva Nelson has returned to the stage, having joined Hal Davis in a sketch touring the A. & H. Circuit.

Nellie Nichols is considering a production offer for the Coast.

"Polly With A Past" has proved an unusual box office magnet for the Alcazar, the business exceeding that of the past several weeks.

Rooky O'Rourke, formerly of the team of O'Rourke and Burnett, and one of the early pioneers of soft shoe and clog dancers, has retired from active participation of stage life, has opened a fashionable dancing school.

Pearl Lowrey, whose work in the cafes has attracted considerable attention, and is present at the Palmont Hotel, is preparing an act for vaudeville.

A. J. Stanny Music Co. has opened professional offices in the Pantages building.

Jack Manion, of Harris and Manion, carried off the honors at the Lincoln Road Linka by eclipsing the recent record held by T. Roy Barnes.

Evelyn Maxwell has joined the Ye Liberty Stock Company in Oakland to play ingenue parts for a few weeks. Mattie Hyde was also engaged by the company.

Fay Wingersay, a newcomer, and who has never appeared in the limelight, created such a good impression in an impromptu show dance at Tully's that she was forthwith engaged indefinitely by the management thereof.

A blaze that resulted from placing a hot towel on a film rack destroyed \$400 worth of films in the studio of Leon F. Douglas at San Rafael.

## ELTINGE'S CO. FOR ANTIPODES.

San Francisco, July 23.  
Julian Eltinge road show is playing "one-nighters" south through New Mexico, finishing the tour in New Orleans, after which he will return to San Francisco and reorganize a new company for the Antipodes. According to present plans he will sail from this port some time in November, opening in Honolulu en route.

## JOHNSON FORMING FILM CO.

San Francisco, July 23.  
Cliff Johnson, manager and proprietor of the Verdi and Allie's Theatres, is completing arrangements for the formation of a company to take over his properties and form a circuit of picture theatres throughout Northern California extending as far as Reading. He will receive half million dollars for his interests and be allotted stock in the new company proportionately in addition to the above amount.

## PANTAGES AFTER SITE.

San Francisco, July 23.  
It is reported Bob Albright, representing Alex. Pantages, is looking over Sacramento, Fresno and Bakersfield for sites for Pantages theatre.

Albright, according to accounts, may accept an executive position with the Pantages Circuit.

## SHOWS IN FRISCO.

ALCAZAR—"White the Law" (stock), with Walter P. Richardson and Edna Bennett.  
CASINO—"Will King Co. (9th week) and A.-H. & W. V. A. Vaudeville.

COLUMBIA—Henry Miller and Blanche Bates in "Mollers".

CURRAN—"T for Thro" (1st week).

MAJESTIC—Del Lawrence Stock Co.

PRINCESS—Bert Lowry Vaudeville.

WIGWAM—A.-H. & W. V. A. Vaudeville.

## A NEW VARIETY COMEDY ACT

# WILL H. ARMSTRONG

Assisted by

## MISS MAUDIE SMITH

Presenting

# "A \$10,000 ANKLE"

A Tremendous Laughing Hit—A Clever Comedian  
Pretty Girl—Funny Act—Original Material.

Creator of "The Baggage Man"



# NEW ACTS THIS WEEK

**Charles King Co.**  
**"Dream Stars" (Musical Comedy).**  
 27 Mins.; One and Full Stage.  
 Palace.

Laurence Schwab is credited with the presentation of Charles King's latest vehicle, a sort of song revue in which Mr. King is supported by four girls who aid him in staging the several numbers that comprise the repertoire, one girl remaining on the stage with Mr. King during each song while the others are given opportunity to make the changes. The opening brings King out in "one" for an introductory number, after which he replaces to full stage to take his place at a "blind" piano. To many King is apparently playing the instrument, when from within the box arises one of the girls in Gipsy costume. The couple then come up-stage for a double number. This is repeated in style of presentation for eight songs, each one bringing a different girl. The finale shows an elaborate full stage scene with "Jazz-land" drop and a shimmy dancer in bed. After a verse and chorus of a shimmy number the other three girls come on to conclude the act. Of the female contingent the one who worked with King in the final number strikes the audience's favor strongest, although the other three are eligible for the beauty class. The production from every angle is a winner. The Palace never housed a more gorgeous set of costumes and the scenery and style of light effects run a close second to that department. One might conclude there is too much sameness in the type of songs employed, but this slight defect can be eradicated by a little speed toward the center of the specialty. One lively number would do this or a solo by King without a girl, for King is strong enough alone to hold the stage in this turn. The finale makes a great wind-up to a truly beautiful production and both Schwab and King are in line for the palm of credit for staging such an elaborate affair. It's all big time and aims for all headline honors, for it runs second to none from the standpoint of production. Wynn.

**Duffy and Caldwell.**  
**Singing and Talking.**  
 16 Mins.; One (Special).  
 23rd Street.

Man and woman. A special drop is carried, with a scrim window on the right and a similar opening on the left. A phone conversation with a spot thrown on the speakers and the rest of the stage in darkness starts the turn. It's a flirtation but worked up a bit different than the average. Talking routine follows with the usual song interpolations. The crossfire is full of good points, competently handled by both. The man takes care of the comedy, principally with the woman slipping over a laugh here and there. The man is a good light comedian, possessing a first rate appearance. His partner, a pretty brunette, with a dandy wardrobe of changes gets away with the straight like a veteran. Turn would fit in nicely as No. 2, in the two-day bill. Bell.

**Helene Miller.**  
**Xylophonist.**  
 12 Mins.; One.  
 23rd Street.

An attractive young woman becomingly clad in evening costume playing numbers on a four-octave xylophone. Starting with a short operatic selection nicely blended into a pop melody which winds up with "Smiles" in raggy tempo, Miss Miller follows with a harmonized ballad played without the orchestra. Third number another pop melody, with a raggy finish. For an encore "Dixie" and a pot-pouri of war songs. Miss Miller shows good sense in sticking to pop stuff for the major part of her act. Good opening turn for the pop houses. Bell.

**Irving Fisher.**  
**Songs.**  
 16 Mins.; One.  
 Riverside.

Irving Fisher was with Nora Bayes for two years, acting as her singing partner in a "partie" Broadway show. According to a speech made at the close of his act at the Riverside Tuesday, this is his initial appearance in vaudeville. Mr. Fisher makes a convincing appearance, the "front" being aided greatly by a cultivated singing voice of baritone-tenor quality, containing plenty of range and unusual sweetness. A grand piano and accompanist are used. Starting with a semi-classical number, sung in French, an old English song follows. Both are of the type usually offered on the concert platform, but as handled by Fisher do nicely for vaudeville. "When the Preacher Makes You Mine," a refined coon song, and a recitation done to music completes the repertoire. Fisher, who was the big hit of the Riverside show, is a real addition to vaudeville's single turns. He has the goods in every department and, furthermore, knows how to deliver them. Bell.

**Ethel Davis and Freddie Rich.**  
**Songs.**  
 18 Mins.; One.  
 Riverside.

Regulation piano and singing turn, with Ethel Davis doing the songs and Freddie Rich playing her accompaniments on a baby grand. Rich, by the way, is quite the best accompanist seen in vaudeville in many a day, playing unobtrusively but always effectively, and aiding Miss Davis' vocal efforts immeasurably. Miss Davis who makes two pretty costume changes opens with a raggy number, then an Irish song delivered with a convincing brogue. While his partner is changing Rich puts over a high class solo on the ivories. Then another raggy song by Miss Davis and a topical number for the finish, the latter containing one or two gingery chorus couplets. On Fourth at the Riverside the act went over fairly. It should improve with playing. Bell.

**Billy Shoehn.**  
**Comedy Talk and Special Songs.**  
 14 Mins.; One.  
 125th St. (July 18).

Billy Shoehn used his present idea in his former big time "single" but the act has been entirely rewritten by Blanche Merrill and is playing much smoother. Shoehn opens wheeling a baby carriage containing triplets and after some funny pantomime goes into his first number "You Don't Know the Half of It." It's a well written and delivered lyric anent his abnormal domestic achievements. Then some bright dialog about the three offspring punctuated by howls for recognition by each. "Midnight Serenade" with the kids, all accompanying and some funny talk over a theme song conceals in the perambulator is his next number. He does the father trying to pacify, and the babies look most life like. "Why Should It Happen to Me" is the last number. Shoehn doesn't overplay and has a novelty. It's a big timer. Con.

**Oh George (4).**  
**Miniature Musical Comedy.**  
 13 Mins.; Four (Parlor Set).  
 Harlem O. H.

Two men and two women. Plot is almost buried and undeveloped, a medley fair, with the burden resting on one man, the warbling passable with a little smattering of stepping. Whoever is backing the sketch Hoovered too much by eliminating the conventional chorus coryphees. At that, it holds up with several of the tabloids unloaded hereabouts which included all the trimmings. This act is just small time, but has the makings of a better production. Abel.

**Sherman and Uttry.**  
**Talk and Songs.**  
 14 Mins.; One (Special Drop).  
 Royal.

Before a drop representing a riding academy, Mabelle Sherman enters and drops a whip. Uttry picks it up and the flirtation follows. He has a dramatic recitation about a horse that helped him get on his feet when he played the races. They both wear riding apparel and make a neat appearance. The talk is consistent, but it is as vocalists they shine. "Rose from Your Garden of Love" is a solo by her revealing a rich soprano. Then a double "Paper Dolls," followed by "Where Have You Been Hiding All These Years," another double. They are a classy singing duo and the idea takes them away from the commonplace. They should trim the talk if possible. Con.

**"Jim the Jazz King."**  
**Talking and Singing.**  
 10 Mins.; Full Stage.  
 Royal.

The trainer has an Italian dialect and the bear works with very little work. He roller skates. Then a drill executing commands as a soldier. Does a turkey trot and a Spanish fandango. Two "plants" are used in a wrestling "bit," one running off the stage when he sees Jim throw the other. The big moment is at the finish, when Jim "shimmies" to syncope. He turns his back to the audience and his muscles are in perfect time with the music. It brought screams of laughter. "Jim" will do anywhere. Con.

**D'Amore and Douglas.**  
**Equilibrists and Athletes.**  
 12 Mins.; Full Stage.  
 Henderson's.

Two men, both perfect physical specimens in a routine of equilibristic feats. Both wear black and white athletic suits, the dressing adding a decided touch of class. The usual hand to hand catches and balancing during the first portion of the act, with a couple of real thrills at the finish. First rate openers for the better houses. Bell.

**Mizuno Japs (2).**  
**Aerobatics.**  
 9 Mins.; Four (Special Curtains).  
 Harlem O. H.

Of the couple, the woman, to all appearances, cannot camouflage her Caucasian ancestry. Working before what appears to be a beautiful embroidered curtain hung in cyclorama form, the man goes through some fifty foot juggling; the woman song and dances a bit, he does a few stunts with a spinning top of super-normal size, all of which leads up to their kingpin stunt—some risley work wherein the woman is the topmounter, the man balancing a collapsible ladder continuation on his feet as he lies with his back on a low dais. If he could work up more of that stunt, and eliminate her unnecessary warbling and stepping, which adds nothing to the picture, the big time should find plenty of work for the duo. Abel.

**Smith and Baker.**  
**Songs and Pianologue.**  
 15 Mins.; One (Special Drop).  
 Hamilton.

Man and woman combination of exceptional young appearance. Have all the essentials for a real good vaudeville act, but are badly in need of new material and up-to-date songs. The woman, seated at the piano throughout, besides being an excellent pianist, is exceedingly handsome. Her partner looks very good, therefore there should be no reason other than financially, that should hold them back from securing the better class of material for everything else is in their favor.

**Bard and Bann.**  
**Talk and Songs.**  
 12 Mins.; One.  
 American Roof.

Two small time performers who should bill themselves Pirate and Parrot. They have lifted Savoy and Brennan's vehicle bodily. The female impersonator apes Bert Savoy's delivery, dress and mannerisms without succeeding in getting a fair imitation of the originator across. The straight, who used to be with one of Wm. Friedlander's acts—is just a feeder and betrays his vocal limitations when he struggles through a ballad. The material is the "bluest" heard in ages and is delivered offensively. "I'm glad you ast me" and "You don't know the half of it dearie" are used unblushingly. With all vaudeville to choose from, they miss being even a good copy act. Con.

**7 Wazsons.**  
**Tumbling and Pyramids.**  
 10 Mins.; Full Stage.  
 American Roof.

Recently from the Hipp, they use the usual pyramid routine, the best being a seven-high. An announcement in Greek follows, or Arab. For the finish all do forward and back-twisters. Good opener or closer. Con.

**Willard and Williamson.**  
**Comedy Skit.**  
 18 Mins.; Full Stage (Special).  
 23rd Street.

Two men in black face presenting a comedy skit framed from a couple of old time "nigger acts." Act starts with exchange of conversational crossfire, with Willard handling straight and Williamson the comic end. The dialog, which contains several good laughs leads up to the introduction of the lion bit from "Big Foot Wallace." This is worked up for excellent comedy results, with a "stuge" putting over a convincing animal impersonation. For a finish the team uses "Blow the Horn," evidently new to the 23rd Street bunch, judging by the way they act it up. A back drop showing a well painted mountain landscape and a couple of set pieces carried by the turn furnish a suitable background for the talk and comedy bits. Act will find no trouble in meeting requirements of small time audiences. Bell.

**Mary Howard and Co.**  
**Rural Sketch.**  
 14 Mins.; Two (Special Drop).  
 125th St. (July 18).

Mary Howard, assisted by Tom McGuire and Richie is playing the old Ed Howard-Searle Allen act. She is the widow of Ed Howard. The act with the new people is still a gem of its kind and as a simple small town maiden Miss Howard gives an excellent performance. She is capably supported by Richie and McGuire. The latter is playing Ed Howard's old part and is probably one of the best imitators of men in vaudeville. He makes an impressive appearance. The surprise finish where McGuire deserts the girl to follow his pal with the box of beer is still laughable—and will be until January. Con.

**Petersen, Kennedy and Murray.**  
**Comedy Singing and Talking Trio.**  
 14 Mins.; One.  
 125th St. (July 18).

Male trio in evening clothes open with medley. One solo "Orphelia." Then as male vamps with a nance entrance they sing "What Did I Ever Do to You," followed by dance. Then a travestied mellow drama. Some more gab anent prohibition and a recitation in which never took Water. Dixie-land was last and they exited the hit of the bill. The act is framed for a small time feature and can't miss. The men are good vocalists and experienced assayers of comedy vamps. Con.

## 15

BY HAYDEN TALBOT

Necessary economy in the matter of stage notings and chorus costumes can be accepted as part and parcel of the restrictive conditions now obtaining here, but dullness and stupidity and deliberate curtailing of the full abilities of really clever artists are offences which cannot be forgiven. Least of all can they be condoned when the scene of such offences is the world's heart of light, joyous entertainment, and just that the Palace has always been until now.

[illegible]

The performance did not end until 11:45. Reynolds and Donegan closing at that hour. The first of the two acts was the dancing duo, for the finish at the late hour. It must have been the attractive sight picture the four people presented at the opening, for the twin girls, who were dressed in the same costumes, were now in the turn. Maude is the added one, her sister, Helen, having been appearing with her parents for some time. There was no real dancing, but the girls, who were taller than their sister, and their roller skaters could keep an audience intent at nearly midnight with all of the audience living miles away. The dancing duo, Reynolds and Donegan are a veritable attraction.

The hit of the show happened first ahead of the crowd 11:30. That was Henry Lewis, a young fellow who had been a professional athlete some talk undisciplined in between many songs. Mr. Lewis has an elastic and change-

Nat Navarro, Jr., and his Naval Jinx Band closed the first half very satisfactorily. Navarro has something in his combination that he missed as a soloist, though the boy can do a solo. He isn't doing much now besides leading the band, arranging the dances, and they carried everything. Navarro has a couple of stans that are plain workups. He lost one shoe while doing his first dance and finished it with his stock-

must have given a position right around the top. They commenced to get Jim after his second or third appearance, then he was enough all the time. Merton has the announcing thing adjusted to the second, and it is a very pleasant innovation for vaudeville.

Sime,

Ashley and Skinner, on second, hit 'em hard and heavy with their parodied numbers, going much better than several acts holding a more favorable position. Laura and Billy Dreyer opened, doing nicely with their dance revue. Ethel Davis and Freddie Rich (New Acts).  
EOL.

J. C. Nugent was third and had tough going for awhile. Nugent has a quiet delivery which grows on one. His material is clever and a lot of it was missed uptown. He finally got 'em, and a G. A. R. recitative bit clinched him.

Mayo and Linn next pulled down the bit of the first part. Lynn's dense English characterization is a decided contrast to Mayo's Americanisms, and they are a dandy combination. They were quite a hit.

Don,

remarkably well considering the handicap of the number 2 spot. "Mammy of Mine," with a finely patterned interlude, delivered exceptionally well by Tracey, landed right between the coal pots. A noddy of Tracey's past and present song hits and a prohibition reiteration by Miss Wahl also brought forth white results.

# SHOW REVIEWS

haag of his eccentric style of comedy. It was his for the show. The vaudeville act captured the brown derby in the lengthy routine of "out" stuff offered. After receiving commendable assistance from Francis Rose and a stage band with a natural sense of humor, not to mention a great comedy "pen."

Georgio Piro topped the show, all of his imitations excepting Eddie Foy going over for a peep. The Foy impression dropped not because of any lack of accuracy, but simply because the audience didn't know the subject. Panno Brice seems to be the rock on which most of the imitations stumble. Piro being miles away from her menageries, dialects. Notwithstanding that Brice was Georgio's poorest, it got the most in the way of appreciation.

The Ja De Trio, three unformed gobs, started in at a lightning pace and managed to keep things humming continuously for fifteen minutes. The boys harmonize better than the average singing trio and handle comedy in great shape. The blonde youth scored a separate applause hit with his acrobatic stunts and muscularity.

Ernest Evans and four female assistants are offering a turn that ranks high as regards dress. Evans possesses a pleasing personality and wears a dress suit like a fashion plate. The girls are all talented and the music and song offering a nice contrast to Evans' ball room dancing. The musical number was given Monday night and deserved the rewards received.

Swedish character comies are few and far between in vaudeville. Ed. Brendal, of Sweden and Ben. Schindler, of Sweden, are quickly in the metropolitan house. Right now, Brendal is inclined to exaggerate the character a bit for low comedy results.

Little totting down of the rougher material in the act is also in order. Miss Bertie did the straight acceptably and singe very well, wearing a resonant contralto of unusual quality. The act landed splendidly.

"Sweeties" seemed a bit quiet following three fast comedy turns. Lillian Bess, the male quartet worked hard to overcome the headach and succeeded fairly. McKay and Ardine on third evening made the most of the evening. George McKay's dancing and Ardine's cutesome master showed the crowd. About ten hours and a speech were their portion.

D'Amore and Douglas (New Act), a man duo, presenting a sensational routine of equilibrium and athletic stunts, well and bold about half a houseful. Bell.

## KEITH'S PHILA.

It has been raining here so long and the business at this house has been so big, so matter what kind of weather comes along, it is going to be a guessing contest whether it be the weather or whether the crowd is speaking or writing, however, the rain seems to have everything and everybody full of the game, except the managers of the theatre which will remain open. They have so room to kick, but it is simply musing the outdoor amusement enterprises. For the past week or two the shows at Keith's have been running pretty strong to comedy, but this week considerable of the class and color variety was introduced and the result was the same, a jammed house for the opening show on Monday and with the rain comes down in torrents.

Amelle Stone and Arman Kalls are topping the bill in their new operetta, "A Song Romance." The new vehicle lacks the snip and comedy of their former offerings, being more melody and without as much plot to it as "The Capricious." It is a sort of series of songs depicting romance in various form, and quite catchy. It is also pretty staged and costumed, and Paul Farnell assists at the piano. The music is catchy and handled in the delightfully pleasing manner which has made this couple great favorites here. It was well received, each of the numbers getting excellent returns. The offering of Mary Wade and Ota Gygi was also a classy bit.

Gryl drew down the bulk of the applause for his excellent viola numbers, but for some reason or other, Miss Wade did not devote with her usual grace and vigor. Probably the pretty dancer had a long ride from the last stand or the weather may have effected her, but she did not display her well remembered sprightliness, except in the closing number which was fully up to what we have seen of her. The act did very well, however, getting plenty of applause and taking several bows at the table.

The hours were pretty well distributed among the remaining acts of the bill. William Sullivan and Genevieve Houghton got a liberal share of the recognition with their dancing and dancing turn. They have mixed in a little breezy crotchet chatter that sets them some laughs, but the dancing is not too, particularly one eccentric bit by Sullivan was sufficient to bring a good laugh from the house. Miss Houghton disclosed a voice of good quality in her solo number and they closed to a big hand with a song dancing bit that also showed Miss Houghton can use her feet.

Burns and Prehite were next to closing with their Italian comedy turn and did very well with it, though there is plenty of room for them to brush up to the talk. The balloon bit is still good for laughs, but there is not much to the rest of the talk and the songs and instrumental music did a lot to help the boys finish to a good hand. Fred Fenton and Sammy Fields were a laughing hit with their blackface comedy turns. The boys work fast and energetically on their comedy, the song and instrumental music with carrying the subjects from one side of the stage to another.

being handled for plenty of laughs. They also got a same stupping which makes it doubly hard for the acts that follow them with dances.

There was more stepping in the act of Eddie Foy and Marjorie Hildner. They got the first crack at the house, they had it more than the others. They are a lively pair and held down the early in the act. They were not the best, but they were a lively pair and held down the early in the act. They were not the best, but they were a lively pair and held down the early in the act.

Bosse Clifford closed the show with a series of pretty poses. She has changed her pictures and has developed several very pretty effects which were attractive enough to keep them in front seated until she appeared for her first pose, that of the Statue of Liberty. Bosse's action was given credit in the early half of the bill and did just fairly well with a sketch called "Little Nick." This is not up to what Gabriel has done in vaudeville in the past and she does not show the little clever artist, who can read lines intelligently and get all there is to be had out of the business of the role that suits him. In his sketch, Bosse was a "cute" comedian, but he seems to be aiming for now, and it is to remain in the two-day it would be a waste to be in to start after a new vehicle for the coming season.

## KEITH'S BOSTON.

The termination of the street car strike brought an almost capacity house as an exceptionally early start, with a madhouse bill, and the audience was a big one. The bill was a cleverly laid out bit of book-keeping in view of the probable amount of money spent, and with the judicious placement of the feature acts it made really an enjoyable and somewhat light entertainment for the audience. The first act, a comedy sketch by Noble and Eliza Canino are perhaps the surest fire drawing act that has booked into Boston, and Monday night the audience gave them even more cordial reception than upon their last appearance here. They are a very good team, as a moral summer act it is that this team are able to give a good show, and the audience is generally suffering appearance of the average hard-working comedian during the terrible winter.

Maria Nordstrom in her little character gem another refreshing spot on the bill, and she apparently has solved the psychology of a sweeter summer audience's whim.

The Diva Duo, a comedy sketch by Noble and Eliza Canino, was placed in an excellent position, and the audience was a big one. The Diva Duo was formerly a member of Europe's 26th & 14th Street Band. It was in Boston that Lieutenant Europe was murdered by one of the band members. The Diva Duo was placed in an excellent position, and the audience was a big one. The Diva Duo was formerly a member of Europe's 26th & 14th Street Band. It was in Boston that Lieutenant Europe was murdered by one of the band members.

"Indoor Sports" proved to be a genuine summer novelty in the line of a comedy playlet, and it caught the house just right from the time the first two went on and the audience was still chuckling when the next act came on. The scene of two typical family parlor in a small apartment house with the corridor in between tickled the ribblichkeit of the audience long before the two young men came along and had a loud argument in the corridor to the extent of making way in the respective parlors successfully without becoming matrimonial premises.

DeLance and Pike opened in a really creditable acrobatic act, which they landed upon by crawling, according to Horia, by trying a dance that they couldn't put across and by attempting some comedy stuff which they apparently lacked the stage presence to be able to put across effectively. That the acrobatic work was so good, however, that the audience was so much interested in the act that it was unfortunately becoming almost the custom among opening acts of this sort.

Genevieve Houghton in an unusual change of little violinist, giving the effect of immaturity by her clever and funny way in the act. "What little technique she may have lacked she made up with a winsome personality and a childlike face, and the audience cannot fault her. Joseph E. Bernard and Miss White played on the program the classic entitled "Who Is She?" went over very well, and the audience in the first act serving the very human and realistic quarrels of a couple married only a few weeks cannot help but be struck as they are in the audience the audience appreciated its realism and every unimpaired person in the house laughed heartily at what they foundly immed was travesty.

George Austin closed the show with a series of dances with the "Over There" Theatre Lesions. The act was a very good one, put over some bewitched stories commingled with very clever comic dialog. The act was a very good one, put over some bewitched stories commingled with very clever comic dialog. The act was a very good one, put over some bewitched stories commingled with very clever comic dialog.

The Ishikawa Brothers closed and held the house remarkably well despite the heat and the bill that ran fully 15 minutes over number schedule. These four Japs work without cessation and they put over a very good and most difficult hand equilibrium stunts that are being done on the stage today, and the finesse with which they put their feature specialties over is remarkable.

Len Libbey.

## AMERICAN ROOF.

St. Swithila and Jack Lubin were responsible for the capacity attendance at the Roof Monday night. The night act bill, preceded by a two reel comedy, played to good results. Lubin, the 55 pound (luffing) young lady, who resists all efforts to raise her from the floor, wisely said.

In point of interest she is assisted by a female announcer who explains all about dress weight, etc., and then Rosetta comes into the audience and succeeds in foiling all the efforts of the ladies. Returning to the stage a "pleat" committee of six dressed the room and go in for lifting and comedy. The closing trick is to place most of the committee on one end of a see-saw while another end is raised to a fulcrum to make a quick change on the boys. It's a corking smart time feature and held interest throughout.

Newell and Most were second and the "Four Clowns" were third. The act was a very good one, put over some bewitched stories commingled with very clever comic dialog. The act was a very good one, put over some bewitched stories commingled with very clever comic dialog.

The second combination are an article little couple, the boys and girls. The last number, they vociferate together in a song, and they are using a "Bliss" number with the boy strumming a lute. Two (New) boys followed and Wansley and Ward and Bann.

Willard and Doria opened after intermission and pulled down one of the bits of the bill. They are a very good one, put over some bewitched stories commingled with very clever comic dialog. The act was a very good one, put over some bewitched stories commingled with very clever comic dialog.

Armstrong and Smith had the next to closing position. It is a two man pianist and electric combination with the pianist leaving the piano to join in a double with wooden clogs for the finish. The material used in volume is all very good, and the vocalists get laughs by maintaining their own straw line, but the pianist's release changes it. The pianist's release changes it.

The pianist's release changes it. The pianist's release changes it. The pianist's release changes it. The pianist's release changes it. The pianist's release changes it. The pianist's release changes it. The pianist's release changes it.

## FIFTH AVE.

If the electric fans were as continuous as the Fifth Avenue as the performance it might not be as warm in the house. Although Bill Quinn may be unaware of the fact, these fans are not so much a nuisance as they are a nuisance. They are not so much a nuisance as they are a nuisance. They are not so much a nuisance as they are a nuisance.

Otherwise the bill the first half was a summer affair, with a couple of big-time thrown in to steady it off. This rambling with the weather hasn't been so much of a gamble of late. Everything that breaks as far as the public is concerned sort of appears to break for the theatres and restaurants. Hot for four days, and to hear the managers' talk one could almost believe it was a hot day. The first half was a summer affair, with a couple of big-time thrown in to steady it off.

Polly Dow, an animal act, opened the bill. A full attendance in the seat. The turn out was not so much a nuisance as they are a nuisance. They are not so much a nuisance as they are a nuisance. They are not so much a nuisance as they are a nuisance.

A little family spot act, Grew and Pates got themselves liked more by the smartness of some of the patter than the smoothness of the two principals. It is a very good one, put over some bewitched stories commingled with very clever comic dialog. The act was a very good one, put over some bewitched stories commingled with very clever comic dialog.

act does. Some of the dialog is nicely turned with a good deal of shored in for a laugh, which is the turn of the show. The act was a very good one, put over some bewitched stories commingled with very clever comic dialog.

The bill had two singles, man and woman. The latter was Nora Norina, with the usual assortment of numbers that the average woman can carry, even to the Chinese bit. The act was a very good one, put over some bewitched stories commingled with very clever comic dialog.

After was "For Pity's Sake," the comedy sketch that can't miss. About the only article on the billboards was that owned by Grew and Pates. Their act's title is "It's a He," probably to be used either before or after. Milo was next to closing, and Ritchie and St. Oage closed the show.

## 58TH STREET.

John Le Clair, with a little heralding him as the oldest, active juggler in vaudeville, followed with a background in the form of a drop in "three" enumerating the old-time performers who have been on the bill. The act was a very good one, put over some bewitched stories commingled with very clever comic dialog.

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## HAMILTON.

This is the final vaudeville week at the Hamilton. The house will close next Sunday, July 27, and after renovations will resume with feature pictures exclusively. Labor Day, incidentally during alterations, will be the manager and all attacks of the house will be retained.

For the final week the show did not average so to the regular standard. It appeared as though the entertainment was booked from an economical standpoint in view of the house darkening the same week.

A McCarthy and Fisher, song plugger, appeared at 8:30, followed by Gallardo, who gave the show a slow start. This artist executes a series of character poses by adding and subtracting from a ball of clay or some other like substance. Some of the faces can be recognized immediately, but others are not so good.

Benington and Scott in "Three Yards of Comedy" were relegated No. 2 spot, and aside from the main member of the company, who is a kick and a sight of cardboard out of her hand at a height of 6 feet, the combination fails to arouse much attention. The act was a very good one, put over some bewitched stories commingled with very clever comic dialog.

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## MONTON, N. B.

Empress (10-11)

B &amp; A Lewis

Morton &amp; Sterling

Calvert &amp; Hayes

Major Doyle

Ford Hewitt

NEW BEDFORD

Georgie's Olympia

Joe Sherman

Peggy Vincent

McMahon Diamond

R

Sam Hearn

Fern Davis

3d half

Belair

Arthur Whitlaw

Rae B Hall

Marion Weeks

Alex Searke

NEWPORT

Opera House

P &amp; M Britton

Rudolph

Marion Weeks

Rigdon Dancers

2d half

Pollard

Greenlee &amp; Drayton

Allen &amp; Lrman

WESTERN VAUDEVILLE

State-Lake Theatre Building, Chicago

DULUTH

Grand

Bimbo &amp; James

The Puppets

Startford Comedy 4

Clay Crouch

Klutzing's Animals

2d half

Ravus De Vogue

3d half

Kutzing's Animals

(Three to fill)

MILWAUKEE

Palace

Roele Riffe Co

Burke &amp; English

Hodge-Podre Quartet

Pulton &amp; Mack

Girls from Starland

(Two to fill)

2d half

3d half

MINNEAPOLIS

Palace

2d half

Price &amp; Wilson

Billy Miller Co

Gallerini Sisters

Girls from Starland

Nixon &amp; Sans

MARCUS LOEW

Pittman Building, New York City

NEW YORK CITY

American

Emma &amp; Boyd

Tursell

Sabbot &amp; Brooke

Taber &amp; McDowen

Fatima Co

1d half

Dixie Boys

"Poor Jim"

Mumford &amp; Stanley

Bell &amp; Grey

2d half

Billion &amp; Brown

Chas Kelly

Glasgow Maids

Gould &amp; Ryan

Dare Austin Co

L Wolfe Gilbert Co

(Three to fill)

Victoria

Goldie &amp; Ward

Ferdinand

Armstrong &amp; Smith

Langdon &amp; Smith

(One to fill)

2d half

2 White Steppers

Conroy &amp; O'Donnell

Fabe &amp; McGowan

Dave Harris

Herbert Brooke

Lincoln Square

Regulini &amp; Seal

Nelson &amp; Cronin

St. Murphy

Martin &amp; Courtney

Musical Hodge

2d half

3 Dixie Boys

Suzanne &amp; Ernest

Ferdinand

O Handworth Co

Sabbot &amp; Brooke

Shaw &amp; Campbell

McMahon Diamond &amp; R

Beatrice

QUINCY

Klatzke

Ward &amp; Murray

Major Doyle

Ford Hewitt

NEW BEDFORD

Georgie's Olympia

Joe Sherman

Peggy Vincent

McMahon Diamond

R

Sam Hearn

Fern Davis

3d half

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Fabe &amp; McGowan

Dave Harris

Herbert Brooke

Lincoln Square

Regulini &amp; Seal

Nelson &amp; Cronin

St. Murphy

Martin &amp; Courtney

Musical Hodge

2d half

3 Dixie Boys

Suzanne &amp; Ernest

Ferdinand

O Handworth Co

Sabbot &amp; Brooke

Henshaw &amp; Avery

Somewhere in France

Dustin Girls

3 Rosellas

2d half

Morton Bros

Armstrong &amp; Smith

Hatten &amp; Goss

Langdon &amp; Smith

Fatima Co

(One to fill)

Boulevard

Zinos

Billion &amp; Brown

Ronald &amp; Ward

Chas Kelly

LaFollette Co

3d half

Reddington &amp; Grant

Millard &amp; Doyle

Hugh Norton Co

Nelson &amp; Cronin

Musical Hodge

Avenue B

Quinn &amp; Decker

Gee Kiable Co

Pat Healy

Damas Bros

(One to fill)

Conlon Peaseley &amp; Z

Hank Miller

McClue &amp; Deane

Walsh &amp; Burks

McClue &amp; Adelaide

HAMILTON

Metropolitan

Chas &amp; Ciro

Herbert Brooks

The Zinos

Harbert Brooks Co

Glasgow Maids

Kimura Japs

Purkin Girls

Rumler &amp; Ward

Mumford &amp; Stanley

Barnard Bros

DeKalt

3d half

Maxims

Harrison &amp; Burr

Red Fox Trot

Norton BShor Co

2d half

Brown &amp; Doss

Newell &amp; Most

Some in France

ILKA MARIE DEEL

In "TEARS"

Featured on Pantages Circuit

Nell McKinley

Chick &amp; Pauline

Carmel &amp; Adele

Jack Reddy

Cook &amp; Oatman

Baker &amp; Rogers

Liaised Troupe

Quinn Decker

4 Ruber

The Perros

(Same as Memphis

1st half

NEW ROCHELLE

Leew

Harry Sis

Sammon &amp; Douglas

M Whitman &amp; Boys

2d half

Bolger Bros

Francis &amp; DeMar

Patrick &amp; Otto

Paul Pauline

(One to fill)

Cook &amp; Oatman

Coffman &amp; Douglas

Mabel Whitman &amp; Boys

ATLANTA

Grand

Walker &amp; West

Buddy Walker

Just for Instance

L &amp; O Harvey

Vall &amp; Vernon

Hugh Norton Co

Hawthorne &amp; Cook

Wassans

2d half

Emma &amp; Boyd

Tursell

3d half

Fraser Bounce &amp; H

National

Brown &amp; Doss

Ed Phillips

Dave Harris

Barnard Bros

(One to fill)

Chong

Weston &amp; Peggy

Fear Jim

Exposition 4

Norton

Opera House

Suzanne &amp; Ernest

Chong

2d half

Hanley Sisters

Waring &amp; Andree

A Sullivan Co

Armstrong &amp; James

"The Owl"

CHICAGO

Seabury &amp; Price

Watkins &amp; William

S &amp; P Deane

Ray Conlin

Gorman Bros

Hendon &amp; Arthur

(One to fill)

FALL RIVER

Bijou

LeVaux

Waring &amp; Andree

The Ledrohs

Armstrong &amp; James

Hanley Sisters

2d half

Juggling Nelson

Cook &amp;amp

# 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 report below is of the proceedings

Friday, May 23 (Continued)

The hearing was resumed, pursuant to notice, before Examiner Charles S. Moore, Jr.

Appearance as heretofore noted.

## JAMES WILLIAM FITZPATRICK

(CROSS EXAMINATION CONTINUED)

Q. You did not go on?  
A. I did not go on, no, sir. Now, then, he thanked Chester for the phone, and so forth, for what he tried to do, and Mr. Hart went out and explained to those two people in my presence, who will testify to this fact, that they could not open the next day on my account, because I was on the blacklist, but if they would continue to rehearse in the act another week, they would put another man in the act and send it out. I turned this manuscript which I had rewritten over to Mr. Hans, and Mr. Hans breaks another man into the act, and the act went out without me in it. So that was what made me think I was on the blacklist.

CROSS EXAMINATION.

Mr. Goodman:  
Q. When did you play the Harris Theatre in Pittsburgh?  
A. I would have to look the date up. Mr. Goodman:  
Q. It was in November, November 11th of what year?  
A. It was in this year.

Q. 1917?  
A. 1918. Until I make sure now, Mr. Goodman, it was the opening of this season right after the "flu." During the "flu" epidemic, it was after it, whatever time it was. Q. That was after you played the Low contracts and the Moore contracts in New York?  
A. Yes, sir.

Q. Have you played Pittsburgh? After you played Pittsburgh, you played McKeesport, didn't you?  
A. Yes, sir.

Q. And Toronto?  
A. Yes, sir.  
Q. And Syracuse and Utica?  
A. Yes, sir.  
Q. And Worcester and Bridgeport?  
A. Yes, sir, that is right.  
Q. And Harrisburg?  
A. Yes, sir.  
Q. And Poughkeepsie?  
A. Yes, sir.  
Q. And Auburn?  
A. Yes, sir.

Q. Then you had three open weeks?  
A. Yes, sir.  
Q. Then you played Trenton and Lancaster?  
A. Yes, sir.

Q. And Camden?  
A. Yes, sir.  
Q. All booked through the United Booking Office.  
A. Yes, sir.

Q. February 9th you were booked to open at Charleston, South Carolina?  
A. That is the time these proceedings opened, yes, sir.

Q. That is the time you went over and got your railroad fare from Mr. Chesterford?  
A. No, sir, the first at Pittsburgh.

Q. All right, then, how many weeks did you play in the Southern towns, whether they did at that time or not I would not state positively, because I am not sure. Of course, there was a time, but whether it was right then or not, I do not know. I could not say for sure.

Q. How much did you get on the Low circuit?  
A. It is stated there, whatever it is, about \$200 a week. I think, here in the town.

Q. How much did you get on the Moore time?  
A. It is stated there, whatever it is.  
Q. \$175, what is that, half a week?  
A. Yes, that is three days. \$175 a week.

Q. And how much did you get on this United Booking Office?  
A. \$275.  
Q. \$275 on the United?  
A. Yes.

Mr. Walsh. That was a different act?  
The Witness: The same act.

Q. And \$175 on the Moore time?  
A. Yes, sir.  
Q. Also called small time?  
A. Yes, sir.

Q. You understood there was some time, as you well know, when we played for eating money, when we had to. Q. I just want to ask you, when you were playing the Moore time, I mean the manager of the theatres?  
A. I know who you mean, yes. There was a period they were asking, whether they did at that time or not I would not state positively, because I am not sure. Of course, there was a time, but whether it was right then or not, I do not know. I could not say for sure.

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Saturday, May 24

The hearing was resumed, pursuant to notice, before Examiner Charles S. Moore, Jr.

Appearance as heretofore noted.

## PATRICK CASEY

was recalled as a witness and having been previously sworn, testified as follows:

DIRECT EXAMINATION.

By Mr. Maloney:

Q. Mr. Casey, there has been some question raised on this

record in respect to a special number of Variety called the N. V. A. Number. Do you remember the occasion of Variety taking that special number?

Q. Can you state whether shortly after its announcement there was some question raised by other papers in respect to Variety taking this issue or this special number and that question having been brought to the attention of Mr. Albee?

A. Yes, sir.

Q. And did Mr. Albee take the matter up with you?

A. Yes, sir.

Q. And as an outcome of that contention on the part of other trade papers, newspapers or magazines what was done with respect to this special number?

A. All of the other papers got out a special number also at the same time.

Q. And was any favor shown Variety then in any respect?

A. No, sir.

Q. Mr. Casey, do you know of any favor or advantage being given or granted to Variety in respect to advertising or any matter of any character connected with the Vaudeville Managers' Association?

A. No, sir.

Q. Have all other newspapers and trade papers had the same opening and opportunity in respect to the promotion or advertising of their affairs as had Variety?

A. Yes, sir.

Q. In all your connection with the vaudeville situation, or controversy as has been denied here this morning, have you at any time ever heard of any understanding or agreement of any kind or character whereby Variety or Mr. Silverman were working towards any special purpose with the vaudeville powers that be?

A. No, sir.

Q. Have you ever heard in any manner, way, shape or form of either Variety or Mr. Silverman having any agreement or being controlled in any manner, way, shape or form with any issue connected with the vaudeville situation?

A. No, sir.

Q. As a matter of fact, is it not true that Mr. Silverman's interest in carrying on the business of Variety is it not true that his position has been at all times that of an independent newspaper publisher?

A. Yes, sir.

Q. There have been times when he has advocated some movement or some phase of the situation that happened to be in the interest of the United Booking Office?

A. I would not say that he ever did to my knowledge.

Q. In respect of how it might have cut whether it was for or against the organization known as the U. B. O. or any subsequent organization that has succeeded to it, U. B. O. has been on both sides of practically every question, that is, as he thought at the time, the interest of the vaudeville industry demanded required?

Mr. Walsh: I object to the question because it asks the witness to state the mental process.

Mr. Maloney: So far as he knows. I mean, so far as he knows.

Mr. Walsh: Mr. Casey cannot tell what Mr. Silverman thought.

Mr. Maloney: I will withdraw the question.

By Mr. Maloney:

Q. In all your connection with the vaudeville situation and the controversy that has existed through all the years since Variety has been established within your knowledge, I will ask you if it is not a fact that Mr. Silverman has just as often advocated the policies and principles that at the time were in opposition to what the United Booking Office wanted or thought was advisable?

A. Yes, sir.

Q. And to the contrary?

A. Yes, sir.

Q. And that you whether it is not a fact that throughout this community and throughout the vaudeville world and those who are familiar and acquainted with it the reputation of Variety is not that of an independent journal or newspaper?

A. I think it is.

Q. Not being tied to anybody or anything?

A. No, sir.

Mr. Maloney: I think it is a fact.

CROSS EXAMINATION.

By Mr. Walsh:

Q. When you say Variety is an independent journal, what do you mean by that, or that Mr. Silverman is an independent publisher?

A. That nobody controls it to my knowledge.

Q. However, you recall, when the White Rate strike was on, that Mr. Silverman did publish a statement in the paper that hereafter we had ourselves over to the managers?

A. There was something of that kind published.

Q. Mr. Casey, I notice what appears to be an error in your former testimony on the 24 of February, 1918, on page 117, in discussing the question of arbitration on page 116, I asked you this question, "Was there any time during that period or afterwards, a managers' committee to pass upon applications of all White Rate for restoration in former standing on the booking sheet of the circuit where they had been employed, and on page 117, I asked you this question, "Can you remember any of them who were members of the committee," and you answered, "I think yes, at different times there were different committees." Then I asked you this question, "Can you recall anyone who at any time was on any of these committees," to which you answered, "I think Mr. Keith and Mr. Joseph."

A. That should be Mr. Keefe.

Q. This was the answer as printed here, "I think Mr. Keith and Mr. Joseph Shank."

A. Yes, sir.

Q. You say now that should be Mr. Walter Keefe?

A. Walter Keefe.

Q. And who is he?

A. He at that time was the representative of the Panjane Circuit.

Q. I think you previously testified, Mr. Casey, that Jennie Jacobs was a partner of yours in the vaudeville agency business?

A. No, sir, not a partner, an employee.

Q. I will put two letters and see if you know anything about them (showing papers to witness)?

A. No, sir.

Q. Is that Miss Jacobs' signature?

A. Yes, sir.

Q. Do you recall any of the circumstances in reference to the sending of these letters?

A. I do not, sir.

Q. Did Miss Jacobs at the time of or at the date of these letters transact the business of your office?

A. Some of it, yes, sir.

Q. Was she authorized to write these letters?

A. No, sir, not any more authorized to transact the business? A. Oh, yes, surely.

Mr. Walsh: I offer these.

Mr. Goodman: We object to the admission of these letters as evidence because they are dated in 1912 and are receipts and letters written by an employee of Mr. Casey and the mouthpiece of some subordinate, not binding on any of these respondents, incompetent, irrelevant and immaterial.

Examiner Moore: The objection is overruled.

(The papers above referred to were received and marked, Commission's Exhibit Nos. 80 and 81.)

By Mr. Walsh:

Q. Mr. Casey, in the matter of the suit of Goldie Pemberton, for an inquiry into the affairs of the White Rate, I think you testified that you paid \$2,500 on the fee of her attorney, Sapinsky & Sapinsky.

A. Yes, sir.

Q. Did you learn at any time the total amount of the fees of Sapinsky & Sapinsky in that matter?

A. No, sir.

Q. Do you know how much more money in excess of \$2,400 they were ever paid?

A. No, sir.

Q. Have you paid them anything since the time that the \$2,400 was paid?

A. No, sir.

Q. Do you know of their being paid anything in excess of the \$2,400?

A. I do not.

Q. I think your testimony was that you paid part. How do you know that you only paid part?

A. The testimony, I believe, Mr. Walsh, was that I was asked if I would pay and I said I would pay part of it, and that they submitted some bills to me and I think the amount was either twenty-four or twenty-five hundred dollars.

Q. What was the nature of those bills?

A. For, I believe, services in the matter. I cannot just recall it.

Q. You don't know how much more those men claimed?

A. No, sir, I do not.

Q. Do you know Goldie Pemberton?

A. No, sir.

Q. Did you ever see her?

A. I may have seen her sometime.

Q. \$2,400 was no consideration of it.

A. No, sir.

Q. Do you know a man by the name of David Steinhardt?

A. Yes, sir.

Q. Is he the attorney of the Pat Casey Agency?

A. I believe so.

Q. Where does Mr. Steinhardt have his office?

A. 1400 Broadway.

Q. Then you know, is it?

A. Yes, sir.

Mr. Walsh: That is all.

RE-DIRECT EXAMINATION.

By Mr. Maloney:

Q. Mr. Casey, Mr. Walsh asked you in respect to Variety publishing an article in opposition to the strike. Variety published a number of articles in argument against the strike by the Vanderillians, didn't it?

A. I believe it did, yes, sir.

Q. There were other trade papers that opposed that strike, weren't they?

A. Yes, sir.

Q. And there was a vast number of vaudeville artists, men and women, who opposed the strike, wasn't there?

A. Yes, sir.

Q. The first strike that the White Rate ever had was an absolute failure, wasn't it?

A. I believe it was, yes, sir.

Q. When was that?

A. We had in nineteen hundred and something. They have got the records here just what year it was.

Q. When was that strike, Mr. Casey?

A. The first strike.

Q. Yes, the one you were talking about.

A. Of 1909, I believe. We had that.

Q. You say it was a failure. Wasn't there an agreement on the part of the managers to give the actors more equitable terms?

A. That I don't know anything about, sir.

Q. Did you ever see any agreement on the part of the managers at that time to do the commissions?

A. I don't know.

Q. Then on what do you base the statement that it was a failure?

A. Because I had it happen in a theatre I was running and I know it was a failure as far as that theatre is concerned.

Q. And your answer is confined to that theatre?

A. And not generally?

A. I don't know anything about the others.

Q. Did you ever see the publication of that letter in the Witness (showing paper to witness)?

A. I presume that I did.

Q. You are familiar with the signatures of these gentlemen?

A. I am of three of them.

Q. Which ones?

A. Mr. Williams, and Mr. Murdoch.

Q. And those are familiar to your signatures?

A. Yes, sir.

Q. You say that VARIETY is a very independent, outspoken paper. I have read somewhere in VARIETY the statement, in substance, "When Pat Casey speaks he represents all of the vaudeville, all of the burlesque theatres and all the circuits." That do you say as to the reliability of that statement in VARIETY?

A. As to the reliability of it?

A. As far as Pat Casey knows he does not.

Q. You think that perhaps that is untrue?

A. Yes, I wish it was the truth.

Q. But as far as you are concerned it takes in too much territory?

A. Yes, it takes in a lot of territory.

Mr. Walsh: I think that is all.

(Witness excused.)

Mr. Goodman: I offer in evidence in connection with Lee Page's testimony, as agreed, contract dated December 20, 1918, between the Auburn Theatre Company and Lee Page & Mr. Albee, his appearance three days, commencing December 26, 1918, at the Jefferson Theatre in Auburn, New York. As a sample of the form of contract offered, the engagements which were booked through the United Booking Office and about which he testified, for the purpose only of showing that those contracts did not contain the provision that appeared in the Marcus Low contracts and the Moore contracts to the effect that the artist agreed that he was a member of the N. V. A. and not a member of the White Rate Actors Union.

(The paper above referred to was marked "Respondent's Exhibit Number 112.")

Mr. Walsh: It is stipulated that Arthur J. Horwitz is an agent doing business with the Marcus Low Booking Office, that John and Pearl Rogers are vaudeville artists, and that on February 19, 1917, Horwitz sent by mail to such actors the letters which I now offer in evidence.

Mr. Walsh: I offer that. And that on February 10, 1917, the said Horwitz sent to Ed Dean, care of the Society Girls Vaudeville artists, Exhibit Number 83.



(The paper above referred to was marked "Commission's Exhibit Number 55.")

Mr. Walsh: It is also stipulated that Irving M. Cooper is a booking agent booking with the Marous Low Booking Agency, and that in April, 1917, he sent to Johnson, Howard Elliott a telegram marked Exhibit Number 54, and which is offered in evidence.

(The paper above referred to was marked "Commission's Exhibit Number 56.")

Mr. Walsh: It is also stipulated that Harry A. Sheas is an agent booking with the Marous Low Booking Agency, and that on March 22, 1917, he sent to Al Burton, a vaudeville actor, at Brunswick, New Jersey, the letter marked Exhibit 55, here offered in evidence.

(The paper above referred to was marked "Commission's Exhibit Number 57.")

Mr. Walsh: And that on January 15, 1918, he sent to Otto Brothers, vaudeville artists, Boston, Massachusetts, the letter marked Exhibit 56, here offered in evidence.

(The paper above referred to was marked "Commission's Exhibit Number 58.")

Mr. Walsh: It is also stipulated that Louis Pinous is a personal representative booking with the Marous Low Booking Office, that on January 20, 1917, he wrote to McJee & Kerry, Cleveland, Ohio, the letter marked Exhibit 57, here offered in evidence.

(The paper above referred to was marked "Commission's Exhibit Number 59.")

Mr. Walsh: And on February 5, 1917, he sent to the same vaudeville actors at Cleveland the letter marked Exhibit 58, here offered in evidence.

(The paper above referred to was marked "Commission's Exhibit Number 60.")

Mr. Walsh: It is also stipulated that Floyd W. Stoker and Charles A. Bierbauer, doing business as Stoker & Bierbauer, are personal representatives of actors doing business with the U. B. O., and that on September 17, 1917, he sent to Sterling & Chapman, vaudeville artists, at Louisville, Kentucky, the original of the photograph copy here offered in evidence marked Exhibit 59.

(The paper above referred to was marked "Commission's Exhibit Number 61.")

Mr. Goodman: The respondents do not object on the ground of competency, but do object only on the grounds that the letters are not relevant and are not material and are not binding on the respondents.

### MICHAEL R. SHEEDY

was called as a witness on behalf of the complaint and, having been duly sworn, testified as follows:

#### DIRECT EXAMINATION.

By Mr. Walsh:

Q. What is your full name, age and residence?

A. Michael R. Sheedy, 308 West 110th street, I live. I do business in the Fulton Building.

Q. In New York?

A. 55 West 110th.

Q. And what is the character of the business which you do, Mr. Sheedy?

A. Book vaudeville actors.

Q. That is, you run a booking office?

A. I run a booking office.

Q. How long have you been in the vaudeville business?

A. About twenty years.

Q. State the extent of your experience in the vaudeville business, beginning at the beginning?

A. From the start.

Q. Yes, sir.

A. Well, I started in the vaudeville business in the city of Fall River, Massachusetts.

Q. What did you do there?

A. I had a little show there, a little vaudeville and one thing and another. Then I started at a place in Pawtucket, which would probably be more interesting to you than anything else would be to you regarding Pawtucket.

Q. What did you do there?

A. I had a vaudeville theatre in Pawtucket.

Q. When was that?

A. That was possibly about 1908 or '9. Around 1908 or '9.

Q. How long did you run it, or try to run it?

A. One year.

Q. What did you do with it?

A. I lost it.

Q. How did you lose it?

A. Why, the Keith interests took it.

Q. Bought it?

A. They leased it, I believe.

Q. Leased it from whom? From you?

A. No, from the owner. I started in Pawtucket, as I say, about that time and tried to secure vaudeville artists and found it very difficult because most of the acts were black-listed and would not play for me.

Mr. Goodman: I move to strike out the witness' answer as a conclusion, and besides he is now relating to a period sixteen years ago, which is entirely too remote and outside of the issue.

Examiner Moore: Strike out the last part of this answer, because they were blacklisted.

By Mr. Walsh:

Q. Where did you get your talent?

A. I got them through the mail and picked up some of them around Fall River, where I was doing business. Finally I got some from Mr. Morris, Bill Morris.

Q. Here in New York?

A. Here in New York.

Q. How was the U. B. O. in existence at that time?

A. The U. B. O. was in existence at that time.

Q. Did you try to get acts there?

Mr. Goodman: The U. B. O. was in existence in 1908?

The Witness: About 1904 or '5. I don't know anything about any U. B. O. business. I know Mr. Sheedy was in business and he had a booking representative in New York.

Mr. Goodman: I move to strike out his answer. The witness is under oath and supposed to answer correctly. If he doesn't know anything about it, he should not answer.

The Witness: I cannot answer correctly fifteen years ago.

Mr. Goodman: I move to strike out his answer.

Examiner Moore: The motion is denied.

By Mr. Walsh:

Q. You had this theatre in Pawtucket how long?

A. One year.

Q. Then what did you do?

A. I lost the theatre in Pawtucket, and then I took another theatre in New Bedford, Massachusetts.

Q. What theatre was that?

A. That was called the Sheedy Theatre and afterwards called the Hathaway Theatre. I had a partner named Mr. Hathaway there.

Q. Was that a vaudeville show?

A. That was a vaudeville show.

Q. Small time?

A. Small time.

Q. Where did you get your actors there?

A. The majority of the time we got our actors from the U. B. O. there.

Q. Was there an opposition theatre in Pawtucket?

A. There was no opposition theatre in Pawtucket. They considered Providence opposition to Pawtucket.

Q. The City of Providence is opposition to Pawtucket, you say?

A. Yes.

Q. How do you explain that?

A. Providence is only four miles from Pawtucket and they feared that the people who go to the theatre in Pawtucket if there was not a theatre in Providence they would go all the way through to Providence.

Q. Now what year did you have your theatre in Pawtucket?

A. I did not come prepared for that. It was 1901, '2 or '3, something along there. About eighteen or nineteen years ago.

Q. When did you have a theatre after you had the one at Pawtucket?

A. I had one at New Bedford.

Q. Massachusetts?

A. Yes. Then I had one in Brockton.

Q. What became of the one in Brockton?

A. The Keith people took it. The landlord came to me—

Mr. Goodman: We object to that.

By Mr. Walsh:

Q. The first one you had was the Pawtucket Theatre?

A. Yes.

Q. And the Keith interests took that?

A. Yes.

Q. And the next one was where?

A. In New Bedford.

Q. How long did you have that?

A. I sold what interest I had back to my partner.

Q. When was that?

A. That was practically the same year or a year later.

Q. Where was the theatre you had?

A. In Brockton.

Q. In Brockton, Mass.?

A. Yes.

Q. What theatre was that?

A. That was a theatre called the Sheedy theatre.

Q. How long did you have that?

A. Possibly three years.

Q. What became of that?

A. I booked that theatre with the U. B. O.

Q. You booked that with the U. B. O. and the partner that I have named Hathaway, in New Bedford, started to negotiate or build another theatre with a party by the name of Cross, or had Mr. Cross build it for him, or he had some connection there where he was to put in vaudeville into Brockton and I was to put vaudeville into Brockton. At this time there was not any vaudeville there. We started to get a franchise or the privileges from the U. B. O. to book the vaudeville in the city. We were booking vaudeville at the time from them in Fall River and in New Bedford, and of course, the U. B. O. gave us to understand the first man that got the theatre completed to run it they would give him the franchise. So I got a bustle on myself and I got the theatre completed about Mr. Hathaway, but in order for Mr. Hathaway to be able to do it he hired a stalling room there that was out of commission for any theatrical purposes and he fixed it temporarily to run a vaudeville show there in order to get the franchise from the U. B. O., and he beat me to it, which he successfully did.

Q. So that you put your theatre out?

A. That theatre I ran for a year or two afterwards the best I could.

Mr. Kelley: Was that the Hathaway that was your partner?

The Witness: He was not my partner at that time.

Mr. Kelley: Had he been previously?

The Witness: Previously, yes.

Mr. Kelley: Just before that?

The Witness: Yes.

By Mr. Walsh:

Q. What was the next theatre that you ran?

A. I guess that was my last theatre in New Bedford.

Q. What business did you go into then?

A. I went into the vaudeville agency business.

Q. Where?

A. New York City.

Q. With Joe Wood?

A. A fellow named Joe Wood.

Q. With Joe Wood?

A. Yes.

Q. Where did you book acts?

A. In different states, New York, Connecticut, Massachusetts.

Q. You ran a booking office?

A. We ran a booking office.

Q. What year did you come to New York?

A. Oh, it must have been twelve years ago.

Q. About twelve years ago?

A. Yes.

Q. How long did you continue in partnership with Joe Wood?

A. Possibly a year, or less.

Q. A year, or less?

A. Yes, sir.

Q. After that time did you continue in the vaudeville booking business yourself?

A. Joe Wood and I had a booking agency and it was incorporated, and we were going along very successfully until I happened from Joe Wood that he was going to go with the United up to some other building and start a vaudeville agency there, and to my surprise one morning I awoke and he had gone, and practically all the business. So what little business I had left or I controlled I took it into another building, and he had been so temporarily until I got an office of my own.

Q. And then how long did you continue that?

A. I am still at it.

Q. You are still at it?

A. Yes.

Q. In the booking business?

A. In the booking business.

Q. In the booking business?

Mr. Goodman: May I have the name of that incorporated company that you and Joe Wood ran?

By Mr. Walsh:

Q. Did you ever act as personal representative for acts?

A. Never.

Q. Were you in any way at one time connected with the U. B. O.?

A. Oh, yes. I booked my theatre, what theatre I represented or owned, with the U. B. O. office, yes.

Q. When was that?

A. It was fourteen years ago; thirteen years ago.

Q. How long did that continue?

A. I had a three-year contract. I think I ran about two years out of that. In general, I had business in shape and did not run out of the contract.

Q. What was the object to the term "threw him out"?

By Mr. Walsh:

Q. What was the fact?

A. They ordered me out.

Q. Who did it?

Mr. Albee.

Q. What were the circumstances?

A. As I told you before in the Brockton affair Mr. Hathaway beat me to it in getting me a business in shape and gave me a trial in the United Booking Office to see who was the best.

Q. What do you mean by a trial?

A. They called me in the office with Mr. Williams and Mr. Albee, and the gentlemen here, and a few others.

Q. Mr. Goodman?

A. I believe Mr. Goodman was there. And they told me they would give me a fair trial to see whether I was entitled to the franchise in that city or not, and finally at the final they said I was entitled to it. They gave it to Mr. Hathaway. I asked them what they were going to do about the other theatres, and they said they would not book anything for me, to get out of the office.

Q. How many theatres did you have at that time?

A. I had two, Fall River and Brockton.

Q. They have both ceased to book acts for you?

A. They booked no more stuff for me.

Q. Do you know when Mr. Fay started a theatre in Providence, R. I.?

A. Yes, Mr. Fay started a theatre in Rhode Island a couple of years ago.

Q. Have you booked acts for him, for Mr. Fay, at his theatre at Providence?

A. Yes, sir.

Q. Since it—

A. Since it started running vaudeville.

Q. Mr. Fay testified here to some difficulties which he had with getting acts to work at his theatre. You furnished the acts for him, did you not?

A. Yes, sir.

Q. What difficulty did you have in furnishing acts for Mr. Fay's theatre in Providence?

A. I believe that was the toughest time I ever had since I have been in the show business, with Mr. Fay in Providence. That was the toughest. We not only had the U. B. O. people against us, but we had the Vaudeville Managers' Association against us.

Q. Mr. Fay was not a member of the Vaudeville Managers' Association?

A. No. But I advised him to apply for membership there.

Q. But he did not know that he did?

A. But was not accepted?

A. He was not accepted.

Q. Will you describe some of the specific instances of difficulties which you had in booking acts at Mr. Fay's theatre?

A. Well, it was in extremes.

Q. Well, yes, but give the facts.

A. Yes, well, in some cases we would have to stay out until eleven or twelve o'clock at night, get a carload, get an actor, get him a ticket, get him on the train and give him money to go to the town, and we had trouble to the actors, as I said, and we would have 40 acts booked in there in one week and wind up with three.

Q. You would have 40 acts promised us to play there, but for reasons best known to themselves they would not play?

A. They were afraid of being blacklisted and they were not N. Y. A. and all that stuff.

Q. How many acts could Mr. Fay accommodate in a week at his theatre?

A. Six.

Q. That is, he ran full-week time there, or tried to?

A. Full week's time, yes.

Q. Do you recall any specific acts or actors who refused to work in Mr. Fay's Theatre?

A. They would go into hundreds. Why, we have correspondence that we have accumulated for a year that would fill a book. I supposed that you had it.

Q. I have a letter yesterday from an actor who did not want to play in Brockton because it was a blacklisted house.

Mr. Goodman: Mr. Examiner, I think we have been quite long enough with this witness. I move to strike out that answer and I object to any further testimony of a hearsay nature on the part of this witness.

By Mr. Walsh:

Q. When was it that Mr. Fay started?

A. I don't know when he started originally. I know I started to book vaudeville for him, I believe a year ago last May, or a year ago this May, two years ago. I am not just positive.

Q. About two years ago, now?

A. Yes, two years this month.

Q. What did the actors say to you when you applied to them to take employment in the Fay Theatre?

Mr. Goodman: I object to it on the ground that it is incompetent and not binding on these deponents.

Examiner Moore: Objection overruled.

The Witness: Of course, we have an office where we have in the neighborhood of possibly 200 people a day come in there and apply for different jobs, such as getting jobs at different places, and for the present and the future, and the majority of them that came in there, of course.

Mr. Goodman: That isn't answering the question, Mr. Examiner.

Mr. Witness: Do you want to know what I am doing?

Mr. Walsh: I want the situation in reference to this Fay Theatre.

The Witness: A number of people, actors and actresses, would come in there and ask for work in a general way at different places, and of course, it was our intention from the start to try to get them into the Providence Theatre before anywhere else, because we had no trouble to get them to go elsewhere, but this particular place, Providence, it required some maneuvering and some intelligence to get them there. Mr. Actor or Mr. Actress would come in and we would treat them in an ordinary way, take them into the office and talk to them and ask them how much time they wanted and how much money they wanted and so forth.

Q. And the majority of them would say, "Well, we will play anything you want, Mr. Sheedy, but we will not play here in Providence." We would go on in a conversation, what we thought was proper, tell them of acts—that all acts were blacklisted sometimes or other, and there wasn't a house in vaudeville today but what had trouble with the blacklist and that they all outlived it, and they all had outlived it, and they could do the same. Now, you go up there and if they don't come around and you don't get what you want, you come down here and we will give you a try. And a whole lot of them would take them.

Q. Why would you take them?

A. Because we could not jeopardize the other houses that we had for Providence. We had to let Providence suffer. We could not let all the other theatres in Providence.

Q. How many other theatres did you book?

A. Oh, a half dozen.

Q. What are the facts in reference to putting any actors at the Providence Theatre, under assumed names?

A. That was one of the methods we used to get them to go there. We tried to explain to them about actors being blacklisted, and we would get them in under cover. We would book them elsewhere, and at the last minute we would

are taken subject to my objection as incompetent and not binding.

Examiner Moore: Yes, the same objection you made at the previous session.

Mr. Goodman: Yes, that the testimony is not competent and not binding on the respondents.

Examiner Moore: Very well, it is so noted.

By Mr. Walsh:

Q. Mr. Sheedy, do you book some acts in the V. M. P. A. theatre?

A. Yes, sir.

Q. Do you have any difficulty about booking acts in such theatres?

A. I haven't got any, yet.

Q. The only difficulty you ever had was in the Fay Theatre at Providence?

A. The Fay Theatre. Had more trouble there than in all the theatres we booked in 20 years.

Mr. Walsh: I think that is all.

CHIEF EXAMINATION.

By Mr. Goodman:

Q. As you understand it, was that trouble due—calling simply for your understanding, now—was that trouble due to the fact that Fay was not a member of the Vaudeville Managers' Protective Association or was it due to the fact that he was playing mostly White Rats?

A. No, we were glad to get any kind of Rats in there. It was due simply because he did not belong to the Managers' Association.

Q. That is your understanding of it?

A. That is my understanding, of the actor and myself.

Q. How many Gordon houses did you book at the time of this trouble?

A. Possibly four.

Q. And how many Fay houses?

A. The original time was one.

Q. Since then has he acquired a house in Rochester and one in Philadelphia?

A. Yes.

Q. How long have you been booking the Rochester house?

A. As long as you are on the Rochester proposition, I would like to say that. I insisted that they get more theatres. If they don't they would lose that house in Providence, because there was no chance for them to get it in Philadelphia.

Q. It isn't longer than we did and get acts to go there. We had to get more time to give the actor in order to have a chance in the way to live in vaudeville. That is why he got Rochester. He got Rochester some eight months possibly after he had Providence.

Q. He had Rochester during the period of this trouble that you relate?

A. No. The trouble was passed over, then. We were half the journey over when we got Rochester.

Q. How long did the trouble last?

A. The trouble lasted until this investigation started.

Q. But you say the trouble was half over when he got Rochester.

A. Yes.

Q. When did he get Rochester?

A. About eight months after he started booking vaudeville in Providence.

Q. When did he get Providence?

A. He got Providence about two years ago.

Q. And when did he get Philadelphia?

A. He got Philadelphia about six months ago.

Q. What other houses do you book or did you book at that time?

A. Just the Gordon houses, that is all.

Q. Just Gordon and Fay's?

A. Fay's and another fellow down in Massachusetts there, named Rooney.

Q. What town is he located in?

A. Lawrence.

Q. You did not tell Mr. Walsh, in relating your experience in vaudeville, of the time you were connected with the Independent Booking Office, that you were connected with the Independent Booking Office?

A. They did not want to know.

Q. He asked you for your experience in vaudeville. Was that an omission on your part accidentally?

A. No, brother, there is no admission on my part.

Q. Omission?

A. I am here to answer anything you wish to ask me that you want to know. I would say here for three weeks if I would tell you my experience in the show business for the last twenty years.

Q. Just a minute. You answer any question, please.

A. I certainly will.

Q. I don't want any speeches from you, at least, I don't. When were you connected with the Independent Booking Agency?

A. I would say about eight years ago.

Q. You were president of it, weren't you?

A. I was.

Q. Mr. Mosart was vice-president of it?

A. Yes, sir. I won't say that. I can't just remember whether Mr. Mosart was vice-president or secretary, or what he was.

Q. You know you were president?

A. I know I was president and I know Mr. Mosart was a member.

Q. And John J. Quigley was business manager, or was connected with it?

A. That I won't say. I will say he was connected there, yes.

Q. And your office were in the Knickerbocker Theatre Building?

A. Yes, sir.

Q. How long were you connected with the Independent Booking Agency, through its existence, from the start to the finish.

A. Throughout its existence, from the start to the finish.

Q. How long was it in business?

A. That is hard for me to say. It might be—I don't know. Possibly we will say, for illustration, six months.

Q. Wasn't that generally known in the profession as a White Rats agency?

A. No, sir.

Q. Didn't the Independent Booking Agency book some of Mr. Mosart's houses, included in which was a house in Lancaster?

A. There was a house in Lancaster that booked while we had the Independent Booking Office.

Q. And the Famous Theatre, that is the name of it?

A. I cannot say that. I know we booked a house in Lancaster and Mr. Mosart was the manager.

Q. Do you know or don't you know that the White Rats of America, the predecessor of the White Rats Actors' Union, owned stock in this Lancaster house that was booked in the Independent Booking Agency?

A. I don't know anything about it.

Q. Aside from your positive knowledge wasn't it the talk around that the Independent Booking Agency and the vaudeville profession, that the Independent Booking Agency was booking a White Rat house?

A. I don't know what you are trying to drive at at all.

Q. You don't?

A. No.

Q. You never heard of the Independent Booking Agency being referred to in those days as the White Rats?

A. I was the president of the Independent Booking Agency and there should not be anybody that knew more about it than I did.

Q. That is exactly the reason I am asking you those questions.

A. Well, I don't know what you are driving at. Mr. Mosart booked his theatre there, and he was supposed to be manager.

I don't know whether he owned the theatre, or not, and I don't know whether the White Rats owned it. I didn't care. It was none of my affair.

Q. Pay a little attention to the question and you will know what I am driving at. I am not asking you now whether Mr. Mosart owned anything or what Mr. Mosart owned. I am asking you whether the Independent Booking Agency was not generally spoken of among vaudeville actors and agents as the White Rats Booking Agency?

A. No. We booked White Rats.

Q. Did the Independent Booking Agency have an arrangement with the White Rats Actors' Union for dividing any of the profits or any of the commissions on it?

A. No. Mr. Mosart was in the company. Whatever was coming to him I suppose he got it. Mr. Quigley got his and I got mine and Mr. Fiver and then got theirs.

Q. Did the Independent Booking Agency pay anything to the White Rats Actors' Union from its earnings?

A. I don't know anything about that.

Q. If you don't know I will take your answer. I don't want you to be indignant to me.

A. But your questions are so ridiculous I don't know what you ask them for.

Q. They may seem ridiculous to you, but they may not appear ridiculous to the Examiner. How did you do business when you were operating the Independent Booking Agency? Retain how business was done in that office. Let me help you.

A. Go ahead.

Q. Were there any agents in these days?

A. Yes.

Q. Personal agents or personal representatives?

A. Yes.

Q. Do you remember the names of any of the personal representatives that did business with the Independent Booking Agency?

A. Certainly.

Q. Please mention some of them?

A. There was Arthur Herwitz, R. Baker, Billy Atwell. All of them.

Q. It isn't what I know. The stenographer is taking this down for the Commission.

Q. Do you know of any others, Mr. Sheedy?

A. I don't think so.

Q. Name a few others?

A. If you will name them I will tell you what they are.

Q. I don't remember them. In what way?

A. I don't remember them. I simply say all of them.

They all came in and out of the same lines as they do now. There wasn't any difference.

By Mr. Goodman:

Q. Practically the same as it is done now.

Q. And the Independent Booking Agency charged a commission of 5 per cent. for booking?

A. Yes.

Q. And the personal representatives charged the actors 5 per cent. for their services?

A. That I don't know anything about. It is none of my affair.

Q. But you are quite sure that the Independent Booking Agency charged 5 per cent.?

A. That was the general course of business.

Q. They were not working for love?

A. I don't think so.

Q. Your office at the present time, under what name is it conducted?

A. The Sheedy Vaudeville Agency.

Q. I take it from what you said the personal representatives did all the business with you now as they did before with other agencies?

A. Yes. I haven't noticed any changes particularly.

Q. And the Sheedy Agency charged a commission of 5 per cent. for booking?

A. Yes, sir.

Q. What services does the Sheedy Agency render to the actor when that actor is represented by a personal representative?

A. That is what the Sheedy Agency does for an actor that entitles it to any 5 per cent. commission? You smile. These are the terms Mr. Walsh asked concerning the United Booking Offices of Mr. Fitzpatrick and other actors.

Now, I am asking you what services does your booking office render to an actor?

A. Good, honest service.

Q. Just what?

Examiner Moore: What do you do?

The Witness: Why we talk to the actor and we make out a contract for him and we give it to him and give him his instructions as to what to do. That is all we do.

By Mr. Goodman:

Q. Who gets the job for the actor, you or the personal representative?

A. Well, that all depends. If an actor comes in why we get the actor the job ourselves. If some representative comes in why we get the job for the representative.

Q. But you get the job for the act in any event?

A. In any event we decide whether they get the job or not.

Q. You are interested in Mr. Fay's theatres, aren't you?

A. Well, that is—

Q. Well, Mr. Fay testified that you were.

A. That is not interesting to me. I don't care whether I am, or not.

Examiner Moore: I don't think the witness ought to be required to give his personal business. He can state generally what he is doing.

Mr. Goodman: Everybody else has been giving their personal business here.

Mr. Walsh: Mr. Fay testified that Mr. Sheedy was interested.

The Witness: I object to answering any questions that are not interesting to what you have got me here for.

Examiner Moore: I think you better answer. It is interesting to the Commission to know your connection with Mr. Fay's theatres.

The Witness: In what way do you want to know this in?

By Mr. Goodman:

Q. Do you own any interest in Mr. Fay's theatres?

Mr. Walsh: We object to it on the ground it is immaterial.

The Witness: Do you want to say, is it a corporation or a company that Mr. Fay is in? Do you want to know whether I am in those companies, or not?

By Mr. Goodman:

Q. Yes.

Q. In other words, the Sheedy Booking Office books for theatres in which you have some interest?

A. No, sir.

Q. You say no, sir?

A. No, sir.

Q. Haven't you an interest in Fay's Theatre in Providence?

A. Yes, sir.

Q. And doesn't your booking office book that theatre?

A. Yes, sir.

Q. Then you have an interest?

A. No, sir. My booking office is a corporation and I am an individual. You are talking about an individual and a corporation.

Q. You want to be technical with me, now?

A. No, I don't, but you want me to answer correctly, don't you?

Q. Yes. Who owns the stock in your booking office?

A. I object to answering that.

Mr. Goodman: Ask that the witness be compelled to answer the question.

The Witness: All right, if you gentlemen here want me to answer those questions I will answer them.

Mr. Walsh: It is immaterial.

Mr. Goodman: Oh, no, it is very material.

Mr. Walsh: He is president of the corporation, as I understand it.

Mr. Goodman: The great complaint seems to be made here that it is a most iniquitous thing for Mr. Keith and Mr. Abbe to have stock in a booking office and at the same time have stock in theatres. Now, why don't I ask this witness to say whether he has stock in theatres and a booking office.

The Witness: I will answer that question. I have, in both.

Q. Then you are interested in a booking office that books theatres in which you are also interested?

A. Yes, sir.

Mr. Kelley: How much stock do you own?

Examiner Moore: I don't know that I ought to compel him to answer that question.

Mr. Goodman: Mr. Examiner: Mr. Casey was required to answer with regard to his individual business what stock he held and who were the stockholders of his agency. I don't see why we should make him of one and four of another.

Mr. Walsh: There is no proceeding against Mr. Sheedy or his business. Mr. Casey is the manager of the Vaudeville Managers' Protective Association, and the Vaudeville Managers' Protective Association is a respondent. Mr. Casey was bound here as a witness to give testimony as manager of the Vaudeville Managers' Protective Association.

Mr. Goodman: I am not going to argue that point, but I do press the question and ask for the Vaudeville Managers' Protective Association, and the Vaudeville Managers' Protective Association is a respondent. Mr. Casey was bound here as a witness to give testimony as manager of the Vaudeville Managers' Protective Association.

Mr. Walsh: I object to it as immaterial.

By Mr. Goodman:

Q. We have been getting opinions here, Mr. Sheedy, about whether a booking office is a good thing or a bad thing in the business, whether business could be done as well without the booking office as with a booking agency. What is your opinion about the necessity for having a central booking office like the London House, or anybody else?

A. I don't see why you want my opinion on it. I have some opinions.

Q. Do you recall the days when business was done without a central booking office before there were booking offices?

A. Well, I will tell you my opinion. If you want to know, about a booking office, I came to realize that I had to come New York and open a booking office if I wanted to get in vaudeville, because that is the only way I could get any acts. That is the only reason I have got a vaudeville agency.

Q. You have to be able to offer an act more than one week to successfully conduct a theatre, haven't you? It is easier to do that if you can offer them ten weeks than if you offer them one?

A. Oh, yes, naturally.

Q. And by having a central booking office where you can bring together various managers and give an act a number of weeks, each manager is enabled to conduct his business better, is he not?

A. I don't care to answer that question. If you want me to answer it different. A whole lot of managers get together to prevent other managers from getting in business. That is the only way I can see it is of any benefit to anybody.

Q. They form a trust like, and then anybody else that wants to go into the business—why they cannot get in unless they get through some of the managers that are in.

Q. Mr. Fay is in business, and he testified his business was better last year than the year before.

A. He is a manager, I know.

Q. You are interested in that theatre, though, you know, don't you? You get the profit, you get your share of the profits, don't you, of Fay's Theatre, in Providence?

A. I don't care to answer it.

Q. You don't care to answer it?

A. No. Why am I grilling on what I am doing down in Providence. I am here as a witness to tell what I know in regard to the Vaudeville Managers' Association and the U. B. O. I am not here on trial.

Q. You are here to run them out of business, if you can, aren't you?

A. No, I am here to tell the truth, if they want to know it.

Q. That is what I am trying to get out of you, Mr. Sheedy, but you seem to dodge my questions.

A. I don't see why you worry about what Mr. Fay is making in Providence. That doesn't interest me.

Q. When you built your theatre in Brooklyn did you ever book it as a vaudeville theatre?

A. Certainly.

Q. I thought you said that the United Booking Office did not book your theatre; they booked for Hathaway in Brooklyn?

A. That is true.

Q. How did you book your theatre, then?

A. I booked it the best I could, the same as I booked Fay's.

Q. Where did you book your theatre in Brooklyn?

A. In three different places. I booked it—the first man was Louis Pines, and the second man I booked it with was Bill Cleveland, and the third man I booked it with was Joe Wood and myself.

Q. Did you ever book it through William Morris?

A. Not Brooklyn.

Q. Did you ever book any theatre through the William Morris Agency?

A. Certainly, I did.

Q. What?

A. I booked Fall River and I booked Newport before we went over the U. B. O.

Q. When you booked with the William Morris Agency didn't you deduct 5 per cent. of the actors' salaries each week and remit that amount to the Morris Agency, as provided in the actors' contracts?

A. Yes. When I booked with the William Morris office Mr. Tucker came to me and told me that if I did not get out of the William Morris office and go with the United Booking Office that I would be put out of business. That is a little information. That might do the company some good. As long as you are talking about Mr. Morris. You better let him sleep.

The Verbatim report of the investigation will be continued in next week's issue of VARIETY.





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custodian of the Orpheum funds when the theatre reopens next month.

Realart Pictures have opened on exchange in Denver, at Fifteenth and Champa streets. Bert R. Lutz is the manager.

Helen Dows, the only woman "Forest Look-out" in the Government service, was starred in a series of scenes taken this week for a moving picture to be produced by the U. S. Government.

C. R. Rogers, of New York, salesmanager for the Select, is in Denver on tour of inspection of Select exchanges.

### DETROIT.

BY JACOB SMITH.

Stella Mayhew and Eddie Borden were a big hit last week at the Temple. Their "Mid-

ding" back and forth and bringing of Borden into Mayhew's act proved a popular drawing card despite the hot weather. Still, as a whole, is one of the very best.

Garrick reopens August 4 with "Take It from Me."

Detroit opera house on Campus reopens either week of August 13 or August 20. Meanwhile pictures.

Warren and Cohen have confirmed report that they would play Marcus Loew vaudeville starting Labor Day at their Colonial.

Allen Brothers, of Canada, announce having leased property on Woodward avenue, between Erie and Watson, and will erect a 6,000-seat picture house to cost \$600,000. C. Howard Crane, of this city, is the architect.

Ground will be broken at once. House to be completed in the spring. It will be known as the Allen Theatre. The same concern will also erect a new picture house in Cleveland during the coming year.

J. W. Allen, district manager for Paramount here, last week announced that a new plan of franchising the exhibitor would be announced very soon. This will guarantee franchised exhibitors Paramount pictures, and will also assure Paramount that their pictures will be played. Regarding the buying or leasing of theatres, Mr. Allen said: "Our company is only becoming interested in theatres where competition makes it necessary. It has never been our policy to be anything else than manufacturer and distributor selling our product to exhibitors, but when certain exhibitors become manufacturer, distributor and exhibitor then we must protect our interests."

J. E. Flynn, Goldwyn, has been re-elected president of the Detroit Board of Motion Picture Exchange Managers.

Two new Michigan theatres opened last week—Palace at Charlevoix and New Malta Theatre at Alpena.

The Fuller Theatre, Kalamazoo, next season will be operated by Lew Barnes, who already has the Elita and Lyric in that city.

Lipp & Cross will reopen the Post Theatre at Battle Creek with high-class pictures early in September.

### INDIANAPOLIS.

BY WILL R. SMITH.

MURAT—"Too Many Cocks," Stuart Walker Players. ENGLISH'S—Pictures.

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On June 1st, SAUL H. BORNSTEIN, General Manager of the Broadway Music Corporation, resigned from that firm.

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The new Lyric, which is being rebuilt on the site of the old Lyric, will be ready for the painters and decorators within the next two weeks.

The local committee in charge of the drive for the Actors' Fund of America, which is to culminate in nation-wide benefit performances Friday, Dec. 8, has been named by Nelson G. Trowbridge, manager of the Shubert Murat, as follows: J. K. Lillie, drug manufacturer; Frederick M. Ayres, department store proprietor, and the Elks Lodge.

McKay Morris and Beatrice Maude, here this summer with the Stuart Walker Players, left for New York Sunday.

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The second floor at the Murat has been greatly improved with the construction of a new balcony stairway. Other extensive repairs are to be made before Sept. 1, when the winter season will open. Nelson G. Trowbridge, manager, has booked "The Fanning Show of 1918" for his opener to begin on the afternoon of the first day. Mr. Trowbridge left for New York Sunday to book productions for the winter. The Stuart Walker Players probably will wind up the summer season at the Murat about the middle of August, offering "Fair and Warmer" and "Nothing But the Truth" as their final bills.

The Apex Pictures Corporation has just completed the screening of its first release, a comedy entitled "Couples Wanted." It was the first time a real film story has been filmed in Indianapolis, and the natives were much interested. Officers of the new company are Stanley Adams, president; George G. McConnell, vice-president, and Samuel O. Smart, secretary-treasurer.

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A. Kinghorn; Board of Managers, Henry A. Barker, Sydney L. Burleigh, Mrs. Harry Hale Goss, Royal W. Leith, Mrs. Irving F. Orr, Mrs. George H. Huddy, Jr., Robert B. Jones, Charles C. Remington, Charles T. Richmond, Arthur F. Shepard, Mrs. Daniel Webster, Mrs. William W. Weedon. Other officers and committees will be appointed by the Board of Managers before the opening of the season early in November. Despite the handicap presented during the last two seasons by the absence of about 40 of its most active members in the service of the nation, it was reported that the usual number of productions was given, and the financial conditions of the organization are good. When its 10th season closed 45 different plays had been given.

Mrs. Frank Kempton, ticket seller at the Blue, Pawtucket, and her husband, an assistant at the theatre night, were both drowned in the Pawtucket River one night last week when it is believed a small sail boat in which they were enjoying a sail alone after their duties at the theatre capsize. The boat was found on the shore of the river by a brother-in-law. The body of Mrs. Kempton was found about two days after the drowning, but that of Mr. Kempton was not recovered until late in the week. Both are well known in Pawtucket, and the funeral late in the week was largely attended.


The committee of Picture Operators' Union, Local 228, which has been working to obtain better ventilation in the moving picture booths in the picture houses of the city, has reported that seven theatres have ventilated their booths and that three others are making plans to do so.

With the resumption of car service in this city, when the strike now in progress is settled, theatre managers here foresee a large increase in Saturday night business because of the step just taken by the retail merchants of the city to close their stores at 6 p. m. Saturdays instead of at 9 o'clock as in the past many years, thus releasing some 20,000 persons from work.

## ROCHESTER

By L. B. SHEPPINGTON.  
TEMPLE.—Vaughan Gieser and Co. in "Everywoman." Next week, "The Great Diva."

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\$350	\$35.00	\$3.25	
\$400	\$40.00	\$3.50	
\$450	\$45.00	\$3.75	
\$500	\$50.00	\$4.00	

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**FAMILY.**—Fred Webster and Co. in musical comedy. First half, "The Wayward Son"; second half, "The Root Garden Revue".  
**REGENT.**—Constance Talmadge in "Happyness is a Mode." First half; Jack Pickford in "Bill Apperson's Boy." second half.  
**FICADILLI.**—Irma Castle in "The Firing Line." First half; Sylvia Breamer in "The House Divided." second half.

Things are quiet in Rochester, with stock at the Temple and split-week offerings at the

Family, the only things being offered on the speaking stage.

Rodriguez Brothers, aerial act, and Tate and Tate, acrobats, are heading the current bill at Ontario Beach Park. This is the last season before the park passes to city ownership for a public bathing beach.

The Isadora Duncan Dancers and George Copeland, pianist, will start off the Raymond series of concerts at Convention Hall on Oct. 22.

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### SEATTLE

**METROPOLITAN.**—"Chin Chin"; current week, "Lombard, Ltd." Our Bates Post in "The Masquerader."

**WILKES.**—Wilkes Players in "A Fool There Was," with Jane Darwell, Henry Hall and Ivan Miller in the leading roles. Final week; reopening Aug. 31.

**ORPHEUM.**—Midsummer Folly Co., with Lew White and Bert Hunt, principal comedians.  
**LYRIC.**—Walter Owen's Burlesque Co.  
**PALACE HIP.**—Vanderbilt.

**PANTAGES.**—Vanderbilt.  
**OAK.**—Dark, undergoing alterations and improvements; to reopen Aug. 24 with Monte Carter.

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ROYAL, NEW YORK, NEXT WEEK (July 28)

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OPPOSITE THE NEW N. Y. A.

B. F. KEITH'S PALACE, NEW YORK, THIS WEEK (July 21)

# 3—KITARO BROS.—3

JAPAN'S PREMIER RISLEY ARTISTS

Direction, PAT CASEY OFFICE

Maryland, Baltimore, Next Week (July 28)

HIPPODROME.—McClellan's Girl Revue, films and dancing.  
ARENA.—Roller skating.

Andrew Cornelius, blind musician, has started action for a restraining order to prevent the chief of police from barring him in the business section of the city, declaring his ability to play the accordion being his only means of support.

Pauline Arthur has joined the Lory Musical Comedy Co. at the Orpheum, as soubrette.

Babe Davenport, Blanche Hall and Lina Bird are leading the specialty numbers offered by the Jack McClellan Revue at the Hippodrome. Vaudeville was added to the target-chorean program this week.

Burton Myers has gone to Minneapolis to become manager of the Pantages, that city.

Spokane has arranged for a memorial auditorium to cost one million dollars, exclusive of the ground plot and furnishings.

The Metropolitan is booked solid for this

and the following month, and the new season is well taken care of up to and including the first of the year.

The Circuit Theatre, Second avenue and Marion, will be forced out of existence this week, when the building of which is it a part is to be torn down to make room for a modern structure.

Burlesque and vaudeville continues to good

patronage at the Lyric Theatre, where the Walter Owen Co. is playing. Schwartz & Mathews are the present lessees of the house.

### SYRACUSE.

By CHESTER B. BAHN.  
EMPIRE.—Knickerbocker Players in "Lady Huntworth's Experiment."  
TEMPLE.—Vaudeville.  
STRAND.—"The White Heather," first part.

BUCKLE.—"Greatest Lightning," first part.  
BAYCO.—"The Better Wife," first part.

The Knickerbocker Players will close their fourth successful season of summer stock at the Empire here on Aug. 9th. Manager Ramsey announces. The company moved here 14 weeks ago from the Star, Buffalo, and has enjoyed excellent business—the best, the management says, in its local history. "Fair and Warm" will be offered next week, with "The Big Idea" serving as the gateway attraction. The Knights are headed by Frank Wilcox and Minna Gombel, with Harold Satter in their support.

The Bastable will reopen on August 15 with the "Hip Hip Hokey Girl," Manager Stephen

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Restable amusements. The decorators are at work on the house, which is being completely renovated, both back-stage and in front, for the new season. The Columbia Wheel shows will be offered the first half with musical comedies filling in the last half.

Hot weather hit the movie houses here on Sunday, with the Eked doing the best business. The afternoon audiences at the Strand were unusually slim, but the program possibly was one of the chief causes. Syracuse picture fans

as a rule do not like screen versions of Drury Lane productions, and "The White Heather," the Strand offering, was alone saved from the commonplace by its excellent direction. Charles Ray and Clara Kimball Young both have never been better and served to hold up business against the heat at the Eked and Savoy.

Rita Knight, who left the stage upon her marriage to George N. Crosse, Syracuse millionaire, this week entered the local political arena to aid her husband's contest for re-nomination on the Republican ticket as president of the Common Council. Crosse was elected by the G. O. P. leaders in favor of Frederick P. Asmus. The Syracuse Post Standard on Sunday featured Mrs. Crosse's announcement as its leading story.

Rennold Wolf, dramatist and critic, spent last week at the home of his mother at Ithaca. He was accompanied by William Hunter, New York wigmaker. Wolf says he is writing a new piece, "The Beautiful One," for Coburn & Harris, and is also preparing musical versions of "A Perfect Lady" and "Heart-case."

"Communally Nights," with a program featuring merles and music, will benefit re- place prayer meetings at the Fairview Meth- odist Church, at Binghamton. The plant was tried out by the pastor, the Rev. David R. Savidge, last week, and drew the largest con- gregation ever recorded for a mid-week service. On the movie program was the Sidney Drew comedy "His Janitorship" and "Loren Doone" and an educational picture.

The Richardson, Oswego, will reopen for the fall and winter season on Friday, Aug. 1, with Rainey's film, "The Heart of the Jungle." At G. Field's Minstrels will inaugurate the touring attraction season there on Aug. 7. Manager Fred Roworth has engaged Billy Kane as treasurer for the Richardson.

James K. Hackett is now entertaining his mother-in-law, Mrs. Thorne Beckley, of Lon- don, at his summer home, Zenda, near Clayton. Mrs. Hackett's brother, Major Henry Beckley, of the Royal Field Artillery, will be an early arrival at Zenda. Mr. Hackett is fast recov- ering from the effects of the fractured leg received some weeks ago when he fell in his bathroom.

The City O. H., Watertown, reopened this week with "Hoyt's Musical Revue," which recently abandoned its plans for a summer run at Rock's, Elmira.

Watertown has another carnival this week, the Joseph G. Fernald Show appearing under the auspices of the Moose. The company moved to the Garland City from Gloverville.

The Sells-Floto Circus is again playing Central New York tank towns this week. Last Saturday the outfit was at Norwich. On Monday, Binghamton was played, with Ithaca and Auburn following.

Charles Tingle's Orpheo Co. opened its run at the Elmira summer resort on Mon- day, playing "The Chances of Normandy." On

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Sunday, the entire company paid a visit to the Elmira Reformatory and sang the score for the inmates there.

The new Latham, at Norwich, now under construction, will be ready for opening on October 1, according to Contractors J. O. Cummings and Mrs. Robt. C. H. Latham, the owner, states that Adrian Ford, manager of the Happy Hour, at Norwich, will manage the new house.

The Lyrio, Birmingham, was sold late last week to George W. King, Birmingham hotel proprietor and former alderman, by Peter J. McManus and George S. Phelan. The theatre is part of the estate left by the late Lee M. Caferly, and was recently purchased by the two men who made the sale. Frank Horvay, who has been managing the Lyrio, will remain in that capacity under the King regime. The picture policy will be continued.

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### VANCOUVER CAN.

BY H. P. NEWBERRY.  
EMPRESS—14, Empress Stock in first Canadian production of "My Irish Rose," with Edith Elliott giving an excellent performance. Ray Collins played opposite, and Rita Dolman scored in the comedy part of "Mrs. Mulligan."

21, "The Cabin in the Hills."  
AVENUE—15-16, Clio Skinner in "The Honor of the Family," two stunning performances only. Mr. Skinner drew big houses.

Next, "Loughard, Ltd." This attraction was at first advertised to appear the 10-17, but will now play here at a later date.  
ROYAL—14, Priscilla Dean in "The Silk-Lined Burglar," a Universal special attraction. This picture was at the Orpheum week of July 7, and Miss Dean during that engagement appeared at each showing of the film, whereas this week it is showing at regular price of 30 cents. 21, Anita Stewart in "From Headquarters."

ORPHEUM—14, "Within the Law," Vitagraph film. Prices, 50 cents top for matinees and 80 cents top for evenings. 21, Mabel Normand in "Midway."

PANTAGES—Vaudeville.

COLUMBIA—Hippodrome Circuit vaudeville. 14-16, Frawley & West Logan, Dunn & Hazel, Janis & Giffney, Davis & McCoy, Mason & Janis.

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K—Charles Ray in "Greatest Lightning."

DOMINION—Lila Lee in "Rustling a Bride."

GLOBE—Marguerite Clark in "Let's Ripe."

also Pearl White in eleventh episode of "The Lightning Raider" (serial).

COMET—Lila Lee in "The Divorcee," also Toto comedy; last half, Edith Storey in "As the Sun Went Down."

MAJESTIC—Lila Lee in "From Headquarters."

BROADWAY—First half, Norma Talmadge in "The Heart of Wexton."

Charles E. Royal, of the Empress, returned from a business trip to San Francisco. While away he arranged for presentation at the Empress in the near future of "Three Wise Fools," "Three Faces East," "Fair and Warmer" and "Parlor, Bedroom and Bath." Of these "Fair and Warmer" is the only one which has been seen here before, it having played at the Empress several seasons ago as a road attraction. Other plays coming to the Empress will be "The Man Who Came Back" at the Avenue about two months ago. Of the other plays to be staged they will all be new to this city, and include "Tee or No," "Here Comes the Bride," "The Unkissed Bride," "The Very Idea," "The Straight Road" and "What's Your Husband Doing," this last play to be presented July 28. The company's lease on the theatre runs until July, 1920, but will likely be renewed.

The current bill at Pantages, when in Seattle, had Singer's Midgots as the headliner; for the engagement in this city, however, the bill instead of Singer's Midgots appearing was to have had the "Shimmin' Dancers" as the headline attraction and "The Crook Hunters," a sketch, was to have been an extra act, making a seven-act bill instead of six as usual. "The Crook Hunters" played on the bill, but the Shimmin' Dancers were held over in Portland, and will come here for a later date. The Primrose Minstrels are on the bill, but Mrs. Primrose, who has been appearing with the act in other cities, is not with them here, having gone to her husband, who is seriously ill.

Margaret Marriott, ingenue with the Empress Players, closed July 13 in "Daddy Long Legs." Miss Marriott is the wife of Ray Collins, leading man. She was replaced by Mae Margaret, who was on her first appearance with the company in "Daddy Long Legs."

Jonas Brown is in the city in the interests of the Cornish School, which will conduct a dramatic course.

Among those sailing with T. Daniel Frawley from San Francisco were Rodney Hildebrand and wife, Charlotte Fletcher. Both were formerly with the Empress Players here. Miss Fletcher is a sister of Edythe Elliott, leading woman with the company.

July 19 was a general holiday here, the day set aside for the peace celebration. There was a big parade and also auto races. There will also be celebrations on August 4 and 5, the anniversary of the declaration of war.

"My Irish Rose," the current attraction at the Empress, is said to have been written only six months ago and this is the first time it has ever been played in Canada.

At present there are two theatres closed in this city, the Imperial and the Palace. The Imperial is a modern downtown house seating about 1,400, and is across the street from the Avenue Theatre. It was dark almost all of last season. At one time it was the home of the road attractions. The furnishings are still in the theatre, but it is not likely it will ever be played in Canada.

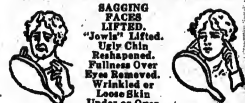
"My Irish Rose," the current attraction at the Empress, is said to have been written only six months ago and this is the first time it has ever been played in Canada.

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will be opened next season. The Palace was formerly known as the Alcazar, and was built for a stock company, which only played a few months. It seats about 1,200, and is located away from the downtown district. Until recently it was playing pictures, but has been closed and the furnishings removed.

"The Crock Hunters," which made its first appearance here at the Pantheon Theatre, is a farce comedy dealing with prohibition. There are six persons in the cast, the leading part being taken by Louis James Cook, a local boy, who recently returned from France after

an absence of three years, during which he was a member of the Royal Air Force.

### WASHINGTON, D. C.

By HARDIE MCKININ.  
SHUBERT-DELAZCO—Third and last week of "The Beginning and Mysteries of Life."

NATIONAL—Closed. Reopens next week with "Tin Pan-alena."

SHUBERT-GARRICK—Garrick Players in

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The Green Goose - - - 1917  
The House That Jack Built - - - 1918  
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Pelham Parkway, at Eastchester Avenue; and

## BLOSSOM HEATH INN

Merrick Road, Lynbrook, L. I. Unequaled in Cuisine and Service.

Open All Year Under direction of H. & J. Susskind

## THE ADELAIDE

754-756 EIGHTH AVENUE

Between 46th and 47th Street. One Block West of Broadway  
Three, Four and Five-Room High-Class Furnished Apartments—\$15 Up  
Strictly Professional. MRS. GEORGE HEGEL, Mgr. Phone: Bryant 9990-1

## 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.

WHEN IN NEW YORK

Make arrangements for one, two, three, four, five, six, seven, eight, nine, ten, eleven, twelve, thirteen, fourteen, fifteen, sixteen, seventeen, eighteen, nineteen, twenty, twenty-one, twenty-two, twenty-three, twenty-four, twenty-five, twenty-six, twenty-seven, twenty-eight, twenty-nine, thirty, thirty-one, thirty-two, thirty-three, thirty-four, thirty-five, thirty-six, thirty-seven, thirty-eight, thirty-nine, forty, forty-one, forty-two, forty-three, forty-four, forty-five, forty-six, forty-seven, forty-eight, forty-nine, fifty, fifty-one, fifty-two, fifty-three, fifty-four, fifty-five, fifty-six, fifty-seven, fifty-eight, fifty-nine, sixty, sixty-one, sixty-two, sixty-three, sixty-four, sixty-five, sixty-six, sixty-seven, sixty-eight, sixty-nine, seventy, seventy-one, seventy-two, seventy-three, seventy-four, seventy-five, seventy-six, seventy-seven, seventy-eight, seventy-nine, eighty, eighty-one, eighty-two, eighty-three, eighty-four, eighty-five, eighty-six, eighty-seven, 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fifty-eight, three thousand and fifty-nine, three thousand and sixty, three thousand and sixty-one, three thousand and sixty-two, three thousand and sixty-three, three thousand and sixty-four, three thousand and sixty-five, three thousand and sixty-six, three thousand and sixty-seven, three thousand and sixty-eight, three thousand and sixty-nine, three thousand and seventy, three thousand and seventy-one, three thousand and seventy-two, three thousand and seventy-three, three thousand and seventy-four, three thousand and seventy-five, three thousand and seventy-six, three thousand and seventy-seven, three thousand and seventy-eight, three thousand and seventy-nine, three thousand and eighty, three thousand and eighty-one, three thousand and eighty-two, three thousand and eighty-three, three thousand and eighty-four, three thousand and eighty-five, three thousand and eighty-six, three thousand and eighty-seven, three thousand and eighty-eight, three thousand and eighty-nine, three thousand and ninety, three thousand and ninety-one, three thousand and ninety-two, three thousand and ninety-three, three thousand and ninety-four, three thousand and ninety-five, three thousand and ninety-six, three thousand and ninety-seven, three thousand and ninety-eight, three thousand and ninety-nine, four thousand, four thousand and one, four thousand and two, four thousand and three, four thousand and four, four thousand and five, four thousand and six, four thousand and seven, four thousand and eight, four thousand and nine, four thousand and ten, four thousand and eleven, four thousand and twelve, four thousand and thirteen, four thousand and fourteen, four thousand and fifteen, four thousand and sixteen, four thousand and seventeen, four thousand and eighteen, four thousand and nineteen, four thousand and twenty, four thousand and twenty-one, four thousand and twenty-two, four thousand and twenty-three, four thousand and twenty-four, four thousand and twenty-five, four thousand and twenty-six, four thousand and twenty-seven, four thousand and twenty-eight, four thousand and twenty-nine, four thousand and thirty, four thousand and thirty-one, four thousand and thirty-two, four thousand and thirty-three, four thousand and thirty-four, four thousand and thirty-five, four thousand and thirty-six, four thousand and thirty-seven, four thousand and thirty-eight, four thousand and thirty-nine, four thousand and forty, four thousand and forty-one, four thousand and forty-two, four thousand and forty-three, four thousand and forty-four, four thousand and forty-five, four thousand and forty-six, four thousand and forty-seven, four thousand and forty-eight, four thousand and forty-nine, four thousand and fifty, four thousand and fifty-one, four thousand and fifty-two, four thousand and fifty-three, four thousand and fifty-four, four thousand and fifty-five, four thousand and fifty-six, four thousand and fifty-seven, four thousand and fifty-eight, four thousand and fifty-nine, four thousand and sixty, four thousand and sixty-one, four thousand and sixty-two, four thousand and sixty-three



## MOVING PICTURES

## AMONG THE WOMEN

By PATSY SMITH

It was a most remarkable looking program at the Palace this week, judged from the billboards. Only one woman's name (Albertina Rasch) appeared in the list of nine acts, five of whom were male stars. Miss Rasch was shown no preference as to place on program, for she had to close one of the greatest entertainments offered at this theatre in many moons.

Miss Rasch was an ideal senorita in white satin hoop dress, lengthened from knees down by a founce of ecru lace; a handsome silk lace mantilla draped from her high headdress falling about her shoulders and quite to bottom of skirt. She also closed in a Spanish type costume, for La Tzigane—a full-skirted black satin model with jet embroidered net bolero. "Chinoise" was delightfully danced and dressed. The pupils were quaintly and in an Alsace-Lorraine suggestion. For the Haute Ecole number, they were in sheer dark blue and white checked frocks, over turquoise blue net and big flower basket hats.

Chas. King received a reception that must have warmed his heart, and his offering, while a trifle long, was one of the most artistic at the Palace this season. The idea is like that of the "Rainbow Cocktail," another act shown earlier in the season, that Laurence Schwab and Leo Fitzgerald were interested in, featuring girls from musical shows of the past. Charles King he boy to make such an offering artistic riot. Mr. Schwab presents the raising of a black drop deeply bordered in silver cloth, disclosed a black draped stage, with a black cloth-cov-

ered piano on a raised platform at one end. A black velvet scarf embroidered in silver and pillows trimmed with silver or iridescent, broke the somber effect. Seated at piano Mr. King sang of his memories of musical show favorites and they appeared at intervals, seeming to step out of the grand piano. There were the Geisha Girl, the Country Girl, the Runaway Girl, the Greek Slave, San Toy, the Circus Girl, the Artists Model and the modern Shimmie Girl, all beautifully costumed in every detail and each doing a clever bit. The Artist's Model (one could not tell from program who was who) was a graceful picture in French blue lace long train gown, over full fleshings. There were blue slippers, a blue lace hat edged with brilliants and trimmed with aligrettes and a great armful of American Beauty roses, to set off the picture of the singer. The Greek Slave in white silk with gold-Roman border, and the Circus Girl in a black and silver wrap over a white net ballerina costume aglitter with brilliants, came in for personal appreciation, but the Shimmie girl was a riot. The costume was merely a black lace combination, very short, showing what appeared to be pink flesh between the lace hose and bloomer part, and a big hat of plum net with crown of violets. The other three girls donned same sort of costume for the finale.

Loretta McDermott, with Frisco, flashed a brand new costume that was the acme of perfection. The skirt was in two layers of pink and blue satin—blue blue frilly bloomers and pink hat faced and edged with just a suggestion of blue.

Dolly Lewis (with Bill Reeves) wore layers and layers of alluring chiffon in the form of negligee and nightie. The outside was pink veiled with a cornflower blue georgette coatee, which set off her Titian locks just as it was meant to.

Evelyn Robson Valdare, one of the most popular girl cyclists before the public, became the bride of Royal Byron (formerly of the profession) July 9. Mrs. Byron began her career on the stage as a top mounter with the Bessie Valdare Troupe, and when that troupe disbanded a few years ago appeared with Bill Dooley under the name of Evelyn and Dooley. Later with Dolly Matthews (one of the Kauffman girls) the act was known as Evelyn and Dolly. Dolly retired from the stage last season and Evelyn was joined by Margaret Valdare (also formerly with Bessie Valdare), the act booking as Evelyn and Margaret. Evelyn does not promise she has retired from the footlights permanently.

Friends of Cordelia Haager (Mrs. Geo. Austin Moore) will be grieved to learn that she has become mentally unbalanced and that she has been taken to Louisville by her father for care and treatment. Religious mania is the specific form of her malady, dating back undoubtedly to her work during the "flu" epidemic, when she was with "Flo Flo." Miss Haager accredited herself for no member of the company contracting the plague and has insisted she has supernatural power. She has made the most generous gifts (to those she came in touch with the past week), running up into the thousands, but her bank account was not unlimited and her father was notified. He came on here to take charge of her. At the Pennsylvania Hotel, where she was stopping, it is said, C. O. D.'s to the

amount of \$15,000 had been received and later returned to various shops along Broadway. Thursday she was seen on the street in a brown Philippine makeup, and refused to wear shoes or stockings, even on the trip to Louisville Sunday, where she was taken by her father and trained nurse. The assertion last week she had started proceedings for a divorce from George Austin Moore proved another hallucination. Mr. Moore knows nothing of it and is quite a wreck himself over the shock of his wife's condition. An auto purchased by Miss Haager a few weeks ago with a check cashed by the Flanders Hotel is now in their charge, as the check among many others was protested.

"Cupid Forecloses" does not give the versatile Bessie Love much chance to fuss up, but it does supply ample opportunity for clever character bits. The country grocer's daughter stands out well for a small part, from her manner of dressing it. Her pretty hair nicely marcelled and no less glossy than her goodlooking satin frock, stamped her as having been hit by the fashion fever of some big town. Calico, gingham and striped voile frocks cut in all modesty quite to the throat and to the ankles, constitute the wardrobe of the little heroine.

Middleton and Spellmeyer are another act to desert vaudeville for pictures. They left Tuesday for Utica for 15 weeks in a serial in which they are to be starred. "Little" Miss Middleton is also to be in the picture.

(Miss) Vaughn de Leath, the Los Angeles writer of songs and stories, arrived in town Tuesday. She may prepare a personal appearance in vaudeville.

## ALICE BRADY

Idol of Stage and Screen

"There's no use saying that Alice Brady is one of the most remarkable girls on the American stage. The critics have said that, and the public knows it. At twenty-four she has reached a position in the theatrical world that many a player twice her age might envy."—New York Evening Mail of January 4, 1919.

Realart Pictures presents Alice Brady as a star of tremendous achievements. What she has accomplished on the stage, and in pictures has made her name a household word—a synonym for rare excellence. What she is yet to accomplish will be the fruition of her earlier efforts—her harvest of success.

Vehicles are being chosen which give full scope to Miss Brady's wonderful dramatic powers—photoplays based on novels and stage plays of world-wide fame. As an earnest of this policy the first is to be "SINNERS," the season run New York stage success by Owen Davis.

## REALART PICTURES CORPORATION

ARTHUR S. KANE, President  
110-12-14 WEST 42nd ST. NEW YORK CITY



# MOVING PICTURES

43

## BRINGING UP BETTY.

Betty Morton..... Evelyn Grealey  
Carl Gales..... Reginald Denry  
Tom Waring..... Ben Johnson  
Theodore Morlon..... Grace Carlyle  
Adèle Shubly..... Joseph Gordon  
Silas Foster..... Maude Turner Gordon  
Mrs. Potter..... Oliver Smith  
Lord Dornier..... Grace Hansen  
Duke of Medemia..... Morris Waller

A five-reel world feature, starring Evelyn Grealey. The story by Charles Sarver. Oscar Apfel was the director. The photography is credited to Max Schneider, who has done some remarkably fine work.

It is a pleasing summer picture, portraying life in the open and on the water. The majority of the scenes were taken at some yacht club on Long Island Sound and will be familiar to many who know that section of the country. The land scenes are laid in the garden of a fine old country estate and there are many bits of clever and artistic photography.

Miss Grealey as Betty Morton makes an attractive young society girl, who is supposed to have unlimited wealth. It is a light comedy role and suits the star admirably. Betty has a hard time escaping from fortune-hunting nabobs, but she manages to do it in the end and marries a thorough-going American. There are many amusing scenes, and Miss Grealey never fails to extract the fun.

The cast supporting the star might have been improved upon. With one or two exceptions there is a lack of "type." Reginald Denry (Tom Waring) is a manly sort of chap and makes a pleasing hero. He handles a boat well, besides he can act.

Adèle Shubly and Ben Johnson should be specially mentioned, as their work is highly commendable, and they handle their respective parts with intelligence. About the others, the least said is the soonest. "Bringing Up Betty" is an amusing summer comedy and should make a good August release.

## THE CASE FOR THE DEFENCE

The London Independent Film Trading Co., Ltd., which has the United Kingdom rights to Caesar Films of Italy, held a trade showing at the Pavilion this afternoon of a screen version of the younger Alexandre Dumas' novel, "L'Afrique Chénouet," under the title "The Case for the Defence." It was produced in America on the stage a quarter of a century ago under the name "The Clemenceau Case," and was stopped by the police on the score

of its immorality, or rather the alleged immoral manner in which it was presented.

The story itself is tragic, but not undignified—that of a woman who loves a poor artist, but is persuaded to become engaged to a wealthy prince by her designing aunt. When the Russian prince's father hears of it the girl and her aunt are driven from Russia by the police, and she returns to marry the artist who has since become famous. The young wife is vain and extravagant, and when the prince seeks her out again via the scheming aunt she falls for him. Husband and wife end in a duel, the young prince in a duel. Later, while walking through the park with his young son, the husband meets his wife. The child runs to his mother, and when the husband calls on his wife to arrange about the child she plunges him into embracing her. Recovering himself and to keep faith with himself he plunges a dagger into her heart, with the exclamation that he enjoyed her first and last kiss.

The whole thing is presented in the form of a diary written in prison by the husband for the personal of his son when he grows to manhood.

Francesca Bertini, a famous Italian screen artist, has the role of the wife, which she enacts admirably. She is rarely beautiful and an excellent actress, but somehow seems lacking in "soul."

The production is an elaborate one, with several "big" scenes, but the photography is dark and very indistinct, even to the close-ups.

The picture is not a good one for America. Jolo.

## A BROADWAY SAINT.

Dick Vernon..... Montagu Love  
Uncle Galt..... George Dunne  
Mama Chateaux..... Helen West  
Professor Lackland..... Emile La Creix  
Mrs. Vager..... Mr. Burmister  
Martha Galt..... Emily Fitzroy  
Lucilla Galt..... Annie Laurie Spence  
Madam Chateaux

Montagu Love is the star of this World production. The picture is pretty much of a hokey affair from beginning to end, and it will hardly class up with the general run of program releases. It is an attempt at comedy drama with the hero supposedly "male vamp," while in reality he is a good boy to the extent of even being a slow one as far as Broadway is concerned. To live up to his uncle's expectations of him and to take a wild life on the Main Stem, and as uncle is doing the financing he finally has to live up to the top that he has manufactured when unk bits the

towns and wants to go aviating.

Of course there is a girl, and she is a soured in a burlesque show. Adopted from an asylum she has proved a meal ticket for a stage name. When the hero gets her out on a party with unk and she remains at the apartment all night, unk gets sympathetic and insists that the boy marry her. As that was what they both wanted all along there is the usual happy finish.

As a feature, though, it does not measure up and it would only do on either a double feature day or one of those days when the exhibitor is sure they are going to come no matter who is on the bill.

Farrist Halsey is responsible for the story while Harry O. Hoyt directed. Fred.

## THE WEAKER VESSEL.

Abby Hopkins..... Mary MacLaren  
Mrs. Hopkins..... Anna Schneider  
Matthew Hopkins..... John Mackay  
J. B. Hanks..... Johnnie Cookin  
J. Booth Huntington..... Thurston Hall  
Waltress..... Ethel Ritchie  
Jesse..... Little Zoe Eas  
Jennie..... Lena Bessett

This younger, MacLaren, puts a picture over with less effort than any other star known to comparative fame. How she does it is a question, for the simple truth is that she walks through the motions and leaves you impressed with the fact that she has done no acting at all. That is her secret for success. She is attractive, and in "The Weaker Vessel," rather a weak story by Elmer Newirth, she demonstrates she is a drawing card, for her appearance drew a constantly increasing sound of applause at the New York Theatre.

This five-part feature is simple, clean and good for first-class houses, particularly for houses catering to a decent neighborhood trade. Directed by Paul Powell, it revealed the usual faults inherent in a Universal offering—uneven, often poor photography, and lighting effects that were nothing to boast of, but it also revealed, thanks probably to Mr. Powell, an attention to detail too frequently absent in this organization's productions. The scenes in the country town, particularly the interiors, stirred the smothered of delighted recognition, and Child's was faithfully reproduced.

The acting is so good it deserves a word or two. Especially is this true of Thurston Hall, who was the ham actor, the talk town favorite to the very life. Using him as a foil, Director Potter worked in several excellent comedy bits. Helped by good timing and excellent cutting he got the most into his scenes for laughs. Johnnie Cookin, as the ridiculous Hanks, did an apt character study,

## NEWS OF THE FILMS.

Lillian Walker has signed a contract to appear in serials under Pathé banner.

Frankie Bailey has been engaged by Edward Jose to appear in "Mothers of Men."

Harry Meecher is now in Clevelandski looking after Goldwyn interests there.

James J. Corbett has signed a contract with Universal to appear in a number of special five and six-reel productions.

"Chasing Red-Beard" is the title of "Smiling Bill" Famous next Goldwyn. Mary McIvor plays opposite the star.

The Motion Picture Producing Co. of America has been formed to make two-reel "King Cole" comedies.

Hugh Ford will start conferences next week with a number of noted actors and playwrights in the interest of Charles Frohman, Inc., recently acquired by the Famous Players.

Jack Norworth will make his debut in London in September as the hero of a 15-episode serial, "The Crooked Dagger," to be produced by the Whartons and released through Pathé.

Ivan Abramson's newest society drama, "Some One Must Pay," is being completed for the Graphic Film Corporation at the Talmadge studios. Jackie Saunders, Edmund Broese and Gail Kane are included in the cast.

The new Internal Revenue tax of 3 cents a foot on all exported and manufactured film in Porto Rico has played havoc with pictures there, and every one is holding tight not knowing what to do next.

Ethel Ritchie got the necessary dignity into the playwright working as a waitress. Why was she working as a waitress? Goodness knows. Potter or the film editor refused to tell.

The story deals with the adventures of Abby Hopkins, who runs away from her husband because he drinks, comes to New York and falls for a harmless and conceited actor. This actor proposes to protect her from her pursuing husband, but she protects herself, beating said husband up. This fight, unfortunately, was poorly done. Miss MacLaren is anything but convincing, and Potter, judging by the result, didn't care. He probably said to himself: "This is farce. Why bother?"

# SELECT PICTURES

## NO MAN IS SAFE!

Beneath the surface of life are hidden the most dire perils, menacing the individual and the home. Here is a fighting picture in which they are vividly exposed.

# GUY EMPER

Supported by Florence Evelyn Martin and a notable cast in

# "THE UNDERCURRENT"

Direction—WILFRID NORTH

# MOVING PICTURES

## CUPID'S UNDERSTUDY.

This is a Vitaphone production, a beautifully photographed little feature with Bessie Love in the stellar role. It was based by Edward J. Montague and Stanley Olmstead, who made the scenario, on a novel by Florence Morse Kingsley. David Smith did some very clever directing, and altogether, the showing of Love's New York left a pleasantly agreeable taste in the mouth. The first scenes show the old homestead, once a residence of the victim, now going quickly to the bad for lack of money. Bessie is the niece of the woman who owns the place, and Bessie teaches the school to provide the little family with something to eat.

From these unfortunate people Bruce Cartwright attempts to collect a debt contracted years before by Bessie's great-uncle, owner of the place at that time. He sends his lawyer. Then, in answer to an appeal from Bessie, he comes himself, but keeps his real value of this place, but also to its comedy, are a man and his wife who have suddenly become millionaires by striking oil. These people are a real study. The director handled them beautifully. All together, this is a wholesome and pleasant feature.

## MAN'S DESIRE.

Tom Denton.....Lewis S. Stone  
Mary Larkin.....Jane Novak  
Vera Patton.....Charlotte Burton  
Slim Dorgan.....Bill Dyer  
Howard Patton.....George Pearson  
Bob Denton.....Joe Bennett  
Bull Larkin.....J. C. Quinn  
This Robertson-Cole production, with Lewis S. Stone starring, has an unusually well-contrived and convincing story. It is well-acted, well-photographed, well-directed and is the underlying drama. That is there in force. It keeps the emotions alive. It keeps the interest quickened. It makes the picture, and is the picture. In fact, it affords irrefutable evidence of the fact that picture story doesers will pretty soon have to realize that the author is some guy, and that the best guy in the world is the author-director.

Mr. Stone wrote this story and Lloyd Ingraham directed it. It begins in a lumber camp, where realistic scenes add to the interest. Charlotte Burton, as the spoiled wife of a rich man, starts a flirtation with Stone. Contrasted to her is Jane Novak, with her delicate, sensitive features, her classic profile. She is the wife of the brutal owner of a blind pig, and is forced by him to help entertain his guests. From this situation she is rescued when her husband engineers the blowing-up of Stone's mill. Bull's accomplice is killed, and it is taken for granted that the dead man, whose features are not recognized, but Bull.

Thinking herself free to marry, Jane accepts Stone's proposal and they go to live in other parts. There Bull comes back to them. Stone, who never knew him, does not recognize him, and this is the weak point. A girl in this condition is best left out of film intrigue, but after Bull shoots Stone and runs off with her, we learn that the baby is safely delivered and that Jane has in no way given herself to Bull. From his wound Stone recovers, hunts up Bull, who, as the title aptly put it, "shows poor judgment in pulling his gun and looking at the draw." Stone and Jane are then happily reunited.

## BEAUTY PROOF.

Corporal Steele.....Harry T. Morey  
Carol Thorpe.....Denton Vane  
Inspector McGregor.....Robert Galliard  
A Half Breed.....Fanny Wright  
Harry T. Morey in "Beauty Proof" is seen to unusually good advantage. It is the true novel turns to the plot of this story by George Oliver Curwood. Part of it, however, is stock stuff with the old stand-by characters plentifully mixed in. Betty Byrnes photographs with that soft charm that justifies free use of the curly vignette. With her hair floating out like a soft, sweet river she captures the imagination in great style. The Northwestern snow costumes, too, were peculiarly becoming to her, and Paul Scardon gave her beauty full play.

It was sufficient, and seemed so in the picture, to ensure the susceptibility of Corporal Steele and Hodge, a villainous fellow played with a nice touch by George Mageron. Both wanted the girl, but it was some time before the Corporal woke up to what was the matter with him. When he did—but that's the story. He is sent up to make an arrest because he is notoriously "beauty proof," and the fellow who is to arrest is the brother of a lovely girl who is determined the arrest shall not come off. At the local restaurant he sees her, follows her out and is caught from above in a quick, sharp scene that registers high dramatically. What happens is that one of the girl's confederates drops on his shoulders. Caught, he is not only tied, but put in a box. This box is taken to Hodge's cabin. From the box (as Carol intended) he hears Hodge renew his improper proposals to Carol, and when she shoots him, he is, of course, a witness to the act. It also turns out that Hodge is any old enemy of his. There follows a trial, a chase and an exciting finish, a fight cleverly pictured and unusual in its nature, and then the final close-up, heroine and hero in an embrace. A proper criticism is that too many people get shot in this picture without being really badly wounded.

## THIS HERO STUFF.

Captain November Jones.....William Russell  
Nedra Joseph.....Winifred Westover  
Jackson J. Joseph.....J. Barney Sherry  
Samuel Barnes.....Chas. E. French  
Taddy Craig.....Harry Thurman  
Jonathan Pillsbury.....Harvey Clark  
Softnose Smith.....J. Farrell MacDonald  
Action in the redeeming feature of this first-reeler in which William Russell is starred. It is produced by the William Russell Production, directed by Henry King. It is a story which has been built around the star, and like most of the "made to order" scenarios, it fits the hero, but nobody else. Fine scenery and realistic photography help, but the theme is impossible from beginning to end. Mr. Russell does a number of clever

athletic stunts, and wins out in two or three barroom brawls, but these ingredients are hardly sufficient to make a first-class feature. Capt. November Jones, U. S. A. (Mr. Russell), just returned from overseas, is worried to distraction by the persistent hero-worship that meets him everywhere he turns in his native town of Golditz, Nev. His pose to absurd lengths in his efforts to evade those who would witness him, and does everything in his power to belittle his war record. By the end of the third reel he has convinced everyone he is a rank coward, then seeing his mistake, starts to rehabilitate himself before his townfolks. This is the story in a nutshell. A crooked broker and a young adventuresome have been woven into the plot, to give it the right melior touch. They could easily have been dispensed with. Then there is the

town's hard-boiled age, "Softnose Smith," and a number of other "local" celebrities. Winifred Westover plays opposite Mr. Russell in the role of Nedra Joseph. Miss Westover has a pleasing screen appearance and handles her nose too easy part intelligently. Harvey Clark, as Jonathan Pillsbury, a hymn-book salesman with a weakness for Scotch, was very funny and got most of the laughs. "This Hero Stuff" no doubt will please many who like to see Mr. Russell do fancy stunts, such as swinging from gas fixtures, wiping up barroom floors with a hair, a dozen men at the same time, and occasionally making sensational rescues on horseback. Hugh Reading, formerly of the Milwaukee Journal, has been appointed as publicity man to Universal's Milwaukee exchange.

# Speed in Money Changing



## Read what the LIGHTNING CHANGER does

**S**IMPLY 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.

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## MOVING PICTURES

## POWERS RAW STOCK OVER.

The P. A. Powers raw stock deal seems to be over. The latest quotations from Rochester show that the brokers handling the stock of the company are receiving as high as \$24 a share for a \$10 par. The company has been paying a 5 per cent. dividend quarterly since it has been in existence and now the Powers play is turning out 750,000 feet of film weekly.

P. A. Powers, in New York early this week, refused to comment on the fact that an explosion in his plant last week had cost the lives of two of the employees and likewise remained mum on the question of the injunction that the Eastman people had obtained against him, restraining the Powers company from taking any of the Eastman employees into its plant. He stated that this injunction would be lifted within a few days and in the meantime the plant would turn out 750,000 feet weekly until the new machinery got working within the next few weeks, and that would mean that 1,500,000 feet would be the weekly output. This has all been signed for by two foreign companies, one in Zurich, Switzerland, and the other by the Garbaldis of Italy, who want to take the entire output of the plant for foreign use.

As soon as the present building in Rochester is turning out its maximum capacity, Powers expects to have a new plant in operation in the Corona or Astoria section of Long Island, where he will be able to at least triplicate the output of the Rochester plant before the summer of 1920. The Long Island plant idea is to lay the scene of production near the consumption and foreign shipping center and incidentally to get away from the Eastman influence in Rochester.

## MARRIAGE ANNULMENT ASKED.

Seattle, July 23. Bringing suit against Harry J. Edwards, the picture director, Gladys Brockwell, according to friends here, has revealed that she lived with Edwards only three days. They were married in Seattle July 1, 1918, and separated July 4.

Miss Brockwell now declares that at the time her divorce from her first husband, Robert B. Broadwell, had not been made final. The present suit is for annulment.

Edwards and Louise Glaum were formerly married.

## MOTHERS IN AUTOS.

When Mary Pickford's mother, Mrs. Charlotte Pickford, was in town last week, some man ran into her car with an auto he was driving. He has threatened legal action. O'Brien, Malevinsky & Driscoll, Mrs. Pickford's attorneys, expect a summons and complaint this week.

Mary Miles Minter's mother, Mrs. Julia Miles, while entering a Town taxi cab in front of the Hotel Marie Antoinette last week, had her hand crushed by the slamming of the vehicle's door. She has retained O'Brien, Malevinsky & Driscoll to bring legal action for \$10,000 damages against the T. T. company.

## Brenon Traveling Abroad.

London, July 23. Herbert Brenon, picture director, left here recently for a tour through Spain and Italy. A Spanish firm has asked him to make a big production.

Brenon has also received a definite order from Ambrosio to make a big production in Rome. They will meet in Turin.

## Zukor's Son, Father's Assistant.

Eugene Zukor has been appointed assistant to the president of F. P. Lasky. The president is his father, Adolph Zukor's new job carries with it responsibility for important executive work.

## COLLINS EFFECTING AFFILIATION.

Frederic L. Collins, president of McClure Pictures, scheduled to return from England July 15, has decided to lengthen his stay abroad until Sept. 1, to complete the details of an affiliation between McClures and one of the leading British film producing concerns.

Casting has begun for the new George Walsh picture, which is an adaptation from a story by Frank L. Packard. It will be under the direction of Mr. Walsh's brother, R. A. Walsh.

## MANY COMPANIES IN PORTLAND.

Portland, Ore., July 23. Portland is now a film center—American Lifeograph, Adventures Picture Corporation, Multnomah Film Co., Cloverio Comedy Co., and the Portland Producing Co. are already working; Tom Mix, Rex Beach Co., and Herbert Heyes are to shortly start.

Cecil B. DeMille will shortly begin work on "Why Change Your Wife," written by his playwright brother, William C. DeMille.

## INCORPORATIONS.

Hollende Art Producing Co., Manhattan, pictures, \$10,000; D. Boras, A. Stathopoulos, H. D. Frankman, 148 W. 111th street, New York.

J. S. Tepper, Inc., Manhattan, theatricals; A. M. Levine, R. Greenbaum, J. S. Tepper, 320 W. 42d street, New York.

CAPITAL INCREASES.  
Picture Trade Directory, Manhattan, \$20,000 to \$50,000.

DELAWARE CHARTERS.  
Picture Producing Co., of America, \$500,000; Joseph H. Mackenzie, Garret A. Burns, Richard H. Casey, all of New York.

Paramount-Drew Comedy featuring

Mrs. Sidney DREW

in "Bunkered"

Under personal supervision of Mrs. Sidney Drew

The New York Tribune says:

"'Bunkered' is a charming little comedy which Mrs. Drew has filled with people who are exactly the kind of people you find in real life. Angie, the ingenue, is not too pretty and she is most convincing in the role. Thank goodness, Mrs. Drew is going to keep on writing and producing these comedies, for there is no other to take her place."

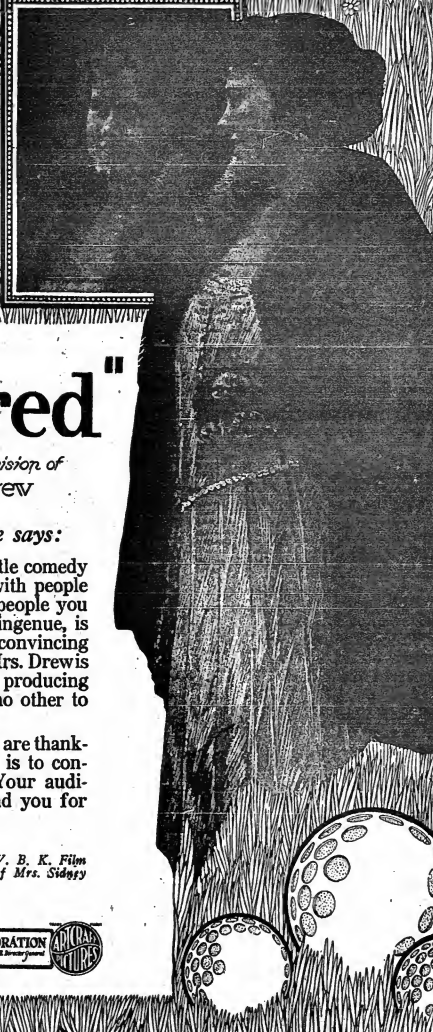
Audiences all over the country are thanking goodness that Mrs. Drew is to continue the Drew comedies. Your audiences will thank goodness and you for showing them.

By Emma M. Whitman. Produced by V. B. K. Film Corporation, under personal supervision of Mrs. Sidney Drew.

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice Pres. CECIL B. DE MILLE, Director

NEW YORK



### AVALANCHE OF SERIALS.

Hail the serial! Film producers, nothing if not imitators, are plunging this season on the suspended interest thrillers, with murder, mysteries, detective omniscience and hair-breadth escapes by air and fiord among the elements employed to fetch the spectator up against the last foot of the episode with his eyes bulging and his bellows working overtime.

Pathe is out with a list of eight serials it will shoot out to its constituents, including one of its own making from Robert W. Chambers' novel, "The Secret," the U has been spreading itself on the posters of the highways with its "Elmo the Mighty" and Fox trails in this week by casting for one that the discoverers of Theda will circulate.

Pending the making of his own, the Fox theatres in and around New York have booked the Pathe serial.

Miscellaneous, the independent producer is filming serials for the independents unable to get the big manufacturers' products. There are at least 10 of these independent productions now under way.

The plunge is said to be due mainly to a conclusion by manufacturers that moving picture houses are not any more the resort of any particular class of transients, but have reached something like a stage of stabilized audiences the former objection of the movie man to buying real matter being that his audiences didn't care for stories that had to be lopped off before they told what was going to happen in the end. The theatre men have discovered that the serial keeps the same people coming back to catch the successive installments, and that the loss of the transients who want the whole play or nothing at a single sitting is comparatively small.

The independent producers are usually able to gross from \$125,000 to \$150,000 on a 15-episode serial of 2 reels each episode. The footage is equivalent to six five-reel features, but the comparatively cheap cost of serial production, using as this form of production does, mostly outside effects, makes the commodity into a profitable class that's practically instantly salable.

Pathe's expansion of its serial arm is said to be due to its success with its initial experiment, "Patricia," with Mrs. Vernon Castle.

The objections of buyers to serial film—the slipshod production once the deposits on the early episodes are secured—are being largely eliminated by the entry into this field of stable manufacturers.

Save in the best vaudeville houses on the main drag, serials have not yet invaded the better classes of film houses. The stated objection by transients to suspended climaxes is given as the reason for this, a condition manufacturers say is no longer to be seriously considered.

The foreign rights to serials are sold on sight; though the prices obtained aren't specially remunerative, the Far East territory, for instance only grossing from \$5,000 to \$12,000 for a 15-episode delivery, this territory taking in the Dutch Indies, Ceylon, the Straits Settlements, the Philippines, China, Japan, Singapore, Bombay, Egypt and the upper and lower Africa.

### DEATHS.

#### Frederick Montagne.

Frederick Montagne died in Los Angeles, last week. The deceased, 52 years of age, was born in England, and had appeared in support of the elder Keene and other noted actors. At the time of his death he was in a picture for Fox Films.

### INCORPORATIONS.

Screen Entertainment Distributors, Inc., Manhattan, \$100,000; J. McAleer, G. I. Matthews, J. H. Jones, 80 West 90th street, Manhattan.

### NEW SEATTLE CO.

Seattle, July 23. Wellington Playter Photoplayers, was incorporated in Spokane, July 18, with a capitalization of \$100,000. Lester F. Edge and J. W. Kelly are the other incorporators.

Playter was in the Arrow Film recently released and made by the Washington Picture Co., of Spokane, entitled "Fool's Gold." He is now negotiating for the Washington Films' former plant at Minnehaha Park and expects to start production early next month.

### F. P.'S NEW FRISCO HOUSE.

San Francisco, July 23. The Prager building has been leased for Famous Players-Lasky and will have a theatre seating 3,800 on the site.

Herman Wobber, representing the picture firm, attended to the details while here. The building is at Market and Jones streets.

Tsuru Aoki (Mrs. Sessue Hayakawa) has signed a long-term contract to appear in Universal productions.

### "FIRING LINE" HELD OVER.

Washington, July 23. "The Firing Line," with Irene Castle, has been held over for another week by Tom Moore at the Rialto.

This not alone marks a Washington record in being the first feature film ever held over for a second full week, but it occurs with a picture a prominent New York exhibitor is said to have rejected, after paying the picture's rental for a week, \$800.

C. G. Kingsley has been appointed manager of Reelart's Detroit exchange.

## Remarks of MR. SYDNEY CHAPLIN

on the occasion of a luncheon given by the Famous Players-Lasky Corporation in his honor July 18th, prior to his departure for Paris and points adjacent:

### Ο λόγος τοῦ κ. Μορζώ

#### Τίμησιν

Οι κ. Ὑπουργοί ἔλαβον γνώσιν τῶν ἐκ Σφόδρης πληροφόρων, καθ' ἃς ἀλλήρης τάξεως ἐπιχειρεῖ ἥδη ἐν Παρισίᾳ, ἔνθα ἐληφθέναι δια τὰ μέτρα κατὰ τὴν συμφορὰν. Ἐκ δικελῆς ἀποστολῆσαν τμηματὰ στρατοῦ εἰς Πιέρρα-μον καὶ μετὰ ἐκταπεινωμένους συγχροσέει μετὰ τῶν ἀτάκτων συμμοριῶν δι' ἀσφάλειαν αὐτῶν. Αἱ ἀπολείαι μὲν εἰναι 1 δέκιωματις καὶ 8 ὀπλῆται νε-ργοί, ἰσχυροὶ δὲ τραυματῆται. Αἱ συμμορίαὶ ὑπέστησαν πανωλεθρίαν.

Οἱ Ὑπουργοὶ ἔλαβον κατόπιν ἀπόφασιν περὶ ἀποστολῆς δέκιωματιῶν εἰς συντόρῳ.

(laughter and cheers)

This message of hope for the exhibitors of America will find a ready response from all those who are keenly looking forward to the first of the

## SYDNEY CHAPLIN PRODUCTIONS

### \* Free translation—(very free):

"I'm going away to that fair land—  
The land where the *toot sweet* grows;  
Where the comic spirit has not been canned  
And the fair flower *finnee* blows.

"Ah, well-a-day, it's *au revoir*;  
So long, but not good bye;  
For I'm coming back *esprit de corps*  
With film you'll want to buy."



FAMOUS PLAYERS-LASKY CORPORATION  
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General  
NEW YORK



## MOVING PICTURES

NEW YORK AND NEIGHBORHOODS  
BECOMING STUDIOS' FAVORITES

Long Island Appears to Be Given Preference. Jersey's Shore Has Many. Manhattan Isle Has Several. Los Angeles No Longer "Capital of the Film World."

A movement back from the Coast of the producing end of pictures has assumed concrete proportions and the location of studios of many big concerns in New York City or its environs is only a matter of months.

The erection of a \$1,500,000 plant for the Famous Players in Long Island City is already under way while the William Fox studio located on the west side of Manhattan and but a few minutes from Broadway, are fore-runners of a time when Los Angeles will cease to be the "capital of the film world."

Other active picture producers have plans for New York City, or for studios close by. The Jersey shore is dotted with studios some rented to independent picture makers. While these studios will be employed the general trend is now towards Long Island, much more accessible via under-river tubes than the Fort Lee section, only to be directly reached by ferries.

It has long been recognized that production at the Coast was carried out at an economic disadvantage and a practical realization of that accounts for the present movement to the east. The matter of weather is discounted by the fact that in the New York section two-thirds of each month are clear days. Where out-of-door scenes are required casts can be easily and quickly sent South, many locations being but a night's travel from New York. One active concern (World) which has remained in the East, so arranges its stories that they may be produced with the seasons. That is scenarios calling for summer weather are produced at that time and vice versa for winter. Where a scenario calls for "out of season scenes," Virginia or even Florida are to be easily reached.

With every producer the matter of retakes has been a difficult problem at times. Often it occurs, then a completed feature when screened for examination by the Eastern executive heads is deemed incomplete. New scenes or retakes are ordered. The loss of time consequent to the distance between the production center and the executive office has heretofore resulted in release dates being set back. It has happened, too, that actors necessary for the retakes were not to be found. With production centered in the East, retakes would naturally be possible without difficulty. There is too an actual money loss to be considered for even a low-cost feature entails an expenditure of between \$6,000 to \$10,000 and the average feature several thousands more, so that such investments being held up from four to six weeks for retakes and the like means an interest loss. Retakes being necessary, quite often the interest loss mounts up to no mean sum during a year's time.

Independents bring all of the New York studios into demand and all the plants appear to be occupied continuously. Purchase of these plants for rental purposes has been quite successful on the part of the leasors. One business man of acumen in control of the old Biograph studio is reported to have cleaned up \$100,000 in the past year through rentals.

Some picture men regard the eastward movement as necessary in a way but insist that the best results can only be gained in the West. They insist

that regardless of the big building plans a majority of films will continue to be "shot" in California.

## AUTHORS' PROHIBITIVE TERMS.

London, July 23. British authors—evidently as the result of a conference at which concerted action was determined on—are demanding from picture producers terms that are impossible to comply with. So far as is known, no American picture concern has attempted negotiations with any British author since their new demands were made—and it is safe to predict that none will.

Briefly, here is what the British playwright or novelist is demanding: A substantial cash advance (in most cases larger than the outright purchase price ordinarily paid by American companies) to apply on account of future royalties;

A percentage based, not on the net profits derived from the sale of the picture, but on the gross receipts (this percentage ranging as high as 15 per cent.);

The play or novel and its picture rights are not sold at all, but such rights are leased to the producer for a term of years, varying from three to five and at the outside to seven years;

At the expiration of the lease, the world rights to the play or novel revert to the author, who can then sell (or more properly re-lease) the picture rights to another concern who can make another film version of the play or novel—on equally prohibitive terms.

It needs hardly be said that no picture has ever been made in the United States under any such conditions, nor would any sane producer attempt such a suicidal venture. But, strangely enough, the terms are said to have been accepted to in certain instances by British producers, whose "not" is generally much less than that of the American picture concern.

How long British playwrights and authors will persist in their present stand is problematical, but until they evince a spirit a little less ridiculous and unreasonable, it is certain that film producers in the United States will seek material elsewhere.

## GOLDWYN TALK.

The reported Shubert-Goldwyn-Goldwyn alliance is all talk to date as far as any of the executives in the Goldwyn offices will divulge up to the present. When the question of "new money" was broached in the Goldwyn offices this week, it was stated by one of the executives that there was a quantity of "new money" in the concern, but just who was responsible, for it was not known.

One executive speaking of the new alliance stated "as far as I know there has been nothing done except to talk up to the present."

## F. P.-L. 125th St. Studios.

The Famous Players-Lasky Corp. has taken over the Eates studios and laboratories 361 W. 125th street. The plant will be renovated and two new stages added. When alterations are completed the F. P.'s latest acquisition will accommodate eight companies.

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

## EASTMAN'S M. P. ACADEMY.

It seems to be settled that Samuel L. Rothapel is to be the director general of the National Academy of the Motion Picture which the Eastman interests propose locating in Rochester, N. Y. The tremendous fortune Eastman has made out of the picture industry would make it possible for him to endow a like institution in almost every town of any importance in this country without injuring the bankroll to any great extent. A report on the Eastman income last year showed that there was \$40,000,000 paid to the Government in income taxes. That a couple of millions are to be invested by the company in a permanent monument to their organization means nothing more or less than that it is going to be a standing advertisement for the company.

The theatre is to seat 3,100 and have an orchestra of at least 75 men. Eastman is not stopping at cost for any of the details for the institution, and if there was one thing needed in the picture industry to leave an indelible record of the tremendous strides that the industry is making it is just the National Academy Eastman proposes to endow at Rochester.

The approach of Rothapel as managing director for the enterprise is sufficient to bespeak the lengths that the power behind is willing to go to achieve the ultimate in his ambitions.

Adolph Zukor has made a proposition of a guarantee to go to London and be the supervising director of presentations for the string of theatres that the Famous Players-Lasky is to open there in the near future. This following the offers that have been made to the New York City picture theatre managers by representatives of Jury, Ltd., seems to indicate there is to be a battle staged in the exhibiting end of the picture field as well as in the producing end in the very near future.

It is accepted that the province of Rothapel is in the exhibiting field. As a director of presentation of the motion picture he undoubtedly stands without a peer and when the theatre lost him it lost one of the most active and progressive figures that there was in the exhibiting field. Rothapel was not the success expected of him as a director. The Hall management of the affairs of his Unit idea might be in a measure responsible as any other contributing cause. The fact remains, however, that the Unit Program did not meet with the acclaim looked for. For this the managers of the bigger theatres may be thankful. If it is the means of bringing Rothapel back to the exhibiting field they are bound to receive a number of suggestions from his work that will be for the general betterment of the picture theatre at large.

## MOSS' NAME REMAINS.

Though the B. S. Moss circuit of vaudeville theatres has been taken over by Famous Players-Lasky, the name of Moss will remain on them. This is one of the policies decided upon by Mr. Moss, who is in general charge of the picture people's own theatres.

Any theatre acquired by Moss for F. P.-L. will retain its individuality through the title if that is considered of trade value.

Mr. Moss has set no policy for the Broadway (New York) theatre after the picture run. From the present indications it is likely vaudeville will supplant the picture regime.

## C. C. FLIV COST \$300,000.

The gross of cancellations of the First National products due to the fliv of the Charlie Chaplin "Sunnyside" is estimated by a canvass of exhibitors and exchanges throughout the country to exceed \$300,000.

## BIG SEATTLE CONVENTION.

Seattle, July 23. Over 1,000 accredited delegates representing 700 picture theatres and 30 exchanges were in the attendance at the Northwest Film Convention and Screen ball, held here July 16-19, inclusive.

Mayor Hanson and Governor Hart addressed the delegates at the opening session which was devoted to welcoming the guests. Friday's session was devoted to the election of officers and the place for the next convention was selected. The ball was in the evening, with 12,000 persons present, it being held in two places at the same time, the Arlene and Hippodrome. A number of picture stars were present.

The delegates went on record as being opposed to "fly by night" producers and their inferior productions were severely condemned. Operators and exhibitors were pledged to show only the better grade of pictures and such as retain and respect the confidence of patrons. Spokane will be the next convention city. Miss Motie was chosen officially to represent that city as "Miss Spokane."

The convention proved to be the biggest event of its kind ever held in the West.

## CLUNE STILL CASHING ON B.

"Pop" Clune's bit of "The Birth of a Nation," according to a semi-annual statement rendered last week, showed him to be \$275,000 ahead of his original investment of \$16,000. The net cost of the production was \$15,000.

Thomas Dixon is still drawing his 25% of the gross receipts for his author's rights in "The Clansman" from which the world beater was adapted.

## RACE RIOTS HIT THEATRES.

Washington, July 23. The serious race riots, following four attacks on white women by negroes, has seriously cut into the receipts of the picture theatres and the only legitimate house open, the Garrick. The casualty list of ten Monday night caused the people to remain away from the downtown districts.

## OFFER FOR "WAYFARRER."

Seattle, July 23. Rev. J. E. Crowther local Methodist minister returned yesterday from attending centenary exposition of that church recently held in Columbus, O., says he was offered half million dollars for copyright of "The Wayfarer" pageant which drew one hundred sixty thousand attendance in twenty days at the centennial and which exceeds "Ben Hur" and "Parsifal" in fidelity of biblical narrative, in massive scenes and in impressive presentation of the theme.

Rev. Crowther has been asked to take his pageant around the world.

Lasky Secures "So This Is America." F. P.-Lasky has acquired the distributing rights for a new series of comedy travel subjects called "So This Is America." The entire series of 12 will be jointly written by Ring Lardner, John W. Gray and Arthur B. Reeves. Jack Gardner will have the leading role and Arvid Gilström will direct. The initial release is scheduled for Sept. 1.

## Doraldina Starting Films.

The Doraldina Films Corp. recently formed will soon start on a production program which calls for the making of six features a year, with Mme. Doraldina the dancer featured. Those named in addition to the star are Frank Saunders and Lew Rodgers.

## Jack Noble Goes With Vita.

Jack Noble has signed with Vitagraph to direct a series of eight features.



## EXHIBITORS ASK FOR PUNITIVE MEASURES AGAINST PRODUCERS

**Delegation at Washington to Get Law Passed Prohibiting Deceptive Advertisements. Many Incidents Cited Where Prominent Manufacturers Have Not Lived Up to Announcements in Trade Papers and to Individual Exhibitors.**

Urging that carloads of good insert paper and wells of fine colored inks are being wasted by manufacturers in irresponsible statements of plans that are deliberately misleading, a new pool of big and little moving picture exhibitors syndicated for defense against the fast growing offensives of producers, last Tuesday, sent a delegation to Washington to get the lawmakers to make national the punitive bills now operative in certain states, notably New Jersey, against deceptive advertisements.

Mid-summer is the period when the producers start tapping the ink reports and stage plan files for their recent promises, and this season the torrid wash of the manufacturers is splashing the shacks of the exhibitors' nor-east-west-and-south with more glittering verbal periphery the exhibitors aver than any producer but, Yogi man could redeem even to, an "eenth" part.

A thumbing over of the picture men's trade lexicons from week to week in the past month would give one the "paragoric phantasmagorics," as one of the kicking exhibitors expressed it, between what the producers said they are going to do and what the exhibitors from past performances knew the producer never would and never could do. But these advertisements, exhibitors say are trade stimulators, and followed up, as they are sharply by canvassers for contracts or deposit moneys, they are in themselves false pretenders, as are those responsible for them, in the judgment of the pool of exhibitors, now taking reprisal action.

The trade announcements are abrading the cuticles of the exhibitors this season as they have not done before because the picture "eater" finds himself at this time in a boiling caldron being fast reduced to a digestible consistency for the cannibals that he calls the producers. "What with the new open market 'we win and you lose' slogan of the manufacturer with its manifold opportunities to literally take the theatre away from the exhibitor, as a last week statement of N. H. Gordon, for the First National frankly acknowledges—the 1st N. being one of the open market philanthropists—the man who has the worries of making his films meet his theatre patrons, is getting rabid, and just now is figuring night and day as to the ways and means he must adopt to save himself from the certain ruin that the 1st National's statement unreservedly says he faces.

The exhibitor finds one of the causes of his losses in his purchases of pictures in the past has been influenced by the auto-eulogistic advertisements. The exhibitor acknowledges that if he knew plays, star and box-office draught values as well as manufacturers are supposed to know them he wouldn't have to rely upon the information disseminated by the heads of these concerns. But relying upon the manufacturers' co-operation, promised to see that he makes but a minimum of mistakes, the exhibitor in the past has bought in without too intrusive close-up looks at his purchases only to discover in the end that both the announcement propaganda and the salesmen absurdly deceived him.

Checking up the advertising money

spent by manufacturers for self laudatory justifications of their productions, intended to sway the purchases of exhibitors, in published and posted matter during the past year, the particular pool of exhibitors who propose to penalize misstatements in the future succeeded in compiling a gross expenditure on the part of all producers in America alone during the last year of more than \$2,000,000.

The exhibitors, both in the pool referred to, and in other groups of malcontents with conditions as they are, think the business of which they're a part deserves more stabilizing, and think an honest get-together conference between the heads of the big producing companies and the representatives of the fast forming pools of exhibitors could easily find a serviceable way of spending at least a part of this \$2,000,000 so that the cause of the industry, the manufacturers as well as the exhibitors' ends, would be materially benefited.

The pool seeking national lines of restrictions against misstatements arraigns practically all the leading companies now sharp shooting at the exhibitor through published and highway proclamations.

Starting with the surprise they got when William Fox, for instance, didn't include among his Sunshine Comedies, flashed in his last week's trade-sheet aplurage the serio comic scream—though never intended to be so—"A Woman There Was," with the immortal Theda, the exhibitors want to know for sure just how many of the 14 "Great Authors" promised by Fox in his red ink inserts are going to come through. The exhibitors recall many such flamboyant announcements by manufacturers that never materialized, and cite one of Fox's not long ago when Rupert Hughes, Frederick Arnold Kummer, Larry Evans, George Bronson Howard, and George Scarborough, were spot-lighted, but never appeared, save to an inconsequential degree.

The same exhibitors point to the great publicity fubelub of the Goldwyn over the capture of Elizabeth Jordan at a fabulous salary as scenario editor, with Elizabeth's swift entry and as speedy exit, after the 'lycopodium of Elizabeth had died out of the advertising torch. The theatre met also recall art flare in the publicity skies of the Goldwyn when Max Marcin was promised—promised—but not delivered, and gave innumerable other instances supporting their contention that the time has come for a halt, and more conservative statements.

The recalcitrant bunch now at the Capitol, through their representatives point to the 14 "Great Authors" that Fox includes in his last ad and ask what makes the individuals of the group great unless it be the adjective that rides them into a double page colored display; save in the instances of David Belasco, whose half-century old "Le Belle Russe" is the basis for his inclusion in the gallery; Henry Wadsworth Longfellow, whose "Evangeline" poem long since dropped out of the copyright protection list; Zane Grey, whose book has already been shot by Fox in pictures produced last season, or Henry Blossom, whose play, "Checkers," the only one announced by Fox, is an echo of a remote past. The doubt-

### PA. BOND BILL VETOED.

Harrisburg, July 23.  
The Soffel bill, which would have provided that picture distributors must file bonds or make deposits of money or give other securities to the State Board of Motion Picture Censors for the protection of exhibitors with whom they dealt, has been vetoed by Governor William C. Sproul, of Pennsylvania. The bill was aimed at the alleged practice of distributors who forced exhibitors to make heavy pre-payments on films, but it also provided for the licensing of distributors by the board, and it conferred on the board the power to revoke licenses of distributors and their certificates of approval of films if they did not furnish the bonds, money or securities.

The Governor points out four reasons why the bill should not be a law in Pennsylvania in his veto message, contending that there is no more reason why exhibitors should be protected by the State from unscrupulous contractors than other business men; that the exhibitor would be protected, but there is not reciprocal protection for the distributor, that there is no provision for the collection of damages and that the bill is unconstitutional.

### FIRST NATIONAL MEETS.

During the first, part of the week there was a general calling together of the executive factors of the First National Exhibitors' Circuit. The information was that the meeting had been called to consider a number of special productions offered during the last few weeks.

In reality the meeting was more or less of a hurriedly called affair to take under consideration the present status of the Charles Chaplin contract which the company holds, calling for five additional pictures by the comedian.

The original Chaplin contract calls for eight pictures. Three have been delivered. The last one was a flop. The first National heads are in the air whether or not the comedian intends slipping them five similar productions to fill out his contract with them and then do a terrific comeback with his first Big Four released production. One report was to the effect Chaplin had finished his five features called for and intended presenting them to the First National in bulk, which would call for an extremely big payment.

### YORK IN PICTURES.

Sergeant Alvin York, of Tennessee, the man who made the greatest record in the European war for a single exploit, making the greatest single capture of German prisoners, and who is the most decorated American to participate in the struggle, has been contracted for a picture engagement by Ernie Young and Ray Hodgdon.

York received more publicity upon his return to America than any other member of any division to journey across, but his inability to make a personal stage appearance on the stage prevented the picture idea to the Young-Hodgdon combination. The contract calls for a percentage arrangement, the agents not guaranteeing anything.

ing Thomases want to know who E. Lloyd Sheldon is, classed with others in the imposing genius summary. The kickers point to a admission in the Fox ad oriframme that the Fox concern is now "the greatest film organization in the world" and to the published statement in the same sheet of the head Fox mouthpiece that "two million dollars have been appropriated for the coming Fox exploitation campaign, reaching around the world and addressed to the motion picture-going public," and a lot of other statements that the protesting exhibitors classify in their petition to Congress as "flap-doodle."

### RAIN BRINGS DOUGH.

All of the Broadway picture house managements are in high glee over the damp weather that hovered over New York after July 15. It has made the box offices of all of the film theatres along the main stem show returns that were far beyond expectations at this time of the year. The Rivoli, Rialto and the Strand have had two weeks of business that has been up to the mid-season mark and the New York and the Broadway have broken records.

Of course the New York is a dodge away from the storms and showers, while the Broadway has been dragging them in on the strength of the girls. Incidentally the run of the bathing Girls and the Mack Sennett comedy, "Yankee Doodle in Berlin," has been extended for four weeks, but not without its drawback for the Broadway, since the film opened the big street booths have been falling for a couple of "larries" that have been "stuck in" with the real goods. Right now Broadway is about to have a real "larry" put over on it, just the same as those in the "sticks" have been looking at a lot of girls advertised as Mack Sennett Bathing Beauties and thinking them the real thing.

The bunch that is now at the Broadway, including Bothwell Browne, is to be moved to the Ziegfeld Theatre, Chicago, in time to open there Sunday and in the meantime the big alley is to have a gang of "larries" slipped over on them.

Sol Lesser could not get an extension of time from the Chicago bunch.

### DR. SUDGEN GOES TO AFRICA.

Dr. Sudgen, who has had a wonderful success in photographing Alaskan scenery for the Prizma Company, has sailed for Africa for that organization. He expects to be gone about two years, traveling into the interior of the Darkest Continent.

### HORKHEIMER PRODUCING.

H. M. Horkheimer returns to picture producing next week after an absence of a year and a half from the field. He has organized H. M. Horkheimer Productions, Inc. (capital \$500,000), with main offices in New York and studios on the Coast.

Included in Horkheimer's immediate plans is the production of a 15-episode serial, "The Purple Seven," an eight-reel feature of anti-Bolshevik nature, "The Brotherhood of Destruction" and "The Woman in the Light," a six-reel mystery drama written by Earl Carroll. Horkheimer has made no marketing arrangements as yet.

### Master of Letters in Name.

S. L. Pictures, Inc., started injunction proceedings in the Supreme Court Monday, through its attorney, Harry Kosch, seeking to restrain the S. L. K. Serial Corporation from using the letters "S. L." as part of its corporate name.

S. L. Pictures sets up the claim that Helen Holmes signed with S. L. K. Serial Corporation in the belief members of the S. L. Pictures concern were interested in the former company.

### Norworth's 15 Weeks Before Camera.

Jack Norworth will wind up his vaudeville engagements at Morrison's, Rockaway, Aug. 4, starting on the new picture serial he has contracted to appear in for Theodore Wharton Aug. 11. Norworth's picture engagement will embrace 15 weeks. It will cause the postponement of his proposed new revue.

### Benny Zeidman's Successor.

Ted Reed has been appointed to succeed Benny Zeidman as publicity manager for the Douglas Fairbanks Film Corporation.



# VARIETY

## AUTHORS LEAGUE WARNING AGAINST PICTURE PRODUCERS

**Advises Members Not to Do Business with Motion Picture  
Folk Without Cash in Advance. Say That Reports of  
Big Money for Stories Is Only Propaganda. Pub-  
lication Only Real Protection.**

The psychopathic ward at Bellevue and the delirium tremens section of the same buggy retreat are as decorous and intelligent as an informal meeting of John D. Rockefeller's golf retainers compared with the maundering obliquities now making an inferno of the motion picture scenario field, according to the Authors' League, which yesterday sent broadcast to its members supplementary injunctions to beware negotiations of any kind with picture producers, save when at least one third cash down payment was made on matter up for sale.

The red flag of the League's shepherds was drawn from its sheath because of the attractive blazes most of the big picture producing firms are flashing just now, with cries for play matter at the authors' own prices, and the announcement by the Famous Players-Lasky combination it has just annexed Eugene Walter and Max Marcin, at salaries akin to the President of the U. S., and a counter offensive by the Goldwyn people that they have through their new association with the Goldsol and Shubert money sewed up for films the plays of A. H. Woods, the Selwyns and the Shuberts. The Authors' League warns authors against the picture manufacturer, that he is paying as little as ever, and nothing when he can make honeysuckle pass for currency, and the League quotes specific instances of outright dishonesty.

The Marcin-Walter-Famous Player-Lasky deal is said by the League's spokesmen to be rather in a state of negotiation than of consummation, and that its consummation may never occur.

Also, it is pointed out that the recent F. P. L. v. the capture of the Charles Frohman play vaults must be accepted in the nature of advertising propaganda, as the Frohman plays were sold once before to a combination that started to produce them at the Mutual-Empire studios at Glendale, L. I., with John C. Freuler acting for the M., and Al. Hayman for the Frohmans, and that moreover six of the plays were produced and went into quick and unprofitable oblivion, according to the Freuler report.

The League doesn't say that Marcin as a dramatic creative asset isn't a

high power value to the F. P. L. group if it gets him, nor attempt to minimize the play voltage of Walter, but Broadway, asserting it is keeping true to facts, says that Marcin's first success, "A House of Glass" was made successful by George Cohan's collaboration, a fact proved by a split of royalties, and that "Cheating Cheaters" royalties were so ponderous that Marcin sold out to Goldsol fairly within the week of the play's production; moreover that most of Walters' plays have been in court as to first authorship and that even if both writers represented the 100 percent, dynamo the picture men would attach to them, the playwrights at best, according to past performances require a year, or even longer to turn out a successful play.

The warning of the A. L. carries with it the suggestion that authors shun the m. p. scenario field absolutely until the authors' wares have seen publication. Then, protected by U. S. copyright, the picture scenario departments will take less liberties with proffered material, and the material itself, by reason of its publication, will demand a reasonable price.

The same street criers that vivisection the Marcin-Walters-F. P. L. situation as well as the Goldwyn-Woods-Selwyn-Shubert deal say that the play vaults of all three of the theatrical firms have already been shot to pieces, and point to attenuated play lists of the trio suitable for film adaptation, and stick their index fingers sharply at the Advanced Motion Picture Corporation started by Lee Shubert two years ago that had to go begging for its material to outside sources, eventually falling back upon the Buck novel, "The Battle Cry," later released by Pathe under the title, "Her Man," and filming besides "The Co-respondent," a Shubert production that had failed as a play, as well as "The Eleventh Commandment," an adaptation of a manuscript by Grant Stuart that had never seen play form, named in its original form, "The Narrow Path."

Authors are also viewing with mixed and negative emotions the prospects of submitting their scripts, whether for plays or scenarios, to other authors at the head of their department in a big film concern, with the chance of having the script returned, but only after they have been read by the same authors.

### COSTLY LEAK LOCATED.

A gum shoe that left a trail despite the shrewd cunning of its wearer to blur the outlines, resulted in the discovery Monday that one of the biggest of the film makers was losing through a certain exchange a lot of money from films that worked hard but not for father.

The discovery has since led to an exhaustive investigation of all the territories of the concern—24—with the employment of secret sleuths, and the uncovering of a general small speculation in more than 50% of the zones of this particular firm.

Noised about among other producers, the incident started the long distance phones and special night delivery graph wires of the country on a spree, with the result that a better check-back system, against exchanges will undoubtedly be formulated and put in action by at least several of the standard manufacturers before the new season gets really under way.

In the speculation, an average of \$10 per day was first discovered to have found its way to the pocket of a certain exchange employee. The further investigation developed that like small sums were being held out pretty much all along the manufacturer's entire frontiers. No records of these small sums were ever made, because the film was handed out usually on a 'phone order and at short notice, often as the result of a delayed shipment from another producer included in the consumer's program. Being deals between acquaintances located in the same towns, often where the friendship item cut ice, both as to the price made and the silence and confidence implied, picture got out of the exchange and back without the cop on the beat being disturbed by the transaction.

The grossing of the possibility of losses annually if the average were extended showed the manufacturer that in his 24 territories with an average of 20 territories each, he could lose in a year any part of a quarter of a million dollars.

**C. De Soria Gen. Stage Mgr. for F. P.** Charles De Soria has been appointed general stage manager for the new Moss-Famous Players-Lasky picture house circuit.

De Soria was the first chief electrician at the Hip.

**Converting Hunt's Palace Into Studio.** Frank G. Hall has leased the old Hunt's Point Palace, 163d street and Southern boulevard and will start immediately converting the premises into a picture studio.

The lease calls for six years' occupancy at an annual rental of \$125,000.

**Anita Stewart Company Coming East.**

The Anita Stewart Company is on its way to New York to produce at least one picture in the East. The organization is due here today.

### B'KLYN STRAND BOOKINGS.

The bookings for the new Strand, Brooklyn, when it opens Aug. 30, may prove troublesome to some one. It is located at Fulton street and Rockwell place, about six blocks away from Loew's Metropolitan. The Strand seats 2,500. It is the largest house over the bridge, excepting the Met, that seats around 4,000.

Max Spiegel, of New York, is interested in the Strand, Brooklyn, also the Strand, New York. The Brooklyn theatre wishes to play pictures day and date with the New York Strand. That brings it into conflict with the Loew Circuit, which books the Metropolitan and has in all 70 days or more it can play a feature. It is reported the Loew people may sidestep any picture given the two Strands, if it is to play the Brooklyn Strand concurrent with the Loew time, or before it could reach the Metropolitan.

The story said the matter had not been settled up to the middle of this week.

The proposed new Keith theatre, Brooklyn, is to be situated on Fulton street, between the Strand and Metropolitan.

### IMPORTANT COPYRIGHT SUIT.

J. Hartley Manners has started a suit against Famous Players-Lasky on the production of "Peg O' My Heart." The picture rights of the play have been a bone of contention between Mr. Manners and Oliver Morosco for over a year, and the U. S. Circuit Court of Appeals decided the picture rights were vested in Morosco. He in turn disposed of them to F. P. L.

Mr. Manners, the author, now sues the picture producers on the grounds they have produced a garbled version of his play. His contention is that his contract forbade any alterations being made in the presentation of the piece other than were set forth in his original manuscript.

F. P. L. has completed the production of "Peg" but is holding up the release pending the litigation. The use is of such an importance picture interests have called in Nathan Burkan to handle their side of the case, he being the leading legal light on copyright law in the East.

### AL ST. JOHN A STAR.

Al St. John, side partner of "Fatty" Arbuckle for the last three years, has been signed by Warner Bros. for five years, and will be starred in a series of picture comedies, to be released through Famous Players-Lasky.

St. John, one of the original Keystoneers, has been forging ahead steadily since joining Arbuckle and is now rated as one of the best box office cards in the comedy division. St. John's Warner contract, it is understood, will net him in the neighborhood of \$250,000 a year. His salary with Keystone, six years ago, was \$75 a week.

# CLYDE NELSON and Co.

Following an Epidemic of Jugglers  
in the South

Booked by ROSE & CURTIS

Scenery and Everything

In "One"

NEW ACT NEXT SEASON  
(Maybe you have heard that before.)

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Care of  
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L. I.

# Things worth while having

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- 3 Billy Gleason's route.
- 4 Frank Joyce's baby boy.
- 5 Larry Reilly's disposition.
- 6 A nice, cool room and bath

at the

# HOTEL JOYCE

21 West 71st St., Central Park West, N. Y.

# "The Duchess"

Says:

It has been said that the world is  
made up of a bunch of people, mostly  
fools and a few wise ones. (Which  
am I?)

P. S. Will pay \$500 to the Home for  
Superannuated Dogs if I, & L. can prove  
that my announcer was ever fined for  
ill-using me or any other dog.



MARIE  
CLARKE  
and EARL  
LA VERE'S

FRIEND MAGGIE SEZ:  
Since the Shimmie shook  
its way into Cucumber  
Junction, Ma's thankful  
Uncle Ezra is dead—at  
least he died a natural  
death.

"You know how it is  
with me, Timmie."  
"Regards to Howard and  
Sadler."



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Introducing  
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IN THEIR OWN ACT  
"Waiting for Her"

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That Sensational Chap on the Wire. An American With Advanced Ideas.

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Weeks firm. CONTRACTS FOR Nothing too  
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Miss and Mister NEW Vaudeville Act!

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