

VARIETY

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48 PAGES

BLACK OUTLOOK FOR ROAD

EQUITY ASS'N MAKING DRIVE ON PRODUCER ROBERT SHERMAN

Instructions Issued to Leading Stock Manager of Middle West—Using Agencies as Dues Collectors—Hires Non-Equities as Reply.

Chicago, May 4.
The Actors' Equity Association is concentrating its every strength in a battle against Robert Sherman, the leading stock producer in this territory.
Sherman has for years operated stock in towns in Joliet, Aurora, Elgin, etc., and recently leased the old Orpheum in New Orleans for that brand. This spring he organized an 18-people troupe for an under-canvas tour. Some were A. E. A.'s and some not. The local Equity office served him notice that he must Equity-ize the non-members.
(Continued on page 4)

ONLY CHEAP FILMS WIN

Productions Between \$50,000 and \$150,000 All Losers.

The picture exhibiting business throughout the country is slumping. One of the biggest producing companies, which also controls circuits of houses throughout the United States, shows by its confidential reports that the gate receipts are off on an average of 28 per cent. The South is the worst affected, the gross receipts there being off 40 per cent.
The reports of the same company also show that none of the special productions that they have been making have made returns on the winning side of the books. It is only the cheaply made program pictures with a \$500 a week star, the gross cost of which is around \$35,000, or the tremendously big picture that costs upward of \$200,000 that has a combination of three or four extraordinary stars, that are making money.
Pictures costing between \$50,000 and \$150,000 are not making any money.

"SWEETHEART SHOP"

Reported Chicago's Hit of Last Summer, Will Try Again

"The Sweetheart Shop" is being readied for another summer run in Chicago. It is on the way back from the coast, the current week being its 78th since opening. The coast tour averaged \$14,000 weekly. This attraction was a sensation in Chicago last summer where it played 24 weeks and closed to a business pace of \$24,000. The run was cut to permit the show to open in New York at the Knickerbocker, where it was considered a failure. Its best gross at the latter house was \$14,800.

"LIGHTNIN'" IN CHICAGO OR 4TH YEAR IN N. Y.?

Can Gross More in Western City—Certain to Stay 3 Years on Broadway.

"Lightnin'" the run marvel of Broadway, will probably be sent to Chicago in the fall. It is virtually sure of completing three solid years at the Gaiety by remaining until August. The only time missed since the opening was three and a half weeks' darkness brought about by the actors' strike. The management has been in a quandary over the policy of sending "Lightnin'" on tour or making a try of it on Broadway for a fourth season.

The expectation of increased takings in Chicago over New York, however, and the fact that one company of the play has been on tour for a season, has practically settled the matter. It is figured that "Lightnin'" with Frank Bacon can run a year in Chicago and play to \$22,000 weekly—about \$7,000 more than in New York where the Gaiety's capacity is limited. This would mean an item of \$350,000 additional gross over what a fourth season in New York would attain.

Present plans call for the number one show to play Chicago, Boston and Philadelphia. Some of the city time for next season has already been booked for the Milton Nobles show, which this season toured the south and some of the central west territory.

GOOD AND BAD DANCES

Moving Pictures Show in Theatre Poses by Miss Walt.

Philadelphia, May 4.
The Stanley is showing demonstrations this week of "proper" and "improper" dancing, in connection with the fuss that has been raised here by reformers and city officials. Mayor Moore has appointed a committee to investigate all dance halls, and there has been much talk about the horrors of "kaffee klatches" and the like.
The pictures at the Stanley, which have attracted a lot of attention, were posed by Marguerite Walt, with a local dancing expert.

90 P. C. STRANDED THIS YEAR

Managers Faced by Unprecedented Conditions—Every Possible Expedient for Business Being Planned—General Depression, Labor Cost and Transportation Hurts—Season Over in March; Usually in May.

WHERE MONEY IS

The railroads of the country carrying shows over the main and side line routes of the show business the present season report a bulk gross closing of companies abruptly greater than their books show for a quarter of a century. Ninety per cent. of the sudden closings, according to the railroad records, were stranded, the playing companies having to be advanced railroading without cash, but guaranteed.

A situation unprecedented in the history of legitimate theatrical business has every producing manager of road attractions lined up for presentation on tour next season resorting to every advance expedient that can be devised to anticipate and possibly forestall the

4 FEATURED IN "SONNY"

Selwyn Play Will Have Names—Lillian Lorraine, One

The Selwyns' play, "Sonny" to go out in the fall, will have four of the players featured in the billing. They are Emma Dunn, Ernest Glendinning, Lillian Lorraine and Carl Randall.

Miss Lorraine is still at Sterns' Sanatorium, recovering from her sprained vertebrae, hurt in a fall several weeks ago. Miss Lorraine expects to leave the sanatorium within a month.

Mr. Randall, besides engaged for the play by the Selwyns, will be their dance stager for all productions.

CONEY, WITH SKY-HIGH PRICES, DOESN'T KNOW WAR IS OVER

Hot Dogs Stick at Ten Cents—Feltman's Shore Dinner at \$2.75—Nothing New in Amusement Line—Theatre Possible on Dreamland Site.

WHAT AUTHORS MAKE TAKING PERCENTAGES

Wises Wm. A. Brady and He Wants \$500,000 for Play:

William A. Brady is now convinced he didn't strike such a shrewd bargain when he sold the film rights of "Way Down East" for \$175,000 cash. Brady has now tilted the price for photographing "The Man Who Came Back" to \$500,000, for the revival of "The Birth of a Nation" at the Capitol this week brings up the subject of royalty on picture rights as against an outright sale.

Rev. Thomas Dixon, author of "The Clansman," on which "The Birth" was based, receives 25 per cent. of the gross takings of the Griffith feature and has already taken down considerably over \$1,000,000.

Charles T. Dazey leased the film rights of "In Old Kentucky" to Louis B. Mayer for \$30,000 cash, representing his royalty on the first \$200,000 taken in by the pictures, after which he receives 30 per cent. of the gross. The feature has already drawn over \$800,000.

Blasco Ibanez, author of "The Four Horsemen of the Apocalypse," refused all sorts of vast sums for an outright disposal of the film rights to his novel, preferring to accept a nominal sum from Metro as an advance on 10 per cent. of the gross takings. There is small likelihood of the picturization grossing less than \$3,000,000.

\$43,000 BUY

What is believed to be the biggest outright "buy" by the ticket brokers for any show that ever went into the George M. Cohan theatre was effected this week for "Two Little Girls in Blue."

The arrangement was entered into before the show opened and the gross purchase netted something like \$43,000.

Coney Island doesn't know the war is over. Though traditionally not officially open until Decoration Day, all the regulars save Luna Park are already hard at it trying to sell their motley amusements to their crowds at wartime prices.

Nothing new at the Island this season but the moon. From the east end marked by the Hotel Shelburne clear down to Seagate, it's all stale stuff. Steeplechase, charging 55c, still offering its time-worn combs, with Luna, scaled to open a week from Saturday, holding to the wartime 20c gate with literally nothing new inside other than the paint.

A jab at a novelty, really new
(Continued on page 10)

LILLIAN GISH STAGE STAR WITH DALY

Sister Dorothy to Debut This Summer With James Rennie

Lillian Gish will co-star with Arnold Daly when the latter opens his repertoire theatre at the Greenwich Village with "The Children's Tragedy" by Carl Shorer. Lillian Gish's latest stage appearance was with Mary Pickford in Belasco's "Good Little Devil."

Her sister Dorothy, who has never been on the speaking stage, will try out a play in stock in Canada this summer, playing opposite her husband, James Renner, now in "Spanish Love."

Mr. Daly, who sailed this week for England, will change his bill every month, beginning his season October 20. His players include his daughter, Blythe Daly, Phillips Ford, Sydney Carlyle and Walter F. Scott.

He also hopes to do a play with Joseph Schildkraut.

FOX HOLDING BACK BOOKING

William Fox has decided to hold back all bookings of his big features in the legitimate houses until the fall, owing to the poor business prevailing throughout the country.

Hammond for Tribune?

Percy Hammond, dramatic critic of the Chicago "Tribune," may be the New York "Tribune's" next dramatic reviewer, succeeding Heywood Brown, who succeeds in the New York "World" editorial staff in October.

LEW CANTOR

NOW IN CHICAGO

1212 Masonic Temple Building

CAN SECURE BLANKET CONTRACTS FOR STANDARD ACTS. CAN ALWAYS BREAK YOUR JUMP EAST OR WEST.

THE AWAKENING OF
RICE and WERNER
IN LONDON

Lessing Theatre.—"The Marquise of Arcis," from the French of Daudet, by Carl Sternheim; director, Victor Barnowski; leading roles, Constantine, Veldt, Strassmann-Witt, Suess-Eisenlohr.

INSIDE BUYING CONCENTRATES CONTROL OF FAMOUS PLAYERS

85,000 Shares Change Hands in Two Weeks of Pool Operations—Talk of Extra Dividend in Orpheum Revived—Prices Pass New Peak.

The campaign of the pool in Famous Players, presumably made up of insiders, appears to have culminated at the peak of 82½ for the common reached last Friday. Since then the operators appear satisfied to hold the level within a point of 80.

On the surface the big dealings of the past two weeks, totalling nearly 90,000 shares, would appear no more than a drive for the advance based on a general betterment of security values. But talk in the film trade and around brokers' offices indicates that the spurt has been accompanied by steady, aggressive accumulation of stock by interests identified with the company and control has been (Continued on page 41.)

BOSTON NEARLY SEES "SHIMMY" DANCE

Mae West Foiled by Toxen Worm—Lights Turned Off.

Bostonians almost saw the "shimmy" for the first time at the Shubert Saturday night. The censors long ago put the ban on this dance and have kept it on, so that while it has often been promised it has never been seen.

When the news got around among the members of the "Whirl of the Town" the show was to close, Mae West, the dancer, passed the word around she was going to give those in the house one fine demonstration of the "shimmy" dance at the final performance. Toxen Worm heard the report and when the time drew near for this little piece of business he took up a position near the light switches back stage.

When Mae was all set for the finale Mr. Worm passed the word to the electrician and the stage was suddenly thrown into darkness. Mae may have "shimmied," but if she did she was the only one that knew it. However, she was much incensed and was on her way to complain to Worm when she discovered that he was the one who had foiled her.

SHUBERTS' CONTRACT

Lee Shubert Personally Signs It—Ryan and White the Act.

The first of the new Shubert vaudeville contracts, claimed to be pay or play agreements, was given to Ryan and Lee last week. The contract was signed by Lee Shubert as president of the Shubert Vaudeville Exchange.

It was explained the first contracts given out would hold the signature of Lee Shubert so that no doubts might arise as to the legitimacy of the contracts.

The office of Davidow & LeMaire is the first to sign acts under the new contract forms. Rufus LeMaire went to Chicago last week empowered to sign turns for next season. How many acts had been signed up to date was not stated. The staff of Davidow & LeMaire is being augmented.

LAW TO CURB FAKE ADS

New York Governor Signs Betts Bill

Albany, May 4. Governor Miller today signed the Betts bill to eliminate untrue and misleading advertisements by making it a misdemeanor to publish advertisements of that nature.

JACK TRAINOR SUES WIFE

Chicago, May 4.

Jacob Appleman (Jack Trainor) has brought divorce proceedings against his wife, Margaret Trainor in the Circuit Court here, charging adultery, naming several correspondents not in show business.

Later he had his wife and a co-respondent arrested in Aurora, a suburb.

REED ALBEE DEBUTS AT ETHEL LEVY'S SHOW

Son of Vaudeville Manager Sings Solos "on a Dare."

The benefit to crippled children, given under the direction of Ethel Levy at the Sam Harris theatre Sunday night, developed a surprise when Reed A. Albee walked on the platform, with Harry Askt at the piano, and announced to the audience he was there on a dare from Miss Levy.

For Mr. Albee's professional debut he sang two classical numbers in a resonant basso and is said to have taken his bows, from long observation at the Palace (in front), like a veteran.

Reed is the only son of E. F. Albee, chief of the Keith circuit. He has been associated with the Keith booking office since entering business. His talents as an artist have not become generally known, though the younger Albee is reported to have recently visited Philadelphia and quietly, while over there, essayed a musicale all his own one afternoon, to test future concert possibilities for his voice. Reed, according to the story, is allowing his mind to often dwell upon a concert tour.

At the Sam Harris theatre Graham White, Miss Levy's husband, introduced Mr. Albee, telling the folks in front who he was. Reed covered up his entrance while walking out by defiantly gazing over the house and nonchalantly remarking, "Well, she dared me to do this."

Miss Levy opened the show and closed it, with Irving Berlin. The performances drew a gross of \$6,000.

During the show a quilt containing hundreds of signatures of noted persons was auctioned off, the money going to the Fox Hills, L. I., hospital, which has many service men for treatment. The quilt was made by the mother of the Six Brown Brothers, who has been a frequent visitor at the hospital. Miss Levy thought part of the money should apply to the British wounded, but withdrew the suggestion.

PENNA. THEATRE TAX BILL FAILS AS SESSION EXPIRES

Amendment by Governor Assessing Billboards at 5c. a Square Foot Also Lost in Final Scramble—Movie Censor Pay Bill Passes.

\$35 GROSS IN TROY DURING THREE DAYS

Receipts Around City, Where All Business Is Bad.

Troy, N. Y., May 4.

The big slump in general business is reflected in the box office receipts of the local houses. One picture house in the downtown district took in \$12 one day last week. In the largest house of a good sized town nearby, the receipts for the first three days of the week were only \$35.

\$5,000 FOR ONE NIGHT.

Vincent Astor Pays the Price for Band.

Paying "five grand" for a dance orchestra is nothing to Vincent Astor, youngest of the Astor family and one of the wealthiest. Last Friday he desired a "feature" for a little evening dance at his home and started after Max Fisher's bunch of musicians who are in the Zeigler "Midnight Frolic" (New Amsterdam Roof). When asked if Fisher could be released for the evening, Victor Kiraly, the roof manager, threw up his hands and said it couldn't be done.

The young multi-millionaire told Kiraly to deliver. The latter scurried to Flo Ziegfeld, who set the price. Thinking Astor would refuse Kiraly informed him it would cost \$5,000 to have Fisher's bunch play that evening. Young Astor replied, "Oh that's alright, send them along."

Harrisburg, May 4. The theatrical lobby that had been here during the greater part of the session of the Legislature, which has just adjourned, has left the Capitol with the feeling that it has done efficient work. Tax bills and other measures that would have placed burdens upon the theatres and the motion picture houses were more numerous this year than ever before, but only two measures of indirect interest to the theatrical interests were passed, one having (Continued on page 41)

\$100,000 ALIENATION SUIT

Joseph Mittenthal in Pilcers Separation Case

As a result of a separation action instituted this month by Mildred Pilcer against Joseph Pilcer (brother of Harry Pilcer), Joseph Mittenthal, former general manager of the McCarthy & Fisher Music Co., and at present sales manager of the Broadway Music Corporation, was named defendant in a \$100,000 alienation of affections suit by Mr. Pilcer early last week. The latter, in answering affidavits to Mrs. Pilcer's claims for alimony and counsel fees, accuses his wife of holding too strong an affection for the music man to the extent of having nursed him through a recent illness.

The Pilcers were married March 15, 1917 and October 25 last they entered into a separation agreement wherein the present plaintiff waived all monetary claims for her maintenance.

Two weeks ago, through Gerald B. Rosenheim, Mrs. Pilcer began separation proceedings on the grounds of cruelty and abandonment, asking for \$150 weekly alimony and \$2,500 counsel fees.

ALIMONY RUNS ALONG

Sen. Murphy Lived With Wife 11 Weeks, But Must Pay

Justice Ford Wednesday denied Senator Francis Murphy's motion for reargument of the charges of contempt of court resulting from arrears in alimony payments in his wife's separation suit. She was awarded \$50 a week temporary alimony and following a conciliation which lasted 11 weeks, she sued for the \$550 accrued as arrears in the payments.

Murphy claimed that during the period of conciliation he supported his wife. The referee in the matter agreed with him but that technically he had paid his wife very little actual cash.

Following four weeks of legal consideration Justice Ford merely handed down a decision denying the motion from which Kendler & Goldstein, Murphy's attorneys, will appeal.

E. F. ALBEE HURT

Falls in Cleveland, Breaking Shoulder Blade—Keeps at Work

Cleveland, May 4.

While E. F. Albee was visiting here Saturday he fell in a bath tub, breaking his shoulder blade. Nothing serious was apprehended.

Mr. Albee was in his office in the Palace theatre building, New York, during the week, with his shoulder bandaged up. He was attending to business, as usual, and made light of his accident.

FLORENCE MOORE, SINGLE

Returning to Vaudeville During Summer

A brief return to vaudeville will be made by Florence Moore for the summer. Miss Moore is under the A. H. Woods' management and has been in one of her manager's productions for the past couple of seasons.

She is reported having placed a salary of \$1,750 weekly for her return to the twice daily, accompanied by Cliff Friend who will be at the piano.

Harry Weber has the act.



EVA CLARK

No worshippers of beauty.
Of face and form divine,
Ye who love a glorious voice,
Come kneel ye at her shrine.

For Fauchon-Marcus Satires.
Present, in EVA CLARK,
In truth a combination
Of Venus and the Lark!

A. J. Dallas, "San Francisco Post."

COHAN WRITES ACT

George M. Cohan has written his first vaudeville effort in years for Billy Gibson, the monopedic dancer, who will break in the new turn shortly.

Gibson made quite a record during the war, entertaining wounded soldiers and sailors and was recently the recipient of a benefit. He has decided to re-enter vaudeville and Cohan volunteered to write the necessary act.

Gibson will be assisted by a young woman.

MISS GARBLE WANTS DIVORCE

Memphis, May 4.

Myrtle Garbell who left "Not Yet Marie" at the Orpheum some months ago, to marry R. Kennedy Dailey, has filed an action for divorce.

Mrs. Dailey asks for an injunction to prevent her husband from disposing of property amounting to \$25,000, pending disposition of the divorce action.

PLEASANTVILLE, NEW JERSEY

PLAYERS ENTITLED TO COMPENSATION

Decision in Case of Bandmaster Europe Held to Apply.

The Court of Appeals handed down a decision last week affirming the award made by the New York State Industrial Commission to the widow of Lieut. James Reese Europe, conductor of the Fifteenth New York Infantry Regiment band, which went on a concert tour in 1919 under the auspices of the Addison Amusement Co. During an intermission in the concert at Mechanics' Hall, Boston, on May 9, 1919, Europe was stabbed and killed by the drummer of the band.

The Industrial Commission maintained that all the members of the orchestra came under the jurisdiction of the Workmen's Compensation Law, inasmuch as four members of the band were also employed on tour as scene shifters and baggage smashers. The Court of Appeals unanimously affirmed the decision following argument by Bernard L. Shientag, chief counsel of the State Industrial Commission.

This is a broad interpretation of the compensation act and means that any business employing four or more workmen or operatives is liable under the law regardless of the kind of work they do. This would seem to cover actors, actresses, performers, orchestra leaders and players.

In defining the words "workmen or operatives," Judge Crane, who wrote the opinion, said: "Generally speaking, a workman is a man employed in manual labor, whether skilled or unskilled, and an operative one who operates machinery. There is no doubt whatever that persons doing manual work such as moving scenery, arranging the stage, handling baggage and caring for the wardrobe are workmen or operatives."

Compensation benefits, however, are very limited, the maximum allowable being \$20 per week and in case of death, the widow is allowed \$8.62 at the most during widowhood, and the dependent mother \$7.21 a week during dependency. Mrs. Reese was awarded \$6.92 a week, although her husband was earning \$35 a day.

The legislature in fixing the schedules of compensation had in mind a list of hazardous employments originally included, but failed to take into consideration a large group of higher priced employees that would be covered by law, including those in the theatrical profession. Mr. Shientag opines that a complete revision of the compensation benefits under the Workmen's Compensation Law has therefore become imperative in view of the extension of coverage under the law.

MRS. TENNEY WINS DIVORCE

Justice Bijur last week signed a judgment granting Wenonah M. Tenney an interlocutory decree of divorce in her suit against Allen Spencer Tenney, author. The suit was undefended and the decree entered by default.

Mrs. Tenney, who is also engaged in the vaudeville business as an agent and producer, sued on statutory grounds namely an unknown woman, and Jan. 1, 1920 to Sept. 17, 1920, as the period which the alleged adultery occurred.

The Tenneys were married March 16, 1917. They have no children.

SKIT FOR MILDRED HARRIS

Mildred Harris Chaplin, ex-wife of Charlie Chaplin, is to make her entry into vaudeville with a three-people skit in September. The act is scheduled to be seen in the east in the Keith houses about early in the fall.

Lewis & Gordon will produce and sponsor Miss Harris' vaudeville venture.

MAY 1 UPSTATE BRINGS GRAVEST INDUSTRIAL CRISIS IN 25 YEARS

Thousands Added to Previous Long List of Unemployed—Paper Workers Refuse 30 Per Cent Cut—Strike Called "Outlaw"—Bright Spots.

Troy, May 4. May 1 ushered in a series of strikes and walk outs, precipitating the gravest industrial crisis this section has faced in 25 years. Thousands were added to the previous long list of unemployed.

Twenty-five hundred paper workers in Glens Falls, Fort Edward and other points in Northern New York, went on a strike, refusing to accept a 30 per cent. cut in wages. At the last minute a few of the smaller companies gave in, but the larger ones, headed by the International Paper Co., remained adamant. A walkout will take place in a number of additional mills on May 11, unless a new agreement is effected.

No papers were printed in Glens Falls Monday and Tuesday, some of the men going on a strike for shorter hours and increased wages.

Officials of the International union have been asked to order them back to work. It is claimed that the strike is an "outlaw" one. The tieup in the printing industry is general throughout Fulton county.

Between three and five hundred of the building trades in Troy and Cohoes refused to take a 25 per cent. reduction in wages and did not report for work Monday. Union officials, however, claim that a number of their members have negotiated agreements with their employers and are not out.

The forces at the various railroad shops are practically depleted, a number being laid off last week. A few bright spots shone through the darkness. Nine hundred men were taken back at the Bolton Iron Works in this city and the place will run on full time while the orders last.

Machinists in the Ludlum Steel Co. accepted a small reduction in wages and were held on.

The threatened strike of the molders did not take place, a compromise being effected. Masons and bricklayers in Mechanicsville voluntarily offered to reduce their rate of pay to a dollar an hour.

JACOT'S HOTEL CLOSES

Boston, May 4.

Jacot's Hotel, located in Boylston street, which, for over 40 years, had been patronized almost exclusively by members of the theatrical profession, closed Saturday and will not be reopened. Paul Jacot and Madame Jacot, owners of the hostelry, declare they are going to rest for the balance of their days.

SHUBERTS OPENING AGCY.

Reported Hugh Frayne Selected to Take Charge

The Shuberts who are reported as disposing of their theatre holdings to devote their entire time to the booking of attractions are contemplating opening an agency for players in the dramatic and musical comedy field.

Hugh Frayne (not the labor man), who for several years has been associated with the agency business, is reported as having been selected as the Shubert agency manager.

J. J. Shubert is reported as being in favor of the immediate establishment of the agency, with Lee preferring to remain inactive in the field until the fall.

PHILA. JACK COMPLAINS

English Jack O'Brien Ordered to Change Billing

English Jack O'Brien, the monologist, who has been playing the various vaudeville circuits for several seasons, has been ordered by the V. M. P. A. to change his name or drop any billing that would confuse him with Philadelphia Jack O'Brien, the ex-pugilist of note several years ago.

Philadelphia Jack complained the the Jack O'Brien in vaudeville was embarrassing him by creating the impression he was the original Philadelphia Jack. The latter is now conducting a gymnasium at Madison Square Garden and has retired from active ring work.

N. V. A.'S CORRES. SCHOOL

The National Vaudeville Artists are conducting a straw voting test to see whether the organization will institute an educational and business correspondence course. If the course is instituted it will be free to N. V. A. members.

The following studies are to be included: English agriculture, illustrating, advertising, Spanish, French, Italian, mathematics, chemistry, public speaking, stenography, journalism, civil engineering, salesmanship. Should the vote be favorable, the course will be instituted at once. The above list of subjects will be greatly augmented, if the course becomes effective.

22 KIDS FROM CANAL ZONE

Importation of Youthful Swimmers for Madison Square Garden

The grotto intended for Madison Square Garden this summer will have as its opening feature twenty-two children from the Panama Canal Zone, sent north under special permission from the Panama administration.

The children range from five to twelve years of age, with one of the boys sixteen, holding the world's record for long distance swimming under water, 343 feet, starting from a high dive.

The children come to New York under the direction of Harry Weber, who saw the advantage of exploiting them as an attraction when recently spending a vacation in that country. All of the children are of parents employed by the Panama government. They will be at the Garden for four weeks, with Tex Rickard reported to have deposited \$20,000 for the month's engagement.

PENNA. TAX BILL

(Continued from page 3.)

been already approved by Governor William C. Sproul.

The biggest victory of the opposition to the series of theatrical measures was that gained in preventing the theatrical tax bill and the billboard tax bill from passing. The Governor had made up his mind that these tax measures would go through. In his message, read personally to the Legislature last January, when the 1931 Legislature convened, he suggested the need for such tax measures along with other revenue producing bills designed to bring in \$20,000,000 a year.

The theatrical tax bill provided for a one per cent. tax on the daily gross receipts of all amusements in Pennsylvania. Numerous hearings were held on this measure as well as on the billboard tax bill. The Governor believed that the proposal of a tax of five per cent. on the gross receipts of the billboard companies was an error and within a few days of the adjournment of the legislature he had an amendment prepared providing that this tax should be five cents a square foot. Both bills passed the House but died in Senate committees.

The Governor has approved the bill that makes it mandatory to display the American flag at all places of amusement or public gatherings, other than churches. Under the provisions of this act no street meeting or gathering in a tent, hall or auditorium can be held unless the flag is displayed. And the flags that must be used must not be less than 52 inches wide and 66 inches long. Owners and lessees of halls and auditoriums are held responsible for the enforcement of the new law as are those responsible for open air meetings.

From \$35,000 to \$85,000.

The Governor now has in his hands the only other bill of interest to the theatrical or moving picture companies. This is the bill of Senator McConnell, increasing from \$35,000 to \$80,000 a year the payroll of the motion picture censors and their employees. A similar bill was defeated in the House early in April, after having passed the Senate. It was redrafted with but slight changes and introduced a second time in the Senate. After passing the upper house the bill came up for final action during the closing hours of the House. Everything was then in confusion. The vote, to which few members paid any attention, was announced as being 123 to 21, but as a matter of fact the bill was counted through by clerks as were other bills in which, because of the closing hours, there was little interest manifest by the legislators.

This bill could be vetoed by the Governor on the constitutional grounds that "a bill once defeated cannot be passed a second time and approved, but there is little likelihood of this being done, for the administration of Governor Sproul is to increase the size and expenses of all departments of the State government.

Two years ago the items in the general appropriation bill approved by the Governor for the motion picture censors amounted to \$133,600. The general appropriation bill this year carries \$174,520 for the censors, that amount covering increased salaries and all other expenses.

All other bills relating to the theatres and other places of amusement died in committees. These bills were those placing a tax of one cent a foot on all films examined by the censors; increasing the municipal tax rate on all amusement places; prohibiting the sale of tickets in excess to the number of

MOUNTFORD'S MEETING

FOR APPLICATIONS

Several Speakers at Bijou Theatre—Well Attended

The orchestra floor of the Bijou theatre, seating 607, was nearly filled Thursday night of last week for the meeting of the American Artists' Federation, opening around midnight. Harry Mountford was the principal speaker. Others were Wilton Lackaye, Echlin Gayer, James P. Holland, Hugh Frayne and William Fitzpatrick. Fitzpatrick is president of the A. A. F., and Mountford its secretary. The gathering was called a "Mountford meeting" through the impression it had been promoted by him.

Nothing new nor important was developed. The announcement that John Emerson, president of Equity, would not be there seemed to disappoint a large number.

To those present who recalled the old White Hats meetings, the Bijou proceedings seemed quite similar. Speeches were made along the same strains and even some of the old "points" again dragged out.

Mountford closed the show. At the end he told those in front if convinced they should fill out membership applications for the A. A. F. when passing out.

The Shuberts had donated the Bijou. Mountford eulogized the Shubert vaudeville circuit to come. Arthur Klein, connected with the Shuberts vaudeville, was back stage.

Messrs. Holland and Frayne are union labor executives. Mr. Gayer is of the Equity's staff.

From the remarks of Fitzpatrick and Mountford the object of the meeting appeared, to be a drive for membership in the A. A. F.

2 ACTS BOOKED FOR 2 YEARS

Joe Cook and Alexander Bros. and Evelyn have been booked jointly for two years in the Keith houses. The two acts will jointly receive \$1,000 weekly.

In addition to appearing in his own act, Cook will appear in the Alexander Bros. and Evelyn turn.

The two acts have been routed on the same bills for several weeks past, with Cook doing comedy in the Alexander turn.

NEWS OF THE MUSIC MEN

A few publishers are being accused of voluntarily cutting the full royalty claims due them by law for the privilege of inducing the roll and record people to list their stuff with the bona fide hits, figuring a demand for the sheet music will be created in this manner and balance the percentage loss on the mechanical statements. One of the big music roll companies has also been approached by certain boll-weevil music publishers to record their song gratis. The offer was rejected.

It is said that by secret arrangement one or two of the companies have been recording rolls of inferior songs at a cut in royalty under the usual 10 or 12 cents, as the case may be, as low as eight and nine cents. Record companies also are not averse to putting on a song on the back of hit for the privilege of paying only one and one half cents royalty instead of the full two cents.

One of the aggrieved music men righteously complains, "Any wonder the music business is being killed off?"

That the "mechanical" sales have made no inroads on the sheet music sales, and might otherwise be held accountable for the present slump, is evidenced by the fact that the public is not buying even rolls and records to any great extent. In quantity these are selling less now than during the winter months, and what is more, prices on them have been cut. The Columbia record, formerly \$1 retail, sells once again at 85 cents. The word rolls also have been cut from \$1.25 to \$1 each. Yet despite these seeming inducements, people are not buying music in any form whatsoever to

(Continued on Page 33)

seats in a place of amusement; prohibiting the sale of tickets to seats from which a clear and uninterrupted view of the stage was impossible; prohibiting deductions for commissions from actors' salaries for corporations and companies outside Pennsylvania; prohibiting the showing of films in places other than those specified in the lease; prohibiting the leasing of films where advance deposits were demanded and prohibiting the sale of tickets at higher rates on holidays and other special days than at ordinary times.

JACK LAIT COMING EAST

Crosses His Love for Chicago and Will Locate on Hated Broadway

Chicago is losing one of its best known people and pluggers in Jack Lait, who is coming to New York, the city of his birth, to make it his home in the future. In the last few years he has insisted he hated the big town and especially Broadway, but Lait came on so often he was regarded as a commuter.

It required some extraordinary inducement to entice the famous Lait from his loving lair. He probably knows more people in Chicago than any other person of that town. As he walks along the streets the asphalt waves to him and Mr. Lait will find the pavements of New York as friendly—in the hot weather.

Lait's life to date reads like an Horatio Alger boy story. Born on Henry street on the East Side in New York, he migrated early when his family moved to Chicago. He has filled every position on a newspaper and is conceded to be one of the best newspaper men of this country.

In removing to New York Mr. Lait will not separate from his newspaper connections and will remain on Variety's staff, making his headquarters at Variety's New York office.

For some years now Mr. Lait has been in charge of Variety's Chicago office, which he joined through his fondness for theatricals, a fondness that has ever been with him. His of the paper's chief features since he joined it.

Lait has never missed a chance to tell what he thought of New York in comparison with Chicago, with New York always on the dirty end.

Piantodosi and Walton Dissolve.

Al Piantodosi and Bert Walton dissolved last week, after having been teamed for a year and a half. Piantodosi is to do a vaudeville act with two assistants, and Walton will continue in vaudeville as a single.

Kitty Gordon Not Sailing

Kitty Gordon, reported as sailing for London early this summer, has called off the voyage, at least until August 1, the Gordon act having been booked in the east over here up to the date mentioned.

EQUITY DRIVE

(Continued from page 1)

Sherman refused. The Equity players withdrew and he got an organization entirely non-Equity.

Despite the generally published policy of the A. E. A. not to interfere with companies containing no Equities, Sherman was at once threatened by the Equity office here that an opposition all-Equity company would be framed to play against him everywhere and that the entire A. E. A. fund would go behind this company, no matter how much money was lost. A tent was ordered and a call was issued for players.

Sherman proceeded with rehearsals. Thereupon a demand was made on the Federation of Labor to pull out Sherman's stage crew. So far this has not been successful.

Notice was also served on the agency which supplied Sherman's non-Equity players that henceforth no Equity member would be allowed to book from his office.

The system employed by the local Equity offices as against dramatic agents at present is not only making of these agents solicitors for membership, but collection agencies of Equity dues. The Equity is attempting to enforce a provision that the agencies must demand a paid-up Equity card from each player before signing him. A duplicate of each contract must be sent to Equity headquarters. Disobedience of these regulations causes a bulletin forbidding Equity members to use the agent, the black-list in such instances being posted with no attempt at secrecy.

In numerous instances these agents have been compelled to either lend money to Equity members in arrears of dues, or induce the managers to advance the amounts.

Hyams, McIntyre and Daughter.

John B. Hyams and Lella McIntyre, with their daughter, will appear in a new act, next season. The young girl has played a minor part in their present act.



BLACKFACE
EDDIE ROSS

Duplicating his late Palace and Alhambra Successes at KEITH'S 81ST STREET, NEW YORK, THIS WEEK (MAY 2)

SEC'Y MELLON INTIMATES TAX ON THEATRES WILL NOT CHANGE

Recommends "No Reduction" to Congress, but Does Not Specifically Propose Higher Rate—Managers Somewhat Relieved.

Managers were somewhat relieved this week when Secretary of the Treasury Mellon's report on revenue and tax matters was given out. The Secretary's comment, however, did not entirely dissipate the ticker report of last week hinting at an increase in amusement taxes. Mr. Mellon said there would be no reduction in admissions or amusement taxes. He did not state specifically whether he favored an increase or not.

This practically settles the matter of reducing admission taxes for the present at least. With the change of Federal administration there was some hope of wiping out amusement taxes, but no direct promise was ever recorded.

The Secretary favors the repeal of "nuisance taxes." Included in this are the petty charges for ice cream and soft drinks. It is generally believed these levies, extracted from the public by small merchants, goes into the pockets of the latter and the government appears to be of the same opinion.

JACK LAUDS WOODROW.

Comedian Spies Ex-President in Washington Keith Audience.

Washington, D. C., May 4. Wilson, the actor, paid Wilson, the ex-President of the United States, a beautiful tribute at Keith's theatre Saturday night. For the second time since his illness, and but a week from his last visit to this theatre, Woodrow Wilson, with Mrs. Wilson and party occupied seats in the last row of the orchestra. His presence had been noted by but a few, when Jack Wilson turned to his straight man and in a little speech, which rang with sincerity, praised the work of the ex-President, stating that Woodrow Wilson had built for himself an everlasting monument with his deeds and accomplishments.

It took quite some time for the audience to get the import of his remarks, but when it did dawn upon them they applauded for a full five minutes.

KRAMER AND BOYLE FIX UP

Kramer and Boyle have settled their differences and will not separate as vaudeville partners, as agreed by them last week. They resume May 9, at Proctor's, Newark. The decision of Kramer and Boyle to stick together automatically calls off the teaming up of Kramer and Mayo, (Allman and Mayo), which was to have followed the dissolution.

N. V. A.'s PRESIDENT RESIGNS THIS MONTH

Edwards Davis Going Into Stock Brokerage Business.

According to report Edwards Davis, president of the National Vaudeville Artists, will resign sometime this month. Mr. Davis is to become associated with Harry First, in the Times Square branch of M. Stieglitz & Co., the downtown brokers, who are establishing an office in the new Loew State building with Mr. First in charge.

Mr. Davis entered vaudeville some years ago, coming from the pulpit. Later he left the variety stage and has since appeared on the legit boards, also before the screen. Following the expiration of his term as promoter of the Greenroom Club, Mr. Davis was elected president of the N. V. A., after Willard Maok's tenure of that office ended. No mention is made as to the identity of the next N. V. A. presidential chair warmer.

AVON COMEDY FOUR.

Joe Smith and Charles Dale With Shuberts Another Year

The passing of the Avon Comedy Four, for the present at least, is indicated in the signing of Joe Smith and Charles Dale with the Shuberts for another year. The pair are the original members of the quartet and recently closed with "The Passing Show of 1919," their contract expiring about the time the attraction was withdrawn. In the show the Avons worked as a quartet and in individual bits.

Both players will appear in "The Belle of New York." Smith is to go into the former Dan Daly role, although another player was announced for the part. Dale is to play the role done by David Warfield in the original "Belle."

HUBBY ENTERS OBJECTION

Teddie Tappan and Helene Armstrong separate this week in Washington. The act is dissolving owing to Miss Tappan recently marrying Frank Sabini, who objected to his wife leaving New York, he having been engaged for the summer show at the Columbia. Tappan and Armstrong had a route over the southern and western Loew time which would have kept them away for several months.



MISS GLAD MOFFATT
"THE GLAD SINGER OF GLAD SONGS"
(Billing Registered)

April 13th, "The Press," Houston, Texas, said in part:—

SPARKLING LITTLE GIRL CHEERS MAJESTIC CROWD

Miss Glad Moffatt, "The Glad Singer of Glad Songs," is the star that brings the keynote of honest-to-goodness beauty to the Majestic stage this week. There is hardly a trace of makeup about her. She's a wholesome American girl, with sparkling talent.

Little Miss Moffatt wears two charming dresses during her act—a robin's blue taffeta with lace and rosebud trimmings, and a white creation beautiful in its simplicity.

Now Playing Interstate Tour,
Personal Direction,
HARRY WEBER

LEAVES STAGE FOR RING

Oscar Lloyd Is Now Terry Lloyd, Bantamweight.

From vaudeville to the prize ring is the metamorphosis of Oscar Lloyd, formerly a member of the Billie Shaw dance act, who went into training this week on Long Island prior to his advent into the professional prize ring in the bantamweight class. Lloyd is an extremely likeable chap and among other things has been amateur bantam champion of New England.

He has been playing in cabarets the past few months. Sunday night he decided to conclude his engagement as the juvenile lead in the revue at Somers Gardens, Brooklyn, and go in for prize-fighting professionally.

He has adopted the ring mogiker of Terry Lloyd.

ASKED TO CUT IN EAST.

Time Withdrawn When Bobby O'Neil Declines.

Los Angeles, May 4. Bobby O'Neil and his "Four Queens and a Joker" act were informed last week while playing the Orpheum here that five weeks of their eastern time had been cut from the route and that the turn would close in Chicago instead of playing through to Boston.

A refusal to take a cut in salary for the eastern time is said to be the reason.

BACK TO VAUDEVILLE.

Polly Moran and Eunice Burnham to Make Essay.

Los Angeles, May 4. Polly Moran is going to do a vaudeville comeback. So is Eunice Burnham, who was of the team of Burnham and Greenwood some years ago, and maybe yes and maybe no for Roscoe Arbuckle.

Polly Moran is having an act framed now. Miss Burnham likewise, and with a tryout framed under the direction of Manager Raymond of the Orpheum here at one of the smaller houses with the promise of an Orpheum date if the acts show the goods.

ATLANTIC CITY'S NEW PARK

Atlantic City, May 4. Rendezvous Park, Atlantic City's three-million-dollar amusement venture, is to open May 23. The park covers 40% acres, fronting on the Boardwalk, and continuing back to Pacific avenue, with entrances on the Georgia avenue side of the Pennsylvania excursion lines and the Mississippi avenue side of the Reading lines.

The park, with its many concessions, is remarkable for the high-priced ground it occupies, and the many attractions bunched in the exceptional amusement park location. Oscar C. Journey, formerly of Luna Park, is manager.

Bessie McCoy In New Act.

Bessie McCoy returns to vaudeville shortly with a new musical sketch. The act will have a cast of six and is now readying.

SONGWRITERS' LEAGUE MEETING DECIDES AGAINST AFFILIATION

Victor Herbert Presides—Arbitration Pending on Minimum Royalty Between Writers and Publishers—W. B. & S. Writers Still Out.

ETHEL LEVEY LEAVES, FULL OF GRATITUDE

Benefit for Disabled Soldiers Gets \$7,000—Returns Nov.

Ethel Levey and her husband, Claude Grahame-White, the noted aviator, sailed Tuesday on the Aquitania for England, where Miss Levey will take up a contracted vaudeville tour, probably to be followed by her engagement in an English production. Before leaving Miss Levey stated that she expects to return here in November, accompanied by her husband who has concluded to dispose of his English interests and thereafter make the U. S. his home.

"I am full of thankfulness," said Miss Levey, "through my benefit Sunday night at the Sam H. Harris theatre for disabled soldiers. It took in \$7,000. Please do thank all who so kindly helped me out in it. I would write them personally but I have not their addresses. They were so nice.

"My engagements in vaudeville over here have been so pleasant and

At the last meeting of the Lyric Writers and Composers' Protective League Tuesday evening at Keen's Chop House, it was decided not to affiliate with the American Federation of Labor pending arbitration between committees representing the song writers and the music publishers in their battle against a minimum royalty contract. The songwriters' committee, Gene Buck, Joe McCarthy and Raymond Hubbell, will meet E. C. Mills and a committee representing the Music Publishers' Protective Association at a date to be further decided upon.

Victor Herbert presided at the Tuesday meeting at which 100 or half of the song writer union's members were present. Following heated discussion and proposals to affiliate with the A. F. L., that matter was tabled for the time being. Nathan Burkan, the theatrical attorney, who is acting in the interests of the songsmiths' league, then stated that the music publishers were in a conciliatory frame of mind and were receptive of most anything excepting the three cent minimum royalty demand which, he quoted, was their contention as being too harsh and exorbitant considering the present trend of the times towards a reduction in the retail price of sheet music from 35 and 40 cents to 25 cents per copy, which would bring the trade price down proportionately.

Mr. Burkan stated that the writers' other grievances were susceptible of settlement without difficulties as well as the formal recognition of the L. W. & C. P. League by the publishers. These other grievances consist of a minimum mechanical royalty percentage—they ask for 50 per cent.—and a "cut in" on the mechanical receipts where a medley record is made. Ordinarily the writers of the title song receive the royalty and the authors of the "introduced" song or songs get nothing.

In the meantime, members of the League are pledged not to give any of their wares to publishers at less than the minimum royalty demanded. Since the publishers in general are all stocked up with manuscripts this makes little difference to the trade at present, from both angles, and does not give any "edge" in favor of the non-union writer.

Talk of a general strike last week was reaching considerable proportions although from the looks of things such a drastic move will not be necessary if the arbitration prospects go through favorably. But last week it was all framed for the support of those members who require temporary financial support until their royalty statements are due next July. Also, Albert Von Tilzer was proposing to secure theatres for a series of benefits.

The seven or eight songwriters whose drawing accounts have been discontinued by Henry Waterson are still out of Waterson, Berlin & Snyder's. Mr. Waterson says he is saving over \$1,000 a week in expenses.

The annual election of officers which was to have taken place at the Tuesday meeting of the Music Publishers' Protective Association did not come to pass owing to the concerted discussion on divers topics ranging from the songwriters' royalty demands, to preventing the adoption of the behind the counter demonstration idea.

With the resignation of F. J. A. Forster Music Co., A. J. Stansky & Co. and the Joe Morris Music Co. from the association's ranks, there is talk that the latter two are in favor of the demonstration system so prevalent before the organization of the M. P. P. A. That this will not come into popular favor is borne out by the fact that Kress and Kresge, the two largest syndicate system of stores, do not want pluggers and demonstrators behind their counters.

The matter of retail price was discussed individually by the various members and not by the Association as a body in keeping with the spirit of the Federal Trade Commission laws against price-fixing. The general discussion, centered about that with the majority in favor of keeping the price of music where it is. A letter written by Mr. Forster was introduced in which he answers the Kress and Kresge arguments for a retail price reduction to the "two bits" figure with the statement that the thirty cent price was just coming back to the normal.



Hailed With Delight At All Stops Along The Orpheum Route

IRENE FRANKLIN

Now on the way down the coast. With BURTON GREEN, she will play two weeks in San Francisco (May 21 and 23), and after a week in Oakland will begin a two-week engagement at Los Angeles. After the latter date, they will sail for Honolulu for a six weeks' vacation accompanied by their kiddies.

HIGH TAX ON CIRCUSES AND THEATRES DRAFTED IN BALTO

Mayor Broening Directs All Classes Be Included in Proposed Ordinance—\$100 Increase Per Performance for Three Rings—Other Details.

Baltimore, Md., May 4.
Mayor Broening yesterday directed the Police and Jail Committee of the City Council to include all traveling shows, special exhibitions, theatres, halls and amusement parks in the new circus tax ordinance.

At the last meeting the committee decided to ask the City Solicitor to prepare a separate ordinance for three-ring circuses with the understanding that the tax for other shows, theatres and amusement parks would be determined later. The Mayor then stepped in and said he would not approve of an ordinance for three-ring circuses, exclusively, and his wishes were complied with.

A general ordinance was drafted and reported at the First Branch (Continued on page 25)

MAY 1st AGENTS

Complications for Loew Branch on Moving Day.

The Loew agents were having a tough time early in the week when they tried to move into the new Loew Annex. The building was not in a receiving condition and the agents were forced to do their business wherever they could find an unoccupied spot. One agent set up his desk on the sidewalk in front of the building and was dictating his mail to his stenographer when the up-stage policeman of Broadway interfered. Some of the agents risked a law suit and remained in their old quarters in the Putnam building.

Early in the week a petition was being passed amongst the agents to be signed and was to be presented to the Loew people asking for a reduction in rent in the Annex. The boys say that the leases were signed when office space around the corners was much higher and they feel that they are entitled to present day prices.

KEITH ADMISSION CUT FOR THE SUMMER ONLY

Designed as Offset to Business Depression.

A general reduction of admission prices at all the Keith houses is to be instituted within a few weeks, according to an executive of the Keith Exchange. The reduction will be effective for the summer period only, and is necessary to offset business depression throughout the country.

This decision follows the notices recently sent out by the Keith office giving two weeks' notice to the musicians and stagehands in the Keith houses. The notices won't become effective unless it becomes necessary to close the houses, or change to a picture policy over the summer.

NEW COSMOS

Three Theatre Projects Under One Roof in Washington

Washington, D. C., May 4.
This city is to have a new vaudeville theatre embracing three projects under one roof and at a cost of \$1,500,000. It is to be known as the New Cosmos and located on the southeast corner of 13th and E streets, northwest. It is to be the new home of the vaudeville now being shown at the Cosmos on Pennsylvania avenue.

A. Bruce Brylawski, general manager of the Cosmos make the announcement.

John Lamp Assisting

John Lamp is now assistant to Arthur Klein at the Shubert Vaudeville Exchange office.



JOHNSON, BAKER and JOHNSON
Just Finished Orpheum Circuit.
COMING EAST.
Direction, MORRIS & FEIL

MORE OHIO BANS ON CARNIVALS PASSED

Four More Cities Declare Against Them.

Warren, Ohio, May 4.
The ban against carnivals continues to tighten in Eastern Ohio, and during the past three days several other city administrations have issued an edict that no carnivals will be permitted to exhibit within their corporate limits.

Mayor John D. McBride, of this city, Saturday announced he will issue no permits to carnivals this season. A number of civic societies for the advancement of morality have endorsed the ruling of Mayor McBride. This city, just west of Youngstown, Ohio, has been one of the favorite haunts of carnivals in recent years.

Cuyahoga Falls will not have a carnival this year. The administration has assumed an indifferent attitude against tented attractions of this kind, and no licenses will be granted. "Owing to the industrial condition which has been prevalent through the winter, it was decided that the absence of carnivals would be better for the community in general," officials said.

At New Philadelphia, Ohio, the City Council has passed legislation restricting the carnivals to the outskirts. They will not be permitted to exhibit within 200 feet of a residence, which means that they must seek locations near the suburbs.

AFTER FOREIGN ACTS

Reported Foreigners Favor This Side Now

Fred Ward, former European scout for Charles Dillingham and other legitimate producers, left this country for Europe last week. According to one of the Shubert vaudeville staff, Ward has gone abroad in the interests of the new Shubert vaudeville circuit to engage foreign turns for it.

Eddie Darling, chief booker for the Keith circuit, who has been convalescing from a nervous breakdown, is also in Europe. Darling engaged several foreign acts upon his last visit and is expected to do likewise on the present occasion.

Americans conversant with conditions in the foreign vaudeville field say that European acts are unusually reasonable and inclined toward American bookings on account of the exchange rate and the effect of the picture invasion of Europe, which is being reflected in the vaudeville halls.

HOUSES CLOSING

Closing dates for Junior Orpheums have been set as follows: Orpheum, Champaign, Ill., June 5; Columbia, Davenport, Ia., June 5; Majestic, Springfield, May 29; Lincoln and American, Chicago, June 5; Palace, Rockford, June 19; Orpheum, Madison, June 19; the Empress, Decatur, closed April 23; Orpheum, Salt Lake, June 12; Cluini, Sacramento, Cal., May 25; White, Fresno, Cal., May 28; Orpheum, Lincoln, Neb., June 4; Orpheum, Des Moines, Ia., June 4; Orpheum, St. Paul, May 21; Orpheum, Duluth, Minn., May 21.

FORKINS AND JO PAIGE SMITH

Marty Forkins, former Chicago agent, will become associated with Jo Paige Smith in the future. Jo Paige is one of the oldest vaudeville agents and has been with the Keith people since their agency started.

ADMISSION REDUCED AT FOX'S AUDUBON

40 Per Cent. Cut to Come on Fox Circuit, Reported.

William Fox's Audubon reduced its prices of admission, inaugurating a scale of admission prices considerably in advance of the usual heated term scale.

There is a report that the entire Fox Circuit will shortly place in effect a 40 per cent. reduction.

The lowering of the prices at the Audubon has been expected in theatrical circles since the beginning of the current season. The Coliseum, a few blocks above with Keith vaudeville and pictures, and the Hamilton below with Keith big time vaudeville, have made big inroads into the Audubon patronage all season.

A change of policy at the Fox house with a policy modeled somewhat after the big Broadway picture houses hasn't proved the remedy expected with the announcement of the reduction following.

Several other Fox houses are reported as affected by the opposition and may follow the example of the Audubon over the summer at least.

SINGER'S FORECAST.

Orpheum General Manager Says Musical Tabs Not Wanted.

During his recent trip around the Orpheum Circuit, General Manager Mort Singer made it plain in several interviews that the concern's bookers will emphasize comedy in their selections for the new season and musical comedy tabloids will be cut down to a minimum.

"Musical comedy tabloids are taboo," he said. "These girl acts are through and there probably will not be more than two of them on the Orpheum next season. We intend to specialize in feature comedy acts three or four to a bill. They must be clean."

"Smut must go. It will ruin business quicker than anything else. Vulgarly got a start in vaudeville right after the war, but it is going out again."

"One reason for the proportion of vulgar lines," the official adds, "is that vaudeville audiences do not respond the way they did a few years back. The artist who offers a clean joke and does not get a laugh is likely to insert one 'blue' line. If that awakens the audience he tries another. But there is no excuse for the act that is basically vulgar. Nor is there any excuse in the statement that it is what the public wants. It is like dope. If they didn't have it in the first place, they wouldn't need it."

ACTS IN PRODUCTIONS

Morris and Campbell and Buzzell and Parker, Featured

Harry Weber and Herman Becker will jointly sponsor two new productions for vaudeville, one featuring Morris and Campbell with 10 people and the other featuring Buzzell and Parker, also with a cast of 10.

The Buzzell and Parker turn will be called "A Barnyard Chanticleer."

Both are singing and dancing skits. Each will be ready about Aug. 1.

JACK ROSE'S LONG ROUTE

Jack Rose, the "nut" comic, who played his first Palace, New York, engagement a few weeks ago, has received one of the longest routes ever issued out of the Orpheum Circuit offices as a result.

Rose will open on the Orpheum Circuit in August and plays consecutively until next June. The blanket includes the Junior Orpheum houses and the Interstate Circuit.

He was formerly a comedian with White's "Scandals," later playing considerably in and around Chicago before jumping to New York.

Show for Irish Relief.

Joe Maxwell began a road trip this week to pave the way for his specialty show due to go out late this month as part of the plan to raise funds for Irish relief.

Helen Ware's New Sketch.

Helen Ware has a new vaudeville vehicle called "The Recoil," with a cast of five. Jim McKown is handling the act.

STAGE CREW NOTICES PROTECTIVE MEASURE

Keith Office Preparing for Possible Summer Policy Change.

Two weeks' notice has been given to musicians and stage hands of various Keith, Moss and Proctor houses. The notice was sent out to the theatres affected, via the house managers, in a circular notice from the Keith office.

The notice doesn't become effective unless business falls off to such an extent that the houses have to close or change to a picture policy over the summer.

It was explained at the Keith office that this method had been employed in houses where business was showing a decrease that would warrant the closing of the theatre or changing the policy temporarily. If the business holds up or improves the notice won't become effective, but will be continued as long as the business warrants.

One official of the Keith offices where informed that the notices had started a rumor to the effect that up-state labor leaders looked upon the plan as an effort to institute open shop in the Keith controlled theatres, said that such a presumption was ridiculous on the face, and that the move was only a precautionary measure to meet conditions, especially in theatres located outside New York city.

So far as is known this is the first time that this method has been used in the Keith houses. Three of the houses affected are Proctor's, Albany, Troy and Schenectady, with several of the Moss and Keith string receiving similar notices.

FOUR NEW JUNIORS

Orpheum Addition's Will Have Capacity of 2,200

Four new Orpheum Junior houses are now being erected to be ready by next fall. The theatres will be the Mainstreet, Kansas City, Golden Gate, San Francisco, Hillstreet, Los Angeles and Hennepin ave., Minneapolis.

The houses will have an average capacity of 2,200. The New Juniors are being built out of the Orpheum earnings for 1920, which totalled \$5 a share on the 549,000 shares after preferred dividends, depreciation and taxes had been allowed for. A \$2 per share annual dividend was paid in 1920.

The Junior Orpheum policy of six acts and a feature picture thrice daily, will be continued in the new links.

A new Orpheum theatre for Omaha is planned for next season the site is now being negotiated for.

CONEY'S PALACE OF JOY

Sam Moscovice, the Coney Island concessioner, has been engaged as manager of the newly erected Palace of Joy on Surf avenue, which opens May 13, with one of the largest indoor swimming pools in the east. In addition to the pool the Palace will install a show which will be run on a specially built promenade.

The opening bill will include a fashion show and will be changed weekly, the management negotiating with a local vaudeville agency for bookings, it being planned to present acts on the promenade and also aquatic turns which can use the pool which is to be surrounded with benches. It can be used for water polo matches and swimming events.

DONERS WALKED—CAME BACK

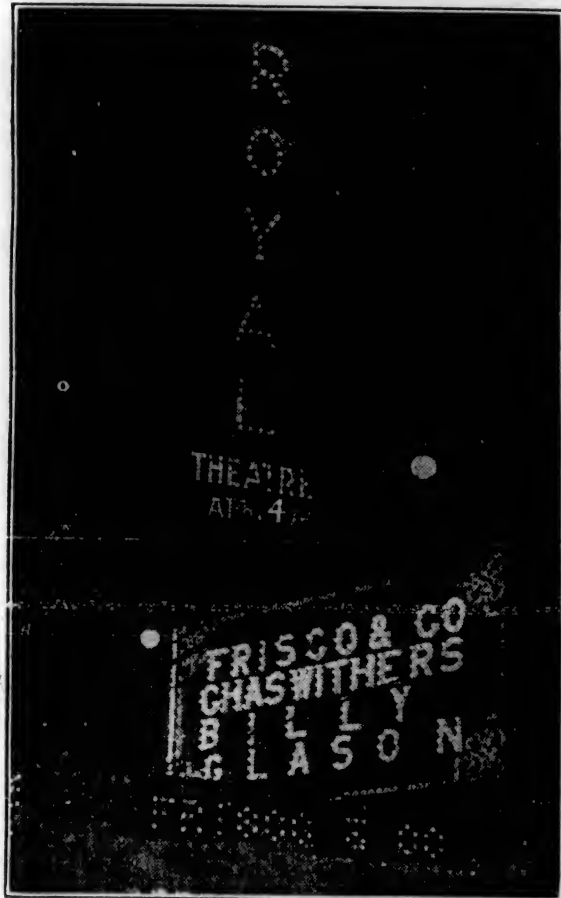
Following the discovery that Clark and Bergman were billed over them at the Coliseum Monday, Kitty and Ted Doner withdrew from the bill Monday afternoon. Mr. and Mrs. Jimmy Barry filling in for the Doner act at the matinee, by doubling from the Hamilton.

The difficulty that had arose from the billing becoming mixed was straightened out during the afternoon, the Doners' name going on the top line of the lights, following which they returned to the Coliseum Monday night and for the balance of the three day split.

MINER'S FLATBUSH OPENS

The King's Highway, a vaudeville and picture house, was opened April 27 by the Miner Estate, owners of the Miner's Eighth Ave. and Miner's Bronx.

The new house is located in the Flatbush section of Brooklyn and seats 2,400.



B. F. KEITH'S ROYAL, NEW YORK, WEEK OF APRIL 4.

BILLY GLASON

"JUST SONGS AND SAYINGS"

by Billy Glason and Neal O'Hara, Staff Humorist, N. Y. World.
Keith's Jefferson, New York, Now (May 2).
Keith's Hamilton, New York, Next Week (May 9)
Direction, LEW GOLDBER.

FOURTEEN INDEPENDENT CHICAGO AGENTS GET AX

J. C. Matthews, Loew and Jones, Linick & Schaefer Booker, Cuts List from 24 to 10—Dropped for Failure to Secure New Material.

Chicago, May 4. J. C. Matthews, head of the local Marcus Loew Circuit, and also chief booker for the Jones, Linick & Schaefer, called a meeting in his offices in the Masonic Temple building last Saturday of all the independent agents doing business with his office and gave them a list of rules that hereafter would govern bookings going through him.

Matthews cut down the list of agents doing business with him from 24 to 10, claiming the other 14 did not show any initiative in securing new material.

Those now allowed the privilege of the floor are: Lew Cantor offices, Ernie Young agency, Kramer & Levy, Horwitz & Kraus, Jack Pline, Schallman Brothers, Arthur Linick, John Bently, Ez Keough, Emery Ettleson.

PAGEANT-FAIR IN CHICAGO

July 30 to Aug. 14 Set For Giant Exhibit.

Chicago, May 4. Mayor William Hale Thompson announces an annual World's Fair to be known as the Pageant of Progress, the first to take place this year from July 30 to August 14 on the \$5,000,000 Municipal Pier which runs out into Lake Michigan and has enough space to accommodate a huge exposition.

The Pageant will be educational, industrial and entertaining. It is not a money-making venture and no commission or profit is to be derived from assignment of floor space for exhibits. Aquatic sports, carnival acts and band concerts will accompany the exhibits. The Pageant is expected to draw many strangers to Chicago.

"HAYMOW" TITLE AGAIN.

Chicago, May 4. A. H. Woods has decided to take "Gertie's Garter" into New York, under its original name, "Up in the Haymow."

Woods also goes on record that the show is absolutely clean, no matter what the critics say.

THEATRICAL AND STREET FOOTWEAR
DESIGNERS MAKERS AND RETAILERS
AISTONS
INC.
14 W. WASHINGTON STREET
CHICAGO
PAWLEY-DUKRAINSKY BALLET SLIPPERS

PLUGGERS BEAT AGENTS.

Hoakum Game Ends 21 to 17—Gets Laughs.

Chicago, May 4. The independent agents staged a baseball game against the song pluggers at Lincoln Park that was full of highlights for the wisecracks. The game was put over for a \$500 side bet with Col. Gimp starring for the song boosters and Emery Ettleson featuring the heavy work of the agents. Col. Gimp covered every position during some portion of the nine innings and succeeded in pitching the last three innings without a hit.

Frank Clark, head of the local W. B. & S. offices, furnished plenty of laughs. Across his baseball shirt in letters of red four inches high was inscribed T. N. T. beside selling peanuts during innings, out of a basket with a sign reading "Buy peanuts to save the starving song pluggers."

Jimmie O'Neill, head of the local Pantages office, and at one time touted as a big leaguer, lost the game for the agents by keeping his eyes on the fair rooters.

The contest finished 21 to 17, in favor of the pluggers. Rocco Vocco, manager and brains for the local song team, is now looking for games with any team in the show business.

KAHL IN THE EAST.

Chief Orpheum Jr. Booker Hunting Material.

Chicago, May 4. Sam Kahl, chief booker for the W. V. M. A., left for New York, to be gone a week. He will look over new material for the West, issuing blanket contracts running from 30 to 40 weeks.

This is a forerunner of the "better times" for the Western agents, several of whom are now in New York.

C. S. (Tink) Humphrey, head of the B. F. Keith (Western) will also be in New York next week.

The Western Keith offices have added Indianapolis and Ramona Park to their growing lists.

Charles Klass (Klass and Termani) has joined with Saul Brilliant, recently doing a single, for a double turn.

EARL'S L-LAKES

Agent Founding Actors' Summer Colony in Michigan.

Chicago, May 4. Lew Earl, vaudeville agent, announces that he is now parceling out building lots on the L-Lakes property in Michigan which for several years he has had under process of surveying, road-building and plotting. Earl's realty venture has nothing to do with his agency, but is a fad. Some years ago he started Muskegon, Mich., off in a similar way, and it is now the biggest actor's colony west of the Atlantic. The L-Lakes ground, which takes in many square miles, is going fast among local show people and actors.

L-Lakes is near Baldwin, Mich., near Grand Rapids, a splendid fishing and hunting section, accessible but wild, cut by three remarkably fine trout streams and surrounding a chain of lakes alive with bass, pickerel and other fish, and, in the fall, famous for ducks, partridge, deer and other game abound. Earl wants to confine the settlement to theatrical people and is at present selling to no others. Among the first takers of lake-front sites were C. S. ("Tink") Humphrey, Frank Clark, Rae Samuels, Pat Barrett, Tom Carmody and Morette Sisters.

KEYES BOBS UP.

Former Equity Agent Offering Film on Unique Terms.

Chicago, May 4. J. Marcus Keyes, ex-local boss of the Actors' Equity, has taken up the promotion of a new film regarding spiritualism, "Do the Dead Talk?" This is being put out on a State-right basis in characteristic Keyes style. They are demanding a \$500-cash deposit from each traveling manager "to show good faith."

The film had a downtown showing several weeks ago. It took a dismal flop, failing to show any draw.

HOOLO LOSES CASE

Must Pay \$35,000 to Wife Who Makes Ugly Charges.

Chicago, May 4. James A. Hool, real estate representative and manager of the State-Lake and many other theatrical buildings, was hit for \$35,000 and some property in a divorce judgment given his wife, who retains their son. Mrs. Hool testified that Hool had many "affinities" and brought them to their home while Mrs. Hool was away. She also claimed Hool beat her and their son, who is a cripple. Hool had sued his wife, who countered with the above and other charges.

LE MAIRE SIGNING ACTS

Shubert Agent Offers 20 Weeks Out of 24.

Chicago, May 4. Rufus Le Maire spent the week-end here, leaving for Milwaukee on his tour of seeking material for the Shubert Advanced Vaudeville. He offered 20 weeks play-or-pay contracts to be played in 24, and signed up several acts here.

The salaries offered were, in the main, not noticeably larger than those being paid by the Keith and Orpheum offices.

SUE PEORIA PALACE.

Aschers Again Scored Because Contract Disregarded.

Chicago, May 4. Suit has been filed against Ascher Brothers by Ali Ben Hassan, owner of a troupe of Arabs, for \$257.50, representing a half week's salary for the failure of the Ascher Brothers to play the act at the Palace, Peoria, Ill. It is only one of many suits filed against the above firm for its failure to honor contracts issued on their Peoria date.

ARGUE CHILD BILL

Springfield, May 4.

Former Governor E. F. Dunne and Jane Addams of Hull House appeared before the Senate committee on education this afternoon for and against Senator Spencer's bill to amend the child labor law.

The former governor favored the bill, which would permit child performers in theatres where a showing was made that the child's health or education was not being imperiled or neglected. The bill was reported favorably.

CHICAGO VAUDEVILLE SHOWS

MAJESTIC, CHICAGO.

Chicago, May 4. Business off, though weather so very kicky.

Emily Ann Wellman provided the novelty and applause hit of the day. Miss Wellman knows vaudeville both ways—how far she can go and how far she should go. Therefore "The Actor's Wife" is a showmanly melange of melodrama, protean surprises in every department, change of speed, comedy, punch and food for the imagination and the amusement digestion. Miss Wellman herself, artiste of broad strokes yet fine shades, dominated the action as well as the conception. Richard Gordon, her lead, is a strong and splendid player. Angeline Martell, ingenue, touched every point with charm and cheer. The entire company is competent. The staging presents a wide study in the use of lightings. The construction of the swift sketch is kaleidoscopic, intense, mysterious and clutching. Plenty of demand for individual and company bows and curtains. Wellman gives a whole lot to vaudeville.

William Seabury, his sextet of girls, piano player and special production (the last item no mean one) split the line with Miss Wellman. Seabury is a queer sort. For a dancer who does very little himself, yet who shares headlines, he takes his life as lightly as though he were fishing on a holiday. His insolence is magnificent. And the strange part is that this bird gets it over and makes the customers like it. Easy of foot is this Seabury, and, when dancing, a star. But he loafs about, introduces his pretty girls with almost a yawn, darts into wizard steps now and then, and leaves the rest to fate, the ticket buyers, Joe Richman, the little Hope Sisters and his four other superbly

trained dancers of variegated methods. Starting with a slow and almost inaudible song by Seabury, this act worked up to a solid applause getter and closed strongly.

Seabury got off after 5 at the matinee, with Wilson Brothers and Peggy Bremen and Brother yet to come. The Wilsons started in high with their low comedy and yodles, and, the clock considered, held them in well. Miss Bremen got all the worst of it, as the crowd started before she did. J. C. Nugent, vaudeville's most accomplished monologist, mellow, unctuous, wise, crackling, meaty, colloquial and classical in swiftly changing moods, delivered with a bang earlier. His extemporaneous subject-handling was effortless and effective. Nugent is an institution that seems eternal to vaudeville, but never grows monotonous; no set routine memorized off a hunk of paper here. The man has a head, which, alone, distinguishes him from the herd which may choose to label itself his competition. Just a natural wit, observer, raconteur, typically native and entirely with the times, Nugent has developed and monopolized a one-man field.

Claude and Marlon drove in bull's-eye laughs on Miss Marlon's facial and physical accompaniments to her points and Claude's dying-daisy submission. Marlon was in spectacular voice and her ballads rang to the echoes and the echoes rang back with applause. Went as well as anything on the bill. Frances Pritchard and her two whirlwind dancing boys, Edward Tierney and James Donnelly, held No. 3 with hurrah footwork by the boys and fragile fascinations of Miss Pritchard, who looks like Annette Kellerman and registers refinement and modesty.

Herbert Brooks let loose a lot of (Continued on page 9)

ACTS: Have You Fully Understood

The recent announcement about 1921-1922 booking conditions in the mid-west? Do you know there are 30 TO 40 WEEKS, SMALL JUMPS, NO LAY-OFFS between Columbus, O., and Kansas City? CONTRACTS NOW.

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GREAT NORTHERN HIPPODROME RETAKEN BY THE SHUBERTS

**Will House Shubert Vaudeville Next Season—Lease
Covers 15 Years at \$85,000 a Year—\$525,000
Bonus to Millard & Bennett.**

Chicago, May 4.

The Shuberts have finally re-taken the Great Northern Hippodrome, as frequently predicted in Variety, and will stage their Advanced Vaudeville at this house. The lease covers 15 years beginning Aug. 1, at \$85,000 a year. About 10 years ago the Shuberts let the house go at a rental of \$35,000 a year, subleasing it to the present tenants at \$50,000 a year. The difference in rent will go to the present lessees, Millard & Bennett, who thus will draw \$525,000 gross profit after surrendering the house.

The advent of the Shuberts and their vaudeville to the Hippodrome is of scarcely more interest than the retirement of the present management, which will continue to operate the Pantages-Talbot continuously until about June 15. During the occupancy of this regime the Hippodrome has attained an international reputation among performers as the most notorious tread-mill in the world, going continuously from 11 to 11 with two shifts of actors, each doing four daily at heavy cuts.

The Shuberts will spend some \$75,000 remodeling, and will build out the balcony closer to the stage by adding a string of loges. The house now holds about 1,400 and the capacity will be padded about 400 by the alterations.

The Great Northern theatre was originally opened as a high class legitimate house and later became the downtown stand of the dollar shows, reverting to first grade again with Shubert management (then called the Lyric) and in turn thrown into small time vaudeville under the current ownership. The house is accessibly located, though remote from the main rialto. It fronts with lobbies and box offices on two streets, Jackson boulevard and Quincy street.

NEW ACTORS' HOTEL

Chicago, May 4.

A new hotel catering to the profession is the Savoy Hotel, located at 3000 Michigan avenue.

It has 250 rooms, with good transportation to and from the loop.

Mrs. Lew Butler gave birth to a son at the Wesley Memorial Hospital April 23. The father is with Watson, Berlin & Snyder offices.



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FAMOUS CHICKEN DINNERS AND A LA CARTE SERVICE

CHICAGO SHOWS.

(Continued from page 7)

excellent hoakum with cards, getting unexpectedly heavy laughs and close attention for the dance assignment. Herbert's Dogs, as standard as Uneda biscuits, opened soundly and to appreciation. The bill would be better arranged if Miss Bremen opened and Herbert's pets closed. It should be shortened at least 20 minutes also. Lat.

PALACE, CHICAGO.

Chicago, May 4.

Something was the matter with the Palace audience, or it is undergoing a change. That spontaneous, famous good-fellowship failed to materialize at this show. William and Gordon Dooley, the headliners, suffered, owing to the severe cold of William.

Gordon's Circus, for many years seen on the small time under the name of "Thalerio Circus," is doing practically the old act. The laughs are derived from having his dogs get after and tease a monkey. Harry and Grace Ellsworth, last seen here with "The Love Shop," came back with their own specialty. They were on too early to reap the benefits they deserved, but gave the show a flying start. Here is a couple that has everything from personality to merit, both being able to sing and dance.

Miss Ellsworth possesses a deep crooning voice that is built to order to sing "Mammy" songs, and, as an added asset, a nimble pair of limbs, while Harry need take his hat off to no one as an eccentric dancer. They put over a sweet hit, and could have tied the show up in a later spot.

"Janet of France" has made a two-act out of her offering and is ably assisted by Charles Hamp. The act is carrying a little deadwood in talk that could well be eliminated, filling the space in with an up-to-date jazz number. As it was, the act finished lightly.

Signor Friscoe has made his offering a commercial proposition to boost the Edison phonograph, and for his many repeated visits here has worn out the novelty of his plants. Harry Holman and Company put over a laughing hit with his "Hard Bolled Hampton" sketch, taking five or six curtains and a couple of bends in one. Joe Laurie, Jr., has added a lot of new talk, though still introducing the same father and mother. They forced Joe to make his curtain speech, which added a few more laughs to his grand total.

William and Gordon Dooley, able clowns that they are, with the assistance of Arthur Hartley and Helen Patterson, did not seem to be able to get started, as becomes their reputation; this was most likely due to the unmistakable illness of one of the brothers. The boys did an encore in one, a burlesque hand to hand bit seemed strung out to give the stage hands time to set "An Artistic Treat," one of the few posing acts that could carry a spot on a two-a-day bill.

STATE-LAKE, CHICAGO.

Chicago, May 4.

Mang and Snyder opened with strong man stunts. Somehow the orchestra struck a speedy tempo and before the team knew it they were working at a fast clip. At their last trick they drew hefty response, part of which they can

mark down to the fact that they performed so snappily at this show. Eddie Clayton and Frank Lennine slapped over an entertaining line of chatter. The material is worthy and, as these boys handle it, it brings them their weekly check and steady work. Sheila Terry, with Harry Peterson and Morris Lloyd, sang and danced. She has appeared in the three loop big time houses almost in successive weeks and had no trouble in bringing the crowd's hands together rapidly.

Belle Montrose, the blonde, captivating miss, was the hit. Steals on her act has been seen recently and often, but Belle can never be quite duplicated in her style of work, nor in the racket she creates. M. is Montrose was liked, cheered and encouraged. To follow Miss Montrose was a tough job and "The Spirit of Mardi Gras" handled the task like veterans. They have new costumes and a newly arranged routine that insures the curtains the act gets. The Mardi Gras Sextette plays jazz music in syncopated fashion making the numbers sweet and melodious instead of jarring on the ear drums. Even though they are being featured the sextet's shares honors with a girl singer who knows how to sing, and two dancers who score two homers. There are few Henry Santry, Mardi Gras and Sophie Tucker bands and this makes them more of a treat.

Margaret Young crammed in a few numbers which were nicely taken. The three Lordens closed with their familiar comedy and thrills. Bert Baker and Three Misses Dennis not seen at this show.

CHATEAU.

Chicago, May 4.

The patronage seems to have been affected at most of the outlying vaudeville houses. This house, with a consistent policy of five good vaudeville acts and a feature picture, still continues to enjoy healthy business. The feature picture for the last half was Wallace Reid in "The Love Special."

Selma Bratz and company, the little lady juggler, proved a keen showman and never missed a trick. Burkhardt and Roberts, two men with a thread of a plot built around the Mexican border and what might be expected proved a laughing hit. One does a U. S. soldier while the other a Hebrew comic dressed in Mexican bandit style as shown by the newspapers. Their talk is funny and well handled.

Rawson and Clare in the sweet offering, "Yesterdays," never seems to grow tiresome. This act has probably played more consistent and return dates in the West than any other act in the show business, and still remains desirable through the clean and likeable appearance of both. Quite a few new and effective lines have been added.

Al Shane has now brought his act down to small time quality. Whether it is due to the fact that Shayne has been working small time for the last six months and has naturally gotten into this rut or whether he deems it wise to make his stuff meet the small time audiences' taste, Shayne's act as run now is only a good feature for the small time. He is now playing altogether to the galleries and using some of the old whiskered, sure-fire hoakum gags that never fail. He has cut his singing down to a minimum—apparently not caring to strain his voice on the three a day. The Carnival of Venice, a flash act billed for Pantages consumption, a melange of instruments and singing, made good as a closer to a good bill.

AMERICAN, CHICAGO.

Chicago, May 4.

Lillian Walker, in her own dimpled person, tops. Miss Walker is Miss Walker. That lets her out. All she gives to vaudeville is her past and her appearance. She has, to say the least, strange ideas of what the stage demands as entertainment. She enters in "one" before a house old and was on Sunday night before anyone knew it and drew no reception. She seemed stage-scared, and if that was acting it was the best she ever did. She mumbled and stuttered and then said she felt she had little to say. Her feelings were prophetic.

She told a few scattered items regarding the movies, none new, and said she could dish some dirt, but she didn't. Then she told a few kid stories, crediting them to several movie kids, but as most of them had been heard when Mrs. Yeamans was a kid, this portion ran phony. In all she did 12 minutes. As a draw she showed nothing extraordinary, as there were plenty of vacant seats, which are the exception here Sunday evenings. As a performer she proved negative. As a likeable girl she made only the transition from a film close-up to a vaudeville close-up. Someone should lead Miss Walker into a corner and explain to her that vaudeville is no barn-show affair where children come in for pins. She needs an act, coaching, surroundings and a sincere effort before she can make good in this highly specialized branch of serious endeavor.

Hall, Ermine and Brice furnished an interesting episode, the material taken over the act in which

he was formerly an assistant, then Palfrey, Hall and Brown. He has with him two talented girls, a pianiste and a violiniste. He does the business of coming up from the subway in the veteran set illuminated with electric flashers. In crossfire the girls are lost. The opening is unintelligible. But at the end, when Hall does his uncanny unicycle dancing, with one girl at the baby grand and the other touching up a mean fiddle, the trio rises to unquestionable vaudeville value. The act is a satisfactory middle-of-the-bill feature for junior time. Went well at the end and got laughs on Hall's eccentric comedy.

Garcinetti Brothers, hat throwers, assisted by an amusing bulldog, opened well, getting big laughs when the hound played ball with the house. Healy and Leighton, rare tappers and steppers, with some comedy and a special drop, did all right. Langford and Frederick in their superior satire did not whang it like they do on the biggest time, where they belong, but were appreciated and left a sure impression of metropolitan aroma behind. James and Etta Mitchell, fast aerial work closed. Lat.

RIALTO, CHICAGO.

Chicago, May 4.

A thimbleful present to witness a first show miscues. Moving day might have been blamed for the scarcity of "regulars," and those who didn't come missed the strongest bill seen here for a long time. La Follette, Beck and Stone and Six Royal Hussars were the main squeeze. Denny and Louise Hurley initiated the week with hand balancing, with the woman as the under-stander. They present conventional tricks, receiving more than first acts get because of the woman's strength. Fred and Elsie Burke talked and danced, dancing being their forte. The man is funny in his way. The woman seemed a little careless with her makeup. They tried to brace up the act by leaning on talk, but it was not strong enough and they almost fell.

La Follette, with his two assistants, took the usual sketch spot. He made the lights seem dull with his rapid changes, magic and character makeups. His offering is divided into three scenes. His first is a rapid change portraying a policeman, old man and a Frenchman. He does his changes behind a screen, and those he does before the crowd gives a chance to study his wardrobe. By strings he throws his police buttoned uniform back so as to fold over his French suit. The second scene is making up behind a book, on the stage, to resemble Teddy, Jeff, Mutt, Lincoln, Jiggs and Washington. As a finale he does a musicmaster bit, burlesquing an orchestra leader. His feature and closer is Chinese magic, which sent him off to curtains, bows and applause. La Follette is a neat per-

former, and succeeds in his sincere attempts to entertain.

Billy and Moran slipped over a pleasing act, blackface. The man handles the comedy and most of the dancing and the woman sings and did a very snappy dance. Blackface acts have always been a riot here, but the applause this duo received sounded like a toy pistol, so they didn't acknowledge it. Rank and Gould, a tramp and straight man, pushed their comedy for all it was worth, and it was worth a lot. When a "pun" flopped the tramp would do a "little pantomime" and that always saved the situation. The talk is brisk and easily caught on. The straight sings one number at the psychological moment.

Nancy Boyer and Co. (two men) came through with a human appeal sketch. It is not usual in this four-a-day house to have a sketch in any spot but three, but this one was strong enough to hold this late spot. The idea is that a boy robbed a jeweler. The jeweler goes to a cold-blooded lawyer, demanding property to satisfy his loss. The sister of the boy, who has left for the war, comes into the lawyer's office. The lawyer gets a letter saying his son has been saved by the boy robber, and the lawyer pays the jeweler for his losses. The cast is sterling, and handles every line powerfully. Beck and Stone had no resistance in getting the attention their singing, nuttiness and tomfoolery deserved. These young fellows made those out front forget their worries, if they had any, and otherwise ran in high favor with the crowd. Six Royal Hussars flashed a first-class wardrobe, lots of appearance and good playing on instruments. It's a closer par excellence and worked by six women. Willie Brothers and Hamilton Walton not seen at this show.



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SAN FRANCISCO SHOWS

ORPHEUM, SAN FRANCISCO.

San Francisco, May 4. While the Orpheum has a good show this week it ran unusually late, making it heavy going for Ned Norworth, next to closing, and for Bronson and Edwards, who closed. However, they were equal to the task and finished with well-earned honors, although many left during the Bronson and Edwards turn, as they have a routine similar to Collins and Hart.

Blossom Seeley's appearance with Norworth and Evelyn Wells, who cut last week's routine considerably, helped greatly with his success.

George Jessel's "Troubles of 1920" made a dandy headline offering, and there was considerable appreciation for this novelty, which is a combination of playlet and girl act. In addition to Jessel's personal success Ann Lowenwirth and Holmes and Wells stand out prominently.

Daisy Nellis was a big applause winner with a couple of operatic selections, concluding with familiar airs played on the piano. The audience wanted more, but she took bows instead.

Blossom Seeley, with Bennie Fields, easily repeated her last week's success.

Ed and Birdie Conrad scored equally well with comedy and songs. Ed Conrad deserved all he got from his Yiddish remarks and drew howls from those who understand that tongue.

Mons. Grant Gardner gave the show a big boost. The laughs started with his entrance. Following some big introductory music and spotlight flashing, he went through with a rush and was compelled to make a speech after his cornet playing.

Sansone and Delila gave the show a good start. The man's good showmanship and heavy chin balancing stunts got hearty applause.

Jack Josephs.

PANTAGES, SAN FRANCISCO.

San Francisco, May 4. The Pantages bill this week was suitable to any audience.

Rhodas Royal Elephants headlined, with the well-trained elephants going through their usual speedy routine and holding every one interested. They appeared in closing position.

The De Michele Brothers were their usual big hit, next to closing, the comedy violin and falling trousers getting heavy laughs and the serious playing scoring tremendously.

Rhinehart and Duff have dainty little voices and managed to please in second spot, harmonizing Dixie melodies.

Sammy Duncan was the applause hit of the bill, with well-handled Scotch character numbers, the crying number being especially effective.

Bonce and Duffy gathered in a big share of the honors with their excellent sketch, entitled "Through the Keyhole."

Rose, Ellis and Rose, with barrel jumping, opened exceedingly well.

Jack Josephs.

LOEW'S HIPPODROME.

San Francisco, May 4. At the Hippodrome this week hoakum had full swing for fully half of the bill, the acts resorting to it more or less to the delight of the audience.

The Marvellous de Onzos, with some delicate equilibrium, made a rather spectacular opening turn, the difficult balancing atop bottles and glasses getting good appreciation.

E. J. Moore gabbed himself into many laughs during his magic tricks, which include the orange trick, wherein he employs a couple of oranges. The hoak with the messenger assistant also secures big laughs.

Mack and Maybelle were well liked, principally because of the man's acrobatic dancing. More modern numbers would strengthen the singing end. Hodge and Howell

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SAN FRANCISCO

FIVE NEW THEATRES
GOING UP IN FRISCO

13 in All in Downtown District—4 Film Theatres

San Francisco, May 4.

For the first time in the history of San Francisco five theatres are under construction in the downtown district. Work commenced on the new Curran at Geary between Taylor and Mason streets last week.

The other houses going up are Loew's State at Sixth and Market streets, Loew's Union Square at Powell and Post streets, the Granada at Market and Seventh streets, and the Junior Orpheum at Taylor and Market streets, opposite the new Loew's State.

At present there are 13 large theatres in the downtown district. These include six film houses, two for legit, two stock houses and three vaudeville homes. With the completion of the new structures there will be another legitimate house, one more home for pictures and three new vaudeville theatres, giving the city a total of 18 large downtown theatres.

DINNER FOR DAVIDS

San Francisco, May 4.

Tait's Cafe was transplanted into a reception and dinner room for the members of the House of David Band (Pantages, last week), last Wednesday night when a local celebration was held in honor of Ernie Young, owner of the act, who was enjoying a birthday back east.

Young wired Fred Bachman, manager of the act, that he would be host to the bearded musicians, the result being that Tait's was swamped and a vegetarian dinner, "a la House of David" style, served.

TWO CAFES CLOSED

San Francisco, May 4.

Action by the Police Commission last week means the closing of two famous uptown cafes—Black Cat and the Pup. Recently the Paris Louvre was transformed into a Chinese restaurant.

Two other downtown cafes are unable to allow dancing as the result of a decision pending with the Police Commission.

CONEY WITH SKY HIGH PRICES

(Continued from page 1)

name only, is "The Palace of Joy," a Muscovite-Gumpert rechristening of the oldtime Bostock enclosure that started in the good old days as Sea Beach Palace. The newness to be found here when it opens same day as Luna is merely in form. An indoor swimming pool will vie on the same floor with roller skating and dancing with a one-night-a-week fight program in the L section.

Diagonally across the way near the old site of Loop-the-Loop, the Thompson steamery railway is preparing to open a new ride.

Prices everywhere stay at the Verdun day scale, hot dogs sticking at a dime, except when sold baby size at a nickel. Feltman's shore dinner, instead of reflecting in its new price something of the country's wild state of high finance, is jacked up to \$2.75.

Louis Stauch, one of the few of the oldest old timers left, is among the old dance hall gang hard hit by Mr. Volstead. Louis is trying to balance things by charging for everything, even the correct time. His old free gate is gone. It's two bits now to sit and sip and dance if you like.

The expatriated Eden Musee on Surf avenue still sticks its diving soldier and aiding Red Cross nurse at you from its front as a timely ballyhoo showing how far the island is keeping up with the times. The four-year old Chinatown Underground with its contiguous older Gumpert freak show on same block as the Musee, all tell the same tale of enterprise chloroformed.

The preliminary gateway, a month old now, with corking good shore weather, has got the concessionaires and booth renters guessing. They feel something coming, but don't know what it is. They're almost sure it isn't money, and think it

may be the sheriff's deputies long before nut day. Lots of the Main Street and Bowers fun or food merchants say that the crowds that are coming down from Brooklyn and New York now for a nickel save the other nickel of their whole capital to get back.

Even Big Dan Costigan with his striker outside Stauch's—a steady sure-fire nickel grabber for its privilege of swinging a man's size mallet at a rubber projector that rings a bell—sometimes—is complaining of the season's start.

Oxygenated Cabarets

The cabarets, dying prematurely, but oxygenizing themselves with hope that something may happen, are all trying to solve the problem of maintenance without income, the booze cutting most everything. Cheek-to-cheek public dancing at all of them with the shimmy lizards getting away with Gomorrah stuff through the banks of cigarette smoke. Looking in from the street at either the Prospect, the Brooklyn House or the other honky tonk dance floors of the Bowers is like sighting a haze film of Slamese-twinners dancers in relations, gyrations and postures that New York's notoriety-seeking, Rev. Dr. Straton enjoys swatting and the Pennsylvania picture censors always excise.

The wonder of the islanders at their bad business start takes no cognizance of the fact that the soldiers and sailors that drew the bulk of the girl visitors to the resort aren't any more.

Jimmie Eustace, one of the youngest of the old timers, this season business-managing the newest Sea Beach Palace tenants, is paper macheing a scene of oldtime Coney, with the old landmarks preserved as they were when John Y. McKane, Kenny Sutherland, William Gaynor—before he became mayor—the Claytons, Stubenbords, Tilvons, Jackmans, Hendersons, Vanderveers and the spectacular police Captain Dolley were part of its exciting life. Eustace expects to plant his old Coney show alongside Luna about July 4. Though the island is now so bone dry it's peeling, ten plain-

SAN FRANCISCO ITEMS

San Francisco, May 4.

Reminiscences of the days when Haverly's Minstrels were leaders in theatricals were recalled last Friday night in the States Cafe when eight of the former members of the company dined in honor of Billy Beard, former end man of the organization, now on the Orpheum.

Edith Clifford, out here on the Orpheum, plans returning to pictures upon completion of her week at Los Angeles. She started with Tom Ince productions when she was eight years old and expects to return to the Ince studios.

Opposition to an application filed with the Board of Health by E. E. Perry, proprietor of Canary Cottage, resort on the beach highway, that he be granted a license to convert the dance hall into a sanatorium for drug and drink addicts was met last week at a meeting of the executive board of the city and county Federation of Women's Clubs. Residents of the neighborhood of Canary Cottage are strongly opposed to Perry's plans.

Edward Seeman and Herman Shoenig, theatrical promoters of this city, have engaged Art Hickman and his orchestra for a "Hickman Ball," held every Sunday night in a local ballroom. This is the first time since the orchestra gained national notice that all of the musicians have appeared at a special ball. They do not play at the St. Francis Sunday nights.

Sam Fox, music publisher, visited here last week.

By consent of the management, Hugh Knox, director of the MacArthur, Oakland, returned last week to replace Henry Shumer as

director of the Alcazar, San Francisco. Louis Morrison, principal character man of the MacArthur, will replace Knox in the Oakland house as well as continue in the cast.

"Dream Street" comes into the Curran the latter part of June.

Harry Engel, sales manager for the Maurice Richmond Music Co. of New York arrived here last week for a ten-day visit on the coast.

Rising from usher to chief usher, then to assistant manager of one of San Francisco's largest vaudeville houses in less than three years, is the feat of Art Frahm, present assistant manager of the San Francisco Casino. With Lew Newcomb, manager of the house, Frahm has instituted house rules that make the Casino as comfortable and courteous as any house could be.

John P. Young, managing editor of the San Francisco "Chronicle" for 43 years and a power in national newspaper circles, died last week in San Francisco at the age of 72. He was a native of Philadelphia and entered journalism when a youth. He was city editor of the Washington "Chronicle" for four years, commencing in 1873. He wrote several books, including "Protection and Progress," "The Growth of Modern Trusts" and "A History of San Francisco."

Jack A. Partington, associate director of the California, Imperial and Portola theatres, this city left last week for New York, where he will inspect the electrical equipment which is to be shipped here for the Granada Theatre. Partington was accompanied by Mort Harris, San Francisco manager for Waterson, Berlin & Snyder.

ALICE GENTLE'S SECOND

San Francisco, May 4.

Alice Gentle, grand opera singer who recently closed with the MacArthur stock company in Oakland, was granted a final decree of divorce from Robert Bruce Gentle of New York in Santa Cruz, April 26. The custody of Bruce Gentle, a child, and \$75 monthly allowance for his support was granted Miss Gentle. Gentle did not contest the case.

The following day Miss Gentle announced that she would wed Jacob R. Froebel, her manager, immediately.

MARKOWITZ IN COURT

San Francisco, May 4.

Suit for \$750 a month for the separate maintenance of herself and two children was filed in the Superior Court last week by Mrs. Juliet Markowitz against Maurice L. Markowitz, general manager of the California Film Exchange.

The couple have been married for 12 years. She charges cruelty and desertion.

Otis Mitchell for Australia

San Francisco, May 4.

Otis Mitchell has been booked for a tour of Fuller's Circuit in Australia.

Jerry Harrigan of Casino Dead

San Francisco, May 4.

Jerry Harrigan, back stage doorman at the Casino, dropped dead April 28 from heart failure.

WHEN IN SAN FRANCISCO
MEET ME AT

THE PALS GRILL

GOOD FOOD — POPULAR PRICES
Anna Lane, Between Powell and Mason.
CONTINENTAL HOTEL LOBBY

HEADQUARTERS

GREEN ROOM CLUB

Theatricals' Rendezvous Supreme

Cafe Marquard

COLUMBIA
THEATRE

BIG REVUE FEATURES
SAN FRANCISCO

and GEARY
MASON

BURLESQUE "OPEN SHOP" PLAN TO BRING RETALIATION BY UNIONS

Circuits Call for Reduction of 25 Per Cent. in Musicians' and Stage Crews' Wages—Managers Assert Necessity of Pre-War Basis to Keep Houses Open Next Season.

The announced intention of the Columbia and American burlesque circuits to have their shows carry their own orchestras and stage crews next season, carries with it the reservation of the right by the producing managers of both wheels to engage union or unaffiliated musicians and stage hands as the managers see fit. This means, if the plan is carried out, that beginning September 1, the Columbia and American shows and houses will be conducted on the open shop basis so far as musicians and stage hands are concerned, that date marking the expiration of the current agreement covering wage scales and conditions between the burlesque circuits and the two unions.

Inasmuch as both the American Federation of Musicians and International Alliance of Stage Employees both have a basic rule in their constitution forbidding members of either organization to work with any one not belonging to their respective unions, the institution of the open shop plan will automatically result in union musicians and stage hands refusing to work for either the Columbia or American circuit, the union men say.

An added complication in the burlesque orchestra and stage crew situation arrived this week, when notices were sent to the American Federation of Musicians and I. A. T. S. E. national and local organizations throughout the cities where the burlesque houses are located, by the Columbia and American circuits calling for a general wage reduction of 25 per cent. in the musicians' and stage hands' present scale. The letter requested a definite answer by the unions, not later than May 15.

The reply to the demand for the 25 per cent. wage reduction sent back by the I. A. T. S. E. was that the matter would have to be placed before the executive board of the organization, which will meet in Denver June 7. As nothing could be done by the stage hands' international until after the annual board meeting, the latter stated it would be impossible to give an answer regarding the proposed 25 per cent. cut on May 15 as requested. The same condition applies to the musical union, the matter of the cut being up to the executive board which will meet the middle of June.

Property men, carpenters and electricians (I. A. T. S. E.) travelling with the Columbia and American shows are now receiving \$62.50 a week. The 25 per cent. cut would make their weekly wages \$49.38 a week. Travelling musical directors (A. P. of M.) receive now \$78 weekly. The 25 per cent. reduction asked would bring their weekly stipend to \$58.35 weekly.

The wage scales for musicians in burlesque and all classes of theatres throughout the country are fixed by the local unions, the national organizations having jurisdiction only over the travelling crews. The union yellow card system reports, which call for each show to have a stated number of musicians and stage hands has also been the subject of much dissatisfaction by the burlesque managers.

At the offices of the international stage hands' union it was stated Tuesday no concession had been asked as to the yellow report card by the burlesque managers. It is understood that the burlesque circuits will ask that the yellow card be abolished also.

An official of the stage hands' union, when asked what action, if any, the unions would take in the event of the burlesque men carrying the "open shop" plan into effect, stated this week that the unions would use every legal method of retaliation in their power to combat the open shop movement if it became effective in the burlesque houses.

The probabilities are the stage hands and musicians, in that event, following the institution of the open shop plan, will place the burlesque

houses on the "unfair" list. The union engineers would not be permitted to work in any house classed as "unfair" to organized labor. The next move would be to seek the aid of the union transfer men, and as a final card the American Federation of Labor would be appealed to, to inform its members who might patronize the burlesque houses that the theatres were on the "unfair" list.

Although not permitted to be officially quoted, the statement was made by a union stage hands' executive that the open shop plan and the carrying of stage crews and musicians by the burlesque managers would never materialize, and was in the nature of a gigantic bluff to forestall any wage increase the unions might ask following the forthcoming executive board meetings.

When informed of the union's characterization of the announced open shop plan and wage reduction called for, as a "gigantic bluff," the burlesque managers emphatically denied that such was the case. One of the biggest producers with heavy interests on both wheels stated the wage reduction of 25 per cent. was absolutely necessary, if the shows were to be kept going and the burlesque houses enabled to keep open next season. The musicians' and stage hands' wage cuts, he said, were merely a part of a general plan of retrenchment called for next season in burlesque, owing to the unprecedented poor business experienced on both wheels since the middle of the past season. Unless the burlesque managers find a way to trim their sails for the coming season, which to many managers appears to loom up as none too rosy, it will be impossible to operate their shows, the manager referred to stated. If the shows could not operate, that would bring about a condition that would result in the throwing out of employment of hundreds of musicians and stage hands, as well as thousands of others who make their living in the burlesque business.

The wage reductions, he continued, were simply in line with the general movement toward the return to pre-war conditions now going on in every line of business. The recent decisions of the Columbia and American circuits to increase the percentage of the travelling shows, he said, indicated the heavy expense the shows were under, and showed conclusively the necessity of the houses making concessions in a financial way to the travelling shows, in order that they might be able to keep on the road.

The letter sent out by the burlesque circuits asking the 25 per cent. wage reductions in the musicians' and stage hands' wages, which follows, further explains the managers' position and the necessity for the reduction called for:

"On account of the deplorable conditions existing throughout the country, in this city, and in the burlesque business in general, and in order to maintain our business, a reduction in the operating expenses in our theatre is absolutely necessary. As a result thereof, we will require a twenty-five per cent. reduction in the present scale of wages for musicians for the coming theatrical season of 1921-1922.

"We must have a definite decision from you in this matter not later than May 15, 1921."

STROUSE-FRANKLIN DISSOLVE

The title of Jack Strouse's "Girls from the Folies" (American), is to be changed next season. The new title will probably be "Pell Mell," although undecided as yet.

Strouse & Franklin, producing as a firm for several years past, have dissolved the partnership. Strouse next season will operate the former "Girls from the Folies," and Franklin will have the other show "Round the Town." The latter title will be retained by Franklin.

BURLESQUE REVIEWS

BEST SHOW IN TOWN.

Bits o' Comedy Frank Hunter
Bits o' Laughter Clarence Wilbur
Bits o' Melody Lella Ricord
Bits o' Jazz Virginia Ware
Bits o' Joy Gusie White
Bits o' Class Ethel Costello
Bits o' Ambition Chas. Wesson
Bits o' Fun Lou Turner
Bits o' Charlie Ward

After trouping all over the Columbia circuit for 37 weeks, "The Best Show in Town" finally arrived at the Columbia this week, the current engagement marking its farewell for the season. Notwithstanding its lengthy siege of travel the show's costuming and scenic equipment was aces up Monday night.

It's a James E. Cooper production, written and staged by the official Cooper librettist, Billy K. Wells, and featuring Frank Hunter. The title, like most burlesque monickers is not to be taken too seriously and while the superlative adjective "best," when applied to this frolic may be open to dispute, it's a decidedly agreeable entertainment withal, with Mr. Hunter, the principal comic, standing out as the chief reason for making it so.

He's versatile and energetic, is this Hunter chap, sharp shooting all the way for laughs and getting them in sufficient number to more than hold up the comedy end of the show. In addition to being a good eccentric dancer, he's also a corking ground tumbler, owns a singing voice, does a musical bit with a

flageolet and evidences a thorough going knowledge of burlesque comedy methods, working smoothly and with a certain confidence that betokens the proper sort of basic experience. In the first part Mr. Hunter does a "wop" character, which, although legitimate in dialect and conception, falls several notches below his black face comedy role in the after piece. He stopped the show Monday night with an acrobatic dancing specialty in the second part. This came after he had held the stage for some 15 minutes with a talking bit, partly a monolog and partly a conversational exchange with the orchestra leader.

Directly preceding his show-stopping single specialty, Hunter had worked the audience up to a high comedy pitch as the central figure of a couple of familiar bits—the old gun shooting bad man thing, which through clever pantomiming he made extremely funny and the slippery day collapsible stairway, which has been going the rounds since "McFadden's Flats," and then some, but still holds undiscovered comedy possibilities.

Again as an apartment elevator man, Hunter shone as a blackface comic of unusual attainments in the scene following. This was a well conceived comedy bit, in which the elevator man was instructed by a woman tenant to get rid of a horde of bill collectors in the best

(Continued on page 12)

TOMMY'S TATTLES

By THOMAS J. GRAY

The "Lay Off" season booked itself in a lot earlier this year. It probably wanted to keep up with the great advance that is being made in show business.

In carrying out their intention of going back to pre-war prices, we hope the theatrical managers will keep away from pre-war jokes.

The fellow who has charge of paying the German war debt seems to be a better staller than those old-time theatrical agents, who always said, "Come back next Friday."

Rumor has it that feature pictures will take the place of shows in most of our legitimate theatres. Has anyone thought of the hardships that would bring? Think—

The stage door man would not get any laundry to take out and have spoiled.

The local baggage man would not get a chance to smash any trunks.

The local garages would not sell so much gas to the town sports.

Stage door theatre alleys will always be empty.

Where will those "theatrical tailors" spend their evenings?

There will be a big falling off in the sterno can business.

Think of all the dogs that will not have a chance to be carried in a bag.

Hundreds of towns will not see their favorite stage citizens "in the flesh."

Furniture companies will notice a falling off in the sale of beds.

Who is going to read those dressing-room signs, "American Plan. Home Cooking"?

Traveling salesmen in the smoker will then probably say, "There is a show troupe on this train. I just saw a fellow get on with nine cans of film."

One Hundred and Fifty German Films have been purchased to be shown in America—News Item.

Here is a suggestion for the proper way to present a "Made in Germany" feature picture. (Nothing like getting the proper atmosphere.)

Overture—"Der Wacht Am Rhine," by the Metz Five and Drum Corps.

Recitation—"Me and Gott," Recited by A. Dialect.

War Pictures Showing—Belgian Children.

Devastated France.

Starving Serbia.

Roumanian Farm Lands.

First Poison Gas Attack.

Women and Children in water after submarine attack.

German Officers decorated for their "Bravery."

Tortured Canadian Prisoners of War.

Blinded British Soldiers.

Shooting of Edith Cavel.

Sinking of the "Lusitania."

German Planes Bombarding Hospitals.

America's Crippled Soldiers.

Still Picture of the Kaiser, Crown Prince and Von Hindenburg.

Cornet Solo—"Taps."

THEN—Oh, yes, THEN—

IF THE THEATRE IS STILL THERE, SHOW THE GERMAN FEATURE FILM. Be sure to have the first title show the label, "Made in Germany."

Flash Slide—"GOOD NIGHT" quickly.

Future advertisement in picture trade papers—

TITLE WINTER WANTED—Only those who can read and translate German need apply. Answer, A. W. O. L.

President Harding seems to be fixing it for himself to be known as America's best "Golfing President."

Acts playing Washington will probably be challenging him on behalf of their agent.

New York police have certainly taken the "Welcome Home" out of the home brew.

It will make the "summer home life" much easier for the wife.

CON NOW VOTES FOR ONE PROMOTER LESS

Experience with Open Air Show Embitters Noble Heart

Syracuse, May 4.

Dear Chick:
I promoted an open air boxing show here at the ball park last week and from now on there will be one promoter less in the field. I took the veil after the show and come pretty near havin' to take the fence.

Tomato was to box a guy who was taken sick after inhalin some home brew so I was up against it for a substitute. I burnt up the wires tryin' to dig up some one to make it a fight but they were all tied up or didn't want a tough bird like him on such short notice.

I was pretty near desperate when Cuthbert told me their was a show in town and that one of the guys with the troop was a great friend of his and a corkin' boxer. Cuthbert said this guy would have been a champ but his folks threatened to disown him if he entered the ring. He said he could get this bird to do him a favor and that we could call him any old name we wanted and that he would guarantee that he would make Tomato step around as he was very fast.

Well rather than turn back the jack we had grabbed on the advance sale I took a chance and announced through the local papers that I had secured "Tiger" Bengal the latest coast murderer among the lightweights to box my own terror. The sportin' writers here are a pretty good mob and me belin' manager of the local ball club which by the way opens up next week, they give me a spread and piped a lot of stuff about what a demon the "Tiger" was.

We had a whale of a house when the gong sounded. Bengal climbed into the ring and I nearly fainted. He was the handsomest thing you've seen off a screen and he had a bath robe on that would make any of the pugs put on blinders. A pair of silk trunks and a boudoir cap completed his outfit.

You know Cuthbert used to be a female impersonator before I hid his grease paint and made a ball player out of him and this "Tiger" guy was one of his old mob. He also had a flock of chorus boys with him to shriek him on to victory.

The gorillas around the ring side seats began to mutter and I could see the storm clouds approachin'. Tomato took a good look at Tiger and said to me, "What do you want me to do, fight him or flirt with him." I told him to cut out the kid-din' but to go in and try and get this bird quick for some of them marcelled eggs can fight like a longshoreman.

When we walked out to the center of the ring for instructions I nearly was gassed from the smell of Codes' Loregin sprinkled on this bird. To make everything cospetty he put one arm around Tomato's neck and kissed him on the forehead. I've seen pugs kiss each other after a scrap but that was the first time I ever see it pulled before they mixed it up.

At the bell Tomato, who was steamin' with rage, tore after this bird and chased him from pillar to post. Tiger stepped around faster than Leonard and made my fellow miss about forty punches. Then he slapped Tomato with his open glove and said: "I'm sorry I have to strike you, but if you persist in followin' me about with that naughty scowl on your face I will have to continue to strike you unceasingly. Why don't you box?"

Tomato hit the ceiling from then on and let fly punches from all angles, but he couldn't have hit this sap with a handful of buckshot. I never seen anything as fast in my life. For ten rounds he made Tomato miss, and never got his hair mussed. He was in and out like an eel, but he didn't land a dozen punches himself, being satisfied to cover up and make a sucker out of my kid.

I finally told Tomato not to move a finger and make this guy lead, or he would be the laughin' stock of the town for the rest of the summer. In the eleventh, which was the next to the last round, Tomato stood flat footed and didn't move either hand. Tiger looked at him and smiled, then went over to his corner and leaned over the top rope talkin' to his seconds.

The house was in an uproar, yellin' for the referee to throw them both out of the ring. Tomato couldn't stand it any longer, and charged into him like an enraged bull. Tiger turned just in time, and puttin' one hand on the top of Tomato's head, he pulled him toward him and then sidestepped like a flash, lettin' Tomato dive right through the ropes into the press box, where he layed stiff. He hit on his head and nearly broke his neck. Of course it was out of the question for him to continue and there was nothin' to do but give the fight to Tiger.

The latter then puts on his bathrobe and the boudoir cap and starts to make a speech somethin' about the power of mind over brute strength, when the mob started stormin' the ring. They were goin' to lynch Tiger for not makin' a fight

(Continued on page 12)

BURLESQUE INCREASES TERMS FOR PRODUCERS NEXT SEASON

Big Houses Sharing 50-50—Some Give 60 Per Cent. to Shows—New Season Opens Labor Day—No Preliminary Time for New Season.

A general revision upward in favor of the producer of the sharing terms on which the Columbia shows have played the circuit houses heretofore will give the producer from five to 10 per cent. more of the gross on the Columbia wheel next season. This was decided at a special meeting of the executives and producers of the Columbia circuit held April 28. The Columbia, New York, has played the shows on a sharing basis of 45 per cent. of the gross up to \$5,000 and the traveling producer. On \$5,000 and over the Columbia and the shows have been splitting 50-50. Next season the Columbia terms will be 50-50 flat. The Columbia, Chicago and Hurlig and Seamon's, New York, with the same sharing arrangement heretofore as the Columbia, New York will also split 50-50 flat next season.

The sharing terms for the Columbia houses next season in Baltimore, Kansas City, St. Louis, Gayety and Casino, Boston, Washington, and Casino, Brooklyn, will be 50-50 up to \$6,000 and over \$6,000 the show will receive 60 per cent. of the gross. Most of the other Columbia houses will increase the share of the show 10 per cent. flat. With the exception of the smaller three-day stands the shows have played in the greater part of the houses, on a 50-50 basis. Next season, in Omaha, the terms have been fixed at 55 per cent. to the show up to \$3,500. Over \$3,500 the show will receive 60 per cent. The Majestic, Jersey City, will give the show 65 per cent. flat of the gross, and the Orpheum, Paterson, 60 per cent. flat.

The Columbia shows will open next season (Labor Day) Sept. 1. There will be no preliminary time played as in former seasons. Instead each of the shows will rehearse for a week before opening giving the performance exactly as if playing to an audience. As an illustration a Columbia show opening at Detroit will go to that stand a week ahead, rehearsing in the house it is to open at, the week following. The only difference between these rehearsals and dress rehearsals will be that no costumes will be worn. The reason for the week advance rehearsals is to give the stage hands and musicians, which will be carried by the shows next season, a chance to familiarize themselves with it. It is understood that the reason for dispensing with the preliminary time this season is because the musicians' and stage hands' agreements expire Sept. 1.

Another special meeting will be held by the Columbia executives and producers May 15.

Following the action of the Columbia wheel in giving an increased percentage generally over the circuit next season, the American Burlesque Association executives and producers held a meeting last Friday, and it was agreed that the American shows would receive a general increase of from five to ten per cent. of the gross in the American houses next season. The increasing of the sharing terms in favor of the show on both circuits was decided upon as an incentive to the producer to put on better shows next season.

The American wheel route will be cut down from its present number of 38 weeks to approximately 32. A committee was appointed which will go to Washington and endeavor to secure a reduction of the present rail rates for traveling shows. Another special meeting will be held May 15.

BEST SHOW IN TOWN

(Continued from page 11)

way he could think of. As one after the other appears he shoots and black-jacks them in turn for a succession of house rocking laughs. The first part is pleasing but lacks the comedy punch of the after-piece. A rough farcical skit full of hoke, but funny, with Clarence Wilbur, the second comedian, and Ethel Costello and Virginia Ware, ingenue soubrette and soubrette respectively, working with Hunter, was productive of plenty of laughs in the first part. This took up the third scene, an apartment interior. The first part bits included a variation of the always useful "dollar for a kiss," with-

PAT WHITE LEAVING

Veteran Burlesquer Going Into Vaudeville

Pat White veteran burlesque comedian of the Columbia and American circuits will retire from burlesque at the end of the current season to enter vaudeville.

White and his "Gaiety Girls" were at the Star, Brooklyn last week, where they closed their season. White will break in his vaudeville venture a full stage comedy turn, out of town and then come into a New York Keith house.

"The Gaiety Girls" with White have been on the American wheel for several seasons past.

Johnny Collins induced White to take the vaudeville plunge.

out the dollar, but with perfume, the "let me see you hit him again" bit in a slightly camouflaged guise, a conversational bit between Hunter and Chas. Wesson, the straight, in which Hunter, as an excitable "wop" is gyped in a theatre ticket buying proposition by Wesson, and another conversation bit, also in one, between Chas. Ward, as a modified "Dutchman," and Clarence Wilbur, who does a cross between his old Patsy Bolivar character, and a hick. Ward is an intoxicated copper in this, the dialog including the standardized "I won't pick you up, but I'll lay down beside you," by Ward as the cop, when Wilbur lies down and refuses to get up at the cop's request.

Besides the male principals mentioned there is also Lou Turner, a good looking juvenile, with an excellent singing voice shown to advantage in a double "Mammy" with Miss Costello, and in the finale of the first part, "Opera Blues," with Lella Ricord. Miss Ricord is the prima. She has a real voice, a sweet tuneful soprano and sings in a manner that indicates intensive vocal training.

The big number hit, "Bright Eyes," Monday night, was scored by Gussie White, who is also of the soubrette type and who, incidentally, next to Hunter stands out most prominently in the cast. Miss White is a two-footed dancer and a ground tumbler as well, not of the ordinary cart wheel variety, but a capable acrobat with a complete routine of tricks which she interpolates for full value into her number leading activities. But Miss White was a bit too ambitious Monday night and added a few wiggles and a pretty close suggestion of a "shimmy" movement in the finale of the first part, that although grabbing off heavy applause was immediately ordered out for the rest of the week. An asset to any show, this young woman. The 18 choristers are an average bunch, working faithfully and accomplishing average results.

The principal function of the male contingent outside of Hunter, was to "feed" the latter. This naturally left little opportunity for individual scoring. While both men and women of the company contribute good team work, Hunter is deserving of a better show. His "wop" might be discarded with profit, and his entire efforts concentrated on the blackface. An inclination to roughness shown in his "wop" character, and entirely absent from his black face, tended to mar his Italian characterization. In a bench scene with Miss Costello in the first part, Hunter, as the "wop," slapped her on the chest, and later placed his two feet on her thighs. Still later he removed his shoes in the apartment house scene. Stuff like this not only isn't funny, but it's all wrong for modern burlesque, cheapening a good comedian, who for the sake of a laugh descends to business that the turkeys dropped years ago.

Aside from this inclination to vulgarity by Hunter in the first part, the show is 100 per cent. clean as regards dialog and action. In a production way "The Best Show in Town" was up to modern standards at the Columbia Monday night. The finale of the afterpiece in particular, with the choristers in Indian costumes, and backed by a picturesque mountain landscape full-stage set, augmented with good lighting shaped up like a Broadway production number. A good sized crowd Monday night, noticeably less than the mid-season capacity, but rating as fair business, in view of present theatrical conditions.

Bea.

AMERICAN MAY DROP EIGHT PRESENT HOUSES

I. H. Herk Now on Road to Secure Replacements—Names Not Given.

I. H. Herk, president of the American Burlesque Association left New York yesterday (Thursday), for a three weeks' trip which will take him as far as Kansas City.

Mr. Herk's mission will be to look over the field for new houses, to act as replacements for several now on the American route, that are scheduled to be dropped. Just which of the houses now listed on the American route will not be played next season, has not been given out by the American, but it is understood the replacements contemplated number about eight.

BEDINI CLAIMS SHOW COST HIM \$43,000

New Mark for Burlesque Producing—To Publish Music

Jean Bedini's new "Peek-a-Boo," the summer show at the Columbia this season, opening there May 16 plays a preliminary three-day break-in at Perth Amboy, N. J. The cast includes Clark and McCullough, Frank Sabini & Co., Seven Musical Spillers, Jack Edwards, White Way Trio, Chas. Mack, Henry Permaine, Eary & Eary. The principal women are Emily Earle Helen Stanley, Pauline Anderson, Ruth Wheeler, Gertrude Angel. The 12 High Steppers, an English dancing turn, will contribute a specialty and with six choristers, constitute the ensemble.

The production cost of "Peek-a-Boo," according to Mr. Bedini, will approximate \$43,000, making a new high water mark for burlesque. Billy K. Wells and Paul McCullough wrote the book. One of the innovations will be a special musical score written by Harry Archer.

The music of the show will be published, marking the first instance where songs from a burlesque show have been published and offered for sale. Feist will publish the score.

BUY "CUTE CUTIES"

I. H. Herk has sold his interest in the "Cute Cuties" and "Cabaret Girls" to Mike Kelly and Frank Damsell, with whom he has been associated in the operation of the two American wheel shows mentioned for some time past.

"The Cute Cuties" title is to be changed next season, "The Pace-makers," its former monicker, being considered for a revival. Both shows will have new books.



RUTH ROBINSON

Presenting a condensed version of May Irwin's "Widow by Proxy," by Catherine Chisholm Cushing.

VARIETY said: "A comedy sketch of considerable value—carry the vehicle through in clever style—dialog fast and to the point, keeping the entire 20 minutes of running time well filled with comedy that is productive at all times. MISS ROBINSON plays the widow role in a polished manner—all parts well played."

J. J. BUTLER ESTATE SELLS ST. LOUIS BURLESQUE HOUSE

American Wheel Shows to Move from Standard to Garrick, Former Home of Loew Vaudeville—Buyer Unknown.

BURLESQUE CLUB BENEFIT

June 12 at Columbia, New York, to \$5.50 Top

Sunday night, June 12, has been officially designated as the date for the forthcoming annual benefit performance of the Burlesque Club. The show as on former occasions will be called the Burlesque Jamboree, and will be held at the Columbia theatre. The prices of admission will be scaled this year from \$5 top down to \$1. Last year the show played at \$3 top. With the war tax included this year the best seats will be \$5.50.

Billy K. Wells will write the book of this year's Jamboree, Joe Young and Sam Lewis the lyrics, and Walter Donaldson the music. Maurice Kane has been appointed in charge of publicity and the program. The entertainment committee is Rube Bernstein, Henry Dixon and James E. Cooper. Dan Dody will stage the show.

Last year's program for the Jamboree grossed about \$9,000. The show did about \$2,500 at the box office at the \$3 top scale.

JOE FREED DISCHARGED

Detroit, May 4.

When the charge against Joe Freed came up for trial last Friday, the prosecution failed to appear and Freed was discharged.

Freed had been held in \$1,000 bail for contributing toward the delinquency of a minor, Catherine Hayes.

BURLESQUE CHANGES

Jack Singer's Columbia wheel shows, "The Lew Kelly Show" and "Jack Singer Show" will have new books next season. Frank Kennedy will write the Singer show and Abe Leavitt (A. Douglas Leavitt) will write the Lew Kelly book.

STOCK AT AMPHION

The Amphion, Williamsburgh, Brooklyn, heretofore playing pop vaudeville booked by Otto Shafter starts with stock burlesque Monday. Tom Coyne will produce the shows.

The company includes Coyne's partner, Ed Manning, Bob Nugent and George Heather.

The burlesquers will have the house during May, June and July, following which it returns to vaudeville.

St. Louis, May 4.

The James J. Butler estate, which owns the Standard, sold all its theatrical holdings outright to a corporation for a sum said to exceed \$1,000,000, and the transaction of sale was completed in New York last week. Forest P. Trailles, an attorney representing the Butler estate, purchased the property for a corporation whose identity here is unknown. The Butler estate, besides the Standard, owned the Century in Kansas City, and stock in other theatrical concerns. It is understood that the corporation would continue to present American Burlesque Wheel shows at the present site of the Century theatre in Kansas City, but the shows coming here, it is said, will play at the Garrick, which has been closed since Loew moved to the West End section of the city.

The Standard theatre property will be offered for sale, while the Kansas City property will be leased to the new corporation. The Standard was the oldest playhouse operating here. Jack Reid opened the house in 1883 with "The Power of Money," a drama in which he starred. The house played during its reign drama, musical attractions and later burlesque.

The location of the house in the last few years seemed to have some effect on business. It was in a run down neighborhood, although only one block from the American theatre and one of the most used streets in the city.

James Martin was the manager of the house for the past season, following Leo Reishenbach, who was manager for a great number of years. This season the house failed to draw as it had during past years.

81 WEEKS' STOCK RUN

Jinks Company Moving from Kansas City to Los Angeles

Kansas City, May 4.

The HJ Jinks Musical Comedy Company, headed by Al and Loie Bridge, which has been the attraction at the Empress for 81 weeks, will conclude its engagement May 8. This is the longest continuous run ever made by a theatrical organization in this city and has proved the surprise of amusement circles in the West. The policy has been a short musical show and picture, with three performances daily at popular prices. The company will go intact to the Burbank, Los Angeles, where it will open May 15 for an indefinite engagement.

SENDING OUT COLORED SHOW

Rube Bernstein and Arthur Pearson have started production on an all-colored show to be ready in the fall. The piece will be called "The Darktown Strutters" and will have a company of around 60 colored players.

GAYETY, MILWAUKEE, CLOSES

Milwaukee, May 4.

For the first time in many years the Gayety, a burlesque, has closed due to the slump.

The management announced that the theatre will be remodeled and that pictures shown during the summer.

CON NOW VOTES.

(Continued from page 11)

out of it, and it took about a dozen coppers to get him out of the buildin'.

I went up to pay him off the next day at the theatre, and he told me that he had always considered prizefightin' brutal, and just accepted this match to prove his theory that any intelligent person with a little knowledge of boxin' could make the average fighter look silly and win a fight without killin' his opponent.

However, the local papers give me the best of it, so I am through as a promoter for the season. Next week we open our baseball season, and I will be up there with this bunch I've got you, mark what I tell you. Your old first baseman,

Con.

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A barber shop with 50 chairs is being laid out in the converted Knickerbocker Hotel office building. The annual rental for the shop is \$50,000.

Gabor Steiner, the theatrical manager of Vienna, expects to reach New York next October. Mr. Steiner, one of the best known of the Continental impresarios, intends remaining two months to look over plays.

The Orpheum Circuit headquarters in the Palace theatre building have installed a dictograph interdepartmental telephone system.

Edward A. Weinstein, formerly secretary to Walter A. Jordan of (Sanger & Jordan) has associated with Georgia A. Wolfe in the dramatic and musical agency business. Weinstein will manage the musical department exclusively.

The "Eileen" revival will be stored for the summer at the completion of its St. Louis engagement this week, and will reopen in September.

The Theatre Guild has a new act drama by Bernard L. Rethy lined up for forthcoming production. The piece is titled "Happy Marriage."

Lewis & Gordon have acquired the vaudeville rights to a comedy playlet, "Love Is Blind," written by Bernard L. Rethy which is published in the current issue of "Young's Magazine." The producers are readying the piece for immediate production.

The Central, Jersey City, a new house owned by Harring & Blumenthal scheduled to open Wednesday of last week was unable to open until last Friday. The opening bill of eight acts was booked by Billy Markus.

Lou Edelman has replaced Elvia Bates as manager of the Philadelphia office of Horwitz & Kraus. Edelman was associated with the late Frank Bohm.

Lynn Cowan, Bill Bailey and Estelle Davis, accompanied by Mrs. Bailey, arrived in New York after a trip around the world.

Raymond Hitchcock, the comedian, drove out of Ashtabula, Ohio, last week, \$300 poorer than when he drove in, all because he did the square thing by a farmer whose rig his automobile demolished. W. D. Hutchins, truck gardener of Geneva, O., was driving toward Ashtabula with a load of produce. Near a small town he was overtaken by a large automobile which skidded on the wet pavement and crashed into the wagon. The horse suffered a broken leg and had to be killed. The rig also was damaged; Hutchins was hurt. Hitchcock, who was en route to New York, was driving the machine. He surveyed the damage and asked Hutchins to drive to the next town with him and "settle up." They came to the National bank of Ashtabula where Hitchcock paid Hutchins \$300.

Jessie Bonstelle has been commissioned by William A. Brady to try out a new piece in stock with her Detroit company. It is called "The Silver Wedding" from the French of Paul Gerald.

Tommy Gordon has replaced Sammy Lee in the farcical fantasy, "Captain Kid's Kid," which opened three weeks ago. It is a new turn written and produced by Dan Kusel, co-starring Gordon and Peggy Hope.

Henderson's, Cony Island is announcing a big time vaudeville policy to start May 30.

Through his attorney, Nathan Burkan Frank H. Grey, musical director, has brought suit against Carl Hyson, the dancer, for four weeks' salary at \$75 a week. Hyson engaged Grey under a contract containing a four weeks' notice clause

WHAT HOTELS MIGHT DO.

Reconstruction is talked of everywhere save in channels helping the personal outlay of players. In greater or less degree all ranks of workers are benefiting by price concessions in commodities and utilities identified with their activities. From outside the profession the actor gets consideration only when he fights for it. Though, a season in and season out, aiding this, that or the other cause by personal contribution or services, professionally or altruistically, no one comes forward to help him. Living expenses of players, compelled by the changing manner of their habitat, are always maximum. To the average citizen a hotel or restaurant is a random resort. To the players, hotels and restaurants are his home. The average layman spends an infinitesimal part of his yearly income for hotel lodgings or restaurant refreshment. The player spends the greater part of his income thus.

An investigation by a number of theatrical men, covering the nine months of the amusement season now closing, checked up a gross hotel bill outlay the country over from players of all sorts, of more than \$4,000,000, the money being distributed throughout the country, with New York's quota revealed at 16 per cent.

Some influential theatrical organization might animate the movement by making a specific attack to bring something like a concession for players in the matter of hotel rates. A request from such a source to the hotel men's associations of the country with an outline of the advantages to be gained by hotels that would make a 10 per cent concession of entire hotel bills to players surely would get a hearing and perhaps swiftly produce results. The 10 per cent concession prevails throughout England and there is no reason why it doesn't here.

THE MATTER OF ART.

Is ART perishing throughout the land?

Addressing a body of advertising folk at a luncheon talk last week an "art professor" emphatically declared it is. He cited a gross of paid admissions to films of Greater New York within the past year of 327,000,000 to but 800,000 clicks of the Metropolitan Museum's turnstile, where no admission fee is charged. The observer of Art's decline further qualified Art's patrons by pointing out that of the 800,000 free admissions to the city's permanent exhibits, many were merely curious visiting tourists and many others repeated visits of students or others engaged in studying the exhibits as models.

Obviously the censor of native lack of interest in Art—Art as comprehended by the museum's fine and priceless displays—contended that films aren't art. Occasionally the screen will stimulate by its capture of feeling and beauty, but only occasionally. Saying the films have no art and saying the public pays for dross and neglects the real is but saying again what has been true of all ages, in paintings, in statuary, in literature.

The members of the American Association of Advertising Agents, to whom the critique was addressed, are reported to have been astonished at the findings of the art critic. But the man who lectured brought them a new point of view. The advertising expressionists didn't wholly agree with him. But the professor pooch-pooched Greenwich Village and all its votaries as all the contemporary magazine examples of art in cover designs or interior drawings.

Art, he said, is decadent.

FRILLS AND FASHIONS

By ALICE MAC

At the Broadway this week Dallas Walker, who hails from San Antoine, can handle a lasso. Her first costume was a cowgirl make-up, of black velvet trousers with the waist of orange satin. More elaborate was her mauve tissue cloth, with silver fringe running up the sides of the trousers, while the tie and sash were of blue.

The miss with Nat Nazarro, Jr., in her short dress of salmon pink that had the skirt consisting of frills, looked very nice.

Hubert H. Kenny added more dancing to the bill, and like Nazarro had the assistance of a very charming woman in a ballet frock of white tulle, with the bodice of silver sequins.

It was essentially "Gent's" night at the American (first half), with only four women on the bill, and each accompanied by the opposite sex.

Florence Seeley made a cute kiddie in the Alexander Sparks act, with her short dress of pink and lace, while upon her golden curls she wore a huge bow of pink satin.

Four Jacks and a Queen, with Adele Jason, remains the same as when it played this house last season. Miss Jason's first dress was black satin with the top of sequins. Over this she wore an unbecoming brown cloak and the white shoes and stockings didn't help it any. Pink net frills was the prettiest frock displayed with the silver sequin top, and panels of colored spangles hanging from the waist. Pink feathers were bunched at one side, corresponding to the feather on the left shoulder.

Dainty was the little lady of Lawrence and Lyons. She made a charming picture in her frock of lace with large daisies of gold as a design. This was veiled over a foundation of black satin with a bow of gold tissue at the side.

In Bob Ferns' sketch Nellie May wears two frocks, the first of black lace, trimmed with large orange roses, matching the sash of chiffon. The other dress was grey taffeta with ribbon streamers flowing at the side. The hat matched of grey, with flowers round the crown.

For beautiful dresses see the Ford Sisters in their new act, "Follies of 1921," at the Palace this week. They have an outfit that is a credit to their costumer. First they appear in crinolines of lace with bows and flowers of blue tacked here and there. The bodices had black velvet around the waist-line shaped into points at the front, the rest was lace, and adorning their beautifully dressed hair were wreaths of tiny rosebuds. Then there were Spanish costumes of silver sequins, with cerise roses on the tips, and a bow of the same shade tied in front. The ever graceful mantillas were of white lace.

The most effective outfit was the black jet affairs at the conclusion of the act. They were made short, opened in front and showed panties that matched. Silk sashes of burnt orange shade made a bright color with the silver beaded tassels on the ends. The hats were black, turned up with the orange shade, while decorating one side were birds of paradise. The

and dispensed with his services at the end of two weeks. Grey alleges breach of contract.

A musical show recently arrived on Broadway and promptly flopped, being taken off after a few weeks. Though there was much trouble around the troupe during its brief battle, the house manager was handed one laugh. A patron started to take her air. Before reaching the exit he lighted a cigaret. The manager exclaimed: "Don't you know

better than to light a cigaret in a theatre?" The man looked at the manager and shot back: "Don't you know better than to put a show on like this?"

Hart Tyler, of Tyler and Sinclair, has invented a buffer for furniture. It is a little disk, rubber tired, which fits over the caster and prevents the marring of walls and wainscoting. The device is being sold for use on beds, phonographs and the like.

"MAKING NEW YORK WRY"

By JESSE WEILL.

A one-act play. All stage, Victrola, screen and pianola rights free. Scene—Court room during trials of desperate characters caught carrying liquor.

Judge—Mr. District Attorney, are you ready to proceed?

D. A.—Yes, Your Honor. I have the evidence all bottled in bond.

Judge—Clerk, call the court to order.

(Voices from Jury Box)—I'll take Scotch. Make mine rye; gimme gin, etc.

Judge—Do you think you are at a bootleggers' convention? Bring on the first case.

Defendant—It wasn't a case, your Honor; it was a half pint.

J.—Where is the evidence?
(Six policemen enter guarding a half pint bottle.)

D. A.—Judge, will you try the evidence?

J.—Being it's home made, let the jury try it first.

(Business of jury trying it and choking.)

Entire Jury—"GUILTY. Deserves life."

J.—Bring on next case.

D. A.—The defendant had a pint of Scotch.

Def.—It's real stuff, Judge.

J.—Let's try it.

Jury—Judge, let's see the evidence.

(Jury all taste it, finish bottle.)

Jury (to defendant)—You have no more of this left?

Def.—No.

J.—Wait a minute. (To defendant)—Do you know where you can get any more of the same stuff?

Def.—I think I can if you give me a little time.

J.—I'll suspend sentence until tomorrow. Call me up at this number tonight and you had better hustle. Bring on the next case.

D. A.—This man had a bottle of gin.

J. (calling clerk)—Go out and buy some oranges. I'll try this the same way.

(Business of Judge and jury mixing oranges and gin.)

J.—That's pretty good gin. Where did you get it?

Def.—I bought it from that fellow there (pointing to man in jury box).

J. and Jury (to man pointed out)—How much is that a bottle?

Man—Oh, I'll make a fair price to you boys. How much can you use?

(Business of Judge, Jury, District Attorney, Policemen, etc., etc., giving orders.)

J. (a little tipsy)—Bring next case.

D. A.—Next case is man who made home-made beer.

J.—I don't like beer. He's guilty. Haven't you a case of rye?

D. A.—Yes, here's a man with a quart.

J.—That's the stuff, bring it in, quick. (To clerk)—Have some ginger ale and cracked ice served.

(Business of all jury, etc., mixing highballs.)

J.—That's fine. Have you much left?

Def.—Sure, I have a whole saloon full.

J. and Jury—Give us your address. You are discharged and I would advise you to sue the city for false arrest.

D. A.—The next case is four bootleggers.

J.—Let's taste their stuff. (J. and Jury, after trying the stuff)—It's terrible; all guilty.

Bootleggers—But, Judge, WE are on the jury next week.

(Voices from jury box)—My case is up next week; so is mine and mine.

(Foreman of jury to Judge)—Judge, myself and most of the men on the jury are out on bond themselves and their cases may come up next week, and as these four gentlemen (pointing to the bootleggers) will be on the jury, we find them NOT GUILTY.

J.—Just a minute. (Looks at book)—Yes, you are right. My own case is due next week.

D. A.—Mine, too.

J. (to bootleggers)—Discharged, and don't you fellows forget us when you are on our jury and our cases come up.

J. (to D. A.)—How many more cases have we to try?

D. A.—About 3,500.

J.—Well, pick out about 50 real good ones, real stuff only. We won't be home for a week and bring on the GOOD evidence—never mind the prisoners; just get their addresses and tell them we will mail our verdicts. (Cue for song)

Oh, Gov. Miller was a great old soul, etc., etc.

Fords still carry their own orchestra, but have discarded the fancy costumes and are now wearing the conventional evening togs.

Dorothy Jardon has not altered her act since appearing at the Palace earlier in the season. Even her gowns remain the same. But one might add that Miss Jardon was in better voice this time.

The Watson Sisters amused with "Horsepitality," in which they tell some new and old jokes, more of the latter. Kitty Watson wore a sweetly pretty frock of a delicate pink shaded chiffon, which was patterned in silver sequins. From the waist to the hip-line satin was used, which had on the edge bunches of silk colored grapes. Dainty were the knickers worn beneath, of pink satin made tight at the knee, trimmed with flowers and ribbon. After Fanny had worn her riding suit of slate gray cloth for a little while she changed into robes of purple velvet, puffed at the back from which trailed the train. Gold net and beads formed a panel down one side, while the hat was on the small side heavily decorated with purple plumes.

It seems too bad A. L. Erlanger's "Two Little Girls in Blue" can't be termed a Broadway success. One of the reasons is the show lacks comedy. The biggest laugh Tuesday night at the Cohan's was purely accidental, when Oscar Shaw, in his number with Marion Fairbanks, tied his legs together with the ribbon they used for the dance, making it almost impossible for him to move. Rather a good idea to keep it in. Of the cast Mr. Shaw deserves first honors. He works with ease and has a pleasing personality. Mr. Shaw's wardrobe was immaculate, except for the boots with the brown uppers, worn with his morning suit and topper.

As far as a production is concerned, this show has not many rivals. The costuming is one of its greatest assets, the work of Anna Spencer, so reads the program. One gown worn by Muriel Lodge, in the second act, was magnificent, made entirely of gold fringe, in one-piece reaching from the shoulders to the feet.

Other costumes in this act came in for applause. One set were of gold cloth, edged with fringe, while the ponies looked like fairies on the Christmas tree, in short dresses of silver tinsel with the light-fitting bodices of silver cloth. Whoever selected the girls for this show knew a pretty miss.

Youth and sweetness just floated over the heads of the Fairbanks twins, in the title roles. It was a good thing for those present that one wore pink and the other blue, to distinguish them. Their evening gowns were charming in simplicity, of net, with bands of ribbon on the trifle hip-hooped skirt, daintily trimmed with flowers. Emma Janver, who forgot at times she was playing a French woman, made a striking figure in a draped gown of tangerine shaded satin, that had the train (called rudder by Mr. Howland), lined with silver cloth.

Evelyn Law was, perhaps, the evening's success with her legman's dancing. She completely stopping the show in the last act.

Quite novel and effective was the closing of the second act, showing the interiors of three cabins, and also the upper deck upon which the chorus sang. The most popular number seemed, "Oh me, Oh My, Oh You," and "Who's Who With You," sung by Mr. Shaw and Marion Fairbanks.

Everyone knows how hot it is in India, but it wasn't necessary for the girls to carry sunshades on board ship. When the Fairbanks twins appeared wearing coats with white fox collars and cuffs, it made it doubtful as to what kind of weather it really was.

DID WIRE-TAPPING PROFITS FINANCE SHOW?

Chas. Drucker, on Trial, Said to Have Backed "Brevities"

Buffalo, May 4. Intimations that the financial backing of "Broadway Brevities" came from the profits of a gigantic wire tapping swindle staged in Buffalo several years ago were made by District Attorney Moore in the case of Charles Drucker of Cleveland, who is being tried here on charges of having swindled a number of wealthy Canadians. Testimony adduced on the trial shows that one of the slickest bands of crooks ever uncovered operated in Buffalo during the war and that a score of wealthy Canadians were enticed to Buffalo and swindled out of over three-quarters of a million dollars by an elaborate wire tapping plant.

It is charged that Drucker was one of the ring leaders of the gang and the name of Nicky Arnstein is also mentioned.

On the stand Drucker testified that he was the owner of a string of men's furnishing stores in Cleveland and the middle west and that the money with which he backed the "Brevity" show came from the profits in this line of business.

The principal backer of "Broadway Brevities" was supposed to be Ben Ruben, a Cleveland film man. It was understood others were associated with him, though Drucker's name was not mentioned when the show's finances were reorganized at the end of the New York run. Following the Buffalo allegations, reports on Broadway were that Ruben promoted the show, attracting support from outsiders and investing very little cash himself.

Samuel W. Tannebaum, counsel for George Le Maire's "Broadway Brevities" says published misstatements had one Charles Drucker connected with the corporation as a stockholder or officer. There is no truth in the report that Drucker recently bought out Ben Ruben's financial interest. "Brevities" producing corporation is at present in a state of reorganization but Mr. Tannebaum denied Ruben is associated with it in any manner.

One of the show's producers stated this week Drucker in no way was concerned with "Brevities" as originally put on. He explained that after the show left the Winter Garden, Ruben sold a certain amount of stock to Herman Sacks of Buffalo who may have disposed of his purchase. Drucker's name does not appear on the books in any way and most of the stock is now held in escrow. This week Ruben disposed of the remainder of his stock in the show.

"DULCY" DISBANDED

Paragraph Comedy Closed at Cort in Chicago

Chicago, May 4.

"Dulcy," heralded as an overnight sensation, failed to stand the gaff here and departs this week from the Cort, the company being disbanded and the show closed. Its future plans are not announced here.

"Dulcy" was founded on a character in F. P. A.'s column in the New York Times, adapted by George S. Kaufman, dramatic editor of that paper. George C. Tyler produced it and is said to have given up a piece of the property to H. H. Frazee, majority owner in the Cort, for the booking at that house.

With a stop limit of \$10,000, the piece fell below its four consecutive weeks. Taylor Holmes in "Smooth as Silk" follows.

PIANIST SUING EQUITY

Sam Wilson, a pianist, is preparing action through his attorney, Jacob Steifel, against the Actors' Equity and Hassard Short, claiming a week's salary. Wilson contends he was engaged by Short to play for rehearsals of the Equity show at the Metropolitan Sunday. Wilson says he reported to Shaw to play at the rehearsals when he was informed that his services were not wanted.

Wilson's attorney, when calling the Equity's attention to the fact, was informed his client did not prove competent. Wilson alleges he was not given an opportunity to show whether he could play or not, being dismissed without a trial.

LAY MEMBERSHIP PROPOSAL REJECTED AT EQUITY MEETING

Council's Recommendation Brings Protests — President Emerson Explains About Five Different Contracts—1,194 New Equity Members Since Equity Shop in Effect—Four Managers Named.

At the Astor Hotel meeting of the Actors' Equity Association, Tuesday afternoon, this week, a recommendation of the Equity Council that there be a lay membership permitted was unanimously rejected by the gathering after provoking a storm of protest.

The Council's recommendation was mentioned by Frank Gilmore just before the close of the meeting. He said the Council proposed that lay members be charged \$20 yearly dues, or a life membership for \$200; that they have no clubhouse or vote, but could attend meetings and would then be grouped on the side.

Berton Churchill was the first to protest. He said "this money grubbing" was beneath the dignity of Equity; that Equity had won a victory cleanly and Equity should maintain it in the same manner. Frank Sheridan, following, endorsed Mr. Churchill's sentiments.

A woman arose and said that to permit lay members would be the open sesame for spies at meetings, who could report all proceedings to those most interested. A suggestion that the lay membership be limited to 500 was made after Gilmore had stated in answer to a question how many lays would be taken in, "the more the merrier." The suggestion was the subject of the same antagonism.

The Astor meeting opened at 2.45, for members only, and ended at 4.45. About 600 were present. John Emerson opened it, in the chair, remarking he was there under the strict orders of his physician and could not remain over 30 minutes. On the platform with the president were twelve men and one woman. Among the men were Frank Gilmore, John Cope, George Arliss, Grant Stewart and Frank Bacon.

Mr. Emerson said a vote of thanks

should be tendered to all who had taken part in the Equity show at the Metropolitan, Sunday night. He stated arrangements were being made to give an Equity show in large cities like Boston, Philadelphia, Chicago and San Francisco, with the talent to be drawn from Equity members then appearing in those towns. For the purpose of completing arrangements, he added, Hal Briggs had been engaged on salary. The receipts of the Met night were as yet unknown, said Mr. Emerson, nor could he then state what the Equity's share would be.

Mr. Emerson exhibited four contract forms, each with a different stripe. He said they were all the same, with a clause exception, and that another contract form he did not then have with him (presumed to have been the P. M. A. form).

(Continued on page 23.)



EMILY MILES

Who has replaced Janet Adair in the leading feminine role at the Winter Garden. Miss Miles has been a member of various Winter Garden companies for the past six years, playing Irene Franklin's roles on tour, and the present engagement is now in the line of a direct promotion.

SHERMAN QUITS IN HUFF

Vagabond of "Tavern" Resents Cohan's Announcement.

Chicago, May 4.

Lowell Sherman, the vagabond in the local company of "The Tavern," telegraphed his resignation to George M. Cohan, following the recent announcement that Cohan would assume the role when the play opened in Atlantic City.

Sherman was especially incensed because Cohan humorously stated he could play the part "better than any other actor in the world." Sherman telegraphed Cohan, asking if he had been properly quoted. Cohan wired back that he had been. Sherman countered that he was "through" with the Chicago closing, Sunday.

PEOPLE OF "THE FOLLIES"

Florenz Zeigfeld, Jr., has engaged Channing Pollock and Gene Buck to write the "Follies" book, and Victor Herbert and Rudolf Friml to each compose half a dozen or more ditties for the lyrics.

The cast will contain Raymond Hitchcock as chief comedian; Mary Milburn, prima donna; Miss Eaton, dancer (retained from last year's show); Mollie and Charles King; John Clarke and W. C. Fields, the juggler.

Gross Under Guarantee

Cleveland, May 4.

The Shuberts are understood to have guaranteed "Pitter Patter" \$4,500 to play the Hanna theatre here last week. The gross was \$4,100.

GEO. MOOSER'S PLAYS

Will Try Out Two—One With Francine Larrimore

George Mooser is in action again. Some time next month he plans to try out a play entitled "Amarilla of Clothes-Line Alley," with Francine Larrimore and the supporting cast of "Nice People" at a special matinee.

Miss Larrimore did the piece in stock some years ago, while the picture rights were sold to Famous and a feature produced with Mary Pickford about five years previously.

Another play Mr. Mooser will have tried out in stock is called "A Wise Child," by Graham Jones.

"TIP TOP" CLOSING RUN AT GLOBE THIS WEEK

Played to Loss During Absence of Fred Stone

"Tip Top" will close for the season Saturday, the Globe going dark. The decision to end the run was made Monday after Charles Dillingham and Fred Stone talked the matter over. It had been expected Stone would be able to return to the show this week. When the plaster cast was removed from his foot, doctors said it would be impossible for the star to appear inside of another two weeks, though that was not certain. Business has slipped badly since Stone broke his toe and for the last two weeks the show played to a loss.

The closing of the Globe stirred reports of Ziegfeld's "Follies" taking the house for its run this summer. The tentative plan outlined calls for the "Follies" at the Globe with the first ten rows priced at \$5.50, the proposed scale increase going on account of the smaller capacity of the house as compared with the New Amsterdam. George White's "Scandals" was named as the Globe's summer attraction. If the "Follies" gets the house "Scandals" may be assigned to the Liberty again.

SINGER ASKS \$21,590.

Edith De Lys Sues Concert Promoters on Contracts.

A \$21,590 breach of contract suit, based on two counts, has been filed in the Supreme Court by Edith de Lys, soprano, against Allen & Fabiani, Inc., concert managers, arising from two contracts entered into August 23, 1920. Under the first contract she was guaranteed \$250 a week for 20 weeks "for her services as soprano in an organization to be formed by it" (defendant), plus expenses, as well as 25 per cent. of the gross receipts above \$2,500 a performance and half of the gross about \$4,000. She admits receipt of \$450 and says she was damaged to the extent of \$11,590.

Her second cause for action revolves about another contract whereby the defendants agreed to manage the plaintiff's concert tours, which they failed to do, to her alleged damage of \$10,000. The defendants, she alleged, were to organize the Edith de Lys Co., and secure professional, operatic and phonographic engagements for her during the life of the two years' contract.

STARDOM FOR DIXON?

Dillingham Reported Framing Vehicle for Next Season.

It is believed the Doyle and Dixon split was precipitated when Dixon jumped into Fred Stone's role in "Tip Top" at the Globe recently. The opportunity presented itself following Stones' mishap which has kept him out of the show for the past two weeks.

Dixon went into the part on short notice and has made good. Stories connecting Dixon and Dillingham in a new starring vehicle for next season are current.

HAMMERSTEIN'S FIRST

Arthur Hammerstein has placed in rehearsal the first of two comedy dramas which, together with one musical show, completes his producing program for next season. The piece is called "The Front Row" and is by Rida Johnson Young.

The show will be tried out late this month. Edmund Loew and Elizabeth Risdon head the cast.

\$1,000,000 INCREASE

Indianapolis, May 4.

An investment in Indianapolis real estate 18 years ago has produced a valuation of \$1,000,000, as disclosed in the details of the Marcus Loew lease for 99 years for the new State theatre.

The property covers 26,000 square feet.

Major Slated for Rochester.

Syracuse, May 4.

John Major, manager of the Empire here until the house was dropped by the Erlanger-Wolff interests, is slated for the post of manager at the Lyceum, Rochester, owned by the Wolff estate.

WITH SEASON THROUGH IN MAY, B'WAY SEES PRE-WAR CONDITIONS

**Former Dull Summers with Only Few Shows Here
Again—Five Houses Going Dark—Eight Shows
Existing—Only Three Sell-Outs.**

With five houses going dark at the end of the week, eight attractions either closing or leaving and one special film existing, Broadway's business situation is clearly defined. The season is virtually "shot." Some managers say the Rialto has returned to a pre-war basis, with the season finding a conclusion in May and comparatively few attractions offered for summer. For the last two years the seasons have fused one into the other. Weather conditions this spring have been equally as favorable to theatricals as last, when it remained cool and there was copious rainfall. Top coats are still the rule and not a straw hat is yet in sight, pretty good evidence of the weather break and a sure indication that the bottom is dropping out in the legitimate field.

Three Certain Sell-Outs

The list holds but three certain sell-outs at present. They are "Sally," the musical smash at the New Amsterdam, which is still topping everything in demand, "The First Years" at the Little and "Lillom," the new success now at the Garrick. All others have slipped either slightly or heavily, with some of the hits failing to sell out early in the week.

Summer prices are already in evidence. "Lightnin'" the run leader, though still with the non-musical leaders in money drawn weekly, has topped off the Saturday night top, with \$3 now the price as against \$3.50 through the winter. "June Love," a new musical piece at the Knickerbocker, which won close to \$16,000 for its first week, will drop its top from \$3 to \$2.50 after next week. By that time many other attractions still in the going will likely follow the lead.

Several summer parks tried to open last Saturday. But they were easily a month ahead of time. Besides, a heavy rainfall spoiled any chance they may have had and the theatres "tapped" the would-be crowds aimed for the parks. At that grossed showed a decline in most cases, with any benefits attained probably going to neighborhood houses.

Weather conditions admittedly favorable, the real explanation of the shrinking box office statements is to be found in tightening finances. Department stores are reported dropping employees by the hundreds, showing the low water mark of retail buying. The financial world is dubious and is awaiting the settlement of tangled war reparations.

Shows Closing

Attractions through this week and leaving houses dark are "Tip Top," Globe; "Spanish Love," Maxine Elliott; "Three Live Ghosts," Nora Bayes; "Mother Eternal" (a film), Casino, and "The Sacrifice," Greenwich Village. The latter attraction opened Monday and stopped Tuesday.

Freak attractions saved two other from going dark, for the withdrawal this week of "The Rose Girl" at the Ambassador, the "Dumbells," a Canadian soldier show ("Biff, Bing, Bang"), will enter. At the Frazee when "Smooth as Silk" leaves Friday night for a Sunday opening in Chicago, "Mixed Marriage," which started as a matinee show, will be revived for a two weeks' date, the company being co-operative.

Openings

Two other openings will mark the coming week, replacing the final pair of withdrawal. "The Last Waltz" will succeed "In the Night Watch" at the Century, and "Phoebe of Quality Street" will follow "The Trial of Joan of Arc" into the Shubert. Both new shows are musical, being recent Shubert production.

There is little reason for continuing attractions which have piled up long runs. Good weather alone will keep some going through May. But unless some unsuspected films of worth are dug up the dark house list will continue to mount. The first of the special picture

showings to stop is "Mother Eternal" at the Casino. The film was operated at a cost of around \$10,000 weekly and during its three weeks, its backers are said to have dropped in total around \$50,000. They figure however to pull out a profit through the sale of state rights.

The balance of the picture field remains about the same, with the "Four Horsemen" at the Astor leading the list. "Queen of Sheba" (Continued on page 19.)

OPENING AT SAT. MAT.

"Mixed Marriage" Gets Into Frazee—5th House For It

"Mixed Marriage," the St. John Irvine drama, is to be revived again and will open at the Frazee Saturday matinee. It will continue there for regular performances for two weeks, or more. The house is available through the withdrawal of "Smooth as Silk," which closes Friday night and goes to Chicago for a Sunday night premiere at the Cort.

It will be the fifth theatre for "Mixed Marriage." The piece was originally put on at the Bramhall Playhouse. It was then moved to the Times Square for special matinees, later going to the 63d Street for regular performances. After closing there it was put on for special matinees at the Punch and Judy, recently closing. The Frazee date is actually the first regular showing in a Broadway house.

John D. Williams is due to offer Eugene O'Neill's "Gold" at the Frazee late this month.

TREASURERS' BENEFIT

Club Holding Thirty-second Annual Show Sunday

The Treasurers' Club of America will hold its thirty-second annual benefit show at the Hudson, Sunday night, the proceeds going to the club's sick and burial fund. The fund is also employed to aid disabled members. The entire takings goes to the club, all expenses having been underwritten by the theatre itself.

Alfred T. Darling, manager of the Royal, is in charge of the show, which includes many star turns, including Leon E. Errol, William Rock and Girls, Ona Munson, Nat Nazzaro, Jr., Rooney and Bent, Mary Haynes, Thomas E. Shea, Jane and Katherine Lee, Phil Baker, Marie Dressler, Six Brown Brothers, Harry Carroll, Gertrude Hoffman, Juliet, Whiting and Burt, Fay Marbe, Johnny Dooley and Yvette Rugel, Billy B. Van and James J. Corbett, Creole Fashion Plate, Grace LaRue and Hale Hamilton. Florence Moore and Will Morrissey will be the announcers. The Treasurers' Club affair is usually one of the biggest of the season's benefit performance.

"TAVERN" MAY RETURN

Atlantic City, May 4. "The Tavern," with George M. Cohan in the role of the vagabond, is due here at the Apollo Monday. The company which will support him is that which played Chicago and is appearing in Cleveland this week. John Meehan is playing the lead, having replaced Lowell Sherman, who withdrew in Chicago.

It is believed Mr. Cohan's appearance in "The Tavern" here is designed to permit the show to again play in New York with the actor-manager. Reports are that the piece will be sent into the Hudson in two weeks succeeding "Nemesis" there.

Mears' Show at Times Square

John Henry Mears is negotiating with Selwyn & Co. to bring his new review into the Times Square for the summer.

It was originally intended to put the show into the Republic, but the plan was abandoned owing to insufficient capacity.

McNAUGHTON RECOVERED.

Will Return With Wife to New York in Fall

The latest report from England concerning Tom McNaughton is that his physician has given McNaughton his final discharge.

Alice Lloyd (Mrs. McNaughton), upon completing her Orpheum Circuit tour in June, will return to New York to sail July 5 on the Aquitania, to meet her husband. They anticipate sailing for New York early in September, McNaughton's doctor having placed no restriction upon his movements.

The complete recovery, as reported, of Tom McNaughton is viewed as remarkable by those having some idea of his ailment when in New York a year ago. Local specialists then said he had one chance in a thousand.

After leaving her husband in England last winter and seeing he was properly cared for, Miss Lloyd returned here to fulfill her theatrical engagements. Last week she was held over for a week at the Orpheum, Los Angeles. Her dates along that time have been a series of successes. Besides her hold over at Los Angeles, Miss Lloyd will play as her final Orpheum engagement a return at Winnipeg.

1/2 PRICE CENTURY TICKETS

"Night Watch" Discount Coupons Distributed

The Shuberts in plugging the last few weeks of "The Night Watch," at the Century are distributing in a co-operative scheme with restaurants a ticket entitling one or two persons admission at one-half the price on the face value of the regular box-office ticket.

Placed on the cash and cigar-stands in a restaurant on upper Seventh avenue, and stacked up, exiting patrons are free to help themselves. On the coupon is imprinted the compliments of the particular restaurant at which the ticket is obtainable.

COHAN AND "DREAM GIRL"

"The Dream Girl," the musical comedy by Rida Johnson Young and Victor Herbert, latter the score, former book and lyrics, has been bought by George M. Cohan, who will produce it shortly.

The piece was slated for production last season, but Edward MacGregor and A. L. Erlanger, who held the rights, relinquished them, giving as reason their judgment that the dream motive—a story that is only dreamed—would militate against its public acceptance.



ALEXANDER LEWIS SWART

The youngest member of the Actors' Equity Association, and so introduced Sunday night last at the Metropolitan by John Emerson, President of Equity, at the annual show.

The youngster is a little over one year old, born April 15, 1920.

Gus Heckler, of the Bronx Opera House, is the child's grandfather. Mr. Heckler is going on to 76 and has been 45 years in theatricals.

TOURING MGRS.' ASSN. ASKS LOWER SCALE

Requests Stage Unions to Create New Classification

The Touring Managers' Association has made applications to the I. A. T. S. E. (International stage hands) and American Federation of Musicians requesting that each union create a lower wage scale next season for the union stage hands and musicians who work in pop price \$1 attractions, as distinguished from those who work in the Broadway or \$3 shows.

At present the carpenter, electrician and property man and musical director of a \$1 show receives the same minimum wage as the stage crew heads of department and leader with a show like Ziegfeld's "Follies."

Conferences were held this week by committees representing the T. M. A. and officials of both unions regarding the asked for classification and wage reduction for next season.

The T. M. A. committee was informed the matter would have to be placed before the forthcoming annual meetings of the executive boards of the stage hands and musicians' unions, to be held in June, for consideration before an answer could be given.

SENTENCE SUSPENDED.

Clara Carroll Let Go On Plea of Attorney.

Boston, May 4. Clara Carroll, the 18-year old chorus girl with "Two Little Girls in Blue," which finished at the Colonial Saturday was arraigned in the Municipal Criminal Court here Saturday, charged with the larceny of a diamond and sapphire studded bracelet from Patricia Clarke, a dancer with the company.

The girl was given a suspended sentence of six months in the House of Correction after her attorney, Herman L. Roth, of New York, had entered a plea for leniency. The attorney stated the girl's record was otherwise spotless, that she had not taken the bracelet with a realization of what the act meant, had not tried to dispose of it and was the sole support of her mother.

Roth also called the attention of the court to the fact that when the girl had engaged a professional bondsman, immediately following her arrest, to bail her in the sum of \$5,000 that the bondsman had charged her \$250 for the service and was holding a ring worth \$550 as security. This resulted in Judge Dowd criticizing the action of the professional bondsman and declaring that no bail from him would be accepted by his court in the future.

It was also pointed out by Attorney Roth that while the ring was originally said to be worth \$5,000 the value of it has depreciated to \$1,000 since the arrest.

The ring was stolen from Miss Clarke's dressing room in the theatre.

"SACRIFICE" OUT

"The Sacrifice" was closed after its second performance Tuesday evening at the Greenwich Village, which is said to have received \$1,500 on a three-week guarantee, but when the attraction wanted to withdraw money from the box office it was refused. There was very little cash, but it led to the blowoff. Manager Bernard Gallant is about decided on calling off the season for the Village house.

GEORGES FLATEAU'S RECITAL

Georges Flateau, who will give a recital of "boulevard" songs in French at the Apollo theatre, Sunday night, will sail for Paris next week.

Mr. Flateau is returning to the French capital to secure a number of trunks, to be presented here next season by The Mask, a new players' organization, which will secure a playhouse here next season for its special presentations.

HIT ATTRACTIONS WANTED ON THE ROAD

Out-of-Town Managers Asking for Broadway Successes.

With general talk of bad business on Broadway and the road claimed to be impossible, a hopeful sign for next season is the call from managers of the intermediate stands for the Broadway hit. Many of these towns have gone into films almost completely or at least it was so believed. The same places are sending in requests not to be passed up when the routes are settled on, offering to cancel or postpone picture showings if time can be arranged for hit attractions.

One New York manager interpreted the booking requests from the road as pretty good evidence that there is no plenitude of "smash" films. This agrees with the recent comment on the failure of a majority of special film showings to catch on in Broadway legitimate theatres.

Several of the current special pictures originally to be booked as shows similar to "Way Down East" and the "Four Horsemen" will be disposed of by the state right method.

"WHIRL OF TOWN" CLOSES

May Be On Century Roof This Summer.

The "Whirl of the Town" closed Boston Saturday after a two weeks' run in the Hub. The show had four weeks in Philadelphia.

Boston is where the Jimmy Hussey show came to a disastrous finish early in the spring and the Boston papers dwelt at length on the same scenes being used in both productions.

The show is to be revamped and will open the new intimate theatre atop of the Century in about three weeks.

Ann Codee, featured in Philadelphia, will not be with the show when it reopens. Frank Orth (Orth and Cody) will also be out, the team asking and receiving a cancellation of a 30 weeks' contract with the Shuberts. Moran and Wiser also with the show and who worked jointly with Orth and Cody in a specialty may remain with the show or go to London this summer.

CHI'S "IRENE" CLOSING.

Ends at Chicago After Run of 22 Weeks.

The Chicago company of "Irene" will be withdrawn Saturday and will close for the season, having completed a 22 weeks' run. The attraction opened at the Garrick, Chicago, to excellent takings. Since moved to the Studebaker to provide an opening for "East Is West," it slipped steadily. "Irene's" top gross at the Garrick was around \$29,000. It hit low at the Studebaker two weeks ago at \$12,000.

Duke Winter was switched from the coast "Irene" last week in an effort to boost the takings, on the strength of the Winter name in Chicago. Thursday of last week the Vanderbilt Producing Co. decided to pull in the show believing whatever fresh box office interest provided by the cast change, would be spent in another week.

Miss Winter will return to the coast "Irene" show, opening at the Curran, San Francisco, May 15.

MARY HAY LEAVES "SALLY."

Mary Hay left "Sally" at the Amsterdam Saturday, with Kathleen Martyn from the Ziegfeld "Follies," opening in the role Monday.

Miss Hay gave to her notice due to the efforts of her husband, Dick Bartholomew, who objected to the engagement, as it kept them separated most of the time. Picture work consumes most of his time during the day.

When previously reported in Variety Miss Hay would shortly leave the show, the Ziegfeld staff emphatically denied it.

CORT'S COLORED SHOW SOON

The John Cort all-colored show, "Shuffle Along," authored by Sisle and Blake, is due to open the latter part of next week at the 63d street theatre. The concert hall is being renovated and a new anon built.

"Shuffle Along" has received good notices out of town.

SHOWS IN N. Y. AND COMMENT

"Bad Man," Ritz (35th week). Little under \$10,000 first week here (moved up from Comedy last week). With the scale at \$2.50 top last week's business is about the same drawn at Comedy.

"Broken Wing," 45th Street (22d week). Contract extended for this comedy success and will run into June. May reach summer, going through pooling later.

"Clair de Lune," Empire (3d week). Though ticket agents claim there is little demand for tickets, the second week's business lined up almost as strongly as the first, with \$28,700 in. Heavy advance sale aided.

"Dear Me," Republic (16th week). May run through month, but will probably exit in another week or two. No summer attraction yet named for this house, and it may be dark for hot period. Gross under \$6,000.

"Deburau," Belasco (20th week). Went under \$17,000 for first time, with last week's gross being \$16,700. This dramatic smash will remain until hot weather arrives, being due to close the first or second week in June.

"Emperor Jones," Princess (14th week). About \$4,500 last week. Matinees of "Diff'rent" cut down to two afternoons this week, then discontinued. "Emperor Jones" to continue few weeks more.

"Enter Madame," Fulton (25th week). Has two weeks more to go. Attraction with stars may be taken to London this summer. If plans are changed, it will close for season. Draw around \$9,000 last week.

"First Year," Little (29th week). The season's little comedy champion, aimed for continuance well into next season, with seat sale now extended far into summer.

"Ghost Between," 39th Street (7th week). Title changed to "THANKS TO YOU." Litigation threatened over "Ghost" title, which was not well regarded, anyhow. Drawing well and is liked, though not a smash.

"Gold Diggers," Lyceum (33d week). Ina Claire will withdraw from the cast May 14, to be succeeded by Gertrude Vanderbilt. Still making money at \$10,500 last week. Due to stick until August.

"In the Night Watch," Century (15th week). Going out at end of week. Will be succeeded Monday by "The Last Waltz," very well regarded on tryout last week.

"Irene," Vanderbilt (77th week). Continued business puzzling even to management because of ability to come back after slipping. Over \$14,000 last week. Previous week had dipped under \$13,000. May go into summer. Has musical run record sewed up.

"June Love," Knickerbocker (2d week). Accredited with a fine first act, with pace falling off in second. Business fairly good so far, the opening week grossing close to \$16,000.

"Just Married," Comedy (2d week). Drew very good notices. Extra advertising used for attraction, which, however, is accredited a laughing show.

"Ladies' Night," Eltinge (39th week). Has run longer than other hits of this season in sight, and will probably continue into the summer. Last week the takings were \$11,200, turning a good profit.

"Lady Billy," Liberty (21st week). Two weeks more. Final show May 21. Mitzel, starred, anxious to go abroad.

"Lightnin'," Gayety (138th week). Business and run marvel, shooting on its way to completion of three solid years, which will be accomplished late in August. Management plans stay until then at least, with probable continuance later than that. Gross last week shaded \$14,000.

"Liliom," Garrick (3d week). Hailed as one of the best plays of the season. Is a sell-out, capacity here being over \$8,000. Theatre Guild production.

"Little Old New York," Plymouth (35th week). Engagement still indefinite, the takings holding firmly to \$9,000 weekly, which is money-making pace.

"Love Birds," Apollo (8th week). Looks like this musical show would run through June. At \$2.50 top it has held up well to around \$15,000 weekly, with last week a little under that mark.

"Mr. Pim Passes By," Miller (9th week). Played to about same business as first week or move up from Garrick. Got \$9,500 last week. Should play until hot weather.

"Miss Lulu Bett," Belmont (19th week). Business picked up several hundred last week, when stories broke in dailies that Carol McComas has been left a fortune by fiancé. Show will remain a few weeks longer. Claimed profit on present pace of around \$6,000 or little better.

"Nemesia," Hudson (5th week). Doesn't look like this new drama will catch on. Spurt in business for second week on account of extra advertising failed to hold. Pace slowed to under \$7,000 last week.

"Nice People," Klaw (10th week). Looks like it will run through the summer. Demand remains

strong and piece is drawing virtual capacity through week. Rates as comedy leader of newer arrivals. Got \$14,300 last week, a variance of only \$300 in pace.

"Passing Show of 1921," Winter Garden (19th week). Advertised in its last weeks; departure date not certain. "Belle of New York," which had premiere in Philadelphia this week, is definitely to succeed for summer stay.

"Princess Virtue," Central (1st week). New musical offering; first for Gerald Bacon. Opened Wednesday night.

"Right Girl," Times Square (8th week). Splurge in extra advertising. Show accredited good musical entertainment. Takings, however, are around \$9,000. A few weeks more.

"Rollo's Wild Out," Punch and Judy (24th week). Length of continuance indefinite. Will round out season here, probably running into June. Margin of profit small in this small house.

"Romance," Playhouse (10th week). Pace of this revival has been around \$10,000 lately. Management considers that figure excellent.

"Rose Girl," Ambassador (13th week). Final week, going to subway time. Canadian E. F. a service show, "The Dumbella," which has been very successful in Dominion, gets house next week.

"Sally," New Amsterdam (20th week). No varying in the great pace of this outstanding success. Seats now on sale into July and tickets up to September on sale next week. House for "Follies" still not set.

"Servant in the House," Broadhurst (1st week). Walter Hampden varied program by starting week with this revival "Hamlet" and "Macbeth" also on week's card.

"Smooth as Silk," Frazee (8th week). Going out Friday. Will open at Cort, Chicago, Sunday evening, leaving here after Friday night's performance. "Mixed marriage," revived, succeeds, starting Saturday matinee. Due to remain two weeks. Then "Gold."

"Spanish Love," Maxine Elliott (39th week). Closing Saturday with a season's run to its credit. No new attraction named and house may go dark.

"The Bat," Morosco (37th week). The season's outstanding mystery

road later. "Phoebe of Quality Street" (Barrie's "Quality Street"), new Shubert musical show, succeeds next week.

"Two Little Girls in Blue," Cohan (1st week). New A. L. Erlanger musical show. Opened Tuesday.

"Tyranny of Love," Cort (1st week). Charles Cherry, Estelle Winwood and Brandon Tynan featured. Show opened some weeks ago as special matinee attraction.

"Welcome Stranger," Sam H. Harris (34th week). This comedy hit took a jump of nearly \$1,500 last week over the previous week. Gross was \$10,500 plus. No explanation, but cut rates doing brisk business.

"Way Down East," 44th Street (36th week). Film.

"Over the Hill," Park (31st week). Film.

"Four Horsemen of the Apocalypse," Astor (9th week). Film. Around \$15,000 last week. Night business big; matinees affected by good weather early in week. Should hold to present pace for a time.

"Connecticut Yankee in King Arthur's Court," Selwyn (8th week). Film. Has two weeks more to go. House gets a summer revue headed by Lew Fields, Nora Bayes and De Wolf Hopper.

"Dream Street," Town Hall (4th week). Film. Moved here. New stunt of synchronization of film with mechanical talking and singing for part of picture added here.

"Queen of Sheba," Lyric (4th week). Film.

"Mother Eternal," Casino (3d week). Film. To be withdrawn Saturday, though film management was supposed to have house on guarantee basis for several weeks more. Loss around \$50,000; will be made up by state-righting picture.

"BAB," DARK HORSE, CHICAGO KNOCKOUT

Three Wear Out Welcome and "Mary" Holds Lead.

The surprise in the last three weeks has been the business done at the Blackstone by "Bab," starring Helen Hayes. With every show in town showing a decrease in box office revenues averaging from \$500 to as big a drop as \$3,000, this show has shown the only increase. Opening to \$10,000, jumping to \$12,000 on its second week, and touching the high point of \$13,200 last week.



PAT BARRETT and NORA CUNEE
"LOOKING FOR FUN"

The laughing and applause hit of the bill at the 5th Avenue, New York, last week, with new material by Paul G. Smith and J. P. Mulgrew. VARIETY said: "Good comedy is developed in the bright crowd talk. The new arrangement is a distinct improvement." Keith's Prospect, Brooklyn (May 5-8). Broadway, New York (May 16). Direction, ROSE and CURTIS.

play. Not playing to actual capacity now, but equal to non-musical leaders in weekly gross. Probably has drawn bigger total than any drama in town this season. Over \$16,000 last week.

"The Champion," Longacre (18th week). Nearly \$9,000 in last week. Not much margin of profit for this comedy, which has heavy cast.

"The Green Goddess," Booth (17th week). Only hot weather can dent the \$14,000 capacity trade this melodrama is playing to. Management predicts its continuance through summer.

"Three Live Ghosts," Bayes (32d week). Final week. Attraction going to Boston. Change of plans, which were to hold piece off road until fall. No successor announced for Bayes.

"Tip Top," Globe (31st week). Closing Saturday. Disappointment when Fred Stone was unable to return to the show this week, as hoped. Business away off because of star's absence.

"Toto," Bijou (7th week). One of the spring comedy successes. Play and Leo Dietrichstein credited with excellent draw so far. Good until hot weather.

"Trial of Joan of Arc," Chubert (4th week). Closing Saturday. Production will be shelved and Margaret Anglin will probably return in "The Woman in Bronze" for

The same methods are being used as last year on "Tillie," ignoring the usual Blackstone patronage and going after the "shirtwaist" crowd.

This week sees three new shows bow in on the local Rialto, all making a bid for a summer run. They are Ben-Ami going into the Playhouse, "Call the Doctor" for the Powers, "The Meanest Man in the World," into Cohan's Grand. Ben-Ami is receiving most of the attention, although "Call the Doctor" is astonishing everyone with a very heavy advance sale.

Estimates for the week:

"Shavings," (Powers, 9th week). Left to \$10,000, making money on each week. "Call the Doctor" follows to a great advance sale.

"Linger Longer Letty," (Olympic, 3rd week). Getting heavy play from masses. Doing turnaway matinee business with capacity from Wednesday on. \$18,000, which is a lot for this house.

"East is West," (Garrick, 8th week). Still hanging on to \$18,000. Is in on a stop contract of \$12,000 so will easily make a summer run.

"Gertie's Garter," (Woods, 3d week). Several special publicity stunts put over to attract patronage which is a bit shy. A. H. Woods writing letters to critics, defending the show, claiming it to be clean. Fell to around \$11,000, not very strong takings at this theatre. Giv-

ing dollar bills away on the streets with ads.

"Mary," (Colonial, 4th week). Nothing on the boards coming anywhere near this hit. Got \$26,800. Biggest musical comedy (not revue) business in years.

"Dulcy," (Cort, 10th week). Though boomed for an all-summer run and press agent for a would-be season's sensation, failed to show big returns. Forced to leave next week having dropped below the \$10,000 mark in its last four weeks' receipts. Company will disband, management refusing to take a chance on New York for the warm weather.

"Smooth As Silk," starring Taylor Holmes, replaces it.

"The Tavern," (Cohan's Grand, 13th week). Closed to \$7,000 with "The Meanest Man in the World" opening Monday.

"Four Horsemen," (LaSalle, 5th week). Repeated last week's money, \$12,500.

"The Bat," (Princess, 18th week). \$18,000. Starting this week one of the biggest billing campaigns ever inaugurated for a show was put into effect. Bound to carry show into the \$20,000 class.

"Beggars Opera," (Central, 3rd week). Failed to get back its stride and closed with the house going dark and nothing announced to follow.

"Samson and Delilah," (Playhouse). Opened Monday to society turn-out.

"Tickle Me," (Illinois, 4th week). Dropped \$200 from last week with \$21,800. Strong demand at agencies.

"Irene," (Studebaker, 22d week). Only one more week to go, when company closes for the season. Dale Winter failed to show decisive draw. \$15,000. "Broadway Brevities" to follow.

"Bab" (Blackstone, 3d week). Showing increase over each preceding week. Bill Gorman, who made sensational run with Patricia Collinge in "Tillie" at this house, is guiding Helen Hayes to the same hit, Miss Hayes being taken up by all newspapers as the typical American girl artist.

"Way Down East" (Auditorium, 3d week). 20th week in town. On ten performances got \$16,000. "Eileen," an Irish opera by Victor Herbert, comes in May 15 for a four weeks' run.

SPECIAL FILMS START SHOWING IN BOSTON

Two Opening This Week—Cohan's "O'Brien Girl" Has Good Chance.

Boston, May 4. Of the six openings scheduled for Monday, three came to pass. As a result the Shuberts got the cream of the business Monday night, the two new attractions they booked in here this week opening to capacity. The opening of "The O'Brien Girl," was postponed until Tuesday night at the Tremont, and postponements were in effect for "Deception" and "Dream Street," two of the film plays opening this week. "The Four Horsemen" opened at Tremont Temple.

Business last week was not up to the average. The indications are the season will draw to a close, as far as legitimate attractions are concerned, sooner this year than for some time. Shows opening can get over big for two weeks, and possibly three, but after that they seem to peter out gradually, and don't finish strong. It appears there are to be several tryouts of shows here, plays with a chance of having a summer run and good for opening in New York in the fall. This would be the conclusion of "The O'Brien Girl," and Geo. M. Cohan will probably try for another big summer season at the Tremont with this show, as he did with "Mary" last season.

The Hollis, due to close when "The Famous Mrs. Fair" winds up there this week has another lease of life, for a time at least, for "The Cameo Girl," a new show, will come in there next Monday for an indefinite time. Nothing is in sight for the Colonial for the balance of the season, except the film which it now houses. The Plymouth will have "Three Live Ghosts" Monday night, the house being dark this week, with the exception of Friday and Saturdays, when an amateur production, put on by the Filene people, which played four performances at the Tremont last week, have the house for a "repeat."

Estimates for the week are:

"The Famous Mrs. Fair" (Hollis, last week). Showing signs of lagging now after a very productive engagement. Did within about \$2,000 of the week before.

"Deception" (Colonial, first week). In for long run. Film opened Tuesday night. "Two Little Girls in Blue," which started out here and wound up Saturday left at a time when it was making big money and getting very popular. It could have stayed on much longer.

"The O'Brien Girl" (Tremont, first week). Opened Tuesday with big advance sale. This town likes most anything Cohan puts the O. K. on. "Prince and Pauper" (Shubert, first week). Switched to this house

at the last minute, because of the advance sale of seats and also because "The Whirl of the Town" did not come across strong and vacated. For the last week here the "Whirl" did about \$10,000, much lower than necessary for the success of a show of this type.

"Buddies" (Wilbur, first week). Played to capacity house at opening Monday. Was great favorite when here last. About only different now is Wallace Eddinger who played here with it before is out. On final week at this house "Blossom Time" did about \$12,000.

"Dream Street" (Majestic, first week). Opened Wednesday night with all sorts of pyrotechnics. In for indefinite run. "Honeydew" on last week at house did about \$12,000. "Honey Girl" (Park Square). Sufficient business to please those backing the return to Boston.

SHOW BUSINESS DULL NOW IN PHILADELPHIA

"Belle of New York" Revival Opens—"Dream Street" Going Out.

Philadelphia, May 4. The season is slipping out stealthily and without even a parting hoorah. This week saw what was probably the last new show of the 1920-21 year, unless the Shuberts decide to put something new into the Adelphi, which remained dark when "Phoebe of Quality Street" was diverted and hustled into New York ahead of time.

Monday's openings were "The Belle of New York," which showed some promise, and Robert Mantell, who will probably get a fair return for his customary two weeks, although hit by the Hampden engagement of a few months ago. "Mary" is getting them pretty well, without any prospect of staying more than another week or so. "The Greenwich Village Follies" is a pleasant surprise at the more or less unfortunate Shubert. It would seem now as if this were the logical house to attempt a late spring or even a summer run.

The Forrest has another week or so of "Robin Hood," and then pictures. The Broad will have amateur talent for two weeks after Mantell quits next Saturday. Nothing is announced for the Walnut, where "The Passion Flower" is pleasing the thoughtful, but not overflowing the tills. The Chestnut Street will end with "Dream Street" next week, and then be closed for a complete overhauling. This will remove another house usually open for a part of the hot season.

The North Broad street houses are enigmas. As mentioned, the Adelphi was left dark, but there is hint of an attraction to round out the season. "The Belle" will probably not stay more than a couple of weeks at the Lyric. This house was touted as a stock prospect, but that went flooie. The third Shubert house which was planned to adjoin these last two at Cherry street is also given up, it is understood by those on the inside.

It looks like a very dull local summer.

Estimates for the week are:

Mantell (Broad, 1st week). Opened with "Richelleu," "Lincoln" went out big here, to \$14,500.

Greenwich Village Follies" (Shubert, 3d week). Minus rivalry of Ziegfeld's show, this one mounted higher yet, and appears to have broken the Shubert hoodoo. About \$18,000.

"Robin Hood" (Forrest, 2d week). At \$2 top has not been able to pile up a phenomenal record, but is doing nicely and pleasing. The draw is mostly high class, though lots of balcony play is observable. No end announced, but not likely to last more than another week. \$17,500.

"Belle of New York," Lyric (1st week). Opened to good excuse, but received mixed reception, tending towards panning from the critics. Desperate need for pruning was general criticism. "The Mirage" completed successful stay, with the gross about \$10,500.

"Mary" (Garrick, 2d week). The same company here for third time, but making money; about \$13,000 last week.

"Dream Street" (Chestnut St. O. H., 3d week). Looks like real frost. Heavy advertising, emphasizing numerous \$1 seats, has not helped much. Picture will close in another week. The house will then be remodeled and may reopen with vaudeville in the fall.

"The Passion Flower" (Walnut, 2d week). Poor time for distinctly highbrow show but doing nicely at that. Well received by critics. About \$10,000.

COMMUNITY THEATRE NOW SEEN AS HELP TO COMMERCIAL PLAY

Manager Discusses Growth of Neighborhood Playhouses—Published Plays Never So Popular as Now—Scarborough Experiment.

Managers are now professing concern in the hitherto lightly considered community theatre growth. A producer of prominence who considers play producing both a science and an art and therefore keeps his ear to the ground for all rumbles affecting his profession believes the native theatre's prosperity will be helped by the community movement.

"The diversion offered by the playhouse," said this manager, "appeals alike to all. It is a pleasurable excitement that human nature has craved ever since play acting from stages built on drays and carted about by oxen and horses caught the interest of the street audiences of the 16th century.

"Published plays were never so popular as now. Traveling companies to places off the main lines of the country's railroad maps are fast disappearing. Film plays are least satisfying to the informed. The cultured human will have his mimic excitement, and if the mountain no longer travels to Mahomet, Mahomet will be his own actor and if need be his own playwright.

"There are 20,000 former small show towns that now aren't visited by a traveling theatre company once a year. There are many large places that get perhaps half a dozen visits per annum. The cultured human, habituated to artistic stimulation through the medium of the playhouse, wants a more extended privilege, and in pursuit of this desire is fast making his own theatre, his own plays and his own players.

"Notably locally just now are a number of community theatres offering amazing results in plays and players, and giving performances that could be transferred to Broadway and, in my judgment, succeed. The repertory theatres of the Provincetown and other players aren't quite what I mean. They, despite their labels, smack of the box office.

"I am referring specially to the groups of amateur players professionally coached to be found among the cut-off sections of suburban New York.

Beechwood Players.

"The Beechwood Players of Scarborough, N. Y., an hour's run from Grand Central, along the Hudson, illustrates pointedly what I mean. Here is a community of men and

(Continued on page 23.)

D. C. SHUBERTS CLOSING

This week will mark the end of the season for all three Shubert theatres in Washington—Belasco, Garrick and Poli's. Plans to promote summer stock in the Garrick, negotiations for which have been under way for some time, have been abandoned and this house, with the others, will remain dark throughout the summer, according to the manager of one of the theatres, encountered on Broadway this week.

It is said Jules Murry is casting an eye in the direction of picture offices with the hope of landing a soft film contract for the Washington houses.

JOHN KAISER A SUICIDE?

A note reading "this is the last of John K." was found last week attached to a brief bag and hat on a Lackawanna ferry boat, believed by friends to be the property of John Kaiser, a former stock director and writer, who has not been heard from for some time. It is thought he committed suicide by jumping from the boat. Kaiser was in a distressed state of mind when last seen.

WOODS HAS BERT WILLIAMS

Bert Williams has signed with A. H. Woods for next season. The manager is to star him in a straight comedy. It will be the first non-musical appearance of the colored comic, who is now on tour with "Broadway Brevities."

Transformation Play

"Pants," a dramatic piece, backer unknown, was placed in rehearsal this week. The play, which is of the transformation variety with special scenic effects on the order of "The Storm."

SPEAKS OF MUSICAL UNION

President of Symphony Society Addresses Meeting

The orchestral situation in New York created by the attitude of the local Musical Union, and its effect on the forthcoming season's plans of symphonic organizations, was the subject at the annual meeting of the Symphony Society in the home of its president, Harry Harkness Flagler.

Reports dealing with the past season were presented and matters connected with the coming year discussed. Declaring that the musical season which had just ended had been a rather turbulent one in the orchestra field, owing to several unusual causes, the president's address emphasized that the principal fault was found in the attempt of the musical union to break the "perfectly valid contracts," which the Symphony Society had signed with its players and which had been approved by the union at the time of the signing, in order that the weekly rate of payment for the orchestra might be increased and at the same time the hours given to rehearsals decreased, except at prohibitive figures.

"I have hearty sympathy with the idea of the proper safe-guarding of the musician's interest through the Musical Union, but the continued attempt by hampering restrictions and purely commercial methods to destroy artistic projects, which have been built up so carefully for many years, must result in action along the lines I have indicated," the president said during his remarks.

HIP APPEALING

Nathan Burkan has secured leave to carry the case of Pomeroy against the New York Hippodrome to the Appellate Division.

Roy J. Pomeroy, an inventor, entered into an agreement to permit the use of a mechanical contrivance for making large soap bubbles as an effect at the Hippodrome, for which he was to receive \$50 per week.

The Hip management later discovered a similar patent antedating Roy's was granted to George Hanlon, of the Hanlon Brothers, and declined to pay. Roy won his suit in the Municipal Court, then in the Appellate Term and now the Appellate Division will be asked to determine the matter.

GUARD SUES GAITES

George R. Guard began suit in the Third District Municipal Court this week against Joseph M. Gaite for the recovery of \$1,000 as reasonable value for services rendered in connection with "Up In the Clouds," a forthcoming Gaite's production. Guard alleges he was engaged to originate electrical effects for the show and worked for a period from January to April; that Gaite had approved of them but later refused to accept them. Guard was to receive \$75 weekly royalty for his services from the production.

The plaintiff is a pioneer in the field of theatrical lighting effects. Kendler & Goldstein represent Guard.

COHAN'S STOREHOUSE

George M. Cohan this week acquired all right and title to the building at 62nd street and 10th avenue for use as a permanent storehouse. The structure was formerly occupied by the Dodge & Castle Scenic Studios who will seek headquarters elsewhere.

Cohan & Harris as a firm had a storehouse on 10th avenue further downtown but Sam Harris is in possession of it now.

DILLINGHAM'S "SANDMAN"

"The Sandman," a musical extravaganza on the order of "Babes in Toyland," will have an early fall production. The piece is the work of the Victor Herbert and George F. Stoddard. Charles Dillingham will probably be the producer. Harland Dixon, who is replacing Fred Stone in "Tip Top" at present, may get the title role.



DIXIE FOUR

Last week VARIETY said: "—walked off with the big hit of the evening following their song and dance capers. They should fit in nicely on the better bills having appearance in addition to undoubted entertaining abilities."

Booked solid by MEYER NORTH.

AL JOLSON'S GROSS \$60,000 IN 2 WEEKS

"Mary" at San Francisco
Columbia Gets \$12,000.

San Francisco, May 4.

Al Jolson opened here Monday to a capacity audience and there is a tremendous advance sale at \$3.50 top.

Indications are that he will do \$60,000 for his two weeks at the Curran. The Los Angeles week grossed around \$4,600.

"Mary," at the Columbia, got \$12,000 last week and is still doing nicely.

P. M. A. ELECTION.

Meeting On Officers, Members and Expulsions.

The third annual meeting of the Producing Managers Association will be held today (Friday) at which time the yearly election of officers, election of new members and expelling of others will be finally passed on.

There is virtually no change in the P. M. A. executives, there being but one ticket nominated, thus providing for an unanimous vote. Sam H. Harris remains president, George Broadhurst, vice-president, L. Lawrence Weber, secretary and Benjamin F. Roeder, treasurer.

There will be but one change in the board of directors, Arthur Hammerstein being named. He takes the place of Mr. Roeder on the board, the latter's position as treasurer gives him a vote automatically. The other directors are William A. Brady, George Broadhurst, John L. Golden, Sam H. Harris, William Harris, Jr., Alf Hayman, Arthur Hopkins, Henry W. Savage, Edgar Selwyn, L. Lawrence Weber and A. H. Woods.

ZIEGFELD'S PARISIAN DANCER

Germaine Middy, the Parisian dance star, has been engaged for the new Ziegfeld "Follies" and will sail for this side about the middle of the month with M. Tillo, her dancing partner. Middy has long been with the "Follies Bergere" in Paris and it is said 50,000 francs were paid the "Follies" management for her release. The dancer was secured through Gilbert Miller.

Channing Pollock is writing lyrics and book for the "Follies." As near as the revue gets to a book is a structure for numbers. It is the second "Follies" for Mr. Pollock, who similarly contributed about six years ago. The usual "ensemble" of authors and composers will be employed in the writing of the show. As yet no house has been selected for this season's "Follies." Several possibilities are mentioned in a press notice sent out.

ONE YEAR FOR "SYNDICATE"

One year from next September the legitimate theatrical "Syndicate" will cease to exist, after 26 years of continuous operation.

From present indications, when that time comes, there will be three combinations of producing managers. One crowd will consist of A. L. Erlanger, Charles Dillingham, Florenz Ziegfeld, Jr., George M. Cohan and David Belasco. The second will comprise the Shuberts and their allies and the third will be made up of Arthur Hopkins, Sam H. Harris and the Selwyns.

NEW TICKET AGENCY PLAN SELLS STOCK AT \$100 TO MEMBERS

Operates Downtown—W. J. Fallon Connected with It—Good Seats Until 7 P. M.—Ask No More Than 50 Cents Above Box Office Price.

RAMBEAU SEES NEW PLAY

To Star Next Year in Ernest Wilkes' Meller.

Seattle, May 4.

Ernest Wilkes' melodrama, "Nan's Atonement," had its premier at Wilkes theatre, Seattle, Sunday matinee, with Jane Morgan and Alex Luce in the major roles.

Capacity business greeted the players yesterday. The villain, country maid, stalwart sweetheart, and a woman with an unhappy past, characters in old school of melodrama, but given several new twists which makes plot seem new. The action drags in opening acts and contains several rough spots which need re-writing.

The leading characters need more to do in opening scenes. Dramatic climax in final act could be strengthened, though passable even now. Jane Morgan was vividly realistic in a character sketch quite exacting in its demands. Luce, as the stalwart sweetheart, enacts role with ease and naturalness. Mart Thorne, as country maid gives a clever delineation. Efanclion Everhart, as husband hunting widow, contributed an effective bit of character acting. Norman Fusler, as the villain, was satisfactorily satanic in role essayed, while Henry Hald, as a gambling parson, was creditable. Rita Boland, Julia Elmdord and Anna Athy please in minor roles.

Marjorie Rambeau, for whom the play was written witnessed yesterday's presentation from an orchestra seat. Miss Rambeau is to star in the play after completing her tour in "The Sign on the Door."

"LILLIOM" GOES TO FULTON.

"Lilliom," the Theatre Guild's hit production of Franz Molnar's play (first called "The Daisy"), at the Garrick will move to Broadway in two weeks. It will succeed "Enter Madame" at the Fulton, May 23. The same theatre housed "John Ferguson," the first Guild attraction to move to Broadway, two seasons ago. The present plan of the Guild is to revive "Ferguson" at the Garrick, following "Lilliom's" shift.

The Garrick is playing to a \$250 top scale. The capacity of the house is \$9,060. The pace of "Lilliom" for the first two weeks has been under that mark because of the Guild's subscription list. At the Fulton the capacity will be practically doubled, if the show holds to its sell-out pace. It was prepared for production by Benjamin Glazer.

MCCORMACK'S CONCERT

John McCormack's initial return appearance after his world tour, scheduled for Thursday night of this week at the Hippodrome was a benefit performance for the Irish Relief Fund.

Despite the price of \$10 for orchestra seats the entire house was sold out by Tuesday. Marshall McCarthy alone disposed of all the boxes turning in a gross of over \$27,000, which swelled the takings to around \$75,000.

A new theatre ticket agency plan, which has been operating in the financial district for some time, is expanding its field to all classes of agency patrons who subscribe to its stock. The first offering from this agency, which is called the Special Service Syndicate, called for the purchase of 10 shares of stock at \$100 per share. To each shareholder is given the privilege of purchasing tickets at 50 cents premium. The stock calls for 8 per cent. annually.

The plan now offered is for the purchase of five shares, with the same ticket privileges. This syndicate is in charge of Granville Hartman, who promoted the agency with W. J. Fallon of the Tyson agency.

The new syndicate office appears to have aroused no opposition from the agencies in the theatre zone, the latter saying there are plenty of patrons to draw from.

Special advantages are claimed by the syndicate. Seats within the first six rows are available up to 7 p.m. and there are no charges for the delivery of tickets. Each shareholding member is entitled to a charge account. It is claimed for the syndicate agency that not only do members participate in the profits of the company, but they are insured against gyphing. It is also claimed they have an arrangement for choice seats with the theatres.

"MERRY WIDOW" PLANS

No Long Runs to Be Forced. Coast to Coast Tour.

Henry W. Savage's revival of "The Merry Widow," occupying considerable attention for the last several months, will be made about Oct. 1, according to reports. Gus McCune has been engaged to do the advance work.

Differing from the policy pursued by other managers who have made revivals in the past, notably the Shuberts last season, Savage will play a policy of "get in and get out" with the "Widow" show. There will be no attempt to establish long runs in any of the principal cities, and with the exception of New York and Chicago the show will bow in and bow out again, without any great ballyhoo before or after.

According to the present plans the show will tour from coast to coast, and McCune is setting his publicity on a national basis.

BROCK PEMBERTON SAILING

Brock Pemberton will sail for London Saturday to investigate conditions relative to his taking "Enter Madame" to the English metropolis this summer. The comedy closes at the Fulton, New York, May 21. "Madame" is one of Broadway's comedy smashes. It is now in its 38th week. It averaged well over \$15,000 weekly for the first eight months and at present is playing to around \$9,000. If Pemberton vetoes the English date for the summer, the show will close for the season and the English booking arranged for next year.



DALLAS WALKER
"THE GIRL FROM TEXAS"

Formerly of Texas and Walker Who Is Making Her Initial Appearance As a Single This Week (May 2), at MOSS' BROADWAY, New York. Direction, CHAS. BIERBAUER.

OUT OF TOWN REVIEWS

THE LAST WALTZ.

Atlantic City, May 4. The Viennese operetta and the music of Oscar Straus returned last evening for the first time since the bugle calls of 1914 and found themselves on the stage of the Globe with the accustomed military trappings of a large gilt-laced male chorus and girls who matched the beauty of their faces with the variety and lavish color of their costumes.

The premiere of "The Last Waltz," lasted well beyond the midnight hour. The piece is gorgeously set, lavishly cast, multi-tudinally costumed. In many things it pleased the expectation, though the Americanization of the piece has been carried beyond necessity, especially in the many light and nearly mediocre interpolations in the musical score.

The principal figure in the cast is Eleanor Painter, whose every movement is an expression, who believes that acting is essential to a prima donna role. The wave of an arm, the movement of a finger, especially when accompanied with the infection of her voice in the dignity and command of a definitely controlled soprano, make Miss Painter the dramatic singer par excellence. Following so closely on the similar divinity of spirit of Elsie Adler, there seems a generous supply of fine things at our command in the musical world these past two weeks.

The limber dancing of James Barton added to the enjoyment of the evening. The peculiarities of voice of the always popular Dallas Welford was an aid to the same end. Walter Woolf as the hero held superbly the dignity of the baritone role. Florence Morrison was the Mother of four girls—the two posing Swanson sisters, with their pretty faces; a vibrant Gladys Walton and the budding Eleanor Griffith, who has eyes that glisten with a merry twinkle, a face that speaks almost as much as Miss Painter's or Miss Adler's, and feet that keep their step. Did she own a voice, Miss Griffith would be our bid for more than a coming important featured player.

Isabel Rodriguez gives a few moments of her Spanish dances; Harrison Brockbank plays the hardly male with Arabian pose, and there are countless numbers to a chorus of godly voice and manner.

Most of the Straus numbers are in the first and second acts. The carrying strain is "The Last Waltz," with a reflection to "Waltz Ronda," both typical numbers of the Straus style, though neither number may be said to equal the memories of "The Chocolate Soldier," "Roses Out of Reach" and the "Mirror Song" owe much to the perfectly sung interpretations of Miss Painter, who lived their lyrics in the modulations of the Straus notes. "Baby in Love" and some of the dance numbers are effective, but are apparently of other authorship. The Straus note is particularly noticeable in the ensembles and in the barbaric costumed entrances of the final act. Scheuer.

THE SILVER FOX

Edmund Quiller.....Lawrence Grossmith
Helen, his wife.....Dorothy Cumming
Frankie Turner.....Flora Sheffield
Christopher Stanley.....Claude King
Captain Douglas Belgrave.....Ronald Colman

Washington, D. C., May 4. To sit quietly and endeavor to make an analysis of this latest work of Cosmos Hamilton one is held by the impression gained while watching the opening performance Monday at the Belasco that the author has somehow failed to give his characters that touch of realism necessary to make his story convincing. With the possible exception of the husband, beautifully played by Lawrence Grossmith, they all seem artificial, their thoughts, their expressions and the words they speak leave you wondering if people in real life move, act and talk as these imaginary characters of Mr. Hamilton's.

The play holds attention to the close of the second act. Here the story ends. The author, as so many before him have tried to do, has added that fatal last act, and failed. In this case it is drawn out unmercifully long, for a brief few moments the interest was held, but with the entrance of the erstwhile wife and her meeting with the man she loves it was established that they would come together, but that took entirely too long, and in one or two incidents slipped mightily close to causing laughter at and not with the players.

It is about a successful English novelist married to a woman in search of the silver fox. To quote the program: "The silver fox patters on its tiny paws from one iceberg to another, seeking, seeking, and finding nothing—and all it craves is love and flattery and undivided attention." This man and wife have a friend, a man friend, devoted to them as they are to him. This friend, a poet, has placed the wife on a pedestal; she is his inspiration, he loving the soul of the woman, not the woman in the flesh.

In the character of the husband Mr. Hamilton constructed a human, but then let him slip in the final act. Any man that for a period of six years could see and sense that his wife did not love him and abide the time when she would go to the friend could not be foiled by the glaringly apparent selfishness of wife No. 2. The poet lover is really beyond comprehension, and at times one thought that Claude King, who gave an intelligent performance, didn't quite grasp the author's meaning in the man.

Dorothy Cumming gives a splendid performance of the wife, Flora Sheffield met the requirements of the lighter work. In his brief moment Ronald Colman was most convincing as the flying man.

The piece is presented by Lee Shubert and William Faversham, Mr. Faversham having done the directing, which was remarkably well done. The one set is adequate.

There may be among the married women who wouldn't give up their homes for anything in the world, and the youthful flapper just beginning to blossom out who has been doing some reading a large enough number would like to see this type of play, to give the piece quite a lengthy life, but even at that considerable fixing will have to be done. Meakin.

THE O'BRIEN GIRL

Boston, May 4.

Mrs. Hope.....Fritz Scheff
Alice O'Brien.....Elizabeth Hines
Joe Fox.....Alexander Yakovlev
Lawrence Patten.....Stanley Ford
Humphrey Drexel.....James Marlowe
Mrs. Drexel.....Georgia Cairne
Eloise Drexel.....Ada Mae Weeks
Larry Patten.....Jack Carwin
Wilbur Weatherbee.....Andrew Tombs
Gerald Morgan.....Carl Hemmer

"The O'Brien Girl" was billed for its Metropolitan premier at the Tremont Monday as "Mary's Little Sister." Compared with "Mary," the new production is unquestionably of the same parentage, but "The O'Brien Girl" will have to grow considerably before she is the girl that her older sister was and is.

George M. Cohan may not be superstitious, but in addition to selecting the Tremont for the Metropolitan premier of "The O'Brien Girl," exactly as he did for "Mary" a year ago, he also made public a pledge to produce at least one new production annually in Boston and to make it his "production center." Augustus Thomas tried the same thing a number of years ago, but after three successive blunders he decided to change his luck.

After the Atlantic City try-out Cohan brought "The O'Brien Girl" to Boston Sunday night and rehearsed all day Monday until midnight and the better part of Tuesday, opening Tuesday night to a heavy turn-away and a house that was all real money. He is carrying 24 girls and 12 men in the chorus, and four Russian dancers, all of them unbilled on the program, which did not even mention the fact that there was a chorus. Of the principals, two names, those of Nellie Graham Dent and Harry Coleman were carried in the program, but did not appear in the production. The principals really consist of four couples, the remaining two (Yakovlev and Hemmer) being dancers with no speaking parts.

The show has obviously not reached its stride as yet and honors are being carried by Andy Tombs and Ada Mae Weeks, the latter the only principal who is traveling at a speed satisfactory to Cohan, who is on the scene in person with Julian Mitchell and John Meehan. Marlowe is working strenuously for laughs and has made such progress already that he will have his sadly thin part well fattened with rough comedy within a short time. Fritz Scheff has one feature song, "Learn to Smile," which Lou Hirsh hoped would be a second "Love Nest" and which is being heavily plugged with only fair success.

The big surprise of the production was in Ada Mae Weeks, who fairly radiated pep and who dances dynamically through both acts with a surprising amount of energy and a fair amount of grace. Elizabeth Hines, who has an admirably sweet singing voice, an extraordinarily prepossessing appearance, a good presence, but a poor speaking voice, is working out satisfactorily to Cohan, who is playing up her beauty with special lighting effects.

Scientifically the two acts (Unit and Wicks) are unusually effective, being laid in the Adirondacks with the lake as a background. Costuming is striking, but far from lavish. The book is conventional and unusually simple, being based on a stenographer named O'Brien who inherits \$800 and decided to plunge for two weeks at a wealthy Adirondack resort, where her presence, together with her employer's divorced wife, sadly discomfits the employer and his second wife. Feature dancing honors go to Alexander Yakovlev, who has the role of an Indian guide and whose Indian dancing was the only real stop

in the action of the show, his work being extraordinary.

The one big fault in "The O'Brien Girl," as compared with the normal Cohan show of this type, is its conventionality. The audience was all primed for real novelty and was disappointed, the reaction from this cooling off some of the enthusiasm that would have otherwise existed for such a smooth running production. The house lights held off after the first act, apparently because it was believed that the packed house would repeat its remarkable demonstration given in the same theatre when "Mary" had its premier. Probably because of the fact that Cohan's presence in town had not been advertised, he was not demanded for a curtain speech.

The show is being advertised as "George M. Cohan's Comedians" and as "The Little Sister of Mary." It had the heaviest advance sale of any premier in years but it is not a second "Mary"—yet. The name "The O'Brien Girl" was not favored by Cohan at first but apparently is now definitely accepted by him. It is indisputably a latent money-maker as it now stands but another two weeks will probably add to the pep and also the novelty that Cohan thoroughly appreciates are needed to bring it to the super-level he always demands and usually attains. Libbey.

BELLE OF NEW YORK.

Philadelphia, May 4.

A bit jagged and ragged, this recrudescence of an old idol left a large audience pretty well fagged when it had dragged and lagged its way to 11:30 o'clock on the opening night.

But—and that word ought to be emphasized above everything—it looks like a sure-enough Winter Garden hit when the edges are lopped off, and the whole thing shortened and condensed. It is certainly not the old-time "Belle" and only by stretching a point can it be called a revival, but as an up-to-date revue it has its inevitable highlights.

Intervening years have toned down and changed the references and scenes concerning the Salvation Army. Formerly it was spoofed a good bit, and everybody had a quiet laugh at the big drum which boomed behind Edna May when she enthused with "Follow On." Now, probably with the war so fresh in memory, the S. A. is handled with gloves, and, incidentally, that "Follow On" piece, now sung by Carolyn Thompson, has an accompanying tinkle of tambourine. Before going on, even at the risk of having to repeat later, it is a notable fact that Miss Thompson is a wonder, actually a far more personable leading woman than the famous Edna and possessing a better voice.

The original book of Hugh Morton has quite naturally been blue-pencilled. The "White Ribboners" of the original version have had their name changed to the Anti-Cigarette and Enjoyment League Against All Amusement, and things which seemed worthy of being classed as "wicked" in the original, are now so tame that new ones had to be interpolated. Of course prohibition and blue Sundays and the ubiquitous shimmy had to come in for a bow or two, and let it be stated, none of the jokes were any too new or laugh-provoking.

The scenes, as far as memory serves, were changed to some extent. In the present show they had the merit here of being fresh and new, but not unusually attractive or original. A banquet room, a conservatory, and a candy shop were the interiors, and a scene on Pell street, Chinatown, on the Chinese New Year's Eve, together with two country club sets comprised the exteriors. The Oriental scene had a rich flavor which equalled and maybe surpassed the interpolation in "Honeydew."

The "tough stuff" with "Blinky Bill" and the Bowery atmosphere has lost much of its flavor since this show and Hoyt's "Trip to Chinatown" were in their prime, but it at least had the merit of getting away from the lines recently employed in musical shows.

To sum up the production, plot and staging, it would perhaps be fair to say that it is done on a costlier, less tasteful scale, and that the elaborate staging has helped gloss over the fact that whatever plot was in the original has been submerged in the regular succession of vaudeville sketches usual to Winter Garden shows. The talent is undoubtedly there, and devotees of this kind of show ought to fall heavily for it, but as far as the old fellows—well, that's a different matter.

The music is nothing out of the ordinary. "Follow On" still divides the popularity with "When We Are Married," but last night the most applause went to the interpolation of "Mandalay," by Harold Murray, the pleasant juvenile. Whether this was a last moment thought to bolster up the score is not ascertainable, but it certainly went well.

Also successful were "The Belle of New York," the Chinese ballet, and Icabod Bronson's famous refrain, "If you can not be like us, be as like us as you're able to be." "Mammy" was also introduced. There was a preponderance of topical stuff and comedy songs, and a

corresponding paucity of more serious stuff.

Lastly, in regard to the people in addition to Miss Thompson, who, as said before was a distinct hit, William Danforth was an excellent Icabod, albeit he seemed a bit out of place in such a show, and, on the opening night was wobbly on his lines. Naturally his voice was bulky.

Frances Demarest was an alluring "queen of the comic opera" who sang and danced well up to her reputation. Kyra's dancing, as sinuous as when she last played here at the Shubert, got several recalls. Teddy Webb as "Doc Sniffkins" was another high spot, and seemed more at home and better drilled than some of his associates. James B. Carson was not a Dave Warfield as Karl Von Pumpenick, but he lacked the best material, and should show to better advantage after the show is fixed a bit for its New York run. Schiller and Kitty Kelly are also excellent.

A large, but by no means exceptionally beautiful chorus, disports its way through the two acts. The costuming runs to lights rather than bare legs, and the Salvation Army lassies are rather quieter in dress and deportment than might be expected.

Morton's book has been revised by Edgar Smith, Gustav Kerker's score has been added to by Lew Pollock and Al Goodman, and the musical numbers were staged by Jack Mason. Lew Morton staged the show.

All in all, the show is an excellent prospect as a Winter Garden revue, but as a revival of Dan Daly's "Belle of New York" it is just not there—that's all.

PHOEBE OF QUALITY ST.

Washington, May 4.

It is feared that "Phoebe of Quality St." will not make much of a ripple in the season's current offerings. It is regretted, too, because it would seem that the Messrs. J. J. and Lee Shubert had made an endeavor to give something of the higher order. Of the music there can be no complaint. It has a certain hauntingness to it that is entrancing, but even that is marred a little by a very common-place orchestration.

The chief fault, however, seems to lie in the method of handling the story of Sir James M. Barrie. It is one of his typical fanciful stories and it has been made the main feature with the music, chorus, etc., as the secondary consideration. Possibly because the story would make a splendid one for a real musical comedy, this is where the fault lies. There is still another serious objection and the question cannot help but enter one's mind as to the reason for the selection of the two English players, Dorothy Ward and Shaun Glenville, for the principal roles.

Miss Ward is a finished actress. She knows every trick or should it be said every artistry of the ingenue, but the fact cannot be denied that she is no longer an ingenue. Her voice is pleasing, but never reaching any great moments and there is a serious handicap to her work wherein the cords of her neck are so distended that it mars her appearance.

Mr. Glenville is a typical English comedian using methods discarded seasons and seasons ago by our American fun exponents. His is the buffoonery type of comedy. Yes, and he knows all the old sure laugh getters of a long time ago, but when he worked the old pillow stunt of pushing down the pot, then poking in the sides, that was the last straw.

With due respect to these two performers how much better it would have been, say with an Eleanor Painter in the role of Phoebe and any of our comedians as the sergeant. Any is really meant. There hasn't been one here this season who couldn't have taken that part and injected some real comedy into it.

Evidently the text of Barrie's story has been closely followed. A good looking chorus is simply wasted, being on only at the opening and then with the exception of strolling across the back, do not return again until the last act, at which time a male chorus is also utilized, numbering some twenty boys.

Somehow the impression cannot be shaken that had this pretty little story been made the basis for a modern musical comedy with the chorus used to its full advantage, some honest to goodness comedy injected into it, coupled with the music it has, it is possible two or three additional numbers given a little to modern ragtime (please note ragtime is meant, not jazz), the future of this offering would have rather a different outlook.

As to the cast other than Miss Ward and Mr. Glenville, Mr. Warren Procter struggles hard with a typical leading tenor role. He has a pleasing appearance but his top notes are terribly tight. Could this be remedied the stage would gain a splendid singer. The voice is there but not brought out.

Gertrude Mudge gives a conventional performance of an Irish Biddy as Patty White. A bunch of little kiddies at the opening of the second act assist Miss Ward in putting over a clever number.

The Shuberts have beautifully mounted the piece, the last act being a real feast to the eye because of its apparent splendor without being

gaudy. The music is by Walter Kollo, a newcomer evidently, but who will undoubtedly soon be well known. The piece was adapted by Edward Delaney Dunn, staged by W. H. Gilmore, musical numbers staged by Max Sheck, while the entire production was put on under the personal direction of J. J. Shubert.

It is understood that an opening has been set for the coming Monday, May 9, at the Shubert Theatre, New York. Its remaining there for any protracted period is doubted. The opening last night was a benefit performance for Georgetown University of this city, which brought out President and Mrs. Harding, who occupied a box. After the performance Mrs. Harding met the kiddies in the cast and invited them to the White House this coming Wednesday. Meakin.

THE CAMEO GIRL.

Baltimore, May 4, 1921.

Edith Royson.....Gladys Miller
Roger Whitney.....George Trabert
Perry Parker.....John Philbrick
Nita Newton.....Adelaide
Jean Munson.....Marie Wells
Ray Waldron.....J. J. Hughes
Mrs. Jones.....Henrietta Lee
Jones.....Frank Lator
Curly Locks.....Mary Hotchkiss
Jack Horner.....Stanley Hughes
Boy.....Ralph Walker
Girl Book Ends.....Diana Walton

According to the billing The Cameo Girl, Inc., presented Adelaide and Hughes in "The Cameo Girl," a musical fantasy in two acts and six scenes with Frank Lator. The general consensus of opinion of the fair sized first night audience seemed to be that the play was given its premiere about two weeks too early. If the play is not a success, which in its present form seems very doubtful, it is to be regretted that so much beautiful and effective scenery will go to the storehouse and that such a young and peppy chorus will be disbanded.

"The Cameo Girl" is one of the most fantastic of the "fantasies" that have played here this season and is reminiscent of the ill-fated "Meigho" seen here earlier this season, but the present production is on a much more delightful scale than that sour piece of pother. But unless some severe reconstruction work both in the cast and in the book is done with the play its run will end with the local engagement next Saturday evening.

The book of the entertainment is credited to Myrtabel Gallier and Nell Twomey and the music by the former and James Monaco. The most enjoyable part of the entire play was the artistically conceived and smoothly executed "Ballet of Confusion," to music by Leo Edwards, which closes the first act. In this scene we have the cast in pantomime, and in this meter with one or two possible exception it should have remained all during the evening. This is the first time that the dancing stars, Adelaide and Hughes have tried their hand at a full length show, and they do not appear to such good advantage as they did formerly in vaudeville turns. They dance as cleverly as heretofore, but their speaking voices leave much to be desired. The burden of this phase of the production falls upon the shoulders of Frank Lator and John Philbrick who work hard and try to get the most out of their parts, but the laughs are not in the lines and the parts are too slim to do much with. George Trabert and Marie Wells meet with a little better success in their singing efforts.

More dancing by Adelaide and Hughes should be injected into the production. They have been satisfied with a comparatively small share of the evening's performance, rather preferring the large and unusually attractive chorus to reap the major portion of the applause. The chorus executed a highly ingenious "Toy Soldiers' Dance" with rare skill and generally disported themselves in a fashion to make their every entrance bring the audience back to life with hopeful sighs while seconding the song sung in the second act, "While There's Life There's Hope."

The play opens and closes in an artists' studio and between these points are sandwiched a number of scenes based on a Mother Goose book with the usual attendant characters. The plot is vague and much of the time the audience is guessing what it is all about. There is so much padding at present that the book will have to be entirely rewritten or substituted for in the greater part. The music is sufficient.



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cient unto the need although it contains no striking outstanding numbers, but the lyrics are of a pathos that is not at all in keeping with the rest of the play.

"The Cameo Girl" is to the eye one of the most pleasing of all the elaborately staged shows playing here this year, but to the ear it is a rank failure in its present form and its conversion into pantomime or a new book and lyrics are the only remedies for this serious fault. It is to be hoped that some way is found to save the production from closing as the scenic effects of J. J. Hughes are such that it is a shame to have them come to such an all too early ending. O'Toole.

THE WHEEL.

Atlantic City, May 4.
After an absence from the list of working playwrights lasting nearly three years, Winchell Smith again entered, Monday, the arena at the Apollo and scored a top notch mark at the first showing of "The Wheel." The new play is a particular instance of the best writing and the finest character drawing that have so long been known as the "Smith-Golden" type and from which the name of last evening's author had been so nearly obliterated in his quiet retirement from the footlights. Though there was no great similarity in situation or plot, the resemblance last evening was largely of "The Fortune Hunter," that earlier vehicle of Mr. Smith's writing. In style, ease of speech, commonplace of locale without depreciation to slang or vulgar type, "The Wheel" spoke its piece with interest and consistent holding power. Then there was in the cast Thomas W. Ross, somewhat older, but still speaking with the same pleasant voice which marked that memorable debut on the same stage when he was the hero of the rural "Fortune Hunter."

Domestic in its theme of husband and wife with a problem of family life, "The Wheel" is vitally virile, with its throbs of impulse that portrays the clutch of the gambling spirit. Mr. Smith has covered a wide field in his tale, beginning with the problem of marriage between a shop-keeping young woman and the son of a wealthy man, skipping the immediate family complications of this culmination to face the spirit of the gambler, which threatens to overpower the influence of the first love impulses, then throwing his clutch with startling suddenness into a reversal of spirit and direction to a final fourth act that is more or less a comedy relief to that tense, that seems almost to contradict the "comedy" title of so many recent plays.

Again retracing our steps, we find at one a typical small exclusive shop, with its intimate life; scene two, a bit of breakfast, with an aftermath of the night before, and scene three, picturing with fidelity a gambling room with its roulette wheels, wherein the whole routine of the play spoke so apparent that its sudden culmination held the play firmly to an assured pinnacle of success. In the final episode of an apparently finished play, whose curtain forbade it being the final moment, the morning room of the apartment is again returned.

The cast was one of the most perfect of the season. Hardly a flaw could be picked in the artistry of the several important players or even in the many minor roles. Thomas W. Ross, as the gambler and owner of many places, took the honors of the evening for a part of assured self-respect in a difficult atmosphere. He played to many opposing characters with fidelity and earnestness that was wholly successful, mostly because his character spoke of his own individuality.

The leading man, the husband, had a great variety of personal qualities which Harry Leighton understood and depicted. Ida St. Leon, who, if memory is right, has a considerable reputation in stock, gave the wife a womanly confidence and softly expressed determination sufficient for the singular role she had to fill. There were two comedy bits youthfully fulfilled with clever tact by Harold Walbridge as a Jewish boy and Lella Bennet as an Irish girl. Of the other parts, filled by Charles Laite, Jay Hanna, Florence Enright, Josephine Williams and others, the part of the croupier in the roulette scene was the most notable and stood out against the remainder of the cast as second in importance. Mr. Ross alone excelling in the completeness of his rendition of Mr. Smith's character. Schuer.

TIN PAN ALLEY.

Atlantic City, May 4.
"Tin Pan Alley," the latest effusion from the office of A. H. Woods, arrived at the Woods Sunday to tell a tale of music publishers, song composers and feminine singers in 46th street. An original story by Thomas Grant Springer, dramatized by Le Roy Clemens and William Charles Leigel, the program said it was the origin of a "comedy" without comedy. A play with no acting parts. The story is exceedingly thin, and though the whole three acts are completed in two hours the exertion of spreading the material is constantly evident. In theme the play is of the older school of melodrama, which offered better situations for 30 cents. Alma Tell is the principal, with

ON BROADWAY

TWO LITTLE GIRLS IN BLUE.

Dolly Sartoris Madeline Fairbanks
Dolly Sartoris Marion Fairbanks
Robert Barker Oscar Shaw
Jerry Lloyd Fred Santley
Morgan Atwell Olin Howland
Harrington Neville Emma Janvier
Nelson La Fleur Julia Koley
Captain Morrow Stanley Jessup
Jennings Jack Tomson
Kennedy Tommy Tomson
Newton Caneby Fred Hall
Cecile Vanda Hoff
Margie Evelyn Law
Ophelia Patricia Clarke
Mary Bird Edith Decker
The Bride Beulah McFarland

A. L. Erlanger's new musical play was disclosed at the George M. Cohan Tuesday evening as another average musical comedy with the accent on the musical and the comedy more or less in abeyance. It has a wealth of youth and beauty, a certain richness of color and inexhaustible energy in the way of dancing displays, but from the rising of the curtain at 8.20 to the going down thereof at 11.35 there is not a hearty laugh. If the two early spring contenders for the summer entertainment stakes are to set the fashion this is to be an unenlivening between-seasons.

Fred Jackson supplied the book, a unique affair hampered with dialog and story and strangely devoid of humor. One looks in vain for the sprightly line or the snappy bon mot. Early in the first act Olin Howland said unctuously to Emma Janvier, the character woman, "Come up to the dock. And Miss Janvier replied aptly enough, "I'd rather tie up to a peer." The pun was one of the few witty flashes of the evening. Judge then how the rest of the repartee sparkled.

The Fairbanks twins are the stars, a joy to look at for their blooming freshness of girlish loveliness and dancers of exhilarating grace, but their long exchanges of confidences addressed to each other and the audience, in furtherance of the plot do not make for a swift-moving entertainment. The girls had such a lot of story to explain that it cut sadly into their dancing and left them only enough time to leap from one pretty flapper frock to another.

The sisters might have done better if they could have told some of it in song, but they are birds of bright plumage and voiceless. Among the principals Julia Keely alone has a voice and her brilliant singing of "Honey-moon" at the opening of the last act was one of the bright spots of the evening. An incidental dance by Evelyn Law as part of this number contributed considerably to the effect and an especially enthusiastic audience at the premiere held the show up while she repeated her wild acrobatic performance to the point of exhaustion. It was Miss Law also who evoked a like demonstration in the second act by an acrobatic dance aided by Jack and Tommy Tomson.

The really high spots of the performance were easy to count. Mostly they went to the Fairbanks girls for their dances and to either Fred Santley or Oscar Shaw for numbers, especially those which had dances to help carry them off. The dances both of the principals and

no opportunity, and is overshadowed by Gypsy O'Brien in a much fatter series of situations. Blythe Daly has a few minutes of opportunity in a small bit. Paul Gordon, Leon Gordon, Hy Mayer, Peggy Doran and others overplay useless material. Schuer.

LIKE A KING.

Atlantic City, May 4.
"Like a King," the newest offering of Adolph Klauer, appeared here last evening after a considerable list of plauditory explosions from Allentown and Trenton, which acted largely as a rebuff, for the show failed to develop any of the enormous heights to which the back state critics had raised this comedy.

It is the story of a young man picked up in Central Park by a wealthy man's chauffeur when he has just exhausted almost his last pittance, trying to make good on the reputation he has written for himself in a series of letters covering six years.

The chauffeur agrees to take him home in his absent employer's Rolls-Royce, where he becomes the millionaire hero of a hidebound village with big opportunities. How he squirms out of a few boy-size difficulties and reaches a top height of success is promised, but not developed, before the final curtain falls.

James Gleason, hero of many plays this past season, has all the comedy and the principal part. Being a remarkably clever comedian he makes the most of circumstances of a light and trivial character to a point of considerable entertainment. Ann Harding is pleasing in a very demure and self-made way, and there is a slightly bit of pleasantness in the smile and twinkling eye of little Kathleen Walker that is worth remembering.

Otherwise "Like a King" is very much like many other plays that have come and gone in the past, with better or thinner material, according to the tailoring of the author. Schuer.

chorus were the feature of the show, so it would only be fair to say that New Wayburn probably was the star of the production, since he put the numbers on.

Wayburn, by the way, has abandoned or outgrown his rather limited range of steps, for in this piece his pupils display a great versatility of movements. There is almost none of the buck and wing stepping with which he used to be identified, but he has shown a lot of resourcefulness in new designs. Some of the chorus work showed painstaking drill in neat legmanias and the variety ran all the way to an interesting formation with an adaptation of an Oriental figure. Mr. Wayburn probably picked the chorus, too, a refreshing lot of girls who do more to make the evening agreeable than all the other elements combined.

Mr. Howland labored quite alone to extract fun from the proceedings, a task beyond the grasp of a comedian so inflexible in style. Emma Janvier might have been employed toward coaxing a laugh or two, but nothing was put into her hands. So the comedy was shifted to the shoulders of Santley and Shaw. All in vain, for those two young men had to play the polite, dress suited lovers and make melody and love, which do not mix with musical comedy humor.

As a production, "Two Little Girls in Blue" fills the bill. The stage pictures are fine and there are ingenious effects galore. One of them was a neat, quick change of scene with a capital surprise for the second act finale. The two Fairbanks girls have got on shipboard on one ticket and one of them has to remain concealed in the stateroom. The captain, on the trail of a jewel thief, orders a search of the cabin. The shift is made from an elaborate setting of the saloon to the girl's stateroom. They defeat the pursuit by having one of the twins step behind a mirror while the other poses in front, the device familiar in "My Friend from India" and later in vaudeville.

Just at this climax the curtain goes to the top of the proscenium arch and the bridge of the ship is shown high above the cabin interior, the multi-colored chorus being ranged along the rail for the ensemble which closes the act. Novel effect and a good surprise.

The whole play takes place on shipboard, for which excellent settings have been supplied, two on open decks, with the ship headed into the audience, as it were, and the red and green lights fixed to the arch. The costumes are rich in color, one effect being especially impressive and lavish. This shows a whole wedding party, bride and all, enveloped in eye-opening frocks of gold cloth.

The score is by Paul Lannin and Vincent Youmans and has several agreeable numbers, the best being a swinging composition called "Who's Who With You?" with catchy lyrics by Arthur Francis. Rush.

BROADWAY STORY

Continued from page 15.)

is now a good second at the Lyric. "Way Down East" at the 44th Street is a close third, with \$11,000 and more in last week.

Two important musical arrivals featured the week with the entrance of "Two Little Girls in Blue" at the Cohan and "Princess Virtue" at the Central. "Tyranny of Love" with a star cast was revived at the Cort and stands a good chance.

Twelve Only

Withdrawals from the buy-outs were balanced by one or two added starters, keeping the list up to twelve attractions only. They are: "Deburau" (Belasco); "Toto" (Bijou); "The Green Goddess" (Booth); "Princess Virtue" (Central); "Just Married" (Comedy); "Nice People" (Klaw); "First Year" (Little); "Gold Diggers" (Lyceum); "Sally" (New Amsterdam); "Romance" (Playhouse); "The Bad Man" (Ritz); "Joan of Arc" (Shubert).

Cut Rates

The cut rates offered a liberal list of attractions, totalling 22. Six of them are among this week's closings: "The Rose Girl" (Ambassador); "Love Birds" (Apollo); "Miss Lulu" (Bijou); "The Night Watch" (Century); "Just Married" (Comedy); "Tyranny of Love" (Cort); "The Broken Wing" (48th Street); "Smooth as Silk" (Frazee); "Welcome Stranger" (Sam H. Harris); "Spanish Love" (Elliott); "Three Live Ghosts" (Bayes); "Little Old New York" (Plymouth); "Rollo's Wild Oats" (Punch and Judy); "Dear Me" (Republic); "Joan of Arc" (Shubert); "Thanks to You" (Ghost Between) (29th Street); "The Right Girl" (Times Square); "Passing Show" (Winter Garden).

Celwyns Buy Storage House

St. Bloom has sold a theatrical storage warehouse on First avenue to Celwyn & Co. The price is understood to be in excess of \$35,000.

INSIDE STUFF

ON LEGIT

The Publishers' Association held a dinner at the Friars' Club last week. Something new in "lollypops" was listed on the menu and the idea is likely to become famous, such was the measure of its success. One of the speakers was Raymond Hitchcock. He rolled up to the Friars Wednesday evening, immaculately togged out. Strolling into the grill he looked about. Some one greeted him and asked him what the idea was. He answered: "I have just discovered I have arrived to speak at an affair that was held here last night." He had lost an entire day somewhere.

Announced merely by its title, without any presenters mentioned, the Canadian show, "Bliff, Bing, Bang," opening at the Ambassador Monday night, is owned by the Trans-Canada Co., of which George F. Driscoll is the president. It is a soldier show and has been touring Canada for the last two years.

The excuse for attempting to conceal the identity of the producers is a misapprehension that New York, especially some of the managers who booked companies through the Montreal concern, is prejudiced against the Trans-Canada Company. This was the excuse offered by several managers familiar with the Canadian situation with respect to shows that played in Canada since the war. There may be a grievance between individual showmen here and the big Montreal company, which controls practically all the booking in the Dominion. The trouble exists over the receipts of American shows in Canadian territory last season. Companies back from that territory gave this solution to the story, discussed in New York offices last season.

The Trans-Canada Company had four or five shows out of its office last season, "The Maid of the Mountain" and the soldier show coming in here were particularly successful. American managers charge agitating for the "home and fireside" principle as against productions from this side was stirred up.

The feeling against Americans on the other side of the border is attributable, according to showmen just back from there, to three causes: money exchange, which has been as high as 15 per cent.; the alleged sympathies of Americans for Ireland, and the English idea that Americans take all of the credit for having saved the world from German tyranny.

This misconception is acute, according to reports, all over Canada and applies to all lines of business, but is more easily discernible in the show business, and is said to have reacted against all the American productions in that territory last season.

A new law quietly passed by the Pennsylvania State Legislature which prohibits colored persons from residing in the same house or hotel with whites brought about an unpleasant situation for Bert Williams, who appeared in "Broadway Brevities" at Pittsburgh last week. The house manager succeeded in getting the assistant manager of the William Penn Hotel to give Williams a room, the hostelry having formerly accommodated the colored star. When the hotel's managing director learned of it Williams was required to leave. He finally landed in a poorly furnished hotel of the fourth class. During the Pittsburgh engagement Williams' contract with the show expired. He is reported having been given an increase, his salary now being \$1,500 with the show.

The law also excludes colored maids and workers from sleeping in hotels. They are permitted to work during the day time, but must use the servants' elevators. Frances White's maid was denied the privilege of sleeping at the Penn, under the same regulation that excluded Williams.

Abe Levy, general manager for Sam H. Harris, is a fiend at buying baby carriages. Every time a new baby arrives in the home of a friend he buys one and has been doing it all his life—that is since the time when he had the price. The latest baby carriage supplied was for "the four weeks' old infant of which Rudolph Friml is the papa. It was Levy's eleventh gift purchase of the kind. Abe bought 'em before the war and since, the price ranging from \$27 to \$56 each. The latter figure was the price during the war.

Friends are kidding Barney Gallant, manager of the Greenwich Village Theatre. Of late there has been a succession of flops housed in the village theatre. This week another opened under the name of "The Sacrifice." Barney is intent on getting guarantees for his house, regardless of how good or bad the attraction may be. Several weeks ago "Hubbics in Distress," a "Review of the Classics," lasted one week, instead of three arranged for, and it was said Barney was stung for part of the guarantee. "This Sacrifice" lasted two nights.

Neither the I. A. T. S. E. or American Federation of Musicians has taken any decisive stand on the question of whether their members will work with non-Equity casts when the A. E. A. closed shop becomes effective next season, and no action will be taken on the matter unless the question is brought to the attention of the stage unions, by the Actors' Equity Association.

Both organizations' executive boards are to hold their annual meetings in June. Nothing as regards the matter could be decided until the annual meetings are held, as the executive boards would be the only ones qualified to make a decision. Up to Wednesday the stage hands' union had received no application from the Equity, requesting the organization to have its members refuse to work with non-Equity casts next season.

All reports to the contrary notwithstanding, the Equity executives, backed by their members, are out to add the control of theatres to their measures. Elusive rumors of the week had the T. M. A. in a tacit agreement to swing to the Equity should the producing managers evince any desire this summer or fall to disregard the conditions of the association's contracts with players.

The T. M. A. heads deny any tactical or other agreement with Equity. The same money power that offered to build theatres for the association when the Equity-Producing Managers strike was hot is said to be again offering co-operation, this time the financier's proposal long for the financing of Equity shows to provide work for disengaged Equity actors next season, the shows being pieces of all sorts to be selected by committees as tenants for the many theatres that a forecast says will be open next season. This committee will act, says report, along the lines of the Guild now occupying two New York stages with shows, viz., "Lillian" at the Garrick, and "Mr. Jim" at the Henry Miller.

House managers everywhere are discounting the fulminations issued by New York managers outlining their road show plans for next season. One N. Y. firm of producers that got its name in the papers of the week with a bulging program of new productions next season, is said to have but a single show upon which they are seriously concentrating their attention. The N. Y. producing managers with houses of their own here and outside are scarcely more energetic, according to the out-of-town house managers, pursuing, in the main, a policy of waiting, to see what enterprise may develop among independent producers.

Indications of the present state of the production famine is found in a theatre in Cleveland this week with the show guaranteed \$4,000 by the theatre owners, a sharp reversal of the good times practice of demanding instead of giving. The play, according to the opening audiences cannot gross more than \$3,500.

The habit of booking managers of show firms lining up a dozen or more routes is getting small encouragement from the two syndicates and their cohorts this season. The shows so booked by similar bookers in the past that never got even as far as a rehearsal are so many that the out-of-town theatre men and the syndicate bookers say no one could count them. "Full bookings," they are now being termed.

ERNESTINE MYERS and Co. (5)
"Dance Creations."
15 Mins.; One and Three (Special
Sets and Hangings).
81st Street.

Miss Myers formerly had Paisley Noon as her partner in a dance review. This new production of hers far outshines, outdistances—and outstrips her former efforts, the word "cutstrips" to be interpreted as one chooses.

The curtain rises on special hangings in "one" which discloses gorgeous hangings—set in "three" and which in turn contains a elevated platform whereupon Miss Myers and her chief supporting cast member, Charles Forsythe Adams, exhibit a Colonial song and dance number in appropriate costumes, powdered wigs and all. George Clifford followed with a jazz solo that won considerable reward on its merits.

Mr. Adams then introduced a number in which the Darling Twins show Oriental and Spanish creations—the verb "show" also being used advisedly as far as the Oriental thing is concerned. Both were very fetching and novel.

Clifford and one of the twins did a double dance number following which the leader of the regular house orchestra (the act carries a director also) performed a violin solo in "one" and won considerable both on merits and home talent popularity. The solo fills in a stage wait effectively and may be a regular part of the act with the various house leaders performing similarly.

For the finish, an Egyptian dance number which presumably was some sort of an interpretative dance, was shown. Suffice it, no one was interested in interpreting it, other than watching Miss Myers go through the gyrations of her dance. She appears barefooted and stockingless well up to her thighs, the upper portion of her anatomy also being similarly spared of coverings. Except for breastplates, it was a nude intermission unto the waist. Even below that a d'aphonous arrangement of the costume imparted an effect that brought gasps from the audience. In the course of her dance, Miss Myers has occasion to doff an outer portion of her costume as well as her breastplates, the act of removing the latter raising another nervous giggle barrage from the frills present. However, it only disclosed her anatomy tightly bound by a white bandage. The rest of the picture was filled in by both men in the act attired in Oriental pantaloons and raising their hands aloft ever and anon in seeming implication of the dancer with the latter falling prone on this short flight of steps for a finish.

It is an effective, well-staged dance revue a little different from the rather abundant flock of dance revues extant in present day vaudeville.

BARONESS ROUSKAYA & Co. (1)
Dances and Songs.
18 Mins.; Full Stage.
5th Ave.

While the impression is left by the enunciations that this is a single turn, it's a double, with Grattan Waltz billed in the lobby as the man at the piano, who also sings, does much of both. The Baroness does character dances, plays a violin now and then while doing them, and also joins in with Mr. Waltz when he is singing "All By Myself" at the piano.

There is class to the turn in its composition, also in the numbers. The Baroness plays the violin better than she dances a French Gavotte or the castanetted Spanish bit, and perhaps the playing was interjected for that reason. Mr. Waltz as a pianologist strikes a fair average. He has ranged his musical interludes from classical to pop. The act seems to run a trifle too long. That may be corrected with usage if it's new.

The Baroness is a brunette, probably of statuesque proportions in regular clothes, although her gowns in this act are exceptional, particularly a white dress with plenty of plumes. If there's publicity to be begotten from the "Baroness" end or the ancestry, that would aid. Just now while it's a big time act, it would seem to be big time only for the Orpheum Circuit and should nicely fit in there.

Time.

LAWRENCE and LYONS.
Accordions.
10 Mins.; One.
American.

Man and woman going in for straight accordion playing featuring popular numbers. The girl is sprightly, wearing two attractive costumes that help materially and the playing has the necessary pep to hold audiences in the houses for which the turn is framed.

LILLIAN and ANNA ROTH.
"The Night of the Party." (Kid Act).
18 Mins. Full Stage (Special Hangings).
23d Street.

Lillian Roth drew attention as a kid player in "Shavings," from which she went in vaudeville last season with her much smaller sister Anna. There was another tot in the act then, the routine being largely one of imitations.

The present act is considerable improvement over the first effort. It was written by James Madison who has the kids in cute little blue twin beds at the rise of the curtain. There is mention of a wedding anniversary celebration downstairs, for which several actresses have been engaged to entertain. Lillian says she can imitate some and starts off with an Ethel Barrymore bit. She has one more, it being the "Pollyanna" bit used last season. Anna then has a try as Frances White, reciting "What's the Use." That's about as far as they go with the imitations.

In a cute change Lillian reappears, dons shell rimmed specs and gives her impression of a politician delivering an after-dinner speech. It is really a monolog well done and well received. Anna then appears as a tiny vamp, simulating the accepted stage type. She has been proposed to by "Handsome Harry," who writes her to meet him at Grand Central Station and to be sure and bring a bankroll along. Enter Lillian as a boy in swallow-tails. There is a drama bit. Anna, the vamp, runs true to film form, tapping her soft sweetie on the bean at the close and grabbing his bankroll.

The Roth Kids show a good deal more all around than on their first try. They needed a routine written that fitted them and this one answers the purpose well. Both children are clever. They should win a spot on the bigger bills. *Ibce.*

"WHO'S MY WIFE?"
Musical Comedy.
18 Mins.; Full Stage. (Special Set).
Riverside.

William B. Friedlander's production, with book by Will Hough, and music and lyrics by the producer. That combination formerly held forth in the West writing and producing.

The present production is elaborate with the set a good looking interior, bachelor's quarters.

The book is altogether Houghish. A young man, hurt in an aeroplane accident, loses his memory. This phase comes on at unexpected and inopportune times.

At the opening it has happened on his honeymoon. He has lost all track of his bride and can't remember who he married. The story involves a burglar, pressed into service to find the wife and three young women invited to the house for dinner, in an effort to see if one of the trio is not the missing wife. The burglar is introduced as a doctor or, at least, one of those massage fellows, and there is quite a bit of talk about a knee. Hough leans to knees. However, the comedy is kept clean and there isn't anything to offend. The girls are mixed in a couple of musical numbers that fit the situations, and there is also a little dancing.

The names of the principals are not carried on the program. The comedian handles the light lines nicely, placing many good laughs without straining for them. He leads one number and does a little dance with the girls that gets results. The straight man also does well with the dialog and a couple of songs. The girls are good lookers and sing better than the average.

The finish comes rather suddenly, but a laugh is gained through the burglar going back to his trade, after the young man finds his wife and strips the apartment of all the furniture while the young couple are cooing in song.

"Who's My Wife?" is a good vaudeville act. It has young people, catchy music, laughs and appearance. It will do well on the big time, though not a feature attraction.

BELL and BANN.
Songs and Talk.
14 Mins.; One.
City.

A male team, closely following the lines of Savoy and Brennan, one chap doing a female impersonation closely resembling the Bert Savoy characterization. Routine of cross-fire talk with a number by the male character are the ingredients of the turn. Too near a copy to be of interest to the average booker.

FOUR USHERS.
Female Quartet.
12 Mins.; One.
American.

Four girls in appropriate girl-usher uniforms of gray silk with tiny aprons. They might have stepped upon the stage from their jobs, and are agreeable looking young women. They sing a nicely varied routine, running mostly to rag numbers of the "blues" variety.

The female baritone has an especially strong, mellow voice and this is a valuable element in the harmony effects of the quartet numbers. The quiet, simple dressing of the four and their unpretentious appearance and style of offering give the turn a likeable atmosphere of genuineness. The American audience liked them. *Rush.*

CHIEF BLUE CLOUD and Co. (1).
Roping, Songs, Talk and Music.
12 Mins.; Full Stage (Special Set).
Albermarle, Brooklyn.

Chief Blue Cloud is an Indian, from appearances a full blooded one, although speaking flawless English. He is assisted by a slender young woman, who like the chief, wears Indian garb throughout the act. A special landscape set, consisting of several hanging pieces, with a full-fledged tepee set to the right, makes an atmospheric background for the specialties offered. Following a song by the woman, the chief does a routine with the lariat, handling it dexterously. Brief cross fire, leading up to another vocal number by woman, in which she introduces several extremely high notes, with the tones coming out clear and round.

Chief solos with trombone next, playing a slow tempo number and a jazzy selection. He's a good musician. For finish, woman singing and chief playing counter melody on trombone, producing simple but effective harmony. Intelligent lighting adds value to the pretty stage setting. The short session of conversational patter should be replaced with brighter material. This is a trivial matter, however, that can be easily corrected. The chief's roping and music, and the woman's tuneful soprano make a combination of entertainment that certifies the turn for the pop houses, with the fact of the man being an Indian giving an added novelty value to the act. Opening the show at the Albermarle, they went over very well. *Bel.*

DALLAS WALKER.
Rope Spinning.
10 Mins.; Open One. Close Full Stage. (Special Drop, Set).
Broadway.

Dallas Walker is probably of the former team of Texas and Walker. In attempting a single she has gone in for scenery and costumes to quite an extent. The opening is in "One," with a special drop with cutout just large enough for the girl's head. Through this she makes a couple of announcements before going into her work. The cowgirl, as she calls herself, opens with a song and dance all right, because the girl is pleasing to look at and, because too much in the singing and dancing line is not to be expected from a rope spinner.

The full stage set is used for the rope spinning, and here she does the usual routine with a little chatter. The finish is another song and dance, using the rope in the dance. Miss Walker makes three costume changes and is a pretty picture in the velvet and gold comic opera cowboy costumes. It is all Dallas Walker and neither the singing, dancing or roping that counts. A nice little turn that will get away opening shows.

KAUFMAN and BESSE.
Comedy Sketch.
Full Stage (Special).
Harlem O. H.

A man and woman in what amounts to a two people sketch with an exterior setting. A married couple out for a picnic. The set is a spot in the country with a field background and a set tree in the foreground. The wife is superstitious and all of the talk hinges on "signs." The man goes through several mishaps, such as sitting under a ladder with something falling on the head, the breakaway hammock and one or two other similar bits also show up.

The talk is the usual "I would have been better off if I wasn't married" stuff, without anything new or bright to recommend it. The finish is built for the big scream. The woman's dress gets caught on the tree and she makes her exit without a skirt. These man and wife squabble acts seem to appeal to small time audiences, so there will probably always be a market for them.

GRAVES and DEMONDE.
"I Got to Have Meat" (Farce).
18 Mins.; Full Stage.
58th St.

This couple may have come from the West for a showing. With the farce comedy, "I Got to Have Meat," they have an excellent chance.

It's an actors' playlet, very human in spots and cleverly played, especially by the woman, who in the act is not supposed to be much of an actress. The scene is the interior of a one-room "flat." A bed reposes in the back. One side has its theatre trunk and close by a gas stove. Opposite is a bureau and nearby a chair holds a wash tub—all evidences of the hard going the man and wife have been hitting.

The man is a player of parts in a fly by night. The woman has been given but one or two bits at a time and then did them badly. He has been out through bad theatre conditions and had taken to driving a truck that they might exist. No pay until the 15th and just one egg for dinner. They plan a celebration when pay day comes—they'll have meat.

Complaints and rejoinders fly back from one to the other. It is the wife who sneers at his wish for a real job. She tells him he'll never get the place he wants, now that the breweries are shut down. Her brandishing of a frying pan tickled the house. There followed one of the changes of pace which cleverly carried the turn so interestingly along. He mentioned disappointment over the failure of their pre-nuptial plans for two children. She snapped back it wasn't her fault. Anyhow, the lease says there must be no children.

Perhaps the best bit came when she declared she was going to quit him and fixed about her neck the scrawniest of fur pieces. He besought her to stick it out. If only he could raise three or four hundred dollars everything would turn out all right. With downcast eyes, she said: "I know what you are thinking of, Dave. But I can't do it." After a pause to emphasize the implication, she added: "I just can't pawn my furs; a woman has to have something." It was a great laugh. But the house roared when they wrestled, she fell on the bed and it collapsed. When she explained it was all acting to prove she could play parts, he say an offer to head the cast in a one-nighter of "The Ragged Hero" is off unless she is given a contract.

Graves and Demonde look surely headed for the big time. Just a few touches in direction is all "I Got to Have Meat" needs to place it as a standard comedy offering. *Ibce.*

MARY and AL ROYCE.
Comedy Talk. Songs. Boxing.
14 Mins.; One (special drop).
58th St.

The drop shows the exterior of a restaurant. The male in tuxedo and brown cap is bounced from the eating establishment to be followed by the girl, a blonde bobbed hair plump female attired as a waitress. This is the excuse for the opening salvo of crossfire of "light" comedy talk.

The first diaphragm laugh comes when she left hooks him into the drop, upsetting him. While she changes, he monologs, missing with delivery and material. She returns in black iridescent short skirted costume. He solos while she makes another change to male attire similar to his and they both pull a good dancing routine of eccentric and buck steps.

A return for some more crossfire and real funny burlesque boxing bout is made. The finish is the strongest portion. The talk is weak throughout with the low comedy efforts getting most. More of the latter and less of the former would help.

The act with the same people was formerly known as Rolls and Royce.

CY and CY.
Songs and Talk.
15 Mins.; One.
American Roof.

Two men appearing in comedy Tommy Atkins costumes opening with an English comedy number with an argument ensuing over the proper wording. Equipped with wide sole shoes, comedy is derived from a bit of stepping, the two going into sailor suits for a burlesque horn-pipe with the taller chap doing some good huckle calls with a piece of garden hose.

The turn is draggy in spots, mainly due to the talk. More stepping would speed it up, the talk and business with the orchestra doing little to round out a strong vehicle. No. 3 on the Roof found the going a bit steep for the two, although the laughs were coming for them in volume at times.

JOE VELLE and Co. (4)
"Mignonette" (Songs and Dances).
Full Stage (Special Hangings).
5th Ave.

Joe Velle has an entertaining turn, written by Arthur Swanstrom and Carey Morgan. It carries four girls, Paula Chambers, Elinor McCune and Randall Sisters. The act's name, "Mignonette" is also the title of the song that Mr. Velle said was the only number his author supplied him with, though there are other numbers.

The opening is an introductory lyric, with Mr. Velle calling forth the girls. Each of the young women demands a salary, starting at \$100, until Mr. Velle in despair, while the number continues, comes forth with a blackboard, on which he chalks up several items necessary to run the act, as against the \$1,000 salary (on the board) received with the result if he pays all, there will be nothing left for him. The blackboard list was complete in its expenses, including commission and transportation.

The turn is nicely arranged. Velle besides singing and dancing goes to the piano a couple of times. The girls have individual opportunity and do fairly, though one (all are brunets) she with the grey dress, has quite some personality. For a finish Velle plays leap-frog over the four girls and then leaps over the entire four together.

The settings are pleasant, the dressing pretty, Velle does well and the idea of the skit being kidded along as building up a vaudeville act on the way helps it, but the best bit the motor car number, done by Velle and the personality girl, has been done before by another couple in vaudeville.

Time.

NICK ADAMS and Co. (3).
"The Elopement" (Comedy).
18 Mins.; Full Stage.
Albermarle, Brooklyn.

Nick Adams was of Yorke and Adams, one of the earliest Hebraic double comedy turns. He has been abroad for the past few years. In "The Elopement" Mr. Adams faithfully assumes the character of a modernized Hebraic type, similar to that of Perlmutter. He is assisted by a company of three, character woman, juvenile and ingenue. There are several good situations in the sketch, but in the main it is inclined to be a bit too talky. The story concerns a middle-aged man and woman living as next door neighbors for 15 years, who have long cherished a desire to see the son of the man married to the daughter of the woman.

The boy and girl, while good friends, are not particularly anxious to hurry the matrimonial affair. The old couple decide to spring a little scheme that will have the effect of bringing matters to a head. They frame a phoney quarrel and involve the children in it with the idea of having the young folks believe they (father and mother) are really opposed to the marriage. It works capitolly, the children contrariwise, when they suppose their parents do not want them wed, deciding to elope. The older couple, following the elopement, also decide to take a chance on the wedding bells themselves.

Mr. Adams gets a lot out of an amusing description of "Romeo and Juliet," which he has seen in pictures, and which he utilizes to illustrate his plan of action, which is to bring about the elopement. The supporting company are individually well cast and give capable performances. Elimination of some of the surplus dialog would make for continuous speed, now lacking. The sketch holds an average number of laughs. It will serve its purpose for small or big small time, but Mr. Adams' ability as a character comedian deserves something better. *Bel.*

HORDES TRIO.
Dances and Songs.
7 Mins.; Full Stage (Special Drop).
Greeley Sq.

Looks like a foreign turn in work and lay-out. Man and two women, one a singer, the other a dancer and a good looker.

The act opened with one of the women offering an operatic snack, with the dancing pair on next. The work looked graceful, but not exceptional. After a change the songstress returned for a classical number, during which the girl dancer worked a specialty. The man reappeared with a curious looking mandolin. While he played it he smiled broadly and tossed his long curly hair about.

Going into a "Rusky" dance the man got something, the first return to that point. He may be Russian, showing some good steps of that school. It opened the show, an unusual spot but perhaps the one it fits best. *Ibce.*

ARTHUR FIELDS.

Songs.

10 Mins.; One.
American Roof.

Arthur Fields has a rep for making phonograph records. He has appeared in vaudeville before. Now he goes in for straight singing only. His selection of songs at the present time carries little weight, his strongest is a medley of former hits with "Nobody's Baby" used for a closer having some worth. Fields' voice is a big asset and with the proper numbers should place him as a sure fire hit feature for houses of the American grade.

JESSIE BUSLEY and Co. (3).

"My Lady's Face."
19 Mins.; Full Stage.
23d St.

Edgar Allan Woolf is the author of Miss Busley's new playlet. The sketch is founded on an original theme, but is written atrociously and constructed so amateurishly no one but a capable player of Miss Busley's ability could save it from degenerating into broad farce.

Miss Busley is the center of the story which revolves around a nurse who has fallen in love with an aviator during the war. The nurse is back in civil life selling shirtwaists. She is afraid youth is slipping away and decides upon a face lifting operation. The doctor is a former lover whom she rejected.

Passage of time is indicated by dropping a sheet in "one" with a calendar thereon. The days are scratched through by a clever arrangement. The operation is performed whereupon the doctor reproposes. The lover arrives and falls to go into ecstasies over her appearance. Pressed for explanations he explains he loved every wrinkle in her former physiognomy.

He squares it, however, by embracing her at the proper moment saying he would love her if she looked like a mud fence. The curtain falls with Miss Busley exclaiming, "I'm glad I didn't have my soul lifted."

The sketch is cluttered up with pages of unnecessary dialog and is constructed like a Sears Roebuck bungalow. The author after conceiving his situations was palpably at a loss how to tell the story and only succeeded in making a good and original idea talk itself to death.

Miss Busley and her three supporting players gave a commendable performance, but a sketch doctor should be called in consultation immediately.

Con.

HUBERT KENNEY and CO. (2).

Dancing.
12 Mins.; Full Stage (Special Set).
Broadway.

They are not making it easy for Hubert Kenney at the Broadway this week. First, he is following Nat Nazarro, Jr., with a little girl dancing partner, and this team will make it hard for any boy or girl dancing pair to follow. Secondly, he is closing a show that gets tire some down toward the finish. A very pretty silk set and a piano player are carried. Silk sets and piano players seem to go together; once in a while you see a piano player without a silk set, but never a silk set without a piano player.

Hubert Kenney is a young man with highly polished hair, the same style of hair dress being adopted by the piano player. He is a good dancer. His single dance in which he does some high kicking is the best and was very well received at the Broadway. The little girl in the offering is good enough and prominent enough to receive at least equal billing with the man. In the opening numbers she does not show up so well, but when she gets to her toe work she stands out. It was doubly hard for her on this bill, as she followed the girl in the Nazarro act who had already done some very good toe dancing. In fact, a much better grade of toe dancing, especially for vaudeville purposes. The girl in the Kenney act, however, needs no apologies.

The piano player does the conventional solo, using a silly grin and a peculiar pose at the instrument. It would seem that Hubert Kenney has come along a little late with this style of offering. They have been done to death in the past two seasons, where every bill has held at least one of them and many times two and in a few cases three. This one, with the opening fixed up (it starts very badly and doesn't get going until the man's single dance), is as likely as many of them that have played.

PALACE.

Dorothy Jardon is headlining at the Palace this week with about the same repertoire as she had at the same house three months ago. Her present offering is one number short of her initial one and contains the aria from "Cavaleria Rusticana," which she delivers beautifully. Miss Jardon closed the first half of the bill. Opening with a medley she followed with a patriotic tribute to our dead soldiers. While changing from her red panne velvet gown to a silver creation, Jerry Jarman, her accompanist, offered classical piano solo. The operatic excerpt followed, with the closing number announced as her own composition. Dorothy Jardon has a grand opera voice and for vaudeville is an ultra feature.

The hits of the balance of the bill went to the comedy entries, Toney and Norman, fourth, and the Watson Sisters, next to closing. Toney and Norman with very little competition in the first half got over strongly with their kidding, nuttisms, and Toney's eccentricities of physique. Toney has injected one or two new touches, one the business of smearing up his pan with a cigar in an effort to find his mouth. The eccentric dance travesty of the classical leapers got over as strongly as ever. The knock-kneed colored boy, used for an encore, also landed. Miss Norman is the same excellent foil for Jim's clowning. They breezed through.

The Watson Sisters next to shut also landed solidly with their comedy and singing. The turn is new and has been lifted bodily from "The Gold Diggers" as far as the character of the female equestrienne is concerned. Fanny in riding attire entrances with a horse collar around her neck. The dialog has been heard before. It concerns her efforts at weight reduction with the horse losing and she gaining. Later the girls exchanged a series of gags which have been pedaled around for seasons, such old timers as "I married a minister so as to be good for nothing," and "Czecho or Jugo Slav," "Just a good natured slob," and others equally as ancient. Fanny got laughs when she descended into the audience and borrowed a box of candies which she distributed. Their harmonizing went generously and deservedly getting a lot with a new ballad that just fitted them. They closed one of the hits of the bill.

Another turn that hit the high spots was the Ford Sisters in the second after intermission niche. The sisters danced their way to substantial returns, but the solo of the mandolin player caught on hugely, the house demanding a separate encore after the girls had taken several bows alone. The youngster obliged and was accorded an ovation. He is an unusual musician and a big acquisition to the act. Kennedy and Berle, another one of the kid acts that followed in the wake of the Lee Children, suffered by comparison. The girl has the charming naturalness one associates with childhood, but the boy borders on the precocious. Another fault is reading each line directly at the audience in an overloud voice, ignoring and handicapping his diminutive partner. The material is by Milton Hocky and Howard Green, and suffices. The finish was evidently inspired by the Lee turn. An attempt at straight dramatics, with the children trying to become emotional over the parting of the boy and girl in an orphan asylum, was

"LE LOUP ET L'AGNEAU."
Ballet by L. Urgel.
Gaité.

Paris, April 12.

A pantomime ballet inspired by La Fontaine's fable of the lamb and the wolf was tried out at the usual Thursday matinee at the Gaité municipal theatre, and was well received. Louis Urgel has written both script and score. The music is of a melancholy kind, reminding of Brittany, where the action is laid.

A young nobleman is in love with Rosette, a Brittany peasant, who refuses his right as lord of the region. She skilfully defends her virtue until the intelligent lover ardently pleads his cause, clinched by suitable presents for feminine vanity, whereupon the chaste Rosette allows herself to be kidnapped. Berge, a dancer from London, with Mile. Magliani, hold the two roles, supported by the Gaité corps de ballet which is not much to brag about.

Kendrew.

TESS and ANNA CARTER.

Singing.
12 Mins.; One.
American.

Two girls, piano and freetable piano lamp. They sing solos and duets, one of them providing the piano accompaniment, and look attractive in two changes of slightly evening dresses.

Entirely straight offering with small bits of conversational exchange and agreeable voices, but nothing to distinguish the pair from the scores of girl couples in this polite style of act.

Rush.

the medium. The girl reads convincingly in this bit, but fails at the sob stuff when she sinks into a chair overcome with grief at the boy's departure. A burlesque of the balcony scene from "Romeo and Juliet" was saved by the girl's clever handling, and her imitation of one of the "Gold Diggers" cast was excellently done. The boy's Cantor imitation, sung without orchestra accompaniment (on account of license restrictions), didn't get much. The applause sounded centered, one section of the house continuing the demonstration after the rest had quieted.

Finks' Mules opened and were their usual comedy riot, with the unriddable animal and "plants" for the finish. The monks' antics were good for hearty guffaws. The turn started the bill nicely.

Miller and Capman, a dancing team, were a happy deuce, selections fitting nicely and registering with good solo and double stepping. A lariat dance a la Fred Stone and an "ankle" solo by the other partner got over. A neat appearance in tuxedos helped the good impression.

Georgia Campbell in "Gone Are the Days" was third. The three males possess splendid singing voices. Miss Campbell was suffering from a noticeable cold, but won her way to applause with her sweet personality and unique offering. The songs of the old south and the ante-bellum attire are away from the usual singing turn. A pretty finish is the effect of the boat race between the Robert E. Lee and the Natchez, seen in perspective, the boats passing with lights aglow, through the old colonial window.

Robbie Gordone closed with character studies and poses from old masters. The usual excess was probably effected by the picture propaganda the Keith houses are waging in the interests of the closing acts. It consists of pictures of people seated in the middle of aisles leaving precipitously, disturbing every one in the row, and printed notices extolling the virtues of the closing turn, etc.

Business was good Monday night, the house being comfortably filled, with the boxes the only exceptions.

Con.

COLONIAL.

A long show, in the matter of running time, at the Colonial this week, but it didn't seem so Monday evening, for the reason that the acts all seemed to please more than usual. It started off brightly shortly after 8 o'clock with a brief overture, in which squeaky fiddling was atrociously manifest. Pathe News was placed at the beginning instead of the end of the entertainment, and the opening turn was Sherwin Kelly, a female singing bicyclist. She ideas on and sings a ballad, holding the wheel at a dead stop, drops wheel to warble some more, and then dances neatly. Remounting the wheel she strips her dress, disclosing a dainty figure in white tights. The girl rides easily and surely, and was well liked.

Greenlee and Drayton, a pair of colored singers, dancers and conversationalists in smartly cut dress suits and silk hats, open with an exceedingly "zippy" song and dance, talking and warbling in several languages for comedy. Possessed of an unusual amount of unction, even for men of their race, augmented by brilliant eccentric stepping, they exude magnetism. Just a pair of live wires, and the audience applauded throughout their act, necessitating a "speech" to pacify them.

Doc Baker, programmed for third, was switched to closing the first part and changed places with Wood and Wyde. It's a toss-up between the two acts, with the odds slightly in favor of the Baker act, for the reason that it contains a bunch of girls, and in the general layout of present-day vaudeville a girl act is usually set down to close the first half of the bill. While the two male assistants to Mr. Wood and Miss Wyde are programmed, the author of this clever travesty skit deserves to have his name mentioned for his legitimate lyricizing, funny lines, etc. The whole act bears the earmarks of British origin, and if this isn't the case the act would be likely to score a sensational hit in London, especially with its present interpreters, all of them skilled artists possessed of a fine sense of travesty values and capable of putting it over in ship-shape fashion. This man Wood works like a seasoned Broadway musical comedy comedian.

Jack Rose, "nut" comedian and singer, is ably supported by Jimmy Steiger at the piano, a feeder who does so with no apparent ostentation, which makes a splendid foil for the "crazy" comic, who destroys a straw hat every so often—to the hilarious delight of the assembled multitude. The psychology of laughter is indeed an interesting study. Here is a man who does nothing intrinsically funny in itself, and yet he projects across the footlights an indefinable something that makes you laugh with and at him.

The Doc Baker act is a most pretentious one. Besides a leading sonnet, a pair of male steppers, there are eight chorus girls gorgeously expensively with several changes of costume, pretty and attractive scenic environment, and with Baker's quick changes of clothes, makes for a pretentious offering. To the uninitiated the star's costume changes seem marvelous, but

on close inspection his underdressing is quite apparent. He is capable of three changes, and then the girls hold the stage for a time, while he reloads himself for a similar stunt. There is no necessity, however, for starting to disrobe before getting out of sight of the audience. The changes are sufficiently rapid, occupying from four to six seconds, and when you consider there are no wigs to be doffed and donned, with a little practice the time might be cut down a second or two on each one.

After intermission "Topics of the Day" No. 105 was flashed and failed to arouse a single hearty laugh for the selected jokes. Weaver Brothers, in excellent rube character make-up without resorting to chin whiskers, played a series of freaky instruments, their principal stunt being the playing of tunes on hand-saws. One announced he was the originator of this idea, dating back 29 years ago.

Herschel Henlere, pianist, is painfully ponderous with his "Madame Skiddikadinska" comedy efforts, but scores strongly with his "piano-flage." The man can really play the piano well and gets relatively little out of his horseplay preceding his legitimate thrumming of the ivories. The lady with him in the act, however, makes a pretty picture and adds to the turn. Henlere was next to closing, and preceding him were Hyams and McIntyre in a smart musical playlet, "Maybloom." It is replete with clever comedy dialog and the subject is sweet and clean. No small measure of its success is the deftness with which they do it. Osborn Trio, equilibrists—man, woman and boy—held the audience seated until they finished, around 11.15 p. m. The child is an exceedingly alert kiddie, with good stage presence, doing all the topmouting for a series of hand-to-hand routines.

The show played exceptionally well Monday night.

Jolo.

RIVERSIDE.

This week's show is good and bad in spots. The show gets a fairly good start and then fades away, dying out in the middle and picking up again at the finish. There is a sad portion in the middle of the bill which must have been much worse before the program was switched. There is still an old fashioned song arrangement, followed by a sketch and then a straight high class singer, enough to kill almost any program. The last three acts on the bill deserve much credit for picking up what looked like a hopeless flop.

Billy B. Van and James J. Corbett will come in for most of the credit, for the two men in the next to closing spot, following a long bill which floundered around in all directions, straightened out a real laughing hit of big proportions. Billy B. has been doing the same material for some time but he has put in a new twist here and there and was never funnier than in the present offering. Jim Corbett is a great straight for Van and makes all his efforts funny.

Franklyn and Charles, assisted by Ernestine Caru, caught the honors of the first half. The act was moved to No. 3 from No. 7 and a very good thing for the show. The boys have made a wide departure from their former offering. They open in "one" with a song which they kid rather than try to sing, getting away with it in this manner.

The burlesque Apache dance is well done and allows them a little scope with their acrobatics without interfering with the straight hand to hand work at the finish. The finish is the old D'Armore and Douglas two-act and strangely enough gets them the most. A very good all around vaudeville specialty for any program.

Virginia Pearson and Sheldon Lewis and a company of two in a dramatic sketch of the crook variety closed the first part. The principal players gained their reputations in pictures and it is the speech at the finish by Miss Pearson that is liked the most. Picture stars on the speaking stage usually act as well as dancers sing, and as acrobats dance.

Claudius and Scarlett were No. 4 with their banjos and old time songs. There is always a certain appeal in this thing but they have to be watched when placed in a show, for it certainly slows things up. The Riverside audience was only mildly interested and the act did not seem to go as well as usual.

Following this came Maude Allen who sang six songs, two the audience did not demand. Straight singers in vaudeville need something more than a voice and unless there is something exceptional, they can generally be passed up with safety. Maude Allen for a couple of numbers is very pleasing but she drags out to undue lengths and when everything is apparently over, sings a Yiddish number, at least it sounded like one, that was probably brought on by the success around New York last season of another number from the Synagogue.

Walsh and Edwards are a comedy looking little couple capable of doing a better specialty than they are showing at present. The girl has a sweet manner of working and is a better singer and dancer than most of the girls in these style acts. The boy is a very clever dancer with a good voice but the

frame-up of the act is not good. They are getting by solely on their natural ability now. With a good vehicle they should travel ahead at a fast clip.

W. Horlick and the Samampa Sisters closed the show and while they are closing shows, they should change their opening dance to something more lively. The set and appearance are fine and would tend to hold an audience in their seats but the long drawn out slow dance with which they start offsets this. The dance in itself is all right but a closing act must connect quickly or the audience starts to move. The Unusual Duo; a skating acrobatic act, two men, opened the show nicely doing about five minutes. "Who's My Wife" (New Acts).

BROADWAY.

There is plenty of show for the price of admission in this week's program. There is no question about killing an evening here. From 8 o'clock, when the news weekly went on, until 11.20, when the feature picture closed, should be enough to satisfy the most ardent most-for-your-money seekers. The quantity is there. The quality might be questioned, and the frame-up, as far as an ideal vaudeville bill is concerned, is also in doubt. Nat Nazarro and Co. are the feature, in the middle of the bill, with Hubert Kenney and Co. (New Acts) closing. The two acts are similar—in fact, alike. Nat Nazarro and Kenney do dances that are very similar and the girls in the act also do the same style of work.

The show starts much better than it finishes, two acts down near the finish not doing so well and slowing up the last half. Nat Nazarro, Jr., is working with a six-piece jazz band, instead of the naval boys, and it has not slowed him up any. The boy is a great little performer and goes after his work as though he loved it. He is assisted by a little miss who is cute and winsome and handles her feet in a manner that is a pleasure to behold. They put over a solid hit.

Jim McWilliams, who might better have been down next to closing, put over another Babe Ruth in the early part of the program. McWilliams has improved greatly since seen a couple of seasons back. The material is more or less the same, but he has acquired a finish, the lack of which has always been his one drawback. The bit over which Charlie Olcott and McWilliams have long argued is a terrific hit for him. Jim McWilliams seems to be getting away from it more and more and could get away all right without it.

Bernard and Garry, two boys who black, or rather tan, up, for no reason that is apparent, scored nicely with several songs. These boys can put over numbers, but they need editing. One of the partners has a peculiar manner of using his hands, using them as many of the jazz singers do, but he does it for every number. It is not unlike a comedy bit Frisco does in imitation of a cabaret singer doing a ballad. He does two numbers after the manner of Ike Edwards (Clayton and Edwards), and does them well. The boys have a song for a finish in which they imitate well known blackface comedians and Belle Baker. The imitations may be the reason for the makeup. Bernard and Garry are an entertaining act, but should not be satisfied with their present offering. They can go ahead with judgment.

Anderson and Burt are doing the man and wife squabble which they have done for years. The act has plenty of laughs, the best still being the sure fire biscuit shot of the husband.

Dunham and O'Malley were down late on the bill, too late from the reception accorded. The couple are in need of new material. The only thing that went was the ukelele number. Dunham has ability and can put over numbers, but the present vehicle is going to send the couple backward instead of forward.

Sully and Mack did not do nearly as well as expected. It would seem that this audience was made to order for them, but they never seemed to get going. They finished fairly well, but the gags and talk did not register with the bang that was expected. It was these two acts in "one" near the close that let the show down.

Dallas Walker (New Acts) opened the show.

81st ST.

The patrons were talking about two things when they left the 81st Street, Monday night—Ernestine Myers' daring Oriental costume creation, and the Elsie Ferguson feature, "Sacred and Profane Love." The latter closing the show as it did, naturally was the most discussed thing on the exit, but during intermission, immediately following the Myers' turn the women were all agog with the subject of the near-costume displayed (what there was of it). In the course of the dance revue, Miss Myers' "Dance Creations," (new acts), topped the vaudeville section of the program. The bit honors were annexed by "Blackface" Eddie Ross, next to closing on the six-act bill. The estimable and eventually muchly esteemed Mr. Ross simply panicked 'em. His talk warmed 'em up from

the first crack and they were roaring with each succeeding point. The banjo twanging session and whistling were great getaways to the extent he had to come back for a comedy speechlet in which he expressed a wish to shake hands with his entire audience and as an afterthought he whispered, "if any of you fellows know of any place—." Laughs and a sweet exit to a clever and funny comedian.

Evans and Pecca opened with a perch act which, to quote the billing, really is a "sensational novelty." The men use long poles and the topmouter performs a few hazardous stunts that are really thrillers. The underlander mixes it up tellingly with a dash of fascinating foot juggling.

Billy Duval and Bee Little deuced it. Mr. Duval (formerly Duval and Symonds), has a bewitching new blonde for a partner who amply takes care of her end of the proceedings and looks fetchingly aggrieved each time Duval makes a crack at her father's expense. The team should find this spot pie for them on the big time bills.

Martha Pryor, ex-burlesquette, walloped them with a cycle of pop songs. Miss Pryor gets the most-out of "blues" songs coupled with that lazy jazz wiggle of hers. On the ballad's end, she shows an excusable tendency to "over act" a number. Her male accompanist at the grand (unbilled) is a wicked piano pounder and except for the fact he is inclined to play a trifle too forte on the accompaniments, is an exceedingly capable instrumentalist. He won individual accord with his solo.

"Indoor Sports," that comedy sketch classic filled a very interesting and mirthful fifteen minutes as No. 4 on the program. The cast is a sterling quartet of actors, the "vamp" Jane and her unwilling boob opposite having an edge on the other couple for real work. A great No. 3 act for anybody's theatre.

Ross and Miss Myers and Co. showed in the order named, the feature concluding after intermission.

FIFTH AVENUE.

The feature of the Fifth Avenue bill Monday night seemed to be an amateur song contest, closing the show. It's there for the week up to Friday, when the nightly winners are to be again judged for the capital prize of \$50. The contest drew, according to the applause given to a couple of the singing trials, one a trio, the worst of the lot who had the most friends, all in the gallery.

That seems to be necessary for consideration with this reviving amateur thing, the gallery. Galleries are tough enough nowadays. The amateur stuff that permits of so wide a scope for noise-making, kidding and scoffing can not help the gentleness that is seldom found in the loft. The eight amateurs Monday evening seemed pure and simple, particularly simple on looks. Four girls and three boys, besides the trio, made eight turns in all. It ran through in about 20 minutes, with the usual hand to head finish for audience applause to select the winner. Minnie Goodman and Edith Hamlin were declared a tie for first among the girls, while Gene Loughlin, who sang "I Miss You, Dear Old Ireland," got first among the boys. Miss Goodman sang "Whispering" and Miss Hamlin "Home Again Blues." Miss Hamlin was the nearest to a performer among the bunch, but Miss Goodman was one of those who received a reception on her appearance. Margaret Gillen came on to sing "The Rosary." She was nervous and could not start with the orchestra. The gallery got it and made it worse. After a couple of attempts Margaret remarked to the orchestra leader, "I'm a high grade singer. Don't class me as a vaudeville singer," and then walked off in disgust or anger. Margaret should become a professional amateur, also Miss Hamlin, if Miss Hamlin isn't, and it seems she might be.

As a rule, though, this amateur thing is bad stuff, not worth the money it may draw or the amusement it gives. All right at the Olympic on 14th street, which did the revival for soldiers and sailors, but not for decent big or small time vaudeville. That it closed the show doesn't make much difference. Several walked out on it.

That any gallery is unruly enough was exhibited during "Half an Hour," as so well played by Mme. Besson and Co. Getting into the action, the upstairs crowd couldn't wait, not having heard of any one named Barrie down there excepting Lydia. The players continued without noticing the interruptions, and of course, in the third scene, had them all, from the gallery to the basement. Mme. Besson has cast finely for this playlet that Ethel Barrymore first brought to the twice daily. She herself is giving a performance worth nothing. It seems set for the big-time circuits for several times over, as it's a punch playlet, with the punch undiluted.

The most attractive thing about the bill the first half was the return of Joe Darcey within two weeks. Darcey is doing blackface, singing and talking. Jack Lait raved over him when Darcey appeared in Chicago. Jack's rave was partially at least deserved, for Darcey is one of the best ballad singers New York has seen, with no exceptions, not

even Jolson. Darcey has a voice and can throw and gob out the numbers in such a certain way the house is agreeable to have him remain in front all night. Each ballad was a riot of applause. Darcey invited requests, making his biggest scores with "Over the Hill," "Mammy" and "Rose in the Devil's Garden." When Darcey mentioned he would sing by request from his previous visit "Rose in the Devil's Garden" a wave of applause ran over the house, and as Darcey does it, it's there. But Mr. Darcey is somewhat shy on talk. If he can bring his talk and delivery of it to equal his ballad singing, or singing, he can rank among the best blackface singles in the country. That's how good Darcey can be. Just now he's sure fire for any vaudeville, for his ballads could stop a Metropolitan opera.

What seemed to be a revival or reunion were Carson and Willard in "Meet the Doctor," with straight doctor carrying an umbrella. The umbrella became an important part later, for when unfolded it held a telescope with a pictured card. A song was built up on this, for a long-continued, breath-taking verse, added to each time, and ending with "Dr. Hope can get the dope with his funny telescope," or something of that sort. It's a rewritten vaudeville relic. The talking machine is bright, sounding like Hoffman, with the doctor doing a topical monolog of brevity, while the straight is excellent in this. The finish is parodies on current pop numbers. It looks as though parodies could easily stand a revival from the reception given those of the couple, and their parodies are by no means meritorious as gauged by those of other days and better writers. If it is a return or comeback, Carson and Willard have made it. They are fit for the same big bills they once were on.

Dave Harris, No. 4, following the sketch, did not do so well. No particular reason. It may have been the playlet's theme that had sobered the house. He should have gone better, but as against his Broadway showing a few weeks ago it was a surprising reversal of form.

Chester Johnstone opened; Bobby Folsom, a girl, was second, doing a single with the orchestra, and Baroness Rouskaya (New Acts) closed the performance. Joe Velle and Co. (New Acts), in a pleasant singing and dancing turn with four girls, was No. 6.

House capacity at 8.15 with a show starting around 8. *Time.*

AMERICAN ROOF.

Overloaded with men, the first half bill missed out somewhat with the well filled house Monday night. Three women in all appeared during the entire bill, which may be a record for any vaudeville show, the bill running to male two-acts, having three of that order and two single men, with the remaining turns heavily laden with males, one having four men to one girl.

Witt and Winters, a male acrobatic team, opened with hand balancing that barely aroused the already seated audience. Yen Wah, a Chinese single, No. 2, did little to gain attention. Yen secured some with his rag and jazz numbers, but the early part was almost completely lost.

Alex Sparks and Co., with animal characterizations, provided the novelty, also the first girl of the bill, the young woman in the Sparks turn taking down a hit on her appearance alone. Her vocalizing was somewhat lost in the shuffle. The pantomimic work of the two men brought the proper returns, although the audience had not been thawed out up until this time, with the dancing finish nicely executed. Cy and Cy (New Acts), the second male duo of the first half, secured some returns with comedy that dragged in spots.

Four Jacks and a Queen, a male quartet and Adele Jason, closed the first half with a song routine that brought forth some good harmony by the boys. Miss Jason is the worker of the turn, making several changes and leading the better part of the numbers. The act has been together for some time and proves a satisfactory feature in its present shape, although the Roof audience appeared to let it go by lightly Monday night.

Lawrence and Lyons (New Acts) opened after intermission with a straight popular number routine on accordions, and managed to ease by without creating any furor. Bob Ferns and Co., the sketch of the bill, second after intermission, furnished one of the bright spots of the program. The Ferns act was without its special drop and lost much of its effectiveness at the Roof showing. Ferns, with his blackface comedy, secured the comedy honors of the bill, with his partners, Nellie May and Hal Taggart, coming through satisfactorily with the stepping and numbers. The boy should eliminate his stacy mannerisms, paying more attention to his work than to the posing which he is inclined to fall into.

Arthur Fields (New Acts) next to closing, scored the applause hit with numbers that failed to show the necessary strength for this chap who has a reputation to live up to created by his popularity on phonograph records. Rolland Brothers, with a balancing routine on poles, scored the show acceptably, although the second male acrobatic team of

GREELEY SQ.

There was an entertaining show in for the first half. But the big house didn't seem to know it until half the bill had been run off. Up to that time the meagre returns made it look as though the patrons were too tired to applaud or that they would rather see the films than the players.

But with Jean Gordon and her players, who appeared in the middle of the performance, the house woke up. "A Highland Romance" is very Scotch—almost "smokey" in its good dialects. The story in the semi-playlet is taken care of nicely. The good humor of Miss Gordon as the spinster whom the young killed captain thinks he must wed or else lose money, is always present and pleasing. A little lass in very neat black checked kilts danced as daintily a jig as seen in a long time, and it won appreciation. She was atmosphere to the captain's singing of "Bonny Lassie," a new Scotch number with a pretty lilt. The other man's single, too, was liked. They wanted more of Miss Gordon and her Scotch. When the lights were down and the piano was rolled on for the next turn plaudits still rang out.

Flowing came "Jo Jo" Harrison (New Acts), who scored equally as well. Like the Gordon turn, they wanted more of Jo Jo and his box antics. He at least could encore with song numbers, and did twice. That left the vaudeville section to be finished by the Gabby Brothers, a pair of neat jugglers. They formerly were of the Gabby Brothers and Clark. Opening with clever diabolical tricks, the men showed class with club work. That is especially true of one brother, who pulled some very tricky double-turn work. After boomerang hat work he returned to clubs, that stunt being doubled for a rewarded finale.

Lynn Cantor was No. 2. It isn't often a woman single is spotted in the Loew bills. Miss Cantor is a paradox. Her opening raggy songs lent the impression she was talking the lyric more than singing it. Her second number was tinted with blue spots. But there was a suggestion now and then she possessed real vocal ability. That she proved in offering what she announced was her impression of how Tetraxini would sing "Love, Here is My Heart." Mentioning the opera star's name lent color to the effort, which drew the only real returns of the routine. Miss Cantor finished with a ballad, well done. In the later number her voice sounded somewhat metallic. A little direction should work out to advantage for her.

Robb and Whitman were No. 3 with their skit, "Back to School Days." The bare-kneed girl looked the role of a kid, very quarrelsome and squirmish. Her squealing over the fishes in his story tickled. The boy's "groans" got some laughter, as did his four-time start to say "What the h—," which never got any farther.

The Hordes Trio, presumably a foreign turn, closed the show. *Idee.*

LINCOLN SQ.

Capacity by 7.45 and continued to pile in until 8.30, standing three deep behind the orchestra rail. A light four-act bill preceded the feature, Metro's screen version of Jack London's story, "The Little Lady of the Big House," renamed "The Little Fool."

A rather neat, light bill, but it suited the clientele which comes from the district west of Ninth avenue. It opened with a simple, slightly acrobatic display, held two strictly comedy turns midway and a slight girl finish for the finish. Worth anybody's 40 cents, not to speak of the excellent feature.

"The Wonder Girl" has a touch of novelty both in her plan of presenting a neat routine on the web and in the acrobatic work itself. Her posings and splits on the upright rope are graceful and her talk has a smile in it. There is something of a thrill in the finish. The girl takes a "teeth hold" on a decorated rope hanging from the flies and swings out over the first six or eight rows, whirling swiftly around on a swivel joint in the apparatus. It looks dangerous and makes 'em gasp.

Albert Ricard, the ventriloquist, makes a laughable character out of his dummy, and all the talk is appropriate. The "kid" is brought on astride a velocipede, on a stroll in the park it develops, and the "dialog" has to do with his scheme to shake down the old man, who has been flirting. He's a tough kid and the chatter is packed with laughs, not always in the most exquisite taste, but undeniably funny. A song makes a first-rate finish, with incidental byplay when the ventriloquist is seized with a coughing fit and the kid complains, "How the h— can I sing when you're choking to death?" Disclosures of the mechanical head at exit seems unnecessary.

Howard and Craddock, colored men singer and dancer, have a fast turn. Low comedy opening with one man wheeling the other across the stage in a baby carriage. Presently both appear in evening clothes. There is a moment of swift stepping, and then they go into the applause contest, a crude device ordinarily, but amusing to the Lincoln square crowd. They use up

nearly ten minutes with this and then depart with a short song. Barely passed.

"Ming Toy" is a curious arrangement, but it has 12 people and three comedians, one a knockabout dwarf, so it gets through on the strength of clowning and girl-and-costume display. The stage is set as a Chinese interior, and upon the rise of the curtain a woman appears and pounds a gong to announce that it is a day of celebration and thanksgiving. Then she goes promptly into a song. You look for a sketch structure, but nothing more develops along that line. The comedians drop in causelessly, exit and return according to whim, it appears, and a series of numbers by the eight girls, relieved by specialty dancers and more talk and rough business by the comedians fill in 15 minutes quite haphazard. It's very informal, not to say chaotic, but the knockabout business with the dwarf amused them boisterously.

No use arguing quality of show against the three rows of standees. *Rush.*

CITY.

With a 50 cent top and an 8 act bill the City is not packing them in as in the days of yore. The house appears to have been cramped somewhat by the big time policy now employed at the Jefferson a short way down 14th St., with the Academy just across the street with a straight picture policy also drawing its quota. Tuesday night with the weather cool the lower floor held numerous empty seats and the bill, although large in numbers, failed to arouse the audience throughout the entire evening from an apparent comatose condition.

Richard Wally and Co. provided a juggling novelty with pool balls and cues in the opening position that sufficed as an introductory offering. Jack Collins and Dunbar (New Acts) dancing their way into something of a hit. No. 2, Harry Welch and Co. (New Acts), No. 3, brought down several laughs with hoakum comedy that appears to be relished in the vicinity of 14th St.

Fox News proved interesting, with Harris and Manion one of the few standard turns of the bill taking down one of the hits of the evening in the position following. The team which has played everything about town still appears to have the necessary wallop as a small time feature, the rube character impersonation having a wealth of strength.

Bell and Bann (New Acts) secured laughs with Jovadah Rajah, a mind reading turn, completely holding the audience. The work of the woman in this Hindu offering was exceptionally good Tuesday night, her misses being few and far between, with the audience kept on edge from start to finish.

Hoyt, Harris and Winter, also recruited from burlesque, managed to land a hit next to closing. Miss Winter with a powerful voice registered with her numbers, although apparently hampered by a cold. Hanlon and Clifton, a corking closing, proved the class of the bill.

58th ST.

The bill at the Proctor house was satisfactory small-time entertainment with Nat Nazario and Buck and Bubbles the flash in the closing position. The Nazario turn remains as before, with the exception of Bubbles' comedy attire. The colored comic is now wearing an ill-fitting suit of loud colors that aids the comedy effect. The young acrobat in the turn seems to enjoy the work of Buck and Bubbles despite the many times he has seen them work. The act went to big applause.

The Jennier Brothers, a fast acrobatic and gymnastic team of men, open with some interesting hand-to-hand feats, and then go to the double trapeze for a line of team work. The finish is the slip rope swing out over the audience. They are smooth workers, with more personality than the average turn of this nature.

The California Trio, three men comedy and harmony singers, tied up the show in the deuce spot. A well selected cycle of songs and excellent harmony helped greatly.

Grey and Byron in their standard small-time vehicle went strongly following. The tall girl gets considerable comedy out of her physique and the man is a neat-working opposite. The talk could stand considerable freshening, however, some ancient dialog being interpolated.

Mary and Al Royce (New Acts) followed in a hodge podge of joke and low comedy that nevertheless got across with a smack.

"Canary Opera," man and woman musicians and whistlers, assisted by a dozen singing canary birds, followed in a refreshing novelty prettily produced. The man's "bird" imitations are followed by the turn going to full stage, where 15 or 20 canaries are hung in wicker cages. A pretty set increases the effect. To piano and flute duet the birds sing an accompaniment as sweet and melodious as can be.

Page and Gray held the next-to-closing spot following. The "boob" comedy efforts of the male comic caught on hugely at this house. The team have skimmed the cream off the top of the released gag thermos

and have thereby saved royalty and staked themselves to sure-fire small-time comedy vehicle.

The Nazario act followed, closing the vaudeville portion. Business was capacity, as usual at this house, the lines being up back of the orchestra.

VICTORIA.

With theatres to the right of it, theatres to the left of it, and theatres literally surrounding it, it is wonderful the way this Loew house more than holds its own despite competition. Although 125th street is the rialto of Harlem, the fact remains it draws neighborhood crowds only and it all comes down to the best of the houses drawing the most. The Victoria, probably the largest theatre in that district, not forgetting Keith's Alhambra around the corner, was capacity Tuesday night.

Following an assortment of comedies and short reels, the orchestra overtured "Mignon" at pretty near 9 o'clock. The house features its orchestra, and has just cause therefore. Those 14 men can play anything from jazz to classic, that trap drummer winning individual attention with his stunts in the course of the Bobby Vernon comedy.

The De Pierre Trio, featuring ground tumbling and hand to hand stunts, introduced proceedings. Rosa Valda, a stately brunette, with a corking double voice, held down No. 2 handily. Miss Valda has eliminated her "Asleep in the Deep" bass solo and now features her baritone and contralto changes, making a neat getaway with a trick rendition of "Mammy," including a yodeling interpolation.

Phillips and Ebby have a neat little skit and sold it for full value as No. 3 on the program. The couple are Americans struggling with the French tongue and their linguistic paroxysms were comical until they both discover the other is an American, following which the team goes into a hoke movie session that was a scream. Miss Ebby intelligently mixed her stuff with travesty and shot it across for a hit.

Hawthorne and Cook, self-convinced "nuts" convulsed the audience and walked off with all honors of the evening. Just hoakum—that's all, was what they peddled and the customers paid with continuous appreciation.

The Kinkaid Kilties, Scotch propaganda in Volstead form, closed. Jack London's "The Little Fool" was the feature film.

AUDUBON.

Whether it is a profitable proposition to run a vaudeville house when only relying upon Saturday and Sunday business is a question, but such appears to be the case at this house since the recent big time opposition.

Uyeda Japs, a combination of males who have been playing around these parts for quite some time offer a series of feet manipulation work that held attention.

Jones and Johnson, colored male couple, are in need of material if they expect to win out. At present their offering is of the comedy assortment mixed with several songs, neither of which will get them anywhere. The small fellow, who can be referred to as the comedian, fails to have a single comedy line in his chatter. He possesses the necessary expression to put things over, therefore their promotion depends on proper comedy material.

Pisano and Bingham will have to work a while before they are able to get back into their old pace. The couple have been laying off for the past eight months due to the latter recuperating from injuries sustained in an accident for which it is said she received a verdict of \$15,000 last week. During the recuperation period Miss Bingham has put on extra poundage which handicaps her actions and besides it is evident that she has not fully recovered for she still retains a slight lameness.

Sallie Fields, formerly of Conway and Fields, is now doing a single. It consists of songs of the comedy variety while her actions run on the same lines as those of Eva Tanguay. Miss Fields shows a Belle Baker imitation in style and every touch of Tanguay conduct. It is a question whether her single efforts will go over.

Dickinson and Deagon were the only act on the bill to provide real amusement. The couple recently closed with a Broadway show, their appearance at this house marking their return to vaudeville. Judging by the reception upon their initial return they will be topping the big bills soon. The male member, who is tall and well put together physically, possesses sufficient personality to demand admiration and his work commands attention. The female member also plays in top form consequently, and the couple can easily stand with the best doubles of the day.

Bron Brothers and Band, apparently Hawaiians, closed the show with excellent returns. They number 6 in males and one female, the latter a toe dancer, but she appears to be too stout to perform gracefully. The playing instruments include piano, xylophone, drum and saxophones combined with one playing a bagpipe in Scotch attire for a finish.

BLACK OUTLOOK FOR ROAD
(Continued from page 1)

Managers that all road show managers fear hangs over their prospects.

Road show business good until mid-May during normal times, except in the south, where it flattens out earlier, got through this season in early March, the railroad men say.

At their wits' end between the country-side depression that shows no definite signs of improving and the many other causes for concern, including strikes, union demands, Equity exactions, producing managers who have contracts on their hands for play production and players' services, have never been in such a bad way.

Small cast plays with stage crew minimums and baggage reduced to its lowest scale; players held by option until the last moment to get their lowest working salaries; mailing list schemes aimed directly at playgoers along the routes; newspaper advertising campaigns along new lines; curycumb records kept fresh from week to week of the money and labor situations in each section; prospect of crops and realization into cash are but a few of the things the road manager is now trying to check up to help him in his riddle.

Indicating in but a small way the exhaustive research that the efficiency staffs of the road managers are giving the problem is a series of replies some of the road managers are filing week to week of country-wide conditions in the territories they are scheduled to attack.

Statistics.

New England ranks first in the reports from all centres, city, town and village, of dangerous, if not hopeless prospects, the judgments being founded on first-hand information that there is no sign of any prospect of a resumption of industrial activity for months to come in Maine, New Hampshire, Mass., Vermont, R. I. or Connecticut. The same answer, but with the expectation that things will change once crops are assured, comes from Illinois, Ohio, Indiana, Michigan, Wisconsin, Minnesota, Iowa, Missouri, North Dakota, South Dakota, Nebraska, Kansas, Louisiana, Oklahoma, Texas, Montana, Wyoming, Idaho, Colorado, New Mexico, Arizona, Utah, Nevada, Washington, Oregon and California.

Less hope is held out for prosperous crop returns for New Jersey, Pennsylvania, Delaware, Maryland, District of Columbia, Virginia, West Virginia, Georgia, North Carolina, South Carolina, Florida, Kentucky, Alabama, Tennessee and Mississippi.

Wheat, cotton, fruit and tobacco futures are among the items being checked up by the producers, with plans reserved to change their proposed routes if future conditions forecast advantages thereby.

The purchasing activities of communities are among the informations being scaled, with reports from the country's big industrial concerns of canceled orders and their effect on the wage of the communities involved. Wage cuts are reported everywhere, scaling from 10 per cent. to 50 per cent.

Reductions Filed.

The reduction of wages in all lines in all sections is being filed, with the most sharply defined cuts marked in the textile, metal, machinery, leather and household goods factories of New England, New York and Pennsylvania, with Michigan showing cuts among workers in lumber, furniture, building and autos. Buildings, lumber, house furniture workers have been wage cut in Maryland, District of Columbia, Virginia, West Virginia, Georgia, North Carolina, South Carolina and Florida.

Workers in building materials, textiles and house furniture have been wage cut in Kentucky, Tennessee and Alabama. In Arkansas, Oklahoma, Texas and Louisiana, workers have been cut in lumber and the building trades. In the mine belts there have been sharp cuts in the workers' incomes. On the Pacific Coast, including California, Oregon and Washington, the sharpest declines have been among the workers in metals, machinery, foundry products and building trades.

Bank Funds.

Banks possess plenty of funds, with loans scaling from 6 per cent. to 8 per cent. in Massachusetts; 6 per cent. to 7 per cent. in all other New England States; 6 per cent. to 8 per cent. in New York and Pennsylvania; 6 per cent. in New Jersey; 7 per cent. in Illinois, Indiana, Michigan and Wisconsin; 6 per cent. to 8 per cent. in Kentucky, Tennessee, Alabama and Mississippi; 8 per cent. to 10 per cent. in Arkansas, Louisiana, Oklahoma and Texas; 7 per cent. to 8 per cent. in

California; 8 per cent. in Washington and Oregon. States where banks are not amply supplied with funds to meet loan demands are Delaware, Maryland, District of Columbia, Virginia, West Virginia, North Carolina, South Carolina, Florida, Montana, Idaho, Wyoming, Colorado, New Mexico, Arizona, Utah and Nevada. The richest bank holdings available for loans are reported from Minnesota, Iowa, Missouri, North Dakota, Nebraska and, of course, Kansas.

Over a six-months' period bank deposits have decreased in all the States named except New York, Pennsylvania, Washington, Oregon and California. Stationary is the New Jersey bank deposit situation report for the six months' period.

In all the farming States—wheat, tobacco and staples—the farmers have not yet disposed of all their last season's crops.

A marked let-go of acreage by farmers is current everywhere except in Illinois, Iowa, Kansas, Missouri and Nebraska. Shortage of money and low prices are given as deciding causes.

Unemployment is given as the big local question in all the States quizzed.

LAY MEMBERSHIP

(Continued from page 14.)

The four on display, Emerson said, were for stock, rep, tent and touring managers. The different clause, said the speaker, was that in which managers agreed to engage only Equity members. A voice from the front asked if that were legal. Emerson replied the clause had been taken from the musicians' form of contract.

The speaker said that whereas it had been predicted that when Equity Shop went into effect, Equity would lose members, it had gained since Jan. 28, when Equity Shop became a fact, 1,194 new members with 20 of these formerly of the Actors' Fidelity League. But few resignations had been received, he stated also mentioning that Nora Bayes was one of Equity's latest recruits.

A question from the front at this point was, "Suppose I have a three years' contract with a manager and he engages a non-Equity member? What course am I to take?" Mr. Emerson answered that all contracts are to be fulfilled, that Equity will never uphold contract breaking.

Mr. Emerson had to leave, and Mr. Cope assumed the chair, with Mr. Gillmore the next speaker. Gillmore mentioned his recent trip to the Coast and middle-west, saying it had been very satisfactory. He announced the result of the Chorus Equity vote on the Closed Shop as 1,823 for and one against. He also announced that four managers were not any longer members of the Producing Managers' Association and hereafter would be subject to Equity Shop. The managers named were Joe Weber, Edgar MacGregor, Harry Wardell and Sam Shannon.

Mr. Gillmore said, "Managers can't fight Equity. Equity has too much power."

Mr. Cope said he would explain why the actors in "Declasse" (Ethel Barrymore) were not paid during Miss Barrymore's illness. Her illness, said Cope, was an act of God and provided for in the contract. That the company had traveled from point to point during her illness hoping that each week playing would be resumed, but Miss Barrymore had to go to a hospital and therefore the "Declasse" matter became one that the actors lost out on, as no one could replace Miss Barrymore in the role.

Grant Stewart mentioned a committee would be formed of picture authors, producers, Equities and the A. F. of L. to introduce a bill at Albany against censorship in New York State. He added a committee from Equity would leave Wednesday for Washington to protest against the importation of German film to this country. He mentioned "Passion" and "Deception" as two examples of German film now here, saying that each cost not over \$20,000 in Germany, while to be made in the U. S. \$500,000 or \$600,000 would have to be invested. Mr. Stewart added that a producer could take a couple of American stars to Germany and make his pictures over there about one-fifth as cheaply as over here, throwing any number of American picture actors out of work that way.

Mr. Gillmore then concluded the meeting with the lay membership proposal.

SKINNER'S "BLOOD AND SAND"

Otto Skinner has first call on the picture rights to Ibanez' "Blood and Sand," which he is to produce on the legitimate stage next season.

JOHN F. ROBINSON

John F. Robinson, senior member of the famous Cincinnati circus family and until his retirement more than 10 years ago, active manager of the John Robinson Show, died in Miami, Fla., April 30, of chronic bronchitis at the age of 78. Robinson sold the show name and property in 1909 and it recently passed to the ownership of the Ballard-Muggivan interests.

Before his retirement John Robinson had been a semi-invalid and had always travelled with a physician and trained nurse. About the time of the circus sale he married his nurse. His brother next in age is Gilbert Robinson who now makes his home in Florida, having moved there from Atlantic City shortly after John established his residence in Miami.

It is estimated "Governor" Robinson's estate will reach well above \$1,000,000. He has large realty holdings in Cincinnati as well as business interests. The Robinson residence, Terrace Park, near Cincinnati, is a valuable property.

In estimating the estate it is pointed out that some years ago when members of the family sought a receiver for the Governor's property, the income was held up for a long time and when it was released the American Playing Card Co. turned over accrued dividends of \$180,000. This represented only one investment. In addition "Gov." Robinson held a large interest in the Russell-Morgan Printing Co., of which he was a founder. This is now the United States Lithographing & Printing Co., of which

COMMUNITY PLAN

(Continued from Page 17)

women typifying the finest thought in the theatre, banded together for social exchange and fine living and thinking. Among their recreations is a theatre they maintain, where plays they select—new plays—are played by volunteers from their own colony. These plays are given as many performances as the colony elects. The costs are included in the general subscription taxes of the gathered body covering diversion. The costs while trifling yet stop at nothing that will give their plays suitable and even pretentious exploitation. They have a professional player in charge of their stage and appointments, whose labors also involve the coaching of the players and the staging of these plays.

"Last month they presented 'Sun Up,' a new three act play by an untitled dramatist. The piece proved so successful that it is headed for New York under professional auspices.

"Last Tuesday night, they premiered another new piece entitled 'The Bargain,' reports of which are so favorable that a number of New York managers are listed to view it at its next performance sometime next week.

"Hope of financial gain has nothing to do with the enterprise. The people propelling the activities are all removed from the necessity of considering any increase in their bank standing. The names behind this particular community's play activities bespeak the ideals they are maturing—Frank A. Vanderlip, Harrison J. Slaker, C. Neal Barney, Mrs. C. F. Clarkson.

"The professional coach is Henry Stillman.

500 or More Units.

"Consider that there are more than 500 of these community player units scattered over the country, each working in the same direction, each guided by high art standards, each interchanging, each developing, each familiar with the world's best products of the playhouse and literature.

"With the playfare of touring companies a dead letter so far as these centres are considered, what can happen but that the community theatre plan must expand, and in time result in a common movement with a parent head.

"Broadway will go on as heretofore, of course, with its productions by professional players of plays for the most part by tried playwrights. But the growth of the community histrionism will help the professional producer rather than impair his business.

"Already these community playwrights and players are giving Broadway material in plays and players, available with the result that the man who follows play producing as a business—the professional manager—will find his market through the growth of the community players movement wider, deeper and richer."

OBITUARY

"the Governor" was a director. He also was member of several bank directorates.

The fight over the circus man's estate began around 1910 and lasted more than a year. His children sought to have the property put in the custody of the court. The second Mrs. Robinson took a leading part in fighting the suit and friends of "the Governor" gave her credit for the victory. Mrs. Robinson died about a year ago of cancer.

For many years there were four generations of the Robinsons represented, "Uncle Charlie," "the

IN LOVING MEMORY OF
OUR DEAR MOTHER
Mrs. Bridget McCarthy
Who Departed This Life
May 3d, 1920.
ALICE and MARY MCCARTHY

Governor," "Johnny," son of "the Governor," and "Little Johnny," a Cincinnati lawyer. The Governor had three daughters, of whom only Caddie Stevens survives. Catherine and Pearl are dead.

Funeral services were set for Cincinnati Wednesday.

FRANK T. WARD.

Frank T. Ward, better known throughout the theatrical profession for many years past as "Pop" Ward, died Saturday, April 30, at his home, 1810 East One Hundred and Seventy-seventh street. Death resulted from the after-effects of a paralytic stroke suffered by Mr. Ward April 27, following an engagement at a Brooklyn theatre. "Pop," as he was affectionately called by old-timers and newcomers alike, was born in New York City. He was about 75 years old at the time of his death.

IN LOVING MEMORY
OF MY GRANDMOTHER
MRS. JOS. JARROW
Who Passed Away May 2d, 1921.
Age 68.
BILLY TILDEN

He was an actor for more than 50 years, entering the profession as an acrobatic clown, playing in the circuses, variety theatres and concert halls of the period. Mr. Ward was one of the original members of the Clipper Quartet, a standard variety act of the eighties and nineties. Following the Clipper Quartet's dissolution, around 1895, Mr. Ward formed a vaudeville partnership with John Curran, the tenor of the "Clippers," the team playing "The Terrible Judge" together for upwards of twenty years as Ward and Curran. He was with several of the standard minstrel organizations, such as Thatcher, Primrose and West, and also appeared in the legitimate, from time to time, among those engagements being a tour with James T. Powers in "The Straight Tip" in 1888, and another with Anna Held in 1913. The veteran's last vaudeville appearances were with Frances Rice, under the team name of Rice and Ward. The act was playing the local Keith time when Mr. Ward was stricken. He leaves a widow, Mrs. Marion V. Rice and a 12-year-old daughter, Marion. A requiem mass was celebrated for the deceased Sunday last at the Roman Catholic Church of St. Anthony, Commonwealth and Tremont Avenues, Westchester, N. Y. Burial was in St. Raymond's Cemetery, Tuesday, May 3.

PRINCESS LEI LOKELANI.

Elizabeth Jonia Leikelani Shaw, aged 20, professionally known as Princess Lei Lokelani, "the pearl of Hawaii," was buried in Mount Scott cemetery at Portland, Ore., April 18, the victim of pneumonia and complications.

A native of Hawaii, she went to Portland with her family, several of whose members are professionals, in 1905. Her first professional appearance was at the Panama-Pacific Exposition at San Francisco, where she was featured for her beauty and talents as a dancer in the Hawaiian village on the zone. The deceased had played in vaudeville.

MRS. EVA MCGINLEY

Funeral services were held last week in Oakland, Cal., for Mrs. Eva McGinley, for 40 years in vaudeville as a member of Bob and Eva McGinley, the former her husband. A broken spine and dislocated hip

caused from a fall while Mrs. McGinley was recuperating from an operation resulted in her death. Mr. McGinley, now a resident of San Francisco, participated in the first out-door show ever staged in the United States at Willows Camp, San Francisco, in 1864.

John McGhie, for the past quarter of a century one of the best known light opera conductors in America, died April 29 after a month's illness of pneumonia. He was 52 years old. His last engagement was as conductor of "Irene." McGhie was born in Glasgow, received his musical education in England, but was best known in America.

CHARLES J. NEWTON

Charles J. Newton died March 17 last at his home in Cromwell, Conn., of paralysis. The deceased was 56 years of age and had been in the atrials with Gus Hill for many years. A widow survives.

PAUL H. SLOAN.

Dr. H. Solotaroff, a Bronx physician, known to the picture industry as Paul H. Sloan, a scenario writer, died April 29, after a brief illness. He wrote the continuity for "Over the Hill."

SAM EDWARDS

Sam Edwards, 2, died of angina pectoris in Chicago, May 2. He was playing at the Blackstone theatre in "Bab," with Helen Hayes, and during the last act exhibited signs of great pain. Before he could be gotten to his hotel the end came. He had been on the stage 50 years. He was a member of the Lambs and Players' Clubs and a Shriner.

ANDREW ROBSON.

Andrew Robson, age 54, stage and screen star, died at the Methodist Hospital, Los Angeles, April 28. He had been a patient there for a month suffering from a heart affliction. He was born in Hamilton, Ontario, where a sister resides. The body was shipped to Canada.

HARRY DOLE PARKER

Harry Dole Parker, producer and manager, was buried in Chicago a few days ago. Mr. Parker was the husband of Lottie Blair Parker, author of "Way Down East" and other books.

Mrs. Jos Jarrow died May 2 at her residence in New York. The deceased was known to theatrical people, having conducted a boarding house at 226 West 38th street for years. Mrs. Jarrow was a cousin of Jarrow, the vaudeville magician, and the grandmother of Billy Tilden, a former member of the Carola Trio, a vaudeville turn. She was 68 years of age.

William W. Long died of heart failure April 22 at the home of his stepfather and mother, Dr. and Mrs. J. T. Frederick, 5449 Spruce street.

IN LOVING MEMORY OF
ROSE MORAN
Who Departed This Life April 19, '21,
MAY HER SOUL REST IN PEACE.
HER BROTHER
MICKEY MORAN

Philadelphia. He was in charge of the showings of "The Country Fair" in that city and is survived by his widow.

Anna Edson Taylor, the only woman who ever went down the Niagara in a barrel and lived, died April 30 in Lockhart, New York.

Franklin Pierce Burbick, 68 years old, owner and manager of the Grand Lisbon, Ohio, died April 27, survived by a widow and sister.

Paul Hayacinthe Loyson, journalist and playwright, born in Switzerland, 1873. He was the son of the famous Father Hayacinthe.

Mrs. Elizabeth Morris, mother of Jessie F. Morris, died of cancer April 30 at her home, 1553 Brooklyn avenue, Brooklyn, 63 years old.

Joseph Reinach, famous journalist, in Paris, April 17, aged 65 years.

Mme. Ida Denis Gance, wife of Abel Gance, French film producer.

The grandmother of Harry Santry (Santry & Norton), died April 23, age 68.

The father of Mrs. Sam Dody died April 30 in Dorchester Mass.

NEWS OF THE DAILIES

Five hundred stars appeared in the Equity benefit at the Metropolitan Sunday evening, May 1. Hazzard Short directed and Victor Baravelle handled the music. The grand finale was a pageant called "Memories," and suggested by Shakespeare. In it appeared Nance O'Neill, Jane Cowl, Ethel Barrymore, John Barrymore, Peggy Wood, Laurette Taylor, Lillian Russell, Wilton Lackaye, Mudge Leasing, Arthur Byron, Frank Bacon, Genevieve Tobin, John Drew, Elsie Ferguson, Doris Keane, Norman Trevor, Robert Warwick, Sam Hardy, Bruce McRae, John Cope, Alma Rubens, Florence Reed, Lionel Atwin, George Arliss and Margalo Gillmore. The "Equity Kindergarten" was a musical comedy scene with about 500 garbed as chorus girls and men. Leon Errol had charge of this, with music by Silvio Hein and lyrics by Joseph Herbert. Walter Catlett, Bobby Watson, Robert Woolsey, the Brown Brothers, with their saxophones; Mabel Withee, Marjorie Gateson, Harland Dixon and Mollie King appeared. "You must Come Over," a skit by Grant Stewart and Kenneth Webb, dealt with shooting pictures, and included in its cast Jack Hazzard, Grant Mitchell, Barney Bernard, Edith Tallafiero, Roland Young, Carroll McComas, Farber Sisters, Frank Craven, as the film director; Thomas Melghan, Creighton Hale, Francine Larrimore, Ernest Glendinning, May Boley, Richie Ling and O. P. Heggie. "The Carnival of Dances" brought forward Joseph Santley and Ivy Sawyer, Clifton Webb and Helen Kroner, Rose Rolando, Riggs and Witche, Margaret Severn and Mlle. Macguerie. With De Wolf Hopper in the audience and Florence Moore on the stage a mind-reading turn brought down the house. Belle Story and May Naudain were especially effective in singing roles. Mr. Short himself got an ovation.

Harry A. Newton was arrested Wednesday at the Grand Central station in New York, charged with bigamy. He later pleaded guilty of having three wives and was held in \$3,000 bail in the Tombs' Police Court for the Grand Jury's action. His first wife is Florence Madiera. Newton married her in 1911 at Monticella, Ill. She is a professional. Another professional, Glenn Argoe, vaudeville, was his second wife and Iva Edmonson, stock, his third. Newton reached New York from Boston where he had been playing in stock. All the wives were at the depot upon his arrival. Newton addressed his No. 2 and 3 wives affectionately, but altogether passed up No. 1.

Federal government officials refused to allow the Southern Light Opera Co., at the Manhattan, to pay the war tax for its patrons, as the company announced it would do.

Mrs. Louisa M. Cody, widow of Buffalo Bill, is dangerously ill at her home in Cody, Wyo.

Georges Baklanoff, giant baritone of the Chicago Grand Opera Co., has applied for American citizenship. Deportation proceedings were started against him a year ago, when his name was coupled with that of Alvin Karpis.

Daylight saving in Great Britain will set the clocks two hours ahead of sun time.

The chorus members of Equity voted May 3 to support Equity Shop.

Because he had seen it done in the "movies" 15-year-old Joseph Repose last week shot Representative William H. Thayer of Rhode Island in the back and then went unconcerned about his business. The representative will recover.

Ethel Keene of Keene and Deane, vaudeville, has withdrawn her suit for \$10,000 against Morris Wormin, whose motor car injured her foot last summer when she saved her two children. A settlement was made out of court.

Mrs. C. N. Williamson, the writer, declares her work is now guided by her late husband's spirit.

Fire broke out during the Sunday evening performance at Kahn's 14th Street theatre, and it took the audience three minutes to file out in orderly fashion. With Buddy Page on the stage, smoke began coming from a balcony box. Fireman Thomas Shea immediately went there and House Manager Samuel Raymond to the stage, telling the orchestra leader to start "The Star-Spangled Banner." As a sheet of flame shot from the box the audience, which had risen to the anthem, started, but Raymond called: "You've got that beaten a mile. There are exits on all sides of you. Take your time and walk to them." George F. Walsh, actor, helped direct the audience out, and the house was empty as the engines drew up three minutes later. Damage amounted to \$1,500. House reopened Monday.

Alma Gluck and her children were aroused the night of May 2 by fire in the nursery of the Gluck home, 101 East 72d street. It was quickly extinguished by the department.

Edward Coats, former convict, lost his life when he was shot and

PAPER DOLL

To Our Friends

¶ Someone has started a malicious rumor regarding our new song "PAPER DOLL" (Broadway's "lead sheet" hit).

¶ It is being reported to the profession, recording companies and the trade that we are about to sell "PAPER DOLL" to another publisher.

¶ The evident intention is to attempt to discredit us and make it appear that we cannot handle a song of this character.

¶ We are celebrating our second anniversary and have just moved into most spacious quarters in the new Loew Building, 45th Street and Broadway.

¶ Our total advertising in two years has exceeded that of any other publisher with the probable exception of one.

¶ We exploited "WOND'RING," a ballad fox-trot that has proven to be one of the most persistent hits ever published. (Jazzed by Ted Lewis and sung by Thomas Chalmers, the Metropolitan baritone.) We were responsible for "TENTS OF ARABS," an Oriental one-step that is now regarded as a standard. Today we have "SWEET LAVENDER" and "ROMANCE" waltz which is developing into the legitimate waltz hit of the day.

¶ We are proud of our accomplishments and our reputation. We believe "PAPER DOLL" is a "natural"—having the remarkably good fortune of being a great stage song and a tremendous fox-trot.

¶ This song remains with us. It is not for sale. We will appreciate and hold in confidence any information communicated to us regarding the dissemination by anyone of such rumors.

¶ We respectfully submit "PAPER DOLL" to you.

BENJAMIN W. LEVY

General Manager

B. D. NICE & Co., Inc.

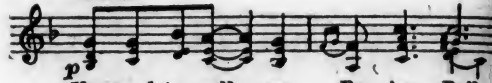
Loew Bldg., 45th St. and Broadway, New York

A POPULAR BALLAD FOR

Intro.



VOICED

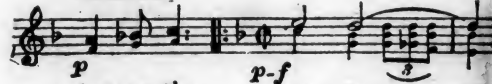


You used to call me Ba-by Doll,
Just like a child who loves its toy,



moth and the flame, played their lit-tle
child tired of play, throws its toy

CHORUS



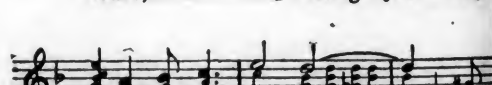
And now I'm on-ly



real doll now after all;



heart, I thought you loved



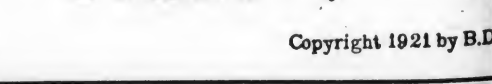
— One time my kiss-es ap-pealed



— I guess you're through; So I



— because I'm on-ly a I



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killed in the burglar trap at the home of Adolph Zukor in the Nyack section of the Hudson the night of May 2. Any one opening a window would find a gun immediately in front of him. Coats' companion got away.

F. Ziefeld, Jr., will present his wife, Billie Burke, in pictures as well as on the stage next autumn. The vehicles have not yet been decided.

Joseph Schildkraut has signed a contract with the Theatre Guild as a member of their resident company.

Out in Wichita, Kan., last week G. W. Bingham broke an egg and found the face of a woman resembling Mary Magdalene imprinted on the surface inside.

The President and Mrs. Harding occupied a box at Poli's in Washington this week.

John J. McGraw was acquitted of illegally possessing whiskey at his trial this week before Judge Learned

Hand. The charges grew out of the Lambs Club fracas, in which John C. Slaven was injured.

Augustus Thomas, on short notice, took Emmett Corrigan's place in "Nemesia." His last appearance was in Maurice Barrymore's place.

Fraudulent money orders are hitting the box offices. The scheme is to order by phone twenty seats, mail a money order, then call, refuse ten of the seats and take the other ten and the change. One house is out \$99.

Senorita Flina de Soria, prima donna, lost \$12,000 from her apartment, 250 Riverside Drive, May 1, she reported to the police.

The Equity show at the Metropolitan drew \$10,000 May 1, it is announced.

Two Lord Byrons will be seen on the stage next season. John Barrymore has announced through A. L. Erlanger he will appear in a play of that name by Melanie A. W.

Kroll of Chicago, and Brock Pemberton has announced "The Pilgrim of Eternity," by Kal Kushroo Ardshir, with the poet as central figure. In this production Joseph Schildkraut will play Byron.

Proceeds from the Follies ball May 8 will be given to ill and indigent former members of the Ziegfeld chorus.

Jack Dempsey must appeal in person to defend the suit for \$100,000 brought against him by Frank P. Spellman for royalties alleged to be due.

Representative Volstead told people testifying before the Judiciary Committee last week that Congress would not listen to pleas for lightening strictures on beer and wine.

Mitzel gave herself a party in honor of her birthday at her home in White Plains Sunday.

Out in Chicago three small boys broke into a theatre being remodelled, got hold of some films and

proceeded to give a picture show for children, charging two and three cents admission. Their activities were rudely interrupted by the police.

The Shakespeare theatre at Stratford-on-Avon is to be used between pageants for motion picture shows, but the project has stirred up antagonism, the antagonists charging such use of the house is a "desecration."

Alexis Iluloff, the Russian dancer, was injured while giving an exhibition at a private dance at the Hotel Astor last week.

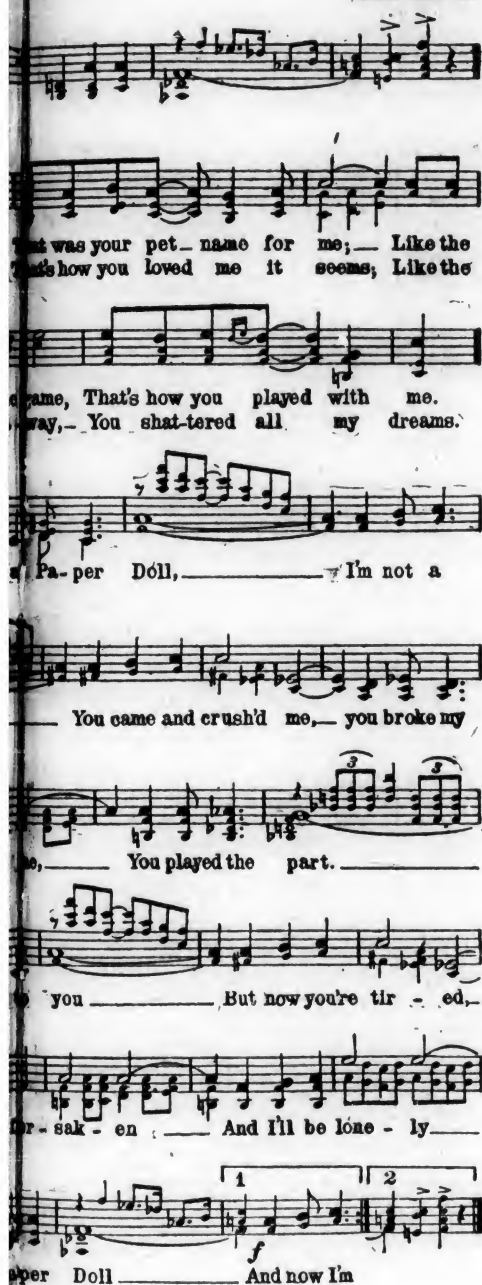
Soon after the opening of "Just Married" at the Comedy, up went Lynne Overman's name, and he is now being equally featured with Vivian Martin.

Peggy Hopkins gave an interview to Chicago reporters last week and said till she knew Joyce she had never known a millionaire. It was Joyce, she said, who had taught her

PAPER DOLL

OK-TROT BY LEE DAVID

LEE DAVID



Nice & Co. Inc. 1544 B'way, N.Y.

¶ We contend and maintain that "PAPER DOLL" possesses the most overpowering melody for a popular song presented in recent years.

¶ In preparation and rehearsal by vaudeville's leading artists; acclaimed by EVA SHIRLEY (America's youngest prima donna) to be the best song she ever accepted; enthusiastically endorsed by the inimitable SOPHIE TUCKER, GRACE NELSON, RUBY NORTON, FRANKIE JAMES (of Mac & James) and many others.

¶ Was made by the recording companies while still in manuscript form. An unusual recognition.

¶ Extraordinarily featured by the leading orchestras throughout the country.

B. D. NICE & Co., Inc.

Loew Bldg., 45th St. and Broadway, New York

article by A. B. Walkley, London critic, who recently deplored the tendency to applaud too much at plays. He pointed out that unnecessary hand-claps greeted the entrance and exit of every actor at an opening.

Samuel Goldwyn and George Bernard Shaw, say cable dispatches, recently held a "conference" in London. Goldwyn's idea was to get Shaw to go to Los Angeles, write for pictures and make money. After long argument Shaw finally said: "It's no use, Mr. Goldwyn. You are interested only in art and I am interested only in money."

Promising a sensation in the name of the co-respondent, said to be a society girl, Pearl White has announced her intention to sue Wallace McCutcheon for a divorce in Paris.

John McCormack, Irish tenor, returned on the Aquitania more in love with his American citizenship than ever.

HIGH TAX ON CIRCUSES

(Continued from page 6)
Council last night. It fixes the tax on three-ring circuses at \$150 for each performance, an increase of \$100. The taxes for other shows and exhibitions, also theatres, halls and amusement parks, follow:

Circus or feats of horsemanship in a building erected permanently for that purpose, \$10 each performance.

Rope or wire dancing, tightrope performance, dog, bird or animal shows, \$5 a day.

All other public exhibitions for gain in any permanent building of amusement park, \$5 a week.

Public exhibitions, with games of skill or exhibitions of contrivances or diversions and amusements for gain under a covering of canvas or other material erected temporarily, in the open air or amusement park, \$2.50 a day for each exhibition.

According to Size.

Theatres and halls are taxed in accordance with seating capacity, instead of a flat fee of \$50, as follows: Not exceeding 500 seats, \$60; more than 500 seats but not more than 1,500, \$75; more than 1,500 but not in excess of 2,500, \$85; more than 2,500, \$85, plus \$1 additional for each 500 seats over 2,500.

The penalty for violation of the ordinance is a fine of \$150 for each offense.

The administration leaders planned to rush the ordinance through to have it effective before the big circuses fill their dates here next week and the week after each for a stay of three days, but, due to V. L. Palmisano, third ward, this was held up. It was continued on its first reading and ordered printed in the journal. The schedule of charges will be passed during the latter part of this month, and will become effective as of the date of passing.

ONLY FOR AMERICAN LEGION

Burlington, Vt., May 4.

Burlington is to have but one carnival this summer. After some discussion the City Council passed a resolution allowing that organization to play here for the American Legion. As soon as this was granted they declared themselves on the warpath against carnivals and turned down other petitions to bring them in. The Mayor upheld the action of the Council and refused to grant any more licenses. It is expected, however, that several outdoor shows will play just outside the city limits, near an amusement park.

Other Vermont cities, as yet, have not stated their opinions as regards these shows, but public opinion has it that carnivals will find the State of Vermont hostile this summer.

CHESTNUT ST. O. H. IN PHILLY

Philadelphia, May 4.

The Chestnut Street Opera house is to be the Shubert's local house for vaudeville next season, according to reports which may be officially confirmed within a week or two.

The house is a few blocks away from Keith's and is claimed to be the ideal location for a vaudeville house, inasmuch as the Shuberts actually intend to go ahead and try that project here. It is an excellent summer house as has been proved by numerous long summer runs of pictures and musical shows there.

"BABY MINE" ABROAD

Nina Welch, in vaudeville with a condensed version of "Baby Mine," will take the sketch to England during the summer. "Baby Mine" is reported as having been originally produced in England as a certain number before brought to this country by Margaret Mayo and made into a full length play.

extravagance. He always wanted a "lot of everything," she declared. It cost him a million to win her, and it is estimated to will cost him a million to lose her, what with alimony and counsel fees.

L. Lawrence Weber has accepted for production a three-act comedy by William Le Baron called "Nobody's Money."

Beach Cooke, who made a success in support of Dietrichstein in "Toto," has sold his newspaper in Coopers-town and will follow the stage as a career.

Thirty days in jail is to be the penalty in Camden for dancing from the waist up, says the chief of police.

The Methodists deny they are organizing to prohibit the use of tobacco.

"Broadway Brevities" got into the big news last week when Charles Drucker, an old-time wiretapper,

took the stand in Buffalo to testify in his own defense. He was accused of a wiretapping scheme whereby wealthy Canadians lost heavily. Drucker said he was the backer of "Broadway Brevities."

Nellie and Sarah Kouns, who have recently returned to this country after their success in light opera in London, were served with a summons in a suit for \$20,000 brought against them by G. M. Anderson, the producer, who alleges they failed to fulfill a contract with him for appearances here last summer. Their rejoinder is they were worn out at that time and unable to perform. Later they went abroad.

A gala performance for the benefit of Mme. Curie, with her late husband the discoverer of radium, was given at the opera in Paris last week.

Margaret McQuade, pictures, last week caused the arrest of Harry Victor, salesman, charging him with having failed to return her jewels.

She says she gave them to him for safe keeping over a year ago. Since then she has not seen him. When the case came up, however, the judge had to order the plaintiff to prosecute.

Commonwealth Center, Inc., has been incorporated. Its object is to establish a permanent people's playhouse. The incorporators are Frederick A. Wallis, Immigration Commissioner; Dr. Leroy E. Bowman of Columbia University, Charles Burlingham, Mrs. Philip Kobbe, Mrs. Dalgnerfield Lewis, Herman Lubetkin, Leland Clapp, William G. McGuire, Mrs. Lillian M. Ellis, Mrs. Reginald Finche, Miss Marie Kickhoefer, Mrs. James A. Berresford, Mrs. Irving Brock, Allen Eaton, Robert T. Hill and Mrs. Monroe Marble.

Out in Akron an Italian laborer named Giuseppe Sarniola had taken as his common-law wife a widow. By her he had two children. After 11 years his real wife showed up from Italy. He had believed her

dead. He went at once to the police with his troubles. After an investigation Federal authorities told him to keep both wives and support them. They promised to love each other.

"Time Will Tell" as a title for "The Ghost Between" is out. Four other playwrights have copyrighted it. "Thanks to You" is the new name of the Arthur Byron vehicle.

If the Ed Wynn show has had a prosperous season it could not be so judged from the postcard notice sent out by the B. C. Whitney office in Detroit. The one cent publicity states the show will close May 14, with additional information that is worth more than a postcard to publish.

Frank J. Gould and Elsie Janis were quick to deny last week that the financier was engaged to Miss Janis' friend, Florence Laeaze.

In the Times Sunday lengthy editorial notice was taken of the ar-

BILLS NEXT WEEK (May 9)

IN VAUDEVILLE THEATRES

(All houses open for the week with Monday matinee, when not otherwise indicated.)
The bills below are grouped in divisions, according to the booking offices they are supplied from.
The manner in which these bills are printed does not denote the relative importance of acts nor their program position.
*Before name indicates act is now doing new turn, or reappearing after absence from vaudeville, or appearing in city where listed for the first time.

B. F. KEITH.

Palace Theatre Building, New York City

NEW YORK CITY

Keith's Palace
Santos Hayes Rev
Gordon & Ford
The Brilants
J. R. Johnson Co
Hyams & McIntyre
(Two to fill)

Keith's Riverside
Harry Watson Co
Joe Howard Rev
Ann Suter
Eddie Poyer
L. & P. Murdoch
Dillon & Mack
The Gellies
Van Cleve & Pate
(One to fill)

Keith's Royal
Belle Baker
D. H.
Beatrice Morgan Co
Miller & Capman
Dillon & Parker
L. & E. Ball
The Toys Models
Herbert & Dore
(One to fill)

Keith's Colonial
Joe Cook
Alex Bros & E
Dolly Kay
T. & K. O'Meara
Princeton & W
(Others to fill)

Keith's Alhambra
Bushman & Hayne
Morris & Campbell
Dave Harris
Brown & O'Donnell
Mr. & Mrs. J. Barry
The Sharricks
Clinton Sis
Bernard & Garry
Osborns 3

Keith's Hamilton
Billy Glason
Sallie Fisher Co
Eva Shirley Co
Roma & Gaut
Rolia & Royce
Marie Nordstrom
Dem'rect & Collette
Maria Le
Togo

Keith's Jefferson
Lee Kids
Henry & Moore
Kitty Doner Co
V. & E. Stanton
Princess Rajah
Lynch & Zeller
McElane & Palace
Pink's Mules
Yvette Rugel

Moss' Broadway
McDevitt Kelly & Q
Clayton & Edwards
Howard Ponies
Catty & Nelson
Capt Anson & D
Pinto & Hoyle
(Two to fill)

Moss' Coliseum
Pearson N. & P
Yorkie & King
Fraco Co
(Two to fill)

2d half
Bronson & Baldwin
Glenn & Jenkins
Frank Terry
Hallen & Goss
Carl Emmy's Pets
Keith's Fordham
Glenn & Jenkins
Pearl Regay Co
Hallen & Goss
Carl Emmy's Pets
Finley & Hill
Sherwin Kelly
(Two to fill)

Fraco Co
Newhoff & Phelps
Ethel Clifton Co
(Others to fill)

Moss' Regent
Piller & Douglas
Frank Terry
Novelty Clintons
(Others to fill)

Martha Pryor Co
Devoy & Statzer
(Others to fill)

Keith's 81st St.
Gus Edwards' Rev
Muller & Stanley
Edwards 3
Foley & O'Neil
Daunt Marie
B. & J. Creighton
Keith's H. O. H.
(Two to fill)

Page & Gray
Hughes & Debow
Edwards & Orsby
Co. & Lewal Co
Princess Rajah

2d half
Dalton & Craig
Ben Smith
Nash & O'Donnell
Masters & Kraft
(Others to fill)

Proctor's 125th St.
2d half (5-8)
Farrell Taylor Co
McIntosh & Mads
Raymond Wilbert
Burns & Lorraine
B. & J. Creighton
(Others to fill)

1st half (9-11)
Morley Sis
Hibbitt & Nugent
(Others to fill)

2d half (12-15)
"Flicking Furnace"

Marlow & Marie
Brown's Highiders
Marguerite Padula
"Tango Shoes"

ATLANTA, GA.
Lyric
(Birmingham split)
1st half
Sawyer & Eddy
A. Stanley
Hal Johnson Co
Haig & Lavere
Lanny Bros

BIRMINGHAM
Lyric
(Atlanta split)
1st half
Frank Shields
Challis & Lambert
Olcott & Mary Ann
Emil Subers
Paul Levan & M

BOSTON
B. F. Keith's
Dooley & Storey
Jean Adair Co
Claudius & Scarlet
Miss Juliet
Riggs & Witche
Julian Ellinge
(Others to fill)

Grand Rapids
Empress
Musical Hunters
Mullen & Correll
Hall & Shapiro
Ruth Roy
Lyndell & Macy

HAMILTON, CAN.
Lyric
Lorimer Hudson Co
Palo & Palet
Lovenberg Sis & N
Fern & Marie
Fred Hughes Co
Jack Benny

MOBILE, ALA.
Lyric
(New Orleans split)
1st half
Fargo & Richards
Cooper & Simmons
Chalfonte Sis
Coley & Jaxon
Faynes

MONTREAL
Princess
Wilbur & Adams
Frank Farron
Fred Lindsay
Wright & Deltrick
Royal Gascolins
John B. Hymer Co
Mary Haynes
Schickel's Manikins
St. Dennis
Norma Talma
Mildred
Harry Leval & Sis
"Old Time Darkies"
Lamb's Manikins
MT. VERNON, N.Y.

Proctor's
Clinton & Rooney
Lydia Barry
Chest' Johnst' Co
Courtney Sis Co
(Others to fill)

NASHVILLE
Princess
(Louisville split)
1st half
Clare Carroll
Chas. L. Fletcher
"Behind Scenes"
A. Gilbert & Boys
Nestor & Vincent

NEW ORLEANS
Palace
(Mobile split)
1st half
Follis' Girls
Griff
Voyer & Wendell
Sunshine Girls
Weber & Ridnor

Enos Frazer
HARRISBURG, PA.
Majestic
Brooks & Powers
Mobby Connelly Co
Hughes & Merritt
(Two to fill)

Polly Dasei
R. & E. Dean
Earl & Sunshine
Eddie Ross
4 Readings

HAZELTON, PA.
Feeley's
Kaufman & Lillian
Sandy Shaw
(Two to fill)

2d half
Eddy & Hart
2 Rosellars
Lambert & Phillips
(One to fill)

INDIANAPOLIS
B. F. Keith's
Grant Johnson
Zardo to fill
H. B. Toomer Co
Gallagher & Rolley
Eddie Foy Co
Rudy Norton
The Adroits

JACKSONVILLE
Arcade
(Savannah split)
1st half
Welton & Marshall
Frosini

CLEVELAND
Hippodrome
Ishtakawa Japs
Whitefield & Ireland
Will J. Ward Co
B. Fitzgibbon & Bro
Tom Wise Co
Sybil Vane
Win. Seabury Co
Bob Hall
Bill Genevieve & W

COLUMBIA
Columbia
(Charleston split)
1st half
Billy Rogers
Clayton Dr. W's Co
Howard & Sadler
Krenika Bros

DETROIT
Temple
R'ford & Winch'str
M. Montgomery
Sig. Frisco
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LOUISVILLE, KY.
Keith's National
(Nashville split)
Rood & Francis
Morton Jewell Co
Scanlon D Bros & S
Fred Elliott
Nathano Bros

LOWELL
B. F. Keith's
Sankura & Sylvers
Cooper & Lacey
Finney & Barry
Vincent O'Donnell
Whipple Huston Co
Patricia Co
Suter & Dell
(Two to fill)

PATERSON
Majestic
1st half
Smith & Harper
Ben Bernie
(Others to fill)

2d half
Alexander Kids
Welch Mealy & M
(Others to fill)

MOBILE, ALA.
Lyric
(New Orleans split)
1st half
Fargo & Richards
Cooper & Simmons
Chalfonte Sis
Coley & Jaxon
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Masters & Kraft
(Others to fill)

ALBANY
Proctor's
Donald Sis
Jack George 2
Dalton & Craig
Ben Smith
Nash & O'Donnell
Masters & Kraft
(Others to fill)

ALBANY
Proctor's
Donald Sis
Jack George 2
Dalton & Craig
Ben Smith
Nash & O'Donnell
Masters & Kraft
(Others to fill)

ALBANY
Proctor's
Donald Sis
Jack George 2
Dalton & Craig
Ben Smith
Nash & O'Donnell
Masters & Kraft
(Others to fill)

ALBANY
Proctor's
Donald Sis
Jack George 2
Dalton & Craig
Ben Smith
Nash & O'Donnell
Masters & Kraft
(Others to fill)

(Others to fill)
QUEBEC, CAN.
Auditorium
Pollard Sis
Frank J

Seibini & Nagel
Dunham & Williams
Four Gossips

ST. LOUIS
Orpheum
Moody & Duncan
Herbert Brothers
Booth & Nina
(Others to fill)

St. Paul
Frances Prichard
Joe Laurie
Claud & Marion
"Artistic Treat"
Harrison D. & H.
Joe Melvin

ST. PAUL
Orpheum
Emma Carus
Dora Hilton Co.
Roy Conlin
Klitter & Reaney
Miniature Revue
Billy Miller Co.
Cavanaugh & Co.
Geo. A. Moore

SALT LAKE
Orpheum
Williams & Wolfus
Tom Smith Co.

SEATTLE
Orpheum
Rae Samuels
Lew Dockstader
David Sapirstein
Morton & Glass
Sultan
Curson Sisters
Gyl & Vadie

SIoux CITY
Orpheum
Byrd & Alden
Taylor & Francis
"For Pity's Sake"
Carl McCullough
Brosius & Brown
Byron & Hal
Asaki & Taki
Saxton & Farrell
Bouncer's Circus

VANCOUVER, B.C.
Orpheum
Singer's Midgets
Duncan & Carroll
Hugh Herbert Co.
Sidney Grant

BUDWIN
WALSH and AUSTIN
in "AT THE BEACH"

Jas C. Morton
Bert Melrose
Delmore & Kolb
Edith Clifford Co.
Harriet Temple Co.

SAN FRANCISCO
Orpheum
Howard Hall Co.
Buddy Walton
"Fall of Eve"
The Miracles

WESTERN VAUDEVILLE
State-Lake Theatre Building, Chicago

BLOOMINGTON, ILL.
Majestic
Waters H. & C.
Powers & Wallace
Snell & Vernon
2d half
Worden Bros.
Angel & Fuller
"Rice Pudding"

CENTRALIA, KAN.

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MICKEY CURRAN, Manager
Artists' Representatives, 245 West 47th Street (Roxam Bldg.), Suite 215. Our Acts Always Working. Phone: BRYANT

Grand
Hayatake Bros.
Howard & Atkins
Monroe Bros.
2d half
Pitzer & Daye
Dancing Kennedys
Schoppa Circus

CHAMPAIGN, ILL.
Orpheum
Herbert's Canines
Edward Marshall
Aurora Co.
Claude Golden
Bigelow & Clinton
Clifford Wayne 3
2d half
Jupiter Trio
W. G. Ahearn
"District School"
Alice Hamilton
Chabot & Tortini
Ramedolls & Deyo

CHICAGO
American
Arnelma Sis
"District School"
Alice Hamilton

(Two to fill)
MADISON, WIS.
Orpheum
Dewitt & Robinson
Elsie White
B. Browne Co.
(Two to fill)
2d half
Neal Abel
B. Browne Co.
Jed Dooley
Betty Anker Co.
(One to fill)

MASON CITY, IA.
Cecil
The Volunteers
(Two to fill)
2d half
Moore & Gray
B. J. Gray
(One to fill)

OMAHA, NEB.
Empress
Nalo & Rizko
Cal Dean & Girls
Wells & Devera
(One to fill)
2d half
Jimmy Gallon
Demaria Five
Taylor & Francis
Brosius & Brown

PEORIA, ILL.
Orpheum
Herman & Shirley
Nevins & Mack
(Four to fill)
2d half
Mr. & Mrs. G. White
Bigelow & Clinton
Owen McGivney
Lillian Walker
(Two to fill)

QUINCY, ILL.
Orpheum
Teeshaw's Cats
Norville Bros.
(One to fill)
2d half
"Mortello"
Stanley & Birnes
DeWitt's B. & T.

ROCKFORD, ILL.
Palace
Story & Clark
Will Stanton
Neal Abel
Johnson Baker & J.
Betty Anker 3
(One to fill)
2d half
Musical Revue
Dewitt & Robinson
Elsie White

SIX FALLS, S. D.
Orpheum
Jimmy Gallon
Demaria Five
(Two to fill)
2d half
Moore & Gray
Bayard & Allen
Fairman & Patrick
"For Pity's Sake"
SO. BEND, IND.
Orpheum
Freak Haggott & F.
Clifford & Johnson
Gosler & Johnson
Black & White Rev.
(One to fill)
2d half
Ramo Co.
Orrin & Drew
Jack Russell Co.
Olson & Johnson
Clifford Wayne 3
(One to fill)
SPRINGFIELD, ILL.
Majestic

Hawthorne & Cook
Bergman M. & N.
Williams & West
Fox & Barton
Elizabeth Salti Co.
2d half
Herman & Young
Yen Wah
Fortune Queen

Cella Weston Co.
Apadale Troupe
ATLANTA, GA.
Grand
Cannon Bros.
C. Lindsay & Hazel
Cosy Revue
Moher & Eldridge

MAY and HILL

— CHASTE COMEDY COUPLE —
— HORWITZ — KRAUS

Orpheum
De Pierre Trio
Lynn Cantor
Kramer & Evans
Adrian
Dancers Supreme
(One to fill)
2d half
D'wain Lanigan & S.

Catland
2d half
DeAlbert & Morton
Jack & Eva Arnold
Link & Phillips
Chas Gibbs
Rubetown Follies

BALTIMORE

Norton & Wilson
Mabel Harper Co.
Voice & Money
Rand & Gould
La Follette Co.

DULUTH
Loew
Maxon & Morris
Gordon & Gordon
Bell & Beigrave
Julia Curtis
Dancers De Luxe
2d half
Santry & Norton
Dixie Hamilton Co.
"Breakfast for 3"
Weston & Elise
Leach Wallin 3

FALL RIVER
Loew
Florette
Leonard & Porray
Al H. White Co.
C. T. Harvey
Fashion Revue 1921

Mack & Dean
4 Bangards
L'O BEACH, CAL.
State
The Laronians
Robert & Gold
Marriss & Vivorce
Anne Kent Co.
Beattie & Blome
2d half
Burrell Bros.
G. Stanley & Sis
Powers Mary & D.
Frank Ward
5 Musical Queens

LOS ANGELES
Hippodrome
Barrick Bros.
G. Stanley & Sis
Frank Ward
5 Musical Queens
2d half
Williams & Daisy
Bob White
Pearl Abbott Co.
Carlton & Belmont
"Fickle Frolics"

LONDON, CAN.
Loew
Wanda & Seals
Ethel Levy Trio
Dance Originalities
2d half
Juggling Ferrier
Wells V. & West
Townsend Wilbur Co.

Al Lester Co.
Overseas Revue
HOBOKEN, N. J.
Loew
Morrell Shaw Co.
McConnell & West
Valda & Co.
Lauder & Smith
Aerial Macks
2d half
Harry White
Lowe Feeley & S.
Tillyou & Rogers
Grace Ayres & Bro.
(One to fill)

PITTSBURGH
Loew
Brown's Deas
DeVoy & Dayton
Harvey DeVora 3
McCoy & Walton
Ting-a-Ling

ST. LOUIS
Loew
Ajax & Emily
Margaret Merle
"Women"
Johnson Bros. & J.

3 Kenna Sisters
Callahan & Bliss
J & I Marlin
2d half
3 Davys
Reulah Pearl
Harry Mason Co.
Freddy Silvers & P.
Skelly & Helt Rev.
WASHINGTON
Strand
Work & Mack
Fein & Tennyson
Connors & Boyne
Bart Doyle
5 Musical Buds

WINDSOR, CAN.
Loew
Juggling Ferrier
Wells V. & West
Townsend Wilbur Co.
2d half
Wanda & Seals
Ethel Levy Trio
Dance Originalities

SACRAMENTO
State

A NEW COMBINATION — WITH NEW IDEAS

HARRY CHARLES ARTHUR
GREENE and HAVEL

Writers and Producers of Exclusive Material
ROMAX BUILDING
245 West 47th Street, New York City
ROOM 319 PHONE (Pencil in)

Ramsdell & Deyo
W. & G. Ahearn
Nick Hufford
Bert Baker Co.
Hobbs & Nelson
6 Kirksmith Girls
2d half
J. W. O'Gins
Edw. Marshall
Aurora Co.
Tracey & McBride
Powers & Wallace
Herbert's Canines
Betty Anker 3
(One to fill)
2d half
Hippodrome
(Evansville split)
Frazier & Peck
Al Beatty & Evelyn

H. West & Chums
Lester Bernard Co.
Mills & Smith
Erford's Whirl
3 Cliffs
Steve Freda
Fred Weber Co.
Amoros & Jeanette
Sig Franz Co.
2d half
Nada Norine
Harold Selman Co.
Adrian
Nichon Bros.
(One to fill)
Avenue B
Low Hoffman
V. & C. Avery
Kinkaid Klities
(Two to fill)
2d half
2 Carlos
Renard & West
Paul Earle
Doree's Celebrities
(One to fill)

Hippodrome
Frankie Wilson Co.
Allen & Moore
Gordon & Healy
Jo-Jo Harrison
Castling Lloyds
BIRMINGHAM
Biju
Jean & Valjean
Robinson & Pierce
Walter Fenner Co.
Anger & Adolion
Bravo M. & T.
Cannon Bros.
Cedric Lindsay & H.
Cosy Revue
Moher & Eldridge
Chas Gibbs
Royal 4

Everest's Monkeys
HAMILTON, CAN.
King Street
Spor & Parsons
Chas Martin
Trix & H. Speck
Winter Garden 4
3 Musical Misses
2d half
Gorgalis Trio
Berry & Nickerson
M. Samuels Co.
Howard & Lewis
Chapelle & S. Co.
HOLYOKE, MASS.
Loew
Rose & Dell
Ryan & Weber
Harold Selman Co.
Haley & Noble
Kaisha Co.
2d half
Lew Hoffman
Barlow Banks & G.
Phillips & Ebby
Robinson McCabe 3
Timely Revue

Jack Goldie
Kibel & Kane
Lewis & Thornton
Rose Revue
2d half
J. & J. Gibson
Patrice & Sullivan
Marion Foun Co.
Criterion 4
"Patches"
MONTREAL
Loew
King Bros.
Helene Davis
H. Brooks Co.
Swartz & Clifford
6 Musical Nomes
NASHVILLE
Vendome
Petra & LeBuff
Gordon Duo
Evans Mero & E.
Downing & B. Sis
2d half
Jean & Valjean
Robinson & Pierce
Walter Fenner Co.
Anger & Adolion

Rolland Bros
Brown & Elaine
Mas & Hill
Jack Reddy
Melody Festival
SPOKANE
Loew
Lockhart & Liddle
Neil O'Connell
Eldridge Barlow & E.
Tones Comedy 4
Ling 2d half
Toto Hammer Co.
Helen Vincent
"Sweeties"
Al Gamble
Dias Troupe

SPRINGFIELD, MASS.
Loew
Bollinger & R'nolds
Garfield & Smith
Jimmy Rosen Co.
Jarrow
"Holiday in Dixie"
2d half
Florette
Leonard & Porray

Mr. & Mrs. Wiley
Calvert & Shayne
Ronair & Ward
Arthur Deacon
Wheeler Trio
Hippodrome
(Sunday opening)
Bussies Dogs
Melville & S. Sis
R. E. O'Connor Co.
Morey Senna & D.
Sherlock Sis & O.
Wigwam
Marvelous De Onnes
E. J. Moore
Mack & Maybelle
Hodge & Howell
2d half
Cliff Bailey 3
Burton & Shea
Willing & Jordan
Stepping Stone Rev.

SAN JOSE, CAL.
Hippodrome
Cliff Bailey 2
Burton & Shea
Willing & Jordan
Stepping Stone Rev.

NEW HEADQUARTERS. GEO. CHOOS

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Roy & Arthur
(Two to fill)
2d half
Johnson Baker & J.
Leo Beers
Kenny & Hollis
Muldoon F. & R.
(Two to fill)
Lincoln
Orren & Drew
O. McGivney Co.
Kenny & Hollis
Muldoon F. & R.
(Two to fill)
Claude Golden
Black & White Rev.
Jack Clifford
Tuscans Bros.
(Two to fill)

GALESBURG, ILL.
Orpheum
Martelle
Stanley & Birnes
DeWitt Burns & C.
2d half
Teeshaw's Cats
Novelle Bros.
(One to fill)

JOLIET, ILL.
Orpheum
Connell Zippy & L.
Chabot & Tortini
"Japanese Revue"
2d half
Hernam & Shirley
Hobbs & Nelson
Will Stanton Co.

KANSAS CITY

BOB BAKER

Booking Acts of Merit My Specialty
COAST TO COAST
805 Leew's Annex Bldg., 160 W. 46th St., N. Y.

COUNCIL BLUFFS, IA.
Majestic
Walch & Rand
Johnson & Parsons
2d half
Sue Stead & Sis
(One to fill)

DAVENPORT
Columbia
Tuscans Bros.
Gertrude Newman
Hunting & Francis
Harry Cooper
Toyama Japs
(One to fill)
2d half
Snell & Vernon
Jeanette Childs
Joe Jenny 3
Bert Baker Co.

MARCUS LOEW
Putnam Building, New York City
NEW YORK CITY
American
Wells & Montgomery
Heras & Preston
Adams & Gerhus
Steed's Seven
Nada Norine
Rudolph
LeVan & DeVine
Kawana Duo
(One to fill)
2d half
Fred Weber Co.
Lang & Lee
W. Manthey Co.
Lynn Cantor
G. S. Gordon Co.
Fox & Barton
(One to fill)

Victoria
Herman & Young
McConnell & West
Celia Weston Co.
Walter Manthey Co.
(One to fill)
2d half
Margot & Francis
Albert Rickard
Overholt & Young
Josephine Harmon
Steed's Seven

Lincoln Sq.
Seymour & Jeanette
Barlow Banks & G.
Phillips & Ebby
Arthur Fields

NEW HEADQUARTERS
AFTER MAY FIRST
JOE MICHAELS
Suite 402, 160 W. 46th Street, New York City.

CLEVELAND
Liberty
Fred's Pigs
Manners & Loweree
Eddie Heron
Chas. Kelly
Myrtle Hanson 3
DALLAS, TEX.
Jefferson
Willie Karbe
Dell & Ray
Lyndall Laurel Co.
Babe LaTour Co.
Grazer & Lawlor

FOR RENT

Furnished Bungalow,
Lake Hopatcong, N. J.
\$300 for Summer
Eddie Miller,
Friars' Club, N. Y.

Fortune Queen
(One to fill)
2d half
Ed Ginkras
Alexander Sparks
Trippel Trio
Kinkaid Klities
(One to fill)

Warwick
Lowe Evans & S.
Renard & West
Al H. White
G. Ayres & Bro.
2d half
Adams & Gerhus
McConnell & West
V. & C. Avery

HOUSTON
Princeton
Rolland Bros.
Brown & Elaine
Mas & Hill
Jack Reddy
Melody Festival
2d half
O'Neill Sisters
Walsh & Bentley
Walter Kaufman
Skating Macks
2d half
Walsh & Bentley
"Week F'm Today"
Walter Kaufman
Skating Macks
INDIANAPOLIS
Loew
Clemenza Bros.
DeLa & Orma
Follette Pearl & W.
Gypsy Songsters
KANSAS CITY
Garden
Palermo's Canines
Gene & Menette
Alf Ripon
May Stanley Co.
"Pep-o-Mint"
2d half
Parker
Reeder & Armstrong
Morris & Towne
Munford & Stanley
Virginia Belles
KNOXVILLE
Loew
DeAlbert & Morton
Jack & Eva Arnold
Link & Phillips
Chas Gibbs
2d half
King & Cody
Baldwin Austin & G.

Bravo M. & T.
NEW ORLEANS
Crescent
O'Neill Sisters
Walsh & Bentley
Walter Kaufman
Skating Macks
2d half
Les Perretos
Long & Perry
Danny
Will J. Evans
Jones Family
OKLAHOMA CITY
Liberty
Paramo
Vindam & Franklin
"Rounder of B'y"
Anthony & Arnold
Stanley Bros.
2d half
McMahon Sisters
Cone & Albert
Arthur Sullivan
Ralph Whitehead
Kanazawa Bros.
OAKLAND
State
Wilbur & Girle
Rose & Thorn
Dae & Neville
Brady & Mahoney
F. La. Polne Co.
2d half
Canaris & Cleo
Regal & Mack
Mills & Moulton
Gleasons & H.
OTTAWA, CAN.
Loew
Sterling Rose 3

Al H. White Co.
C. T. Harvey
Fashion Revue 1921
SUPERIOR, WIS.
Loew
Wilbur & Lyke
Melroy Sisters
Hart & Helene
B. LaHar & Beaux
Russell & Russell
2d half
Maxon & Morris
Gordon & Gordon
Bell & Beigrave
Julia Curtis
Dancers De Luxe

TORONTO
Loew
Alvin & Kenny

RAYMOND BOND
AMERICAN HUMORIST
"Running a close second to the headliner—is Raymond Bond—in his delightful comedy, 'Story Book Stuff.'—Sydney (N. Y.) Journal."

Hippodrome
(8-9)
Williams & Daisy
Bob White
Pearl Abbott Co.
Carlton & Belmont
"Fickle Frolics"
(13-14)
Reckless & Arley
Exposition 4
Taylor & Arnold

GUS SUN BOOKING EXCHANGE CO.
1493 Broadway, New York City

BUFFALO
Olympic
The Hyrnoes
Mont & Part
"Tid Bits"

CLEVELAND
Priscilla
Daisy & Wilson

(Continued on Page 28)

OPEN LETTER No. 17

KIMBERLY AND PAGE,
Lincoln Theatre,
Chicago, Ill.

Dear Sir and Madam:—

I don't wish to appear presumptuous, but at times it is rather difficult to refrain from voicing one's opinion.

While visiting the theatre last evening I was agreeably surprised, and joyously entertained by your most unusual offering.

That grand young old man, Chauncey M. Depew, at a recent dinner given in his honor, said, "The World needs a laugh."

I suggest the World see your skit. I know of no better plan to give the World what it needs.

I laughed and laughed, likewise every one else. Good luck.

Yours for laughter,

ALBON J. STAFFORD.

Wish this guy was a booker.

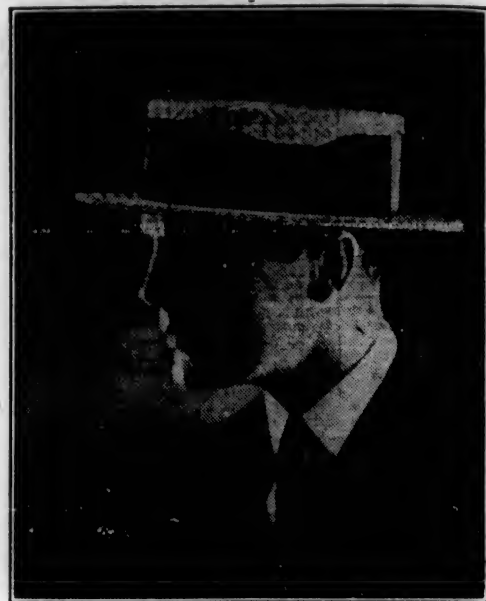
Nat Lewis

featuring

IMPORTED STRAW HATS

Made by Ward & Hughes, London
with "Easy-Phi" air-vent leather.
sweat bands

Straws with just enough "Dash" and "Snap" to
be likeable at sight; all hand blocked.



AT THE SPECIAL PRICE OF

\$3.50 and \$5.00

LAST SEASON PRICE FOR THESE HATS WERE

\$7.00 and \$10.00

ON DISPLAY IN ALL THE NEW STYLES AND DIMENSIONS

SATURDAY, MAY 7th

IN OUR NEW HAT DEPARTMENT.

Nat Lewis

THEATRICAL OUTFITTERS

1580 Broadway New York City

LADIES' WEAR

BILLS NEXT WEEK

(Continued from Page 27)

Gaynell & Mack
Lewis Lavarre & D
COLUMBUS
Broadway
Two Yaquis
Beaumont & King
Maggie McClair Co
Maud Ryan
Hollis & Warner
Alaskan Duo
DETROIT
Columbia
Mons Herbert
The Royces
James Kearney Co
William Morrow Co
Miller & King
Columbia C'mdy Co
H'GTON, W. VA.
Hippodrome
Panther Duo
Mudge Morton 2
Adler & Clark
Shaw & Glass
Stafford's Animals
INDIANAPOLIS
Lyric
Baggett & Sheldon
The Bretons
Charles Harte Co

Gertrude Taylor Co
"Harmony Land"
Austin & Delaney
Juvenile Follies
LEXINGTON, KY.
Ada Meade
Panther Duo
Mudge Morton 3
Shaw & Glass
2d half
Mack & Dale
Lyle & Emerson
Youkl 3

ROCHESTER

Victoria

Speaker Lewis
Frank Stafford Co
2d half
Herman & Clifton
Melody Monarchs

TOLEDO

Rivoli

Three Robins
Sherman & Balcom
"The New Cook"
Parish & Peru
White & Cozzi
Buch Bros

E. Galizi & Bro.

Greatest Professional
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Incomparable Special
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1d a Patented
Shift Keys.
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New York City
215 Canal Street

PANTAGES CIRCUIT

New York and Chicago Offices

BUTTE, MONT.

Pantages

(7-10)

(Same bill plays

Anaconda 11,

Missoula 12)

3 Ambler Bros

Green & La Fell

Chas Gill Co

Barton & Sparling

Thornton Flynn Co

Darling's Circus

CALGARY, CAN.

Pantages

Mack & Williams

Cleveland & Dewey

Joe Roberts

Paster's Pierrots

Dobbs Clark & D

"Making Movies"

DES MOINES

Pantages

(Saturday opening)

Frawley & West

Hayes & Lloyd

"Harmony Land"

Clay Crouch

Greenwich Villagers

DENVER

Pantages

"Apple Blossoms"

Gaudschmidt's

Sterling Sax 4

Sampsel & Lech's

Tom Kelly

Torillie's Circus

EDMONTON, CAN.

Pantages

Bender & Heer

C & M Huber

Ed Blondell Co

Chick Haas

"J'p'ne Romance"

ST. FALLS, MONT.

Pantages

(10-11)

(Same bill plays

Helena 12)

Phil La Toska

Rhoda & Crampton

M'ha Hamilton Co

Gallerini Sis

"The Love Shop"

L'G BEACH, CAL.

Pantages

Britt Wood

Olga Steck

White Bros

Hinke & May

Permaine & Selley

Holera Revue

Paul Kleist Co

LOS ANGELES

Pantages

Gordon & Day

Belle Oliver

Capps Family

House David Band

MINNEAPOLIS

Pantages

The Shattucks

Stein & Smith

Cigianne Troupe

Noodles Fagan Co

Long Tack Sam

OAKLAND, CAL.

Pantages

(Sunday opening)

Rose Ellis & R

Rhinehard & Duff

Wells & Boggs

Bruce Duffett Co

De Michelle Bros

Royal's Elephants

OGDEN, UTAH

Pantages

HABERDASHERS

(12-14)

Wells & Boggs

Paul Petching

Orville Stamm

Stevens & Lovejoy

Wilkins & Wilkins

"Not Yet Marie"

C Moratti Co

"Last Night"

PORTLAND, ORE.

Pantages

Clifford & Bothwell

Eagle & Marshall

Hickman Bros

Hamlin & Mack

Vardon & Perry

Lottie Mayer Co

REGINA, CAN.

Pantages

(9-11)

(Same bill plays

Saskatoon 12-14)

Amoros & Obey

Hollis Sis

Lillian Ruby

Clifford Wayne 3

Jarvis & Harrison

Pearls & Pekin

SALT LAKE

Pantages

Love & Wilbur

Jessie Miller

Geo L Graves Co

Marva Rehn

Quinn & Caverly

"September Moon"

SAN DIEGO

Savoy

The Norvellos

3 Quillian Boys

Fox & Ray

Svengali

Meyers Burns & O

Gevenne Troupe

SAN FRANCISCO

Pantages

(Sunday opening)

The Rosales

Hector's Dogs

J Thomas Saxotet

Seeman & Sloan

Mme Zoleika Co

4 Paldrons

SEATTLE

Pantages

Ann Vivian Co

Leonard & Willard

B Armstrong Co

"Not Yet Marie"

SPOKANE

Pantages

C & M Butters

Tracey Palmer & T

Camilla's Birds

Xechiti

Hugo Lutgens

3 Harmony Kids

TACOMA

Pantages

Clair & Atwood

Coleman Goets Co

"Jed's Vacation"

Dianna Bonhair

Payton & Ward

"Liberty Girls"

TORONTO

Pantages

Will Morris

3 Moran Sisters

Lester & Moore

Pot Pourri

Harry Busse

"Sweet Sweeties"

VANCOUVER, B.C.

Pantages

Chandon 3

B Harrison Co

Staley & Birbeck

Paramount 4

"Five of Clubs"

VICTORIA, B. C.

Pantages

Alanson

Gray Askin

Fern Bigelow & K

Jones & Jones

"Yes My Dear"

WINNIPEG

Pantages

Little Nap

Peppino & Perry

"Prediction"

Dancing Davey

"Gay Little Home"

INTERSTATE CIRCUIT

Palace Theatre Building, New York City

DALLAS, TEX.

Majestic

Keno Keyes & W

Jean Boydell

Step Lively

Adams & Griffith

Mason Keeler Co

Johnny Burke

Beeman & Grace

FT. WORTH, TEX.

Majestic

Samsted & Marian

F & O Walters

C & F Usher

Joe Towle

Lightner Sis & Alex

Jack Lavier

(One to fill)

GALVESTON, TEX.

Majestic

(9-11)

(Same bill plays

Austin 12-14)

El Cieve

MUSKOGEE

Majestic

Lilliana Dogs

Black & O'Donnell

Mary Marble Co

Kellam & Odare

"Varieties of 1920"

OKLAHOMA, CITY

Majestic

Harry Tsuda

Reed & Tucker

Mary Marble Co

Billy Schoen

"Varieties of 1920"

Kellam & Odare

Lilliana Dogs

SAN ANTONIO

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STOCKS

The Otis Oliver Stock Company closed its engagement at the Metropolitan, St. Paul, and opened at the Bijou, Racine, Wis., May 1 for an all summer run.

The Corse Payton stock moved to the Majestic, Scranton, Monday, and opened with a cut-rate policy. Payton flooded the town with special tickets which secured two admissions for the price of one. The company will play for two weeks at

the new house, after which road attractions starting with "Lightnin'" will be played Payton having taken the house for four weeks with an option for additional time.

The dramatic stock at the Jefferson, Portland, Me., over the winter will close May 7, playing "Uncle Tom's Cabin" this week. The company will briefly road tour. The summer stock at the same house may open the end of this month, with a couple of roadshows sandwiched in at the house meanwhile.

The summer stock at New Bedford, Mass., opened Monday. The Orpheum Players at Haverburg, Pa., will present "Cherie," a comedy drama by Louise Carter, next week. The piece has never

been produced before. Isabelle Loew will play the leading feminine role. The Manhattan Player, traveling stock, will close May 13 in Lakewood, N. J. The company was to have played the park in Hersey, Pa., for the summer but cancelled.

The Blaney Players at the Gotham, Brooklyn, will close May 13.

The Joseph W. Payton traveling stock will close May 13 in Mt. Carmel, Pa.

The stock at the Fulton, Lancaster, Pa., closes May 13.

The Forbes Players, for several months at the Warburton, Yonkers, N. Y., closed at that house Saturday, opening Monday in Port Chester. Gus Forbes and Frances Woodbury have been retained to play the leads.

The first offering of James M. Beck, manager of the stock musical company that will occupy the Coppley, Boston, for the summer months beginning May 23 will be "Ruddigore," which has not been seen and heard in this city for many years.

The company will give nine performances weekly, bills will be changed every two weeks and the top will be \$1.50.

The Pauline McLean stock will play a season of summer stock at the Clorin Park theatre, Jamestown, N. Y., opening last of May.

NO SHUBERT LYRIC STOCK.

Cold Feet in Philly—New House Also Abandoned.

Philadelphia, May 4. The stock company plan for the Lyric has fallen through entirely. It is learned through authoritative sources.

It seems a recent tour of the west by Lee Shubert was the cause of the dropping of the plan. L. Shubert Lawrence, the latter's

nephew, was to be the chief promoter, backed by plenty of capital. McCrae Webster was hired to direct, and there was even talk of the leads, but those in charge got cold feet after that western swing of Shubert's, who found stock on the toboggan. The tail-end season has been so bad here anyway that the combination of events led to the dropping of the scheme, although Lawrence was very much interested, and hoped to try out a number of shows for the Shubert people, for a possible Broadway presentation in the fall.

At the same time, it is learned that the plans for a third house, on Cherry street, adjoining the Lyric and Adelphi, have also been dropped, with the rumor that the property has been sold again to the city. With the defection of the Chestnut Street Opera house to vaudeville that will give the Shuberts three regular houses here next fall, with a hold on the Walnut that may not be permanent.

NOTICE FOR "HOME BREW"

American Production Draws Attention—Also of Censor.

Boston, May 4. There is a report that "Home Brew," the offering of the amateur outfit from the Filene store in this city, has been sold to a professional producer. The show is a musical comedy, with some excellent ideas incorporated and some good music. It is being run two nights at the Plymouth Theatre this week, after six performances at the Tremont last week. It is said to be the best thing of its kind since the day of the "Cadet" shows, which brought out Julian Eltinge.

Incidentally, the show has attracted attention from the official Boston censor, John Casey, because of the presence of 14 dancers, who appear bare-legged. Boston's rules for the stage don't allow this for professional shows, but whether it can get by in an amateur production remains to be seen. So far, Casey has taken no action in the matter.

In the six performances at the Tremont the show grossed \$9,600, and it is said more than this sum was spent putting the show on.

"CHAMPION" FOR VETERANS

A special matinee of "The Champion" will be given Monday afternoon for the benefit of the Service Club for men of the Army and Navy and Disabled Men at 230 West 46th street. There will be no war tax and no advance in prices. The usual ten per cent. will go to the Actors' Fund.

ORATORIO CAST

Davenport, May 4.

The cast for the \$5,000 prize oratorio to be sung here during the biennial of the National Federation of Music Clubs has been selected. It will be exclusively American.

Cyrena Gordon, dramatic soprano, Frederic Gunster, tenor, Auguste Ottoni, basso, Estelle Liebling, lyric soprano, Kathryn Miesle and Edwina Swain are the selected singers.

CARRILLO IN "LOVE CHEF"

Leo Carrillo returns to the legitimate shortly as the star of "The Love Chef." The show is to be produced by the Selwyns.

"The Love Chef" was to have gone out last fall, but was called off because of business conditions, and Carrillo went into vaudeville.

Rehearsals of the show are to begin within a week or so.

PROCTOR PLAY'S ROAD SHOWS

Troy, N. Y., May 4.

Proctor's, vaudeville, is sandwiching in road shows for one nighters, laying off the regular bills for the day.

Tonight "Mary" (K. & E.) is here and Saturday "The Passing Show" (Shuberts).

JOE WEBER DECLINED

Joseph Weber did not go into the review to open at the Selwyn with Lew Fields because he did not want to work during the summer. Every possible inducement was offered him to enter the cast.

Jerome Kern Leaving for Europe

Jerome Kern sails for Europe about June 1 and expects to return about the middle of August to complete work on the piece he is writing in collaboration with Anne Caldwell to be produced by Charles Dillingham next season.

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ARTISTS' FORUM

Letters to the Forum should not exceed 150 words. They must be signed by the writer and not duplicated for any other paper.

Hollywood, Calif., April 18.

Editor Variety:

In your issue of March 25, 1921, appeared a letter from Mr. Harry Raver concerning "Cabiria" and its earnings. The publicity department of the George Loane Tucker Productions recently issued a press notice in which the earnings of "Cabiria," among those of many other photographs, were quoted as being \$280,000, when as a matter of fact the exact earnings of "Cabiria" were \$630,000. It was Mr. Tucker's intention to credit "Cabiria" with a total gross of \$680,000, but owing to a blurred mimeograph copy, caused by a figure six being struck over a figure two, the regrettable error was made of reducing the profits of "Cabiria" in one fell swoop by four hundred thousand dollars.

Mr. Tucker, who has just finished editing "Ladies Must Live," his first production since "The Miracle Man," is a warm friend and admirer of Mr. Raver. He agrees with Mr. Raver when he states that it was such plays as "Cabiria," "Quo Vadis" and Mr. Tucker's million dollar picture of 1912, "Traffic in Souls," which paved the way for expensive pictures.

Robert S. Doman.

New York, April 23.

Editor Variety:

Please allow me to say I am being caused considerable trouble and annoyance by the unauthorized statement in your last issue that I am looking for a political play for next season. There is no truth in this announcement and I am swamped with all sorts of queer plays by young, ambitious authors.

I expect to remain in vaudeville for some time to come, so if you will kindly make the correction you will do me not only a great favor,

but at the same time spare me considerable annoyance. Tom Wise.

Brooklyn, April 26.

Editor Variety:

In your issue of April 22 appeared an article stating that negotiations were pending for the lease of Weiss' Henderson theatre, Coney Island.

One day last week a realty operator who said he represented some business men asked us if the house was in the market and we told him that the house is not in the market or never has been since we took control of it. Weiss Bros.

By Alexander Weiss.

ILL AND INJURED.

Illness and defections in cast worked havoc with "Apple Blossoms" in Springfield, Mass., last week. John Charles Thomas, the star, was suffering from a heavy cold and could not sing at all. Two members of the male chorus were missing. Frank Snyder took Percival Knight's role.

Richard Barthelmess underwent an operation for mastoiditis at the United Hospital, Port Chester, N. Y., last week. He will recover, but will be confined to bed for some time.

Florine Farr, who recently had two ribs broken in an automobile accident, has gone to a private sanitarium for three weeks to recuperate.

Lillian Shrewsbury, who appeared in "Parlor, Bedroom and Bath," has been sent to Ward's Island suffering with a mental disease.

Sam Daerwitz, the agent, returned to his office this week after having recently undergone an operation for rupture.

Alla Nazimova, ill at her Port Chester home with grippe.

George Bond, confined to his home for some time with grippe, was about this week.

Cordini was taken suddenly ill Sunday while at the Palace, Brooklyn, and removed to a hospital.

Emmett Corrigan, featured in "Nemesis," out of the cast with grippe.

Mae Humphreys (Dancing Humphreys) temporary out of the "Midnight Frolics," Chicago.

Alma Mooney (Capman and Mooney) nervous breakdown. At her home in Battle Creek, Mich.

Delmar Clark (Francis, Clark and Brown) has suffered a nervous breakdown and will spend the summer in Phoenix, Ariz.

Alexis Ruloff fell while dancing at a benefit at the Astor Hotel and dislocated his left hip. The dancer was taken to the Flower Hospital and will be laid up for two weeks.

The daughter of Gus Sun is hovering between life and death in Christ Hospital, Cincinnati. She has been operated on three times.

Her parents have been at her bedside continuously for the past three weeks.

ENGAGEMENTS.

Buddy Doyle, "Belle of New York."

Ruth Urban, new Alan Dinehart piece.

Vincent Scanlon (Elm City Four) has joined the George Choo act, "Under the Apple Tree," as the juvenile lead. Gertrude Scanlon also goes into the turn.

George Marion, "Gold." (John D. Williams.)

Rath Brothers, "Midnight Rounders."

George Le Guere, "The Red Trail." (Woods.)

Otto Kruger, Will Deming, Sue McManamy, Howard Gould, "Nobody's Money." (L. Lawrence Weber.)

Thomas Mitchell, David Belasco, long-term contract.

Carl Randall, Juliette Day, "Sonny." (Selwyn.)

Raymond Hitchcock, Ziegfeld Follies.

NEW ACTS.

Ray Raymond next week succeeds George McGregor in the "Melody Changers."

Bonita has a new turn for vaudeville with five male singers and dancers.

Ralph Austin and Dave Seed, principal comics with Jean Bedini's "Twinkle Toes" (Columbia), have teamed for vaudeville, to play during the summer. Both return to "Twinkle Toes" when the burlesque season opens.

Adele Rowland, with Mildred Brown at the piano. Peggy Worth, song cycle, with George Fairman at the piano.

James Kyle McCurdy and company of two in comedy sketch.

Eddie Litchfield and May Warren, two-act. (Joe Sullivan.)

Bergman, Murray and Nicolai, two men and woman, singing, dancing and piano.

Lang and Bea, two men (from burlesque).

Elmer Thompson and Constance Robbins, skit.

Edna Whistler and Sam Wilson's Syncopators, five-piece jazz band.

Llewella Lloyd and Co., piano act. Jimmy Cagney, single turn.

Sam Coslow and John Hoffman, singwriters, piano act. (Abe Feinberg.)

Raymond Wiley and Marie Hartman in a comedy singing skit.

Vera Burt Co., song and talk; no dancing.

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TALBOT TO BE AGENT

Chicago, May 4.

The future of Andy Talbot, known to every act that has played the mid-west in 10 years as the "bargain" booker of the Great Northern Hippodrome, is still unsettled, now that the official announcement is out regarding the transfer of the house to the Shuberts.

Talbot this week was seeking to connect with an agency holding an Association-Keith franchise, and this falling, will probably seek permission to book as an independent on the Pantages, Loew and Diamond floors.

ACTS LEAVE RINGLING SHOW.

The Ringling-Barnum-Bailey Circus opened under canvas in Brooklyn Monday with a somewhat reduced number of acts.

The Flying Cromwells, double trapeze act, made demands for special accommodations on the road which the circus was not willing to provide and the performers retired.

The Latell Sisters, "teeth act," stepped out as did the Kelley-Latells wire specialty.

VIDAVER COMING UPTOWN

Nathan Vidaver, theatrical attorney, has decided to move uptown into the theatrical district. He will locate in the Knickerbocker building shortly.

"KEEP POSTED"

ENTERPRISE UP AGAIN.

The Enterprise Music Co. question was again before the M. P. P. A. The majority of the members are creditors of the jobbing house and have assigned their claims to C. A. Woodman of the Oliver A. Ditson Co. of Boston, to bring any such action as is necessary against the administrators of the Goetting estate for the recovery of their debts.

LEW CANTOR IN CHICAGO

Lew Cantor left for Chicago Tuesday to remain in the Windy City a week or ten days in search of material for the Loew circuit and also secure people for his own productions for next season.

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Write or inquire at any Variety office. Details of the plan will be furnished.

Those preferring a six months' campaign along similar lines may have details concerning it.

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CABARET

Greenwich Village is "shot." The police booze detectives have been smelling around the Village's numerous cafes and "joints" so diligently that virtually all the regular habitués from outside the Village have laid off going there. Coppers are known to have entered the same restaurant two and three times during the evening. Most times the officers travel in pairs, some going about in sidecar motorcycles. Not alone do they investigate what patrons have in glasses and cups, but search coats for concealed flasks of liquor. Also they invade the kitchens to learn if "zabillone," the favorite egg drink in the spaghetti places is being made.

The Van Ness bill, which went into effect Sunday in New Jersey, may be a death-blow to the liquor traffic in that state, and will hit the summer and winter resorts at which it was aimed: Atlantic City, Asbury Park, Lakewood, Long Branch, etc., if enforced.

The Van Ness bill, which Gov. Edwards vetoed but which was passed over his veto, is authored by a woman and carries with it such stringent provisions, as no trial by jury, \$1,000 fine and six months jail for alleged violations.

Coney Island is very much Sahara Desert-like and if in luck, and want it badly, the hootch-dispenser will condescend to accept \$2 a drink. That is the Atlantic City price also the past few weeks. With the Van Ness bill going through, it may mean anything they care to take considering the size and "looks" of the party. A few of the local roadhouses compromise by selling some hard cider to patrons in teapots with meals. Sufficient quantity thereof gives one any sensation desirable. Connecticut is also going it strong for "cider jags," although the real stuff can be had in college towns, Boston and roadhouses.

The Garden at 7th avenue and 50th street, one of the cabaret landmarks of the city, closed Saturday. The lease on the property on which the Garden stood expires June 1, but it was decided to close the place rather than attempt to carry it on for another month in the spell. A liquor arrest was made there shortly before the house closed.

Buddy Doyle was called into the cast of "The Belle of New York" from "Broadway Brevities" at Pittsburgh, and reported to the "Belle" Monday in Philadelphia, where the show opens prior to its entrance into the Winter Garden. Doyle was appearing in the Cleveland Carleton Terrace cabaret show two weeks ago, when picked up by "Brevities" on tour.

Harry Glynn, the character singer, has sued the Martinique Cafe, Atlantic City, for \$2,000, alleging discharge without reason. According to the complaint the defendants entered into a contract with Glynn, whereby the latter was to take charge of the amusement at the Martinique from May 17 to September at \$100 per week. July 31, Glynn asserts, he was discharged.

The Hotel Astor remodeling of its front into stores will cost \$200,000.

Walter Windsor produced a new show for the Parkway Palace last week. Raymond B. Perez staged the dances. William K. Wells and Alfred L. Haase the lyrics and music. Les Stevens conducts the orchestra.

The Domino, Bowery, Coney Island, will open a new show May 28. It is the 14-people revue at Somers' rathskeller, Brooklyn, the past few weeks.

Lieut. J. Tim Brynm, who has played at the Hotel Shelburne the past three seasons, will open an engagement at Stauch's, Coney Island, May 15.

Peter's old place on West 97th street, which gained so much notoriety in the crusades some time ago, has been renamed "John's." Arthur Hunter opened a revue there last week titled "Hello John." It is a 16-people show, including Elvia Baker, George Mumford, Esther Lang, Rose Rice, Betty Huntington and Ruth Burns. Hunter had a new show lined up for a premiere at the Nanking Gardens, Newark, yesterday (Thursday).

The Palais Royale will close for the summer about June 15.

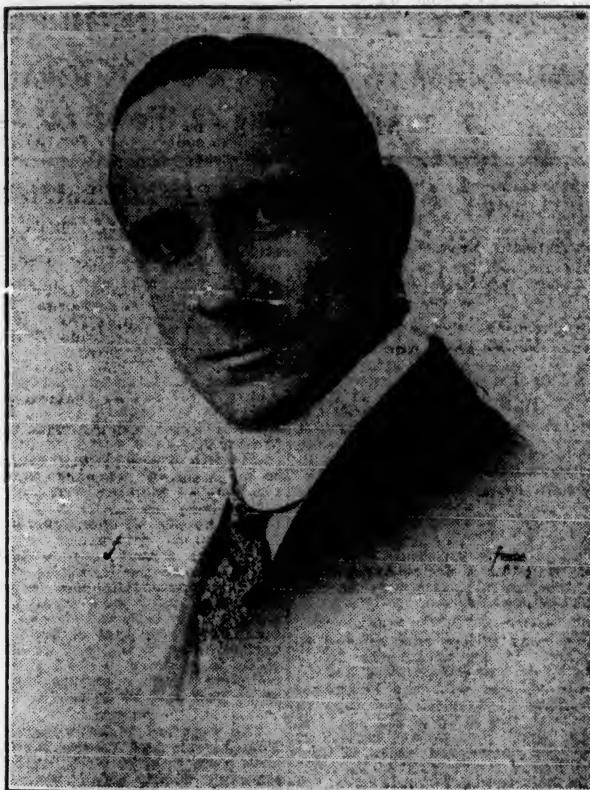
Skippina Rope, Ten Tousand Conseketif Toimes.

N-i-i-x on dat
g-u-u-y t-h-e-r-e

THIS WEEK (MAY 2) KEITH'S ALHAMBRA, N. Y.

DIRECTION

HARRY FITZGERALD



Tell 'em what I
done ter Philadel-
phia Jack O'Brien.
Don't tell 'em
what he done ter
me.

HARRY WATSON JR.

AND COMPANY COMPRISING

LEE ARMSTRONG

CLAUDIA WHITE

SID MARION

NORINE USSARY

IN

"TELEPHONE SCENE" AND "YOUNG BATTLIN' KID DUGAN"

P. S.—I WANNA TELL YEZ DIS GUY PHILADELPHIA JACK O'BRIEN CUMS INTER MUH TRAININ' QUARTERS T'UTHER NITE AN TELLS ME IF I DON'T QUIT SPILLIN GAB ABOUT WHAT I DONE TER HIM, HE'LL SHOW WHAT HE DONE TER ME, AN TER PROVE IT HE WOULD'VE DONE IT AGAIN, ONLEY FOUR UV MUH SPARRIN' PARTNERS GOT IN FRONT UV ME AN' WOULD'VE LET ME MUSS 'IM UP. AN IF YUH DON'T BULEVE IT HE'S AT MADISON SQUARE GARDEN, HE IS, SO LET HIM HUSH HIS FUSS. IF HE SEES THIS, IT DON'T GO.

MODESTLY YOURS,

YOUNG BATTLIN' KID DUGAN.

SWINGINA INNAN CLUBS

PUNCHIN' DE B-A-A-A-G

The Palace Rotisserie, formerly the Tokio, West 45th street, which has been operating under the management of Ben Salin and Murray Strand, will close this week. It is planned to renovate the place during the summer, to reopen in September under the management of Sam Salvin with Murray Strand as manager. Max Epstein, who has been steward at the Palace and also when it was the Tokio, will return in the fall.

Arrests and seizures came thick and fast in the prohibition enforcement campaign up-State last week. Two detectives and two brakemen, employed by the Delaware & Hudson Railroad, were apprehended by government agents at Bluff Point, after the latter had seized 167 cases of booze. It is claimed by the authorities that the men cut a car from a train at Plattsburg, side-tracked it at the Point, broke the

seal and took the whiskey, figuring that the consignee would not dare to report his loss to the police.

The liquor was found in the railroad station at Bluff Point. The smugglers worked desperately last week to get their stuff into this country before the Canadian liquor law went into effect. Over 1,200 quarts of whiskey and gin, valued at \$13,200, and a new car were seized at Clayton, following a raid by customs officials. The liquor was hidden in a hay mow. A "flying squadron" was sent up from New York and a large number of hotels and saloons raided, booze confiscated and the proprietors arrested.

Old Tokio, now with Samuro-Bornstein and also leading the orchestra at Healy's Golden Glades, goes to St. Louis August 1 to take charge at Arcadia, a similar resort.

MUSIC MEN

(Continued from Page 4)

any great extent. The unusually balmy weather and early spring climate may be the cause thereof.

That the sale of the word-roll records (for piano-players) has fallen off of late in pace with sheet music, is the sign, say music publishers, that the former theory of the piano-player hurting sheet music sales was a fallacy. No explanation is forthcoming as to why the word-rolls are off. That they are, though, say the publishers, there is no doubt and word-roll makers are still paying royalties in notes, incidentally renewing old notes meanwhile.

At the joint meeting of writers the other evening, Nathan Burkan, the attorney, stated he intended going to Washington to ask for an investigation of the record business, in the interest of music publishers. Mr. Burkan intimated that to his mind everything is not altogether clean in connection with the busi-

ness relations of record makers and publishers, with the speaker leaving no doubt he believed the record makers greatly at fault.

At the same meeting a speaker said he talk of the trade had been that 30-cent music had cut down the field of popular sheet music to 300,000 buyers throughout the country at that price, or at the most to double that number. He mentioned a song published by his firm that had already gone to 300,000 at 30 cents, as a contradiction of the impression.

Can a songwriter "lift" certain lines and measures from his own songs and rehash them into a new composition is the problem involved in a suit in equity filed late last week in the Federal Court, Southern district of New York, in which Frederick V. Bowers, Inc., music publisher, is plaintiff against the following 16 defendants involved in the alleged infringing song ("Crazy Blues"): Perry Bradford, Marion L. Dickerson, Perry Bradford, Inc., Columbia Graphophone Co., Victor Talking Machine Co., Acadian Co.,

HARRY W. SPINGOLD

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I Can Secure 40 Weeks for Desirable Acts.

Brunswick-Balke-Collender Co. of New York, United States Music Co., General Phonograph Co., Mel-O-Dee Music Co., Inc., Standard Music Roll Co., the Q. R. S. Music Co., Emerson Phonograph Co., Inc., Thomas A. Edison, Inc., Pathe Freres Phonograph Co. and Max J. Kortlander.

The complaint alleges that in July, 1918, Bowers took over the publication rights of six songs authored by Bradford, one of which was "The Broken-Hearted Blues" (tentatively titled originally "Melancholy Blues"). Through an oversight two regular copies of the song were not filed with the Registrar of Copyrights until Feb. 23, 1921, but the song bore a 1918 copyright.

Bowers charges that Bradford, under the firm name of Perry Bradford, Inc., recently published a "Crazy Blues" song that is identical in lyrics and melody to the extent of the first 12 measures. Marion L. Dickerson is business partner with Bradford in the company, and is also the latter's wife. Max J. Kortlander is named co-defendant by virtue of the fact he claims to own a financial interest in "Crazy Blues," while the other 12 defendants are the various record and roll recording companies which have made musical reproductions of the litigated song and are being sued

to show cause why a temporary injunction should not be granted against them for the purpose of tying up their royalty payments to the defendant, Bradford.

The plaintiff for the rest asks for an accounting, an injunction to restrain the further sale of the song, damages and a cancellation of the copyright on the "Crazy Blues" song.

Alfred Beekman of House, Grossman & Vorhaus, the attorney of record in this suit, representing the plaintiff, said he has been retained by the Shapiro-Bernstein Music Co. to begin similar proceedings against Bradford on the ground that Bradford wrote a song for the firm in 1917 titled the "Harlem Blues." Mr. Beekman avers that his client alleges a similar "lift" from the "Harlem Blues" number was incorporated in the "Crazy Blues" song.

The latter is enjoying considerable vogue as a dance number on the mechanicals, although vocally not very popular.

One song writer was talking to another. In all seriousness No. 1 asks, "If we (the Songwriters' Union) should affiliate with the Federated Musicians of America and thus in turn with the A. F. of L., would it mean that the union musicians would be considered scabs if they should play music written by non-union songwriters?" And then, in all seriousness, too, writer No. 2 comes back with an emphatic "Sure!"

Pete Wendling, songwriter, formerly with Waterson, Berlin & Snyder, is in San Francisco and on a committee of judges in a California state prize song competition sponsored by the Sherman-Clay Co. The latter is offering a \$250 prize for the best song eulogizing the native splendors of California. Edward P. Little, an executive of the Sherman-Clay Co., and the Mayor of Frisco are also on the committee of judges.

The composing bug sure has hit

orchestra leaders hard. One traveling on the road with a musical comedy recently spent all his spare time at a matinee performance writing music. He had a pen, ink and pad on the piano and just as soon as each number was over he grabbed them and plugged merrily away at his masterpiece. His actions were commented on by a large number of people in the audience.

Ernest A. Lambert, professional manager for the B. D. Nice Music Co., who is confined in the Santa Rosa Hospital, San Antonio, with a broken leg as a result of an auto smash-up, writes from Texas that he is "plugging" his firm's songs to the hospital inmates even while lying on his back with a 30-pound weight pulling on his injured limb.

Burglars forced open a desk in the offices of the L. Wolfe Gilbert Music Corporation last Saturday and made away with some manuscripts, petty cash and stamps. One manuscript was that of Wolfe Gilbert's new waltz number, which was ready to go down to the printer. A complete new orchestration and piano part had to be made.

The reunited team of songsters, Billy Jerome and Jerome Schwartz, have gone right to work, with their old style double form. Two songs have been especially written by them for Norah Bayes in the Fields show, while they, freelancing, have placed numbers with several publishers.

A publishers' exchange has been organized by Jimmy Altieri and Abe Friedman in Chicago. The exchange specializes in representing music publishers in Chicago where they do not maintain a Chicago office.

George Weiss has been added to the professional staff of the L. Wolfe Gilbert Music Corporation.

Leo Bradley is now professional manager of the Leo Feist Toronto office. Bradley was formerly western representative for the same firm.

Irving Berlin has written a song around the Norma Talmadge "Passion Flower" picture feature.

Jack Mills, on the coast at present on business, took over "Drowsy Head" from the Adrian-Reece Publishing Co. of San Francisco last week.

J. Bartlett Holmes, formerly manager for Witmark & Sons in Detroit, has organized the Bartlett Music Co. in that city.

Remick has taken over the rights to George A. Friedman's "Emaline" number.

Harold Chamberlain, absent from New York for a year or so, intends to return shortly to his former haunts.

SPORTS

Leach Cross, the old New York lightweight, staged a successful comeback in Portland, Ore. last week, holding Joe Gorman, a hard hitter, to a ten round draw. Newspapermen gave him seven out of ten rounds, one judge gave him the fight and the other judge and the referee called it even. Cross, who is well over thirty, could hold his own with any of them a few years ago. He was always reputed to be a wise boy and saved most of the co'n he earned in the ring. He dropped it in Wall Street later, however, and then went to the coast. Leach is a dentist by profession. His brother, Marty Cross, is still fighting around New York. Sam Wallach, another brother, is the manager of Lieut. Earl Ba'rd and a string of boxers in the big town.

At the wind-up show at Madison Square Garden Monday night the bouts resulted as follows: Jack Sharkey gained the judges' decision in a fight that should have been called a draw. In their two previous meetings Sharkey was entitled to the shade, but received two "raw" decisions. Midget Smith was his opponent on all three occasions, and the panning the other two verdicts received may have influenced the judges in this one. Andy Chaney won easily from Sammy Sieger in the feather-weight series, dropping Sieger for a short count in round eight. Johnny Bull successfully defended his American fly-weight title in his bout with Eddie O'Dowd and

received a diamond studded belt, and Johnny Howard, the Bayonne policeman, was soundly pisted by Eddie O'Hare, a recent graduate from the local amateur ranks. What looked like the biggest crowd of the year jammed into the farewell show.

Brooklyn after a poor start has come with a rush and looks like the team that copped the pennant in the old league last year. Robbie has been getting the pitching which is 75 per cent. of the necessary. Dutch Reuther, who was secured in a trade from Cincinnati for Marquard, has turned in several corking games and is living up to his reputation as the best left hander in the game. The Giants have a powerful machine but looked bad against the Dodgers. However local fans needn't worry for McGraw's club packs the punch and when the hurl-

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"CALL THE NEXT CASE"
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ers get some real base ball weather, the Giant veterans will come through and win many a ball game. McGraw has picked up a real sweet looking young pitcher in Ryan, the Holy Cross College youngster. He turned in an impressive performance against the Brooklyn club and may be taking a regular turn in the box before the season is well under way.

Willie Herman, the latest of the lightweight sensations, made a big hit at Passaic Saturday night when he handed Joe Benjamin of the Coast a fine pasting. Herman is being handled by Joe Jacobs and should cut a wide swath among the local lightweight crop. He is a fast and clever boxer, a good stiff puncher and as game as a pebble.

A leak in the plans for conducting the Dempsey-Carpentier fight for the heavyweight championship of the world disclosed this week one of the most stupendous ticket speculating machines ever perfected in the history of sports or amusements in this country.

According to the inside story of the deal the entire capacity will be turned over to speculators. The process, according to the disclosures, will require three transactions, from the promoters to their business agents, to the specs, who in turn will resell them to the public at whatever price the demand will bring up to the day of the big fight.

Special agents will, it is said, set up offices in all the principal key cities from coast to coast weeks in advance of the fight date, July 2, if the system succeeds in beating down the opposition of publicity which seems imminent.

Jack Cooper, who conducts a health farm outside of Stamford, Conn., for rundown business men, heads a syndicate composed of his patients that is said to be in for 2,000 tickets, principally \$5 and \$10 seats. The turnover on these blocks,

JAMES MADISON says

Owing to the large number of vaudeville acts and burlesque shows I have contracts to write, will not leave for California this year until Sept. 1st. Still at the old stand, 1483 Broadway, New York.

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most of which have been spoken for already, will run as high as \$100 per copy, according to one of Cooper's friends.

Figured on a gate of \$1,000,000, and with the fighters playing on a percentage basis, the double selling of the tickets will, it is said, increase the gross at least 50 per cent., or \$1,500,000. The fighters, on a sellout, will, however, participate in only 60 per cent. of the face value of the tickets.

The fact that the fight will be held within 20 minutes from Times Square, the largest agencies are said to be plunging in the buy. Tysch, McBride, Bascom and several other

important dealers are reported heavy buyers already, long before the arena in Jersey City is erected.

Should the interest develop while the fighters are in training, and should the newspapers play into the hands of the promoters by publishing daily stories on the two camps, the prices are likely to go from 100 to 500 per cent. over the box office scale, it was pointed out by one old-timer.

Unlike the Willard-Dempsey fight in Toledo, for which Rickard guaranteed both fighters, the principals in this championship fight will gamble with the promoters.

Before the advent of Babe Ruth, New York was a National League city and the Giants outdrew the Yanks. Ruth, with his home running and colorful personality, shifted the balance with the result that last season the American leaguers outdrew the Giants on their own lot and were one of the biggest road attractions in the league. The Giants had a good club but Ruth's

greatness overshadowed them individually to such an extent that the National leaguers looked a drab lot by comparison. George Kelly, the new Giant batting sensation, has so far this season proved to be the long sought counter attraction for McGraw's men. Kelly early in the week was leading both leagues in homers, having belted seven to Ruth's five. Kelly has been with the Giants on and off since 1914. He was always possessed of considerable clouting ability, having a free natural swing that got great distance out of his drives. Kelly was inclined to be weak against curve ball pitching, but has overcome this fault and gained the necessary confidence to make him one of the game's greatest hitters. He may not pass the Yanks' fence buster or hit anywhere near him on the season's play, but he will bring many thou-

sands of dollars through the gate and rejuvenate many a jaded Giant roster before this season's schedule is played out.

Harry Mansell has been matched by Micky Curran to meet Abe Goldstein at the Manhattan Casino May 29, 15 rounds to a decision. The winner will meet Johnny Buff for the American flyweight championship.

Tuesday night, May 3, a smoker was held at the Elks, Summit, N. J. Danby Sullivan and Champion Jack Dempsey referred the bouts. In the

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main go Freddie Welch, former lightweight champion, boxed eight rounds with Young Willie Jackson. The rest of the card was Young Jack Dempsey vs. Eddie Kane and Al Thoma and Eddie Dean, both six round affairs.

A new fight club is to open at Coney Island on the site occupied by the old Sea Beach Palace. Kenneth F. Sutherland, Democratic leader of the 16th District, is among the incorporators. The new club will open Decoration Day. Capacity, 6,000. Pictures will be shown except on fight nights.

The New York Baseball Federation will hold their first meeting at Philadelphia Jack O'Brien's Madison Square Garden Gymnasium on Friday, May 6.

Mayor Hylan, Fire Commissioner W. W. Cohen, Al Smith, Babe Ruth and Philadelphia Jack O'Brien will address the gathering. Harry Davega is president of the organization which includes 150,000 amateur ball players. The Greater New York American Legion Posts are to attend and will enroll for their organization. Others will be the Insurance League, Silk League, Consolidated Stock Exchange, Borden's Milk League and over 1,000 independent base ball clubs.

When William Collier played the Grand in Kansas City last week, he

wired for tickets for the big bout July 2, and announced that he would close his present tour at Billings, Mont., June 29, to make it to Jersey City on time.

Everett MacGowan, record-breaking ice speed skater of St. Paul, has bid the professional blade sport farewell to turn pro. pugilist under Paddy Mullins' banner along with Harry Wills, Mike O'Dowd and a few other fast ones huddled under the Mullins' wing. MacGowan's entry into pro. ice speed skating last season, following his capture of the international amateur speed skating championship at Lake Placid meet was considered a wise move by his followers. Speedier and stronger than any of his opponents in the meet that shot him over the St. Paul skater's contests since with all the ice speed cracks at the pro. circuit races proved him to the discerning practically unbeatable.

Bobby McLean, star pro. title holder, Norval Baptie, and other fast pros, when lined up against MacGowan for speed, technique, cunning and stamina, proved themselves at best but trailers to the St. Paul youth.

MacGowan expected to get enough pro ice contests here and abroad to make ice speed skating his active field. But the single season now closing gave him inside look-ins that decided him instead to take to the roped arena. One thing the St. Paul skater brought away from his pro. ice speed skating experience was the ramified politics that hem the game in, with rink owners, ice skate manufacturers and skating race promoters all tarred more or less by the same stick of bad sportsmanship and venality. A last straw sent him into the arena when several weeks ago while working out at the 131st Street Manhattan ice rink he was ebuked by the management for alarming in his oval flights some of the figure skaters who by trespassing outside the figure skaters' oval of the rink—a practice the management winked at—came within the MacGowan zone. An all-around athlete, the padded gloves are not unfamiliar to MacGowan. Just turned into the twenties, he has figured in his home town—O'Dowd's town, too—as a clever amateur lightweight.

Jack Bestle, proprietor of the Lyceum A. C. in Troy, N. Y., has run afoul of the boxing commission again. He was suspended last week for failure to pay the state tax on time and for other reasons not revealed. Bestle will be given a hearing in the near future on all the

charges. Conditions at the club were given an airing at the recent conference between sporting writers and Governor Miller. It was openly charged that stables of boxers were sent to Troy from Buffalo and New York and the bouts decided before the contestants entered the ring. Worse than the bouts were the decisions of the judges assigned by the boxing commission. A popular verdict was not reached once in three times. Papers in the Capitol District have repeatedly demanded that the boxing commission "clean up" the club and remove the incompetent judges officiating. Rumors have been in the air for sometime that all was not well with the Lyceum A. C. and the facts that no bouts have been staged the last few weeks presaged something. The fights were held in the old Lyceum Theatre, now referred to as "The Jinx." The house does not seem to be able to house a winner. Attractions of every sort have been presented there the last few years, but they have all flivvered. Two or three times managers ran out with the money and left their companies stranded. This happened to the Mortimer Snow Stock Company the latter part of January.

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BALTIMORE.

By F. D. O'TOOLE.

ACADEMY.—"The Cameo Girl," a new play featuring the dancers Adelaide and Hughes, had its premiere to a fair-sized house Monday. It will require quite a bit of rewriting and pruning before it is in a position to hold its own with other musical successes.

AUDITORIUM.—The perennial "Bird of Paradise," with Florence Rockwell in the role of Luana, with a benefit as an added attraction on opening night here, drew well, but will not meet with such a large outpouring during the rest of its stay.

FORD'S.—This house continues its

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policy of two moving picture shows a day and is meeting with fair success. A well balanced program this week is composed of "The Woman Untamed," a Mack Sennet comedy in six parts and Signe Patterson, assisted by the Royal Hawaiian Quartet in a series of Hindu, Egyptian and Hawaiian dances.

MARYLAND.—Vaudeville.
P. R. I. W. A. Y.—"Straight Is the Way," a weak sort of vehicle for Matt Moore and Gladys Leslie.

HIPPODROME—Pictures and vaudeville.

STRAND—"The Other Woman," picture.

RIVOLI.—Lionel Barrymore is again drawing big crowds to this house in the picture "Jim the Penman."

GARDEN.—Pop vaudeville.

FOLLY.—This is the only bur-

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lesque house now open in this city, but, due to the caliber of the entertainment offered, will not benefit much by the closing of the other houses.

LYCEUM.—Dark. After spending a large amount of money to use this house for the Shubert attractions, it experienced a poor season throughout, Griffith's "Way Down East" being the only attraction that created any demand for standing room only tickets.

LYRIC.—The presentation of grand opera here by the San Carlos Grand Opera Co. has long been promised, and great stress has been laid upon the general excellence of the productions. A capacity house was on hand opening night to hear "La Tosca," and the praises heard on all sides opening night seem to show that the singers did not come here overrated.

Notwithstanding vigorous opposition on the part of some of the residents of that section of the city, the Committee on Police and Jail turned in a favorable report on the ordinance before the City Council permitting Joseph Castleberg, well known jeweler, to erect a moving picture theatre on Madison avenue near North. The site of the old Kafe Kaluna has been secured for this purpose.

The Century theatre will open to the public next Saturday after a premiere entertainment on Friday to a number of invited guests. The theatre, located at 18 West Lexington street, will be the newest addition to local playhouses as well as the largest. It will have two auditoriums, the main, which will be devoted to the present to moving pictures, and the roof theatre, in which the attractions will be musical revues. The roof, however, will not be opened until the fall of this year.

The main auditorium is located back of the stores on the north side of Lexington street and runs through to Clay street. With the two auditoriums it will have a total seating capacity of 7,000 persons, the lower house seating 3,800 and the roof about 3,200.

There will be a series of thirty-five elevators in the building for carrying the audience to and from the upper theatre, and it is due to the delay in installing these lifts that the opening of this part of the playhouse has been postponed.

The program arranged for the formal opening on Saturday night will be "The Gilded Lily," featuring Mae Marsh, who will attend the opening in person and greet the audiences at each show on behalf of the management. William Whitehurst will be the manager of the new houses.

BUFFALO.

By SIDNEY BURTON.

"The Fanchon and Marco Satires of 1920" closes the season at the Majestic this week. Show proves to be a hardy Western product which makes many of the Broadway revues look like hothouse flowers. Loaded down with talent, a hard working bunch of chorus and principals, and has enough real stuff for three ordinary revues. Buffalo closest point attraction has gotten to New York so far. Several members of Erlanger staff expected in town this week to look over the product with a view of sending it in for metropolitan summer run.

Teck is dark this week, re-opening May 9 with "Masquerader." Week May 16 open. Present indications Cantor's "Midnight Rounders" week May 23 will close the house.

With the sudden cold spell business picked up sharply during the past week. Started off slow, due to midsummer temperature, but had them coming for full houses before end of week. Picture and vaudeville houses reported close to capacity last three days. With Academy (American) closed for season, burlesque came back hard at Gayety. House went to absolute capacity end of week. Present plans call for at least three more weeks' booking at this house, with indications of a strong close for the season.

The local Yiddish theatre closed here on May 1 with the Toronto National Company playing "A Mother's Song" to fair receipt. A number of New York attractions are booked for the coming month led by Maurice Schwartz, who will offer Sholom Alachim's "It's Hard to Be a Jew" at the Shubert Teck May 16.

Current attractions at local film houses are the "Passion Flower" at Shea's Hippodrome, "Wild Men of Africa" and "What's Worth While" at Shea's Criterion, and "Hands Off" at the Strand.

The local summer stock season will open May 9 in the Majestic with the Bonstelle Company presenting "Wedding Bells." Miss Bonstelle will continue until the regular season opens in August, alternating her Detroit and Buffalo companies in two cities.

CALGARY.

By FRANK MORTON.

GRAND (M. Joiner, Mgr.)—"Way Down East."

PRINCESS (J. Clarke Belmont, Mgr.)—Stock musical, pictures.

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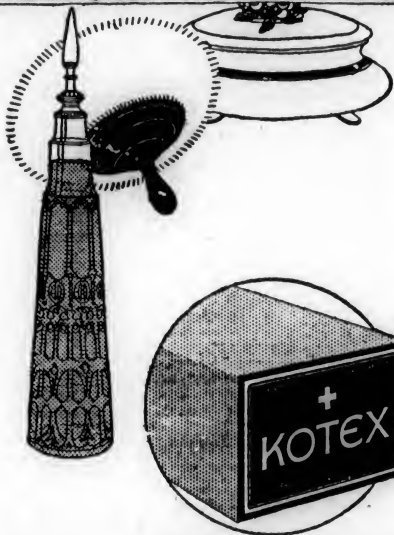
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ALLEN, REGENT, BIJOU, LIBERTY, EMPRESS—Pictures.

Charles Gill on the Pantages bill last week was formerly Pantages manager in Edmonton.

Harris and Proy will leave the Princess cast this week after a season of almost a year. Mr. Harris expects to place a musical comedy company on the road.

Three theatres in Edmonton have changed hands during the past week, the Leach Interests taking over the old Bijou, while Canadian Theatres, Ltd., have assumed control of the Regent and Dreamland. All three are picture houses, but it is possible that musical comedy stock will be placed in the Bijou in the near future.

The Sherman Theatre, Moose Jaw, inaugurates vaudeville next week. This house has been a stronghold for tab shows for several years past.

The opening of the New Capitol is announced for May 24.

CLEVELAND.

By J. WILSON ROY.

HANNA—"The Masqueraders." Next, Eddie Cantor in "Midnight Rounders."

SHUBERT-COLONIAL—Thurs- ton, the Magician.

OHIO—"The Tavern." Next, Marcus Show of 1920.

OPERA HOUSE—Fiske O'Hara in "Springtime in Mayo." Next, "A Child for Sale" (film).

PROSPECT—"La La Lucille" (second week).

KEITH'S—Vaudeville.

LOEW'S LIBERTY—Vaudeville and pictures.

PRISCILLA—Vaudeville and pictures.

MILES—Vaudeville and pictures.

LUNA PARK—Vaudeville and outdoor amusements.

STILLMAN—Films, "The Witch- ing Hour."

ALLEN—Films, "The Heart of Maryland."

STANDARD—Films, "The Mag- nificent Brute."

EUCLID and ALHAMBRA— Films, "An Amateur Devil."

STATE—Films, "Sacred and Pro- fane Love."

METROPOLITAN and STRAND—Films, "I Am Guilty." CAPITOL—Films, "The Mask." HEIGHTS—Films, "The Nut." ORPHEUM—Films, "The Call from the Wild."

Tony Sarg's marionettes gave a special showing at the Ohio Thurs- day afternoon of "Rip Van Winkle."

Loew's Euclid and Alhambra have cut the admission price 20 per cent.

Eugene O'Brien paid a personal visit here Wednesday and Thurs- day.

The Alhambra is celebrating its sixth anniversary this week. Ken- neth Reid, former assistant man- ager at Loew's State, is now man- ager at the Alhambra.

A. J. Laurie, manager of Allen's Capitol, was held to the grand jury last Thursday. He denies the charge of forgery made against him in connection with a check alleged to have been raised from \$6 to \$76.

Jack Royal, manager of Keith's, leaves June 1 for Edinburgh, Scot- land, to attend the international Rotary convention. A party of seven will make the trip, and when the convention closes they will de- tour to England, thence to the bat- tlefields of France and Belgium. They will be gone about six weeks. Jack has crossed the pond before, but this will be his first visit to the country that made Lauder famous.

The Star closed for the season Saturday night.

DES MOINES.

By DON CLARK.

The burning of the Burtis at Da- venport has caused a cancellation of



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the summer engagement there of the Princess stock of Des Moines.

"Georgia Minstrels" at Berchel. Next week, "Mary Rose" and "Sweetheart Shop" with Illinois Theatre Company.

Orpheum will close May 21. Pantages and Majestic will play all summer. Berchel closes with "Sweetheart Shop" May 21. Princess closed Saturday.

Films this week: "The Oath," at Des Moines; "Trust Your Wife," at Strand; "East Lynne," at Rialto; "A Romantic Adventure" at Garden.

DETROIT.

By JACOB SMITH.
NEW DETROIT — Dark. Next week, return engagement of Ed Wynn's Carnival.

GARRICK — "Four Horsemen" now in third week. Will remain two weeks more and then the Bonstelle Stock Co. opens for ten weeks. Frank Morgan will again be leading man.

SHUBERT-DETROIT — Eddie Cantor show in its second week. "Way Down East" opens May 8 for indefinite engagement.

At the photoplays: "City of Silent Men" at Broadway-Strand; "What Every Woman Knows" at Adams; "Straight from Paris" at Madison; "Heart of Maryland" at Washington.

H. C. McCort has been transferred from Battle Creek to the Bijou theatre, Lansing, by W. S. Butterfield.

W. S. Butterfield has been granted a divorce from Mrs. Butterfield.

Bert Williams and associates have leased the new theatre in Mt. Clemens and will install a combination policy of vaudeville and pictures. Mr. Williams is now manager of the Palace and LaSalle Gardens theatres in Detroit, which have such a policy.

John A. Grogan, internal revenue collector at Detroit, has stopped the sale of all stock theatre tickets and notified exhibitors that they must comply with the law and use the special ticket called for.

GRAND RAPIDS.

By HARRY D. KLINE.
POWERS — "Shavings," with Harry Beresford last half; Otis Skinner in "At the Villa Rose," three capacity performances last week.

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The house closes May 7. Three weeks of pictures to follow.
EMPRESS.—Vaudeville.
ORPHEUM.—Smith's Rag Time Wonders in "September Morn," first half; "Excuse Me," last half.

TEMPLE.—Carrell's Indoor Circus and feature film.

MAJESTIC GARDENS.—Film, "The Frontier of the Stars."

ISIS.—"Fall of Babylon."

STRAND.—"JUCKLINS."

IDLE HOUR, LIBERTY, ALCAZAR, DIVISION MADISON.—Pictures.

Every so often some one comes to Grand Rapids and announces that he is going to build a theatre. Mark Braun of the Mark Braun Amusement Co. of Chicago is the latest one and he has associated himself with three prominent Grand Rapids men—Jos. Renihan, John Powell and Elmer Jewell. The company received a charter this week from the State of Delaware authorizing them to capitalize at \$10,000,000, the first issuance of which is \$1,000,000. According to Braun the company intends building a chain of modern motion picture houses in the smaller cities of the country, enlisting local capital in the project. Mr. Braun explained that the corporation will produce its own pictures. He also said that three leading screen stars had been signed to appear in the corporation's productions. He announced that a studio would be erected in Grand Rapids.

The Empress (Keith) closes its season May 14.
Ramona Theatre at Reed's Lake playing vaudeville will open May 22. A. L. Delamater is again manager.

Manager Grover C. Rauck of the Majestic Gardens has booked in "Dream Street" for the week of May 8 at \$2 top. This is the first time in several years the Majestic has attempted anything of this character.

KANSAS CITY.

By WILL R. HUGHES.
Grand—Ruth Chatterton in "Mary Rose."
Empress—Hi Jinks Comedy Co. in "Just Us Twins."
Photoplays—"Man, Woman, Mar-

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riage; Newman, "The Ol' Swimming Hole."
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With the end of the 1920-21 theatrical season in sight last week proved uneventful. William Collier in "The Hottentot" at the Grand, drew large and enthusiastic audiences and the piece lived up to its advance advertising of containing more laughs than any bill ever seen here. The Shubert had Joseph Kessler for the last three nights in repertoire to good business. The "two for one" ticket system was used for the last night and got good results.

The regular season at the Grand will close the 7th, as will the Gayety, while the Empress will stop the 9th. This will leave nothing but the vaudeville houses in the running.

The Tri-State Posters Annual meeting was held here last week and brought a number of former and present theatre managers to the city. The Tri-State is composed of the bill-posters of Nebraska, Kansas and Missouri.

The city commissioners of Kansas City, Kansas, have granted a license to the Seigrist and Silbon Shows to exhibit in one of the suburbs. The action of the commissioners was in opposition to the wishes of the Civic Association of the ward in which the shows will be located. The application was turned down at first but the commissioners changed their ruling at the request of the Community Business Club which had contracted for the amusement.

In last week's N. Y. A. complaints, reported in Variety, it was stated that Mack and Reading had complained that Katherine Murray was using the gag, "Five thousand francs—how many Johns would that be in this country?" If the complaints have to protect the line they will have to get out a blanket injunction against the profession, as it has been used here by at least a dozen different teams during the season.

Al Reeve's "Joy Belles" company

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Attorney Winfred C. Zabel of this city.

There would be no need for new legislation, he says, as there are enough blue laws on the statute books of the state of Wisconsin to take us back to the stone age period.

The Lathrop chapter of the W. C. T. U. of this city has demanded that

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the district attorney enforce all the laws on the statute books. This is demanding that the blue law lid be clamped on the entire state. This would put a damper on Sunday baseball games, dancing, movies, band concerts, golf, cards, ice cream sodas, amateur gardening, and all sorts of amusement. The district attorney refused to

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grant the wish of the women saying that if he enforced every law that was on the statute books of the state of Wisconsin there would not be enough jails to house the offenders.

The second blow against the blue law agitators was dealt in La Crosse, Wis., when D. C. Brown,

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(Opp. Waldorf)

owner of a theatre at Viroqua, who was arrested on the charge of violating the laws of Wisconsin by keeping his film house open on Sunday, was found not guilty by a jury in Judge Mahoney's court. Business was suspended in the town while the inhabitants flocked to hear the trial. The complaint was based on a peti-

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tioned circular by the W. C. T. U. and was signed by 200 persons. The petition stated that the movie theatre was not a necessity and therefore violated the old state law. Defense lawyers argued that Brown was conducting his theatre on Sunday "in the pursuit of liberty and happiness" and that the majority of the people wanted the theatre to be

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119 WEST 42d STREET
NEW YORK CITY

operated on Sunday because they had no other source of amusement.

PORTLAND, ORE.

The Priscilla Dean company from Universal City, which was due in Portland April 22, did not arrive as was promised, and may not be here



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FACTORY
in the United States.
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of Reeds—made by
hand.
277-279 Columbus
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San Francisco, Cal.

for several weeks. David Brill, manager of the Universal Exchange here, announced Miss Dean and 35 players would spend from six to eight weeks here filming "Conflict."

Hans Hanke, pianist, is filling a special limited engagement at the Liberty theatre.

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**Longacre
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One of the Cliff Bailey Duo, tumblers, when at Loew's Hippodrome fell from his perch atop a set of tables and broke his arm. The act was replaced by local vocalists.

The closing date for the local Orpheum has been set for June 28, since it is not included in the chain that will attempt to operate summer vaudeville. Manager Frank J. McGettigan expects to reopen about two months later.

Hippodrome vaudeville—the Loew variety—is making up time in the Northwest, following the closing recently of the part time house at Yakima, and last week arranged to play part time at Hoquiam and Pasco, Wash., two live wire little show towns in the State to the north. At Hoquiam Manager Connell of the Arcade theatre has booked the Hipp acts and at Pasco they will be seen at E. J. Reynolds' Liberty theatre.

Howard Potter, for six years connected with the Liberty and Arcade theatre management at Hoquiam, left the Grays Harbor country re-

cently for Los Angeles, where he has accepted a position with a music house.

The reopening of the Bungalow theatre at Oakland, Ore., formerly controlled by Clarence Hill, recalls the revival of many small town theatrical enterprises in the northwest. The bungalow has been purchased by J. Kidd. The new Long theatre at Oregon City is nearing completion. The old Empire at Pasco, Wash., is to be reopened by E. J. Reynolds, owner of the Liberty theatre in the same city, and the Cove, Ore., theatre has been reopened by Mrs. Nora Webb, who owns two show houses at Union, Ore.

Nina Gilbert, of the Alcazar stock, is playing her first leading roles with the Baker stock here, replacing Leona Powers, who, with her mother, has gone to Duluth for summer stock.

ROCHESTER, N. Y.

By L. B. SKEFFINGTON.
LYCEUM—Manhattan Players in "Adam and Eva."

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**The Western Vaudeville
Managers' Association**John J. Nash, Business Manager. Thomas J. Carmody, Booking Manager
5th Floor State-Lake Theatre Bldg. CHICAGO, ILL.

FAY'S.—Royal Harmony Five, Eugene Emmett, Powell Troupe, Bonar Duo, Inman and Lyons, Robert Hodge and Co., "His Greatest Sacrifice," film.

FAMILY.—"The Artist's Models," Fred and Green, Sid Lewis and Co., Two Lilletes, first half; "A Holiday in Jail," Lillian Devere, Heynoff Family, Stensler and Sells, Howard and Helene, second half.

ond half; Piccadilly, "Without Limit," first half, and "The Highest Bidder," second half, Regent.

A tabloid company of 11 players has been formed from the Nat Fields company which recently closed a long season at the Family, Marion Mason, Anne Toebe and Babe Mullen head it.

The Manhattan Players at the Lyceum began their ninth season here this week. The company has been successful here in other years,

NEW YORK THEATRES

CAPITOL B'way & 61st St.
2D WEEK—BY DEMAND
BEGINNING SUNDAY
D. W. GRIFFITH'S
"THE BIRTH
OF A NATION"
CAPITOL GRAND ORCHESTRA
EDNO HAFEE, Conductor
Presentations by S. L. ROTRAEL

STRAND
"A National Institution"
Direction, Joseph Plunkett
POLA NEGRI
in "GYPSY LOVE"
STRAND ORCHESTRA
CARL EDUARDE, Conductor

SAM H. HARRIS
Thurs., 42d. Eves. 8:30.
Matinee Wed. & Sat.
SAM H. HARRIS Presents
"The Popular Success"—Eve. World.
"WELCOME STRANGER"
A New Comedy by AARON HOFFMAN
With GEORGE SIDNEY

HITS STAGED
By Winchell Smith
GAITY Broadway, 46 St. Eves. at 8:30.
Mats. Wed. & Sat. at 2:30.
FRANK BACON in
LIGHTNIN

REPUBLIC W. 42d St. Eves. at 8:30.
Mats. Wed. & Sat. 2:30.
GRACE LA RUE and
HALE HAMILTON
in
DEAR ME

LITTLE West 44 Street. Eves. at 8:30.
Mats. Wed., Thurs. & Sat. 2:30.
The 1st YEAR
By FRANK CRAVEN

ELTINGE THEATRE, W. 42d St.
Eves. 8:15. Mats. Wed. & Sat. at 2:30.
"LADIES' NIGHT"

A Farce Comedy in Three Acts. With
J. CUMBERLAND **CHARLES ROSS**
ALLYN KING **EVELYN GUGNEL**

LIBERTY West 42 St. Evenings at 8:15.
10p. Mats. Wed. and Sat. 2:15.
LAST TWO WEEKS

MITZI
In the Musical Comedy Hit "LADY BILLY"
BEST SEATS WED. AND SAT. MATS. \$2.00

The season being extended, being
sort of a Rochester institution which
the public likes.

The New York State Federation
of Music Clubs will hold its annual
convention in this city on May 9-11.

The New Elmwood at Penn Yarn,
with a seating capacity of about
1,200, is to open soon with vaude-
ville.

SYRACUSE.

By CHESTER B. BAHN.

EMPIRE—All the week, "Adam
and Eva" by the Knickerbocker
Players. Lotus Robb, until recently
with "Rollo's Wild Out" in New
York, and Walter Gilbert, who has
been playing in stock in the east,
joined the Knicks. This week as
permanent leads, replacing Flor-
ence Eldridge and Jack MacFar-
lane, who were switched to the
Manhattan Players, which opened
on Monday at the Lyceum, Roch-
ester. Miss Robb made a deligh-
tful impression on Monday night,
and looks like a great repertoire
"find" for the Knicks. Gilbert is
not entirely a newcomer. He was
leading man with the Knicks, the
latter part of last season. Cath-
arine Thomas was also a newcomer
this week, and did very well with
her parlor maid. One of the hits
of the week was the "Uncle Hor-
ace" of Charles Halton, the com-
pany's stage director. Next week,
"Turn to the Right."

The Eastabie was added to the
list of the dark houses this week.
The Erlanger Exchange booking in
no attraction for the last half.

Frances McLaughlin, ingenue,
has been transferred from the
Knickerbocker Players here to the
Manhattan Players at Rochester by
owner Howard Rumsey.

THOMAS J. KEOGH
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Belasco West 44th St., Eves. at 8:30
Mats. Thurs. and Sat. 2:30

DAVID BELASCO Presents
LIONEL ATWILL
In "DEBURAU"

A Comedy from the French by Sacha
Guitry, adapted by Granville Barker

LYCEUM THEATRE
West 45th St. Mats. Thursday and Saturday.
—SECOND YEAR—

INA CLAIRE
—IN—
"The Gold Diggers"

AVERY HOPWOOD'S Sparkling Comedy.

Hudson W. 44th St. Eves. 8:30.
Mats. Wed. & Sat. 2:30.
AUGUSTUS THOMAS

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AMERICAN
DRAMA

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M. B'way at 43d St.
Eves. 8:15. Mats. Wed. and Sat. at 2:15

A. L. ERLANGER Presents

THE NEW MUSICAL COMEDY

"TWO LITTLE
GIRLS IN BLUE"

TIMES SQ. Evenings 8:30. Matinees
Thurs. and Sat. 2:30.

CHARLES PURCELL in

"THE RIGHT GIRL"

A New Musical Play

Brock Pemberton's Productions
ZONA "Miss Lulu Bett"

Belmont W. 45 St. Bryant 45. Eves. 8:20
Mats. Thurs. & Sat. 2:30.

GILDA VARESI
ENTER MADAME

NORMAN TREVOR
FULTON W. 46th St. Eves. 8:30.
Mats. Wed. & Sat. 2:30.

GOOD SEATS AT THE BOX OFFICES

A report that the Prudential In-
surance Co. was looking over the
Gurney Building, including the Em-
pire theatre, with a view to pur-
chasing, stirred the Rialto here this
week. Inquirers were referred to
the home office of the insurance
company at Newark.

The Syracuse Music Festival held
away at B. F. Keith's here on Mon-
day, Tuesday and Wednesday this
week. It's the first popular priced
festival in the country, with the
prices running from 50 cents to \$2.
The business is almost capacity at
these figures. The Keith vaude-
ville resumes Thursday.

Isadore Goodman, former city
editor of The Journal, who was
forced to relinquish his post over
a year ago, rejoined the editorial
staff of that paper this week. He
will serve as music editor and
critic.

Frank A. Emsall, Watertown
millionaire merchant, who recently
purchased the Avon (formerly the
City Opera House) there, an-
nounced a revision of prices down-
ward this week. The afternoon
rate will be 20 cents, while the top
at night will be 20 cents. In addi-
tion, the picture program will be
lengthened.

Emsall also sprang a new one
by ordering down box office signs
which read "No mistakes rectified
after leaving." Emsall declared
his management, headed by H. F.
Joy, was there to rectify mistakes.
Further, Emsall ordered that
every patron purchasing seats be
given a house chart and permitted
to select the location personally.

To war on State movie censor-
ship and the blue laws, a local
branch of the League of Moderate
Legislation was organized at Bingham-
ton last week, after a mass
meeting addressed by Col. Ransom
H. Gillet. The Colonel, and Allan
S. Brown, of Buffalo, will return to
Binghamton on May 20 to perfect
the organization of the Bingham-
ton unit.

Stockholders of the Ithaca Thea-
tre Co. elected these directors this
week: Fred B. Howe, William Driscoll,
William Dillon, Charles Hamer,
Frank Grant, Patrick Driscoll.

Charlie Wilson

"The Loose Nut"

Junior Orpheum Circuit



CEDRIC LINDSAY AND HAZEL

AND HIS CIGAR BOX TRICK

Booked Solid on Loew Circuit.

Direction, IRVING YATES

MILTON WALLACE
Operatic Versatile Comedian
What Variety thought of me in "Frisco":
HIP, FRISCO.
San Francisco, March 2.
"Voice or Money," an act with two
men and a woman, registered an all
round success. Some excellent comedy
is provided by a clever Yiddish comic
and all have excellent voices.
LOEW CIRCUIT—NOW

**RUTH HOWELL
DUO**

"AMERICA'S PREMIERE AERIALISTS"

NOTE—The only lady doing the toe-to-
toe catch.
Playing KEITH and ORPHEUM Circuits.
Direction, JOE SULLIVAN.

Frederick Bates, John Howe and
H. A. Carey. The directors named
this slate: President, John Howe;
vice-presidents, William Dillon and
Charles Hamer; secretary-treasur-
er, H. A. Carey.

Posing as the casting director of a
motion picture company, a sneak
thief has been operating in this
city. The man gained entrance to
the homes by advising the mis-
tresses that they were just the
right type for the screen, and that
wealth was awaiting them. Some
of the women were invited to pose
in kimonos for the director the fol-
lowing day, and promised \$100 per
week for the effort.

Lila Hyams, daughter of John
Hyams and Lila McIntyre, cele-
brated her 16th birthday with a
party at the Onondaga here on
Sunday. Miss Hyams will have a
part in the new sketch shortly to
be produced by her parents, who
are traveling in vaudeville after a
musical comedy season.

Elmira will have two circuses
this season. The J. H. Sparks
shows will play there on May 25,
while the Ringling-Barnum &
Bailey outfit comes on July 11.

May Irwin arrived at her Thous-
and Island summer home on Friday.

The Star Theatre, Ithaca, has
been sold to the Ithaca Conserva-
tory of Music, and will be remod-
eled for use as a gymnasium. It
will then serve as a home for the
Ithaca School of Physical Educa-
tion, which is to be established in
the fall with Dr. Albert H. Sharpe,
former Cornell coach, as director.
The Star was built 10 years ago,
and was closed as a vaudeville and
picture house about a year ago.

Marguerite Clayton will probably
affiliate with Hillcrest Pictures,
Inc., of Binghamton, which will
start producing there this spring.
Miss Clayton was in Binghamton
last week to look over the ground.
The first picture to be filmed will
be "Minions of Midas" by Jack
London. The Hillcrest corporation
has booked Dr. Oscar Lamberger as
director, with Frank Zukor as his
assistant.

Three original one-act plays,
written by students of dramatic
technique at Syracuse University,
will be presented by Boar's Head,
the Varsity dramatic society, at the
Little theatre on May 10. The
sketches are titled, "The Walrus
Turns," "Moving Fingers" and
"Ever the Twain Shall Meet."

May Wirth, circus and vaudeville
star, has been signed as one of the
attraction features for the New
York State Fair here next Septem-
ber. She will give daily exhibitions
in the horse show ring. The T. A.
Wolfe shows will probably get the
midway franchise at the State fair.
Final decision will be made after
an inspection of the shows when
they play Cincinnati.

WASHINGTON.

By HARDIE MEAKIN.

The Shubert-Belasco has the first
presentation of the Lee Shubert-
William Faversham production of
Cosmo Hamilton's "The Silver

**GUY
RAWSON**
and
**FRANCES
CLARE**
BOOKED SOLID

Bed sheets, and news paper sheets
are pretty much the same. A good
many people lie in them. We know
of a lot of Agents in the "Thousand
Thieves Building" (Putnam Bldg.)
who lie too, but not so much in Bed
sheets, or News Paper sheets.

**MENNETTI
& SIDELLI**

Direction, NORMAN JEFFERIES.
KEITH TIME

"Tew Funey Buoys"

**PAUL
MOHER** and **HARRY
ELDRIDGE**

IN
"I DON'T CARE"

Booked Solid, LOEW TIME

Direction, HORWITZ & KRAUS

**FOLLETTE
PEARL**

AND **WICKS**
LOEW CIRCUIT, 1920-21
Direction LEW CANTOR

Commissioners during the past
week, the citizens of the neigh-
borhood taking serious objection to
the manner in which the shimmy was
being done. The Commissioners
told them, the carnival people, to
do away with the aforementioned
shimmy.

The Johnny J. Jones Exposition
opened a week's engagement here
May 2.

"Twin Beds" is playing to \$2 top
at the National.

The Holton Arms theatre, Wash-
ington's theatre for children, gave
the kiddies a real treat Saturday
with the appearance of a half dozen
real Indians of the Klowas and
Comanche tribes. One of their
number, the greatest orator of his
tribe, made a speech to the children,
and a happy crowd they were.

An unusual feature of the presen-
tation of the current offering, an
Indian play, "The White Gods
Come," lies in the fact that the
costumes are all the genuine Indian
articles, having been loaned by the
National Museum. Ulysses Gra-
ham and the Tinnin dancers appear
in many numbers, among which is
the spear dance. Graham, in addi-
tion to his ability as a dancer, is
also one of the featured members
of the professional cast.

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Some of the Acts we have equipped with scenery: Skelly & Heigt Revue,
Fortune Queen

CANTOR & YATES PRODUCTIONS

IN VELVET, SILK, SATEENS AND OTHER MATERIALS

BOB HAMPTON OF PLACER.

Bob Hampton.....James Kirkwood
Dick.....Wesley Barry
The Kid.....Marjorie Daw
Lieutenant Brant.....Pat O'Malley
Red Blavin.....Noah Beery
General Murphy.....Frank Leigh
Allent Custer.....Dwight Crittenden
Rev. Wyncoop.....Tom Gallery
School Teacher.....Priscilla Bonner
Major Brant.....Charles West
Sheriff.....Hert Spottle
Bookkeeper.....Carrie Clark Ward
Willie McNeil.....Vic Potel
Jack Moffet.....Bud Post

There are about 12,000 inches of unnecessary footage in this latest production by Marshall Neilan for First National, now at the Strand. In addition, Marlon Fairfax's continuity is tiresome evidence of how continuity writing has lagged in development while direction and acting have progressed. Badly arranged to begin with, Mr. Neilan has padded it to play up Wesley Barry, featured. This padding delays the action, and Barry's antics do not make up for the annoyance. And money! The way this director spends it in times like these makes the heart ache. Nor does he get results for his expenditures. Once so prolific of ideas, going forward all the time, Marshall Neilan has become guardian of a reputation acquired in the good old working days, who is buoying up that reputation on the deep green waters of money. This picture won't do as a buoy. What might save him would be action on the part of his backers. Hand him \$35,000 and no more. Tell him to make a picture with it. Then he would have to use his brains, not money. Then possibly we would get something again.

This particular picture is based on Randall Parrish's novel. There's a fair story in it. Captain Nolan fights with Major Brant over the former's wife, and the major is stabbed from behind. Once out of prison the captain takes the name of Hampton, becomes a gambler and finds himself with two wards, a girl and a boy. Action now is concerned with events leading up to and including Custer's last fight, which is shown.

Even in this mass action Neilan is lost. Never once does he bring events really to grips with the heart, though the design of this inept continuity here, for once in its course, approached what was needed. Money galore must have gone into this picturing of Indian tribes on the warpath and the cavalry in action, but even at the last Hampton and the kid are left dead but unscalped. Every schoolboy knows what happened at the junction of the Big and Little Big Horn in Montana, but Neilan—where Griffith wouldn't—overlooks the detail.

Of the cast Majorie Daw is her sweet, girlish self, while James Kirkwood makes an upstanding, effective gambling gunman. Character parts by Noah Beery and Frank Leigh were worked for their full effect. Wesley Barry and Carrie Clark Ward were supposed to supply the comic relief, but as their work was flung into the action wholesale and interrupted and delayed it to just that extent, it is difficult to write appreciatively of them.

A word should be said in praise of the realistic military work shown by the Tenth Cavalry and superintended by Colonel Wyncoop. Dwight Crittenden, too, deserves praise for faithful representation of General Custer.

Leed.

THE HOME STRETCH.

Johnny Hardwick.....Douglas MacLean
Margaret Warren.....Burnham
Mr. Warren.....Walt Whitman
Molly.....Margaret Livingston
Mr. Duffy.....Wade Boteler
Gwen Duffy.....Mary Jane Irving
Mr. Wilson.....Charles Malles
Mrs. Wilson.....Molly McConnell
Tommy Wilson.....Jack Singleton
Hil Simpkins.....Jo Bennett
"Skeeter".....George Holmes

Thomas H. Ince has not done as well as usual with this story adapted from Charles Belmont Davis' tale and current at the Kialto. It is billed as a Paramount product and stars Douglas MacLean.

The trouble is that it tries half heartedly to earn serious consideration as a likable record and at the same time tell a story that would fit a rank melodrama without pretense to naturalness. So it is half way between the "action story" with a powerful punch, but little plausibility, and one of those "cross sections" of life, realistic tales.

A carefully produced feature in either category deserves consideration, but the stories that try in vain to cover both specifications do not seem to get anywhere except occasionally when a picture has both "punch" and sincerity. But that happens only once in a while and results in the exceptional film. In printed story form the author may have made the narrative progress naturally and concealed the mechanics of his fiction, but in the screen version the machinery of a contriving scenario writer is obtrusive. Motives are vague and conduct frequently out of character. The first horse race has its thrill, but the incident of the rescue of the child who wanders upon the course in the path of the galloping horses misses its "kick" because the auditor cannot but realize that it is invented for purely fictional purposes.

The progress of the story is fre-

quently foreshadowed. When the villain enters a "ringer" in the county fair race it takes no agile imagination to predict that the hero is going to enter his world-beating thoroughbred and win the stakes. Hence a situation which, had it been more expertly built up, would have held suspense, brings up a lame second to the spectator's advance expectation. In the short story field O. Henry was master of the delicate art of suggestion without revelation, while Clyde Fitch had the knack in play technique. Both could prepare for coming events with a skill that did not prevent story progress from holding surprise. Some how the scenario makers do not catch the trick as a rule.

In the present case the only surprises come as bald coincidences. This is what happens when Johnny Hardwick's race track friend happens upon him. The same thing occurs when Johnny's old pals of the "Follies" and paddock discover him at the county fair. If these two incidents are not actual abuse of coincidence there are close to it. It's rather slipshod method that has to call lucky chance so much to its aid in contriving situations.

These considerations are not nearly so academic as they appear. In "The Home Stretch" they interfere with the enjoyment of watching a story that might have been better told. A spectator feels resentment, whether consciously or not, in being thus crudely confronted with an arbitrary coincidence.

The two race scenes are neatly handled as straightaway action episodes and there is a fairly interesting romance between the racetrack hero and the village postmistress, which leads to a rather spirited happy ending, but the picture is lacking in character drawing and human touches, and the recital becomes merely labored manipulation of lay figures. Perhaps the titling, as uninspired an example of film captions as has been noted, have something to do with this result.

Douglas MacLean is not happily cast as the hero. Usually a likeable juvenile, he does not give a sincere reading of this hero, who could have been made another "Checkers" as Henry Blossom drew that entertaining person, Walt Whitman, one time the Miracle Man, in the cast, but gets little out of a wooden part. The same might be said of the whole company—capable players hampered by a poor vehicle.

Rush.

BUCKING THE TIGER.

At a time when picture magnates were trying to buck the legit by producing plays and then reproducing them in pictures along came Lewis J. Selznick, for whom a very industrious press department chronicled an association with A. H. Woods as the producers of "Bucking the Tiger." This by Achmed Abdullah and May Tully. Securing Larry Marsden to stage it, the piece took to the road, and there little encouragement swayed its further course. The management closed it after several weeks.

Conway Tearle and a cast were assembled to give it picture value. The result seems flat. Its situations are quite sterile as far as anything novel is concerned, and equally sterile of big, invigorating dramatic incidents. This is what it pretends to do, but does not pass beyond the boundary of pretentiousness. Its value as an offering for a program release seems to be entirely diminutive. The story is of five men practically stranded in an Alaskan hostility, impecunious, will-paralyzed and all that. One in the group, apparently conscience stricken (always the hero in such cases) proposes a fund be contributed to one of this quintet. He is to live life to its fullest for one year. At the end the others are to become beneficiaries with the matriculation of an insurance policy. The one who is unfortunate enough to be nominated for this unique post is to eliminate himself at the end of a year. The others are to collect. The hero's motive is inspired by the heroine, who is a married woman with a disappointed husband and a mother who needs \$1,000 to recover her health.

As far as can be estimated from the sequences in this story there is not enough material to cover five reels, and consequently there are numerous episodes in the filament which drag too much for the good of the picture.

Henry Kolker's direction in the main is very conventional, but now and then it is intersected with several fine points, one especially in the handling of the mob.

As for Mr. Tearle's acting, it is in the accustomed manner, varying little from his efforts in preceding picture dramas.

There is no cause here to single out any one as achieving anything above ordinary merit in the cast. The much pitied heroine seems to be much miscast, both as to looks and ability. On the other hand and by comparison the taller of the two principal women playing a secondary part acts rings around the Elysian-teared blonde.

The production is inexpensive. A snow landscape is used for the exteriors, while the interiors are of the conventional pattern, with a lobby of the hotel and the usual background of the saloon plus gambling palace. Photography fair.

Slcp.

THE LITTLE FOOL.

Metro's adaptation of Jack London's story, "The Little Lady of the Big House," makes a capital feature. It has excellent feminine interest in a love story with a fresh angle and some of the finest scenic backgrounds and photography imaginable. Also it is a simple story, simply and capably acted, so that there are no side interests to distract the spectator from the direct progress of the tale.

Milton Sills, always a likeable sincere player, has a part made to order; Frances Wadsworth is a lovely leading woman and Nigel Barrie fills out the essential triangle. The other figures are merely used to fill in the picture and never intrude. This is as it should be and serves the purpose of economizing attention and centering interest. Big casts only fog the story and scatter interest, although adapters of fiction seem to resist the idea.

Dick inherits wealth and runs it up to a huge fortune. He and Florence have been ideally married ten years when Evan, an old time pal of Dick's, appears at their luxurious California home. He accompanies husband and wife and their guests in their picnics and horseback excursions and gradually falls in love with Florence. Both friend and wife confess to the husband that they feel themselves drifting into a dangerous situation, but Dick laughs them off, declaring that they only imagine it.

The wife ultimately is forced to a choice between the lover and husband. While she is arguing with the lover, the husband appears on the scene and tells her she is at liberty to bolt. His view is that if she can't make up her mind after ten years of marriage, he will have none of her. There is a quick finale in which the wife begs forgiveness and asks to be restored to her husband.

The out of door shots are extraordinarily lovely, partly because of the fine composition of the views and partly by a tricky method of employing misted photography. The interiors of the fine mansion also are happily and artistically framed. In the first part there are a number of scenes showing the women of the house party bathing in a woodland pool that edges into the Mack Sennett bathing girl franchise, but the scenic setting is so lovely the union suited girl bathers strike one only as quite appropriate for an idyll.

A good stunt is done here. One of the girls as a bit of frolic rides her horse to a high cliff and drives it over the edge for a long dive into the water, a spectacular performance.

Altogether an interesting and likeable picture.

Rush.

OLIVER TWIST, JR.

Designers of picture scenarios must be in a low state of imagination when they resort to a five-reel paraphrase of a standard book. In this William Fox story there is not a single change of material, not one detail of decoration added to the Dickens story of Oliver Twist. It is just a recital of the English work, translated to the American locale and to modern times.

Fagan is absent, but Bill Sikes is among those present under the name of Jim Cleek. So is Nancy and the Artful Dodger, nameless and modern, but the Artful Dodger as to occupation minus any distinguishing characteristics. Harold Goodwin plays Oliver, but it is a queer and unconvincing Oliver who stands half a head higher than the new conception of Bill Sikes.

A director should have known that the basic appeal of the Oliver Twist story is the childish helplessness of the boy. Without that element there is no sympathy. That was the reason of the tremendous appeal of the story as done some years ago, with Marie Doro as the Dickens waif. Even in that case the sordidness of the tale of London underworld life was a severe handicap.

What, then, is the excuse for a picture of the Fox sort, where the only convincing details are those of sordidness and qualor? It is Dickens' "Oliver Twist" with all the beauty and sympathy left out and only the uncomfortable and harrowing portions emphasized. What's the use of spending money, time and energy for such a purpose. For the design seems to be to strip a great novel of all its beauty and burden it with all its original ugliness with a gratuitous addition of more of the same.

In addition to which the whole thing is done crudely. The crass device of the locket by which Oliver's identity is traced keeps cropping up at the most confusing moments. One would have to remember the book with extraordinary vividness to piece the tale together with any completeness from the film. In its taking or in its cutting the whole thing has been made unbelievably chaotic. The thing was not worth doing in the first place, and it makes it complete has been done badly.

Rush.

THE STRUGGLE.

An unrestrained melodrama with a wallop every hundred feet is the broad scheme of this five-reeler, offered by Canyon Pictures, under the sponsorship of William J. Selig. It is a model for a certain type of picture—the kind that addresses itself to a very wide section of the fan public which asks only to be thrilled with action episodes without inquiring too closely into the plausibility of the screen happenings.

This kind of picture serves the same purpose as the dime novel of western cowboy setting, but "The Struggle" does it very neatly, and for exhibitors whose clientele have a taste for that grade of story it will serve most satisfactorily.

The story opens with the hero (Franklyn Farnum), newly returned from the war, restless and given to rough-and-tumble exploits which disturb his parents. He finds a gang of rowdies persecuting women and young workers in the mills. He undertakes a campaign to drive them out, and this leads to a series of lively fist fights. The leader of the roughs and the hero come together at the factory gymnasium for a bare-knuckle bout in which the thug is knocked out. When it appears that he is dead the hero escapes through a window and takes a freight for the west.

City street warfare is translated into plains battles, the hero becoming an innocent member of an outlaw gang to hide his identity. The bandits become involved in a plan to rob the heroine, owner of a ranch, and the hero frustrates their designs after innumerable fights. There is a capital touch of comedy supplied by a pickaninny and a trick donkey, part of the personnel of the heroine's ranch.

There is no pretence to seriousness in the picture. It's just a rough-and-ready melodrama, with the "punches" scattered liberally throughout and no moral intent. Interest is sustained by fast action and there is no demand upon imagination. The screen does all the work and the spectator is not called upon to expend any energy in following the tale.

Rush.

NOBODY'S KID.

Mae Marsh returns in this Robertson-Cole special, retitled and adapted from a novel called "Mary Cary," by Katherine Langley Boshon. Used jointly on a double feature day at the Circle with Milton Sills in "The Little Fool," both names proved a big draw. In its denouement the Marsh vehicle rubs elbows with "Daddy Long Legs." Playing the role of an orphan and discovering that she is "somebody's kid" and not "nobody's" is practically the sense of the entertainment. The piece opens in an orphanage and the sequences couple the events in her life until she graduates from the technical instructor to the loving arms of a relative.

The story itself is trashy and the script seems to have been manipulated by the continuity writers to offer action that is exaggerated with the object of covering the heroine with an abundance of bathos. It becomes a trifle saccharine.

The titles, from the original text, have a wealth of humor which was not lost upon the audience. Numerous scenes also offered a humorous touch.

The cast includes, in addition to the star, John Stepping, Anne Shaefer, Kathleen Kirkham and Maxine Hicks. While this is in no sense a first-run picture, it is adequate for program use.

Step.

IN THE HEART OF A FOOL.

Atmospheric to an exceptional degree is the picturization of "In the Heart of a Fool," adapted from William Allen White's novel by Lillian Lucey. It is an Allan Dwan production for Mayflower, released via First National and featuring James Kirkwood and Anna Q. Nilsson.

The sub-titles are ponderously allegorical and their relativity to the unfolding of the story rather obscure, designed to show that life is a loom and we are its myriad threads. They also refer to "the circle of chance and change."

Preceding each series of scenes of actuality are shown flashes of the allegorical "weaver."

But, stripped of all this twaddle, there is a virile life story that is interesting, and the allegory serves only to retard the cumulative progression of a grim tale of life in a small town populated with flesh-and-blood beings, who sin and otherwise conduct themselves humanly. There is nothing especially in the story to require its narration in detail. Its personages live and suffer through the sins of sex, which are frankly set down through the medium of good dramatic action but minus any vulgarity and making little or no bid for sensationalism. To be sure, there is a mine explosion and fire, in which the hero is shown doing brave deeds. This is dragged in by the heels and has no direct bearing upon the tale. The story would be just as good without it. The director would have shone as brilliantly through the medium of a splendidly staged mob scene.

James Kirkwood gives a manly performance of a youth who falls for a scarlet woman through propriety and suffers years of misery before he succeeds in winning the girl he really loves. Miss Nilsson

departs from her usual line of parts with a vivid portrayal of the scarlet woman, while Lillian Thurman is pretty and sincere as the young girl who waits all those years for her lover to be rid of entanglements caused by his misstep. The screen fails to give the name of an elderly man who plays an old village doctor. It would be a pleasure to mention his name as a character actor of uncommon merit.

Excellent photography contributes in no small degree to the success of the feature.

Jolo.

INSIDE BUYING

(Continued from page 3.)

pretty well concentrated in strong hands.

All the way up from 69, it is said, there has been constant liquidation of small outside speculative holdings so that now company bankers and company officials have pretty complete command of the market position.

Wide distribution of minor holdings is usually an element of weakness, and with this corrected it ought to be possible for the controlling pool to work its will upon quotations. The cutting down of the so-called "floating supply" available for borrowing would go a long way toward discouraging bear operations in Famous Players and an advance might be looked for, depending, of course, on the plans of the long pool. The performance of the ticker since Friday of last week would indicate that for the present the campaign of accumulation has been completed. Ordinarily this would be followed by minor setbacks while the market digests the new level of prices. After this period of waiting a new advance would be in order.

This view takes it for granted that the move is part of a specific policy rather than a mere speculative turn and is based on some influence within the company which promises future betterment. If it is a drive for quick profit, the ticker record would indicate only that major holders have noted the ease with which pools in other specialties have been able to advance their issues, such as the motor, rubber and auto accessories, and have been encouraged to imitate the maneuver.

Support behind Famous Players has been plentiful. The stock opened Monday morning at 79 and was promptly bid up to better than 81 before noon. Wednesday the stock got as low as 78 1/4 for a moment in the early trading, but rallied immediately. See-sawing of this sort is typical of an upturn such as that of the last two weeks. Buyers on the climb frequently keep a "stop order" moving up two or three points behind the advancing quotations, so that "safety first" sales come in promptly on minor recessions. The rallying power of Famous Players lately makes it plain that the pool is amply able to absorb selling of this kind.

The talk of an extra dividend in Orpheum was renewed this week. The stock went to 30 late last week and Mort Singer was quoted as saying an increase in the disbursements on the common "might be expected" from the earnings of the four new theatres in the west. This is foreshadowed as a rate of \$3 a year on the common instead of the former rate of \$2 for each share of \$1 par, put out at \$25.

There was some talk of an extra payment at the annual meeting of the stockholders in January, but the view prevailed that action might better be deferred until the country's financial situation was improved. The revival of dividend talk probably had something to do with the jump in Orpheum from 24 1/2 to 30. Selling set in at that level when the news came out. This is the normal swing. Speculators buy in to discount an advantageous development in the future. The buying generates an advance up to the point where the favorable development becomes public property. Early buyers then figure that the advantage has been discounted and take their profit, selling which brings about an automatic recession. Apparently this circle was completed Wednesday when Orpheum was quoted at 27 1/2, almost exactly midway between the high of 30 and the low of 24 1/2.

Loew ran true to form within the narrowest range, high at 19 1/2 and low at 18 1/2. Plainly the block held by the underwriters is still a brake. Famous Players preferred is affected by the same condition. During the period since Christmas Famous Players common has moved up from under 45 to better than 82, while the preferred has gone only 18 points, from 72 to 90, a gain of 37 for the common and 18 for the preferred. This narrows the

(Continued on Page 42)

STREET BALLYHOO FOR "DREAM STREET"

Unique Publicity Obtained for
Picture at Town Hall.

Unique publicity is being obtained this week for Griffith's "Dream Street" at the Town Hall on West Forty-third street, following the removal of the picture Monday from the Central.

Two street cars were engaged for the week by Harry Reichenbach, doing special publicity for the film. One of the cars runs on the Broadway line, from South Ferry to 125th street, while the other is on Sixth avenue. Each is closed to passengers, but decorated on top, along the sides and in the windows with lettered or pictorial advertising for the feature. The cars make their usual trips throughout the day. Reichenbach is reported to have secured them for the full week for \$500 gross.

Along Forty-third street from river to river, beneath each street designating sign on the lampposts is hung another sign reading "Dream Street."

Forty-third street, between Broadway and Sixth avenue, was gaily decorated with flag streamers as though for a holiday.

PICTURES FOR AMSTERDAM

Keith Vaudeville for Up-State Town
Next Fall.

A summer policy of pictures will be installed in the Amsterdam, Rialto, Strand and Regent, Amsterdam, N. Y., recently taken over by the Keith interests.

De Witt Mott, who has been connected with theatrical enterprises in northern New York, will be general manager of the four houses which are now being renovated, having come into Keith possession Monday of this week.

Pictures will be continued for the summer at the Strand, Rialto and Regent. In the fall the Rialto will play vaudeville. The Amsterdam, Rialto and Regent were owned by Edward C. Klapp and the Strand by Sam Woods.

The Strand tried vaudeville in opposition to the Klapp house and advertised "Shubert vaudeville," which ran about six weeks.

INSIDE BUYING

(Continued from Page 41)

gap between the senior and junior issues from 27 to 3 points.

The reason is to be sought in the situation surrounding the \$10,000,000 preferred put out more than a year ago and offered to holders of common. The stockholders did not take it up on subscription and a very large part of the flotation fell into the hands of the underwriters. There is no way of telling how much of this the syndicate has disposed of, but the stock, which pays \$3 a year, has never reached the underwriting price in the open market. The knowledge among traders that the syndicate's holdings probably would be pressed for sale around 98 discourages buying as quotations approach that top.

The parallel to Loew stock is obvious, the Wall street syndicate which underwrote last summer's \$5,000,000 somewhere around \$20 would be a potential seller at that level. Also, Loew is very widely distributed and for that reason less inviting to pool operations.

The summary of transactions April 28 to May 4 inclusive are as follows:

STOCK EXCHANGE.

Thursday, Sales High Low Last Chg.
Fam. Play-L. 10100 81 79 80 1/2 + 1/2
Do. pf. 100 80 80 80 - 1/2
Loew, Inc. 7100 19 18 19 1/2 + 1/2
Orpheum 11600 30 27 28 1/2 + 1/2
Boston sold 660 Orpheum at 28 1/2 @ 29 1/2;
Chicago 2,100 at 28 1/2 @ 29 1/2.

Friday—
Fam. Play-L. 4200 82 79 81 1/2 + 1/2
Do. pf. 700 80 80 80 - 1/2
Loew, Inc. 4400 19 18 19 1/2 + 1/2
Orpheum 6900 30 27 28 1/2 - 1/2
Boston sold 435 Orpheum at 29 1/2;
Chicago 100 Orpheum at 29 1/2.

Saturday—
Fam. Play-L. 1900 80 79 79 - 2/4
Do. pf. 400 80 80 80 - 1/2
Loew, Inc. 3400 19 18 19 1/2 - 1/2
Orpheum 300 27 27 27 1/2 - 1/2
Chicago sold 100 Orpheum at 29 1/2.

Monday—
Fam. Play-L. 6000 81 79 80 1/2 + 1/2
Loew, Inc. 1500 19 18 18 1/2 - 1/2
Orpheum 900 29 28 28 1/2 - 1/2
Boston sold 670 Orpheum at 28 1/2 @ 29;
Chicago 100 at 28 1/2 @ 29.

Tuesday—
Fam. Play-L. 4700 81 79 79 - 1/4
Do. pf. 600 80 80 80 - 1/2
Loew, Inc. 1500 19 18 18 1/2 - 1/2
Orpheum 1000 27 27 27 1/2 - 1/2
Boston sold 20 Orpheum at 28 1/2; Chicago sold 250 at 27 1/2 @ 29.

Wednesday—
Fam. Play-L. 3400 81 78 79 1/2 - 1/2
Do. pf. 300 80 80 80 - 1/2
Loew, Inc. 700 18 18 18 1/2 - 1/2
Orpheum 900 27 27 27 1/2 - 1/2

THE CURB.

Thursday, Sales High Low Last Chg.
Triangle 1000 1/2 1/2 1/2 + 1/4
Triangle 2000 1/2 1/2 1/2 + 1/4

ROGERS' LAST GOLDWYN.

Retrenchment Defeats New Contract at Increased Terms

Los Angeles, May 4. Will Rogers is working on "The Poor Relation" Goldwyn, his last picture under his contract. It is stated that Goldwyn will not renew with the cowboy-comic under the increase of salary that he requested. This is understood to be one of the first steps toward retrenchment at the Goldwyn lot.

Miss Stewart Finishing With Mayer

Los Angeles, May 4. Anita Stewart is now at work on the last picture under her present contract with Louis B. Mayer. It is not known whether Miss Stewart will renew. She has been in negotiation with others.

Gray and Smith Go Abroad.

Albert W. Gray, general manager for D. W. Griffith, and Guy Crosswell Smith sailed April 30 on the Celtic for a six weeks' trip abroad. While in London they will arrange for the English showing of "Dream Street."

ARTHUR S. KANE HEAD OF ASSO. EXHIBITORS?

Release Through Pathe—List of Stars.

Los Angeles, May 4.

Arthur S. Kane is here conferring with Charles Ray.

It is rumored Kane is to head the Associated Exhibitors, releasing through Pathe.

Plans are under way for 32 productions annually.

Charles Washburn and Mae Murray are to be two of the stars. Several others are to be secured.

"School Days" As Picture.

Harry Rapt, in association with Warner Bros., has made arrangements for the filming of Gus Edwards' review "School Days," starring Wesley Barry, who is being loaned to Rapt by Marshall Neilan who has the boy under contract.

William Nigh has been engaged to direct the feature.

KESSEL & BAUMANN DISSOLVE

The firm of Kessel & Baumann has been dissolved after a partnership of more than a dozen years.

Charles Baumann has taken offices in the Knickerbocker building. Ad. Kessel and his brother Charles retaining the old offices in the Long-acre building, where they will continue to operate the Kessel-Baumann Pictures Corporation.

NAZIMOVA AND BIG FOUR

Before the current week is ended there is every likelihood Nazimova will enter into a contract to release her future productions through the United Artists ("Big Four").

The papers have already been drawn and it now awaits the signatures to the parties to the agreement.

Paramount's House in Okla. City?

Oklahoma City, May 4.

A million-dollar theatre is reported projected for this town, with the Paramount picture people behind it.

The Criterion, pictures, claimed to have cost \$700,000, opened here April 27.

JUDGMENT RECORD.

The following judgments were filed in the County Clerk's office the past week. First name is that of judgment debtor; judgment creditor and amount follow.
Bernie Spere; A. R. Jentel, \$65.50.
Melvin H. Dalberg; C. I. Hamilton; \$358.90.
Francis X. Bushman; W. A. Eich-elberger; \$1,469.60.
Brewster Film Corp.; F. R. Nixon; \$719.35.

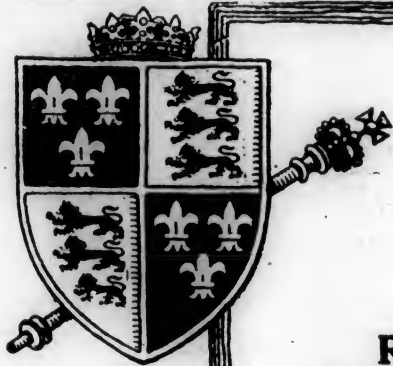
Armond Vecsey; G. W. Kischner; \$175.40.
Max M. Hart; H. Weiss; \$125.30.
William Moore Patch and Wright Productions, Inc.; E. Stroock; \$668.30.

Stereospeed Productions, Inc.; Motion Picture Apparatus Co., Inc.; \$2,151.53.
Joy Film Co., Inc.; Thal. Press, Inc.; \$111.71.

Salient Films, Inc.; et al.; Certified Securities Co., Inc.; \$683.11.
Victor Kramer Film Features, Inc.; and Victor Kramer; R. Dittenhoefer; \$3,223.62.

Albert Francis Wade, also known as Wade Booth; Maxim P. Lowe Offices, Inc.; \$171.70.

BANKRUPTCY PETITION.
An involuntary petition in bankruptcy was filed last Saturday against Photo-Play Journal Corporation, of No. 145 West Thirty-eighth street. Maxwell Steinhart is the receiver.



Four Weeks at the Rivoli!

Rivoli Theatre precedent was smashed when
"Deception" was held over for a third week at that
theatre.

But now, so great was the attendance during the
third week, that the picture will be held over for still
another week!

Four weeks at the Rivoli!

And in all the years since the Rivoli opened, no
picture has been held for more than two weeks!

All box-office records smashed, all records for
length of run smashed, exhibitors have absolute cer-
tainty that in "Deception" they have an attraction
which will make all past money-makers sink into in-
significance.

A Paramount Picture

"Deception"

Adolph Zukor presents

THE REAL ROMANCE OF ANNE BOLEYN

Directed by Ernest Lubitsch



FAMOUS PLAYERS-LASKY CORPORATION



INSIDE STUFF PICTURES

Edison's entry into filmdom activity after his experiences with his microscope and "Pop" Rock had evil hours. In none of the records of the great inventor's struggles is it recorded that there were days when the seer, despite his possession of the great Menlo Park property, didn't have enough available cash to pay for getting the grass cut in front of his pretentious dwelling, but had to enter and leave his home via a back path across a trail he had perforce trampled down in his daily comings and goings to his laboratory. Edison's film products never struck a high mark. His supporting aids lacked the vision the new art needed, and the inventor himself was too busy at his many other constructive angles and speculations to give him time to consider the development of the real rider of film art—the story and the story's treatment—a vision that Griffith was later to get and pursue until he had climbed the summit of the long, hard hill.

Parlous days, those, with East 14th street's film traders in hourly clashes, producers with exhibitors, and plays with both, the strife to end in the organization by Louis Burston, an ex-lawyer, of an exhibitors' combination to fight the hardening rule of Kennedy, the canny Scot, whose organizing genius was preparing to weld the General Film together. The top spot men of those early film hours grew later to be the men whose sayso constituted authoritative filmdom in the next stage. Rowland of the present Metro was then in Pittsburgh, running the bike and photo supply shop he later emerged from to filmville.

Harry Raver, who became a film power for a while, was then ballyhooing for Frank Bostock's circus. Lubin was then showing a split reel in a tent on the old Centennial Philadelphia grounds. Bostock noticed the number of people passing his circus by and entering the Lubin tent. Bostock sent Raver over to investigate. Raver failed to return. Bostock went over to find him. Bostock didn't return. Lubin had made the two circus men film fans and that day at least neither cared whether school kept or not, so fascinated were they by what they saw in Lubin's tent.

The First National, the Paramount, the Famous Players, were then unheard of. The industry in a bare two decades by leaps and bounds has since hurled centuries of achievement when the progress of other arts are contrasted with the progress of films, from its first microscope to the present products. What a long, swift trail from Edouard Muybridge's first motion picture experiment! Muybridge, an art photographer from London, taken up by the then society of San Francisco, supplied San Francisco newspapers with photographs of the city's notables whenever newspaper reproduction invited to enhance the local interest of a story. Muybridge's photo shop became a rendezvous for newspaper men, among others. One of them, Edward Larkin, fell in love with Mrs. Muybridge. One day some one hinted covertly to Muybridge that if the photographer would go to a certain hotel in Virginia City, Nev., he would find a good subject for his camera. Muybridge went, made a startling discovery, and forthwith shot Larkin dead. It was Muybridge earlier who gave the first impetus to films in erecting at the race track of Golden Gate Park, San Francisco, 50 cameras, their shutters connected by threads. A public dispute had arisen between the original Leland Stanford and a public horse race promoter as to whether a trotting horse ever in its process of racing was completely free of the earth, all legs in the air. Stanford appealed to Muybridge to help him with his cameras. The synthetic cameras, devised then by Muybridge, caught the complete action of a trotting horse driven into the space at trotting speed. As fast as the horse passed a camera, a thread connecting with the shutter of the camera being passed snapped.

Muybridge, after the test, furnished the action of the test horse complete in black and white in related photographs—really motion pictures—and won the claim of Stanford that a trotter is at one time in its progress completely off the ground.

Ince is due to make a film version of "Going Up," the Montgomery-Harbach-Hirsch musical comedy. There is a hitch in Ince's production plans owing to the fact that the Interstate Film Service of Chicago has produced a picture called "Youth's Dream," which is exploited as being based on the James Montgomery play, "The Aviator." "Going Up" is the musicalized version of "The Aviator."

The sophisticatedness of the hero of "Peck's Bad Boy" (Jackie Coogan) was never better illustrated perhaps than in his greeting to Justine Johnston on the occasion of the drive for starving babies. Upon being presented to the five-year-old star, the Swedish beauty was suddenly greeted with a nonchalant, "Oh! Hello, Justine!"

From sources close to the "insiders," Alla Nazimova's deal with the United is reported to be on the basis of an 80-20 agreement, the star getting the major share in the percentage proposition which followed her retirement as a Metro satellite. In addition United is to advance all cost of production.

The president of one of the important producing and distributing corporations will shortly tender his resignation and organize a new distributing company. He is reported to be dissatisfied with certain moneyed interests that "bought in" on his company last year. It is expected the new company will be in operation by the end of the current year.

CLOTHES IN PICTURES

Not only did one have the pleasure of witnessing Master Wesley Barry on the screen this week in "Bob Hampton of Placer," at the Strand, but also in person, he appearing at the close of the picture in his cowboy make-up worn in the picture, and, of course, not forgetting his famous freckles.

After James Kirkwood comes Master Barry for acting honors. The scene where they are both shot by the Indians is a remarkable piece of acting, especially on the boy's part.

Marjorie Daw is the only female in the picture of any account. She is sweet and pretty. No heavy acting. As the story deals with the pioneer days, she is attired in the dresses worn at that period. Her wardrobe was quite small, she making about three changes in all.

The battle scenes between the whites and the reds was remarkably well produced. Marshall Neilan deserves no little praise, also for some of his artistic landscapes, particularly the fade-out with Miss Daw and Pat O'Malley.

Metro's release, "The Little Fool," taken from the book, "The Little Lady of the Big House," by Jack London, would be sorrowful if it weren't for the splendid acting of Milton Sills. But even so it can only be called a mediocre picture. Playing opposite Mr. Sills is Ora Carew, pretty and dark haired, who has a rather thoughtless part of a wife who has everything under the sun and a husband that loves her, but she imagines herself in love with his best friend, and decides to run away with him. At the last moment she realizes home and hubby are best.

Miss Carew looked well in her riding suit of white linen, the coat Norfolk style, opened at the neck showing a black tie. The small turned-up round hat matched. Silver sequins formed an evening gown that was elaborate; it had a panel effect back and front, the former ending in a long train. Tulle was gracefully draped round her shoulders, while in her hair she wore a comb of sequins.

WEBSTER TESTIMONY UNSAVORY SENSATION

Says "Most Directors Do" in Jersey Suit.

Across the river in Hackensack last week Harry McRae Webster, picture director, testified in his own behalf before Judge Cutler and a jury in his suit against the United States Photoplay Corp. for \$20,000 damages. Under cross-examination he was asked, with reference to former testimony:

"Is it true you handled women in this familiar manner?"

"Probably," he answered. "Most movie directors do. If we're to show a rather bold picture of a woman's form it is necessary that we make certain the form is worth exhibiting."

After a trial lasting two days, Webster was allowed judgment for \$2,500, but ordered to pay the corporation \$2,550 damages. The corporation accused Webster of "dishonesty, disloyalty, intemperance and impropriety."

Testimony in the form of an affidavit was submitted by Mrs. Ernestine K. Leland, formerly Webster's secretary. She said in part:

"For the first two weeks I was employed in Washington, Mr. Webster was very pleasant and acted in a thoroughly gentlemanly manner. After reaching the studio, however, a few days thereafter, he commenced squeezing my arm, calling me 'dearie' and otherwise making himself objectionable to me. I resented his manner and had little to say to him. When he asked me why I was so 'pensive' and 'down-in-the-mouth,' as to speak, I replied that my salary, which had been cut \$10 on the week at the last minute, was not sufficient for my expenses, and that I was becoming frantic over the situation."

Somebody's Doll.

"He replied that I was standing in my own light, that I needed a 'daddy' and suggested that I be 'somebody's baby doll.' I grew indignant and waived him aside from such talk to me. He repeated that conversation several times and told me that I had better change my mind, because when we were on location we would be 'very, very close to each other.'"

Mrs. Leland then went on to tell how a 17-year old girl applied for a position and was shown by Webster the photograph of a nude woman and told she would have to pose that way, how she said that she would give up pictures before she did such a thing.

Continuing, the deposition says that Webster "told her to consider what she was saying, that it was her best opportunity to get into the pictures, as the public would take quicker to her form than to her acting, and that he was giving her a big opportunity."

"What did the girl say to Webster?"

"She said, 'Mr. Webster, if my chance to be in moving pictures depends on that, I will have to stay out.' Then she left the room, and Mr. Webster said to me, 'she will have to take her chance with the mob.'"

Nothing in the play called for allegorical scenes written in by Webster, declared the witness. She told what happened to the first applicant for one of these parts.

"The girl was photographed in the pose of the nude woman, but was not accepted, for Mr. Webster brought the pictures to my desk, and pointing to them, laughingly said, 'Return the pictures to this young lady and we can't use her.'"

John L. McCutcheon, formerly Webster's assistant, now director, also testified.

HAYDEN TALBOT DIVORCED.

Los Angeles, May 4.

Mrs. Norma M. Talbot was granted a divorce last Thursday from Hayden Talbot, the playwright. Judge Wood ordered that she receive \$3,000 alimony, to be paid at the rate of \$150 a month for 20 months.

Talbot is now in the east and the divorced wife started for New York late last week.

The Eclipsa Film Co. presented last week at a special trade show in the Salle Marivaux an excellent reel to be released in June, "Lily Vertu," sentimental comedy, by Felix Leonnee, produced by Daniel Bompard, with Huguette Duffes in the title role.

BY WAY OF COMMENT

PICTURE MEN SHOULD DENY IT.

Harry McRae Webster, who has from time to time directed feature pictures, brought suit against the United States Photoplay Company for \$20,000. The court rendered a decision which cost Mr. Webster some money, but that is neither here nor there. What Mr. Webster will cost the picture industry and picture directors, unless his admissions on the stand are dealt with promptly, thoroughly and completely, is incalculable.

It will run into millions. The unfortunate statement made by Webster followed an affidavit by his secretary in which she deposed that he told her if she had not money enough to live on she should get a "daddy" and be his "baby doll." In the present state of mind of the country this would be enough, but it is not all. Testimony showed that a 17-year-old girl was told she must pose nude for a picture, and refused. Others consented, and it developed that allegorical scenes requiring this type of posing had been put into the picture by Webster and no one else.

Asked concerning his attempts to get women to pose in the nude, and if it were true he had handled women in this familiar manner, Webster replied: "Probably. Most movie directors do." And to this effect he has been quoted all over the country.

The statement, of course, is the concern of the whole industry, not alone that of the picture directors proper and their association. It should be controverted and met by them, and met immediately. To let such stuff get abroad throughout the country is dangerous and expensive and cannot be met too quickly by denial and counter-offensive.

THE FILM TARIFF TANGLE.

A long discussion is forecast in Congress over the new permanent tariff bill, which, according to the latest returns, will be reported to the House around May 15 in the hope that it can be brought into the Senate by June 1. The film business is especially interested in this legislation which will affect the position of importers, especially importers of German products.

An emergency tariff bill has already passed the House and the Senate Committee on Finance has reported out a measure different in many respects, indicating that the upper and lower houses are not altogether in accord on revenue getting ideas. The House's anti-dumping proposals are said to have been amended in the Senate bill, although the schedules designed to protect agricultural products remain unchanged.

It is around action aimed to prevent "dumping" of German goods upon the American markets that the film fight centers. The players, laboratory workers and independent producers demand a system of duties on German films sufficient to increase their import cost to the cost of American manufacture. The opposite attitude is taken by the big producing companies which have contracted for large blocks of German pictures and urge that low duties be established to foster free international exchange of product and open the way for lower rentals.

This puts the big importer, who is also a producer and distributor, in a doubtful position. The importation of low-cost German films gives him an opportunity of cashing in handsomely if he can only maintain rentals at the current high level. But can he consistently do this?

The actors and smaller American manufacturers have made known their determination to appeal to Congress for protection and the only weapon the importers can use in argument is the pledge that they will pass on some of the financial benefits to the exhibitor. If they engage to do this they can reasonably expect to be supported by the showmen, who, as the conflict of interest shapes up, is the consumer and nearest to the public.

Newest statistics indicate nearly 20,000 picture theatres in the United States, a pretty important business community and one which should have considerable influence with Congress as compared with the relatively small group of players. Besides which the public presumably will take the exhibitors' attitude, its own interest being toward any economies that will promise reductions at the box office.

The exhibitor, then, appears to be the important factor in the approaching tariff debate. If he loses his advantage in negotiations with the distributors, it will be his own fault.

"THE BIRTH OF A NATION"

The Capitol's revival of "The Birth of a Nation" flashes across screen-dom's checkered pages anew the early facets of filmdom's evolution, film-making experiences of the long ago, screen days of the early 1900's, when films were emerging from their first cocoons.

Griffith wasn't Griffith, by which is meant that he himself has fairly shrunk in later years when reviewing some of his own early work, seeing himself, as it were—an earlier self—issuing from the early crawling stages to where he first began.

Mary Pickford was glad to get \$7 for an afternoon's work in those days. Carl Laemmle of the U. hadn't yet come down from the little store he managed in Wis., to try his hand at film showing. In these days of the split reels, Augustus Thomas hadn't made his combination with Harry Raver, nor had Lubin, then and now an optician, become a film power.

The early ten companies that combined in the General Film to make the fast growing world of exhibitors hadn't then been formed with its trick of owning the projectors and all their appurtenances and thereby ruling the exhibiting end of the industry. New York's clearing house was East 14th street, with exhibitors and players alike climbing grimy stairs, one class for its wares, the other for work, with the Griffith original Biograph headquarters at No. 5.

"Pop" Rock was then milking canvas bags of pennies from rows of penny-in-the-slot machines he concessioned from Thompson & Dundy in Coney Island's Luna Park, without a thought of the strange fortunes in filmdom that were later to overtake him.

And going back farther with Rock's place in filmdom's early history brings the wizard Thomas A. Edison into the picture business, for it was Edison who invented the microscope that Rock long before his Luna Park days used to sublet from Edison, then at Menlo Park, N. J., and trundle up and down the Ocean Grove and Asbury Park boardwalks, offering passersby peeps at a nickel per, the microscope being the first principle of flitting photographic impressions co-joining in rapid transit to approximate life action.

"The Adventures of Dolly" was the first David Wark Griffith picture. The present artistic prophet of filmdom had been a player of parts in none too distinguished theatrical companies. The stage manager of one of these, Frank Ranger, it was who first directed the present master to his first film position. Ranger in his road tour intimacies with the tall Griffith then had sensed his fellow player's creative capacity.

Screenom was then in the swaddling clothes of a fast growing infant, sprawling, amorphous, a thing of body, arms and legs, but no head.

Griffith was the first to see the plasticity of the new medium upon which he had stumbled. The men who controlled the materials were groping, none knew where. It was to be perhaps that the art would find its culminating emergence after more than a decade of years of intensive application in the "Birth."

MAYOR OF LEONIA, N. J. AGAINST NEW THEATRE

John Pollock Tells Citizens Building Facts—Wouldn't Accept Stock

Determined to prevent the spread of wildcatting in theatre building enterprises in his community, John Pollock, head of the Orpheum Circuit's press bureau, who is mayor of Leonia, N. J., spiked the guns of promoters this week.

At a town hall meeting Wednesday night, Mr. Pollock sprung a bombshell when he came out flat-footed against a scheme to build a picture theatre in the town. The plan was to finance the house by public subscription.

Mr. Pollock based his attack on the data printed in Variety last week when it was shown that in many sections of the country local communities appeared to be running wild in theatre building schemes. The article was part of Mr. Pollock's speech.

Leonia is a tiny town and could not possibly support a real theatre, pictures or vaudeville. With its mayor a showman, he should be able to judge. The promoters offered Pollock stock in the venture, but he refused it. It was not until Wednesday's meeting, however, that the promoters became acquainted with his stand in the matter.

Like others in the string of towns in New Jersey which are located along the Hudson and dot the five-cent trolley line that extends into Fort Lee and beyond, the theatre building craze appears to have come on with the spring rains. Persons can for a small fare ride into any one of the towns for amusement, so the possibility of the Jersey shore becoming over-theated is quite likely, and to make it worse New York is but a ferry ride away.

Fort Lee at present has two picture houses. The former presence of picture studios there might have supplied an excuse and some of the studios are still active. Only one of the theatres, however, is reported paying. The other is just about getting by.

HISTORIAN WINS APPEAL

The Appellate Division last week affirmed an interlocutory judgment in favor of Walter Flavius McAleeb, the author and historian, in his \$200,000 damage suit against the Frohman Amusement Corporation and the Metro Pictures Corporation. This decision overrules the defendants' demurrer on the grounds of insufficient cause for action and gives them leave to withdraw the demurrer and file answer on the payment of the costs.

McAleeb is the author of a certain work, "The Aaron Burr Conspiracy," and charges that the defendants' production, "My Own United States," starring Arnold Daly, from a scenario by Anthony Paul Kelly, has incorporated a certain title in the script which is accredited to the authorship of McAleeb. The title reads "That Burr had treason in his heart there can be at this time no remaining doubt," which is directly opposite to McAleeb's published contention, and he therefore asserts this has tended to injure his standing as an author and historian.

J. Robert Rubin and Nelson Ruttenberg, counsel for the defense, maintained in the arguments that the allegations of the complainant cannot be sustained as an action for libel. They will appeal still further.

CENSOR AT LONG BEACH.

Los Angeles, May 4.

Long Beach proposes to have a local censorship board. It will be the duty of this board to preview all pictures prior to their being shown within the precincts of the beach municipality.

There was a conference of the city officials, business men of the town and clubwomen at the Y. W. C. A. last week at which the appointment of a local censorship board was advocated.

ACTORS' FUND FIELD DAY.

Los Angeles, May 4.

Daniel Frohman is here to promote plans for a field day with an all-star cast for the benefit of the Actors' Fund of America.

INCORPORATIONS.

Shubert Advanced Vaudeville, \$20,000,000, granted an Illinois charter; Lee S. Shubert, president; William Klein, secretary.

All-Story Films Corp., Manhattan, \$50,000; C. J. Harris, G. B. Bender, E. S. Miller; attorneys, Dawson, Merrill & Dawson, 26 West 44th street.

Silent Motor Corp., Brooklyn, phonographs, 1,000 shares preferred stock, \$100 each; 2,000 common, no par value; active capital \$110,000; L. H. Loeck, C. A. O'Malley, J. P. Kelly; attorney, H. A. Ingraham, 177 Montague street, Brooklyn.

Greater Arts Pictures, Manhattan, motion pictures, \$100,000; M. R. Black, H. Farber; attorney, J. J. Blanchard, 130 West 46th street.

Rollo Sales Corp., Manhattan, motion pictures; 2,000 shares common stock, no par value; active capital \$10,000; S. J. Rollo, C. F. Hahn, E. A. Pinchon; attorneys, Wing & Russell, 14 Wall street.

Palace of Joy Sporting and Athletic Club, Brooklyn, motion pictures and boxing; \$40,000; A. Levy, K. F. Sutherland, W. Dangman; attorney, A. J. Stern, 164 Montague street, Brooklyn.

Parkside Amusement Corp., Brooklyn, \$20,000; W. and R. and H. Brand; attorney, S. Kahn, 21 Park Row.

Tony Sarg-H. M. Dawley, Manhattan, animated photography, 100 shares common stock, no par value; active capital, \$10,000; I. Schmal, B. Abraham, S. Taubenhau; attorney, N. Vidaver, 116 Nassau street.

Intercounty Theatres Corp., Brooklyn, \$600,000; M. and A. Barr, N. Stern; attorney, M. H. Latner, 350 Fulton street, Brooklyn.

Western Pictures Corp., Nyack, \$20,000; B. Lubin, A. H. Sawyer; attorney, H. G. Kosch, 1476 Broadway.

Midway Electric Park, Middletown, \$15,000; W. and T. Donneson, S. K. Lybolt; attorney, R. M. Cox, Middletown.

Chain Amusement Co., Manhattan, \$100,000; H. Davidson, H. Left, B. Tendler; attorney, B. H. Sandler, 261 Broadway.

Pall Mall Realty Corp., Manhattan, theatricals and motion pictures; \$200,000; M. Richter, G. Previtali, A. Fanchi; attorney, H. Goldman, 120 Broadway.

Mayview Amusement Corp., Brooklyn, capital increase of \$50,000 to \$150,000.

Forward Film Exchange, Manhattan, \$5,000; S. and A. Freund, J. Joel; attorneys, Spitz & Bromberger, 53 Pine street.

New Third Avenue Theatre Corp., Manhattan, \$16,000; W. and F. Harwitz, T. Cumiskey; attorney, H. B. Davis, 522 Fifth avenue.

Crescent Cinema Corp., Buffalo, \$100,000; C. Spann, Jr., W. Bateman, H. Fritling, Jr.; attorneys, Klein & James, Buffalo.

Long Beach Syndicate, Manhattan, \$10,000; W. L. Sayers, T. W. Geraty, J. A. Hogan; attorneys, Sayers Bros., 67 Liberty street.

Naturelle Reproductions Corp., Manhattan, talking machines, 3,000 shares preferred stock, \$10 each; 1,400 shares common, no par value; active capital, \$37,000; S. W. Hanson, H. L. Ward, C. L. Morgan; attorney, F. C. Dale, 52 Wall street.

Warner's Exchange, Manhattan, motion pictures, 1,000 shares common stock, no par value, active capital, \$10,000; A. C. Thomas, H. S. Bareford, M. H. Muller; attorneys, Thomas & Freedman, 2 Rector street.

NEW JERSEY CHARTERS

Colored Feature Photoplays, Union Hill, \$125,000; J. Harrison Edwards, Union Hill; Frank Dillon, John W. Frost, Weehawken.

Ascher Halsey Theatre Corp., Newark, \$50,000; Joseph A. Jacobs, Sidney Ascher, Newark; Amelia B. Duns, East Orange.

DELAWARE CHARTERS

Novograph "Analysis of Motion," motion picture industry, \$550,000; Corporation Service Co., Wilmington.

Long Island Theatres Co., \$500,000; Jasper E. Brady, Leonard L. Gallagher, New York; James G. Peade, Cliffside, New Jersey; attorney, Corporation Trust Co. of America.

Florida West Coast Studios, for moving picture films, \$5,000,000; P. P. Tombs, O. E. Lyman, H. A. Kelly, Tampa, Fla.; attorney, Delaware Registration Trust Co.

S. C. L. Service, motion pictures, \$100,000; James E. McCulloch, Geo. H. Snyder, Kennington, Md.; Richard I. Wyche, Washington, D. C.; attorney, Colonial Charter Co.

FIGURES ON FILM IMPORTS GIVEN

Shows Real Competition Developing Here

Washington, May 4.

Figures obtained by the local bureau here of the National Association from the Bureau of Foreign and Domestic Commerce indicates that the American picture producer is meeting with real opposition by foreign competition.

For eight months ending February of this year, the total footage of positive film imported was

3,137,422. During the same period in 1920, the amount was 1,649,085. From these figures it shows that the imports were nearly doubled during the past eight months. The amount of negative film imported has also been more than doubled during the same period. For eight months ending February, 1921, the United States imported 1,372,842 feet while in the same period there was exported 665,669 feet.

American exports during the same period show a decrease this year over last. We exported during eight months ending February, 1921, a total of 108,825,976 feet of positive film, while during the same period in 1920, we exported 112,591,288.

The United Kingdom is still our

best customer, with Canada second, Australia third and France fourth. The exports to the United Kingdom have decreased nevertheless nearly 50 per cent., and there has also been a decrease with Norway's business, Spain, Mexico and Cuba. In the case of France, Italy, Argentina, Brazil, Japan, Australia and the British West Indies there is an increase in business between those countries and the United States.

GRIFFITH FILM HELD OVER.

The "Birth of a Nation" film at the Capitol, which S. L. Rothafel revived this week, will be held for another week by popular demand. The business has been very brisk this week.

MARK STRAND

Broadway, at 47th Street

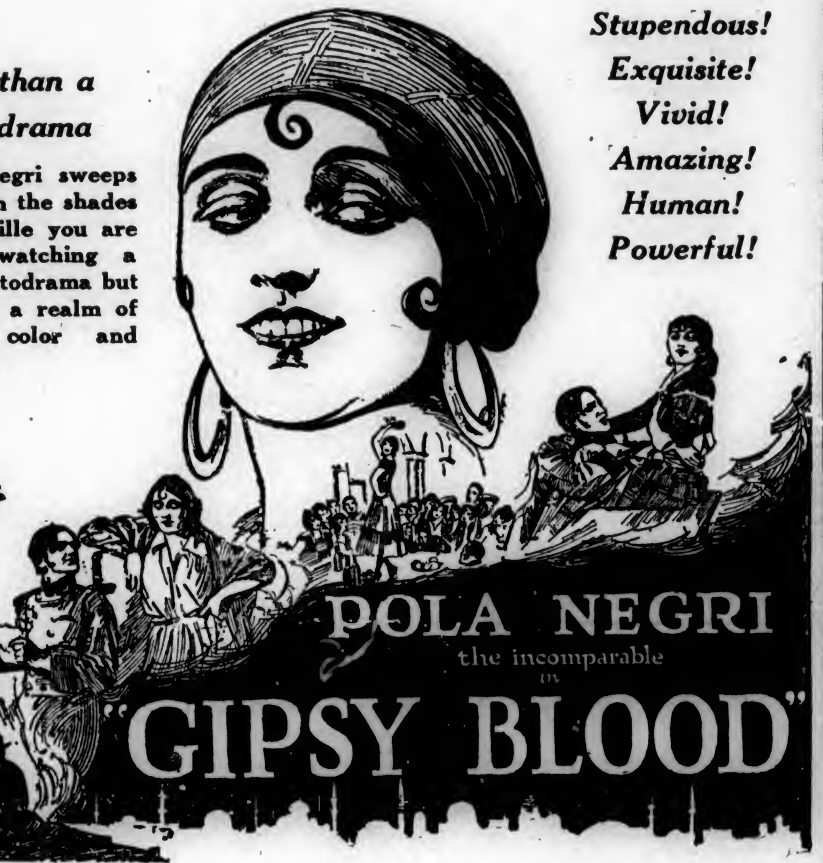
Beginning Sunday, May 8

More than a Photodrama

As Pola Negri sweeps you through the shades of Old Seville you are not just watching a mighty photodrama but LIVING in a realm of romance, color and gypsy love.

Stupendous!
Exquisite!
Vivid!
Amazing!
Human!
Powerful!

FIRST NATIONAL
ATTRACTION



POLA NEGRI
the incomparable

"GIPSY BLOOD"

A stirring love tale of old Spain and a mighty marvel of the screen with multitudes of players; based on the original French version of Prosper Merimee's "Carmen."

When Associated First National Pictures, Inc., presented "Passion," the critics said the pinnacle of screen art had been reached. Here's another picture with the same star and made by the same director that is so magnificent that "Passion" must be counted equalled—and many say surpassed. It is one of those triumphs in screen art that holders of

Associated First National

FRANCHISES

are privileged to present to the public in exclusive first runs

A FIRST NATIONAL ATTRACTION

COAST FILM NOTES

By FRED SCHADER.

Los Angeles, May 4.

Bebe Daniels is back at work on the Reelart lot after having done a 10-day "bit" in the Santa Ana jail for speeding. Last Wednesday night she had her "coming-out party" at Sunset Inn, but the convict costumes and the reproduction of the jail-house apartment in the cabaret were tabooed by the officials.

Anita Stewart has purchased a Hollywood home.

The Gloria Hope-Lloyd Hughes Suptials are to take place in June.

Florence and King Vidor have taken over a new home on Selma avenue, Hollywood.

The Charles R. Seeling Productions were incorporated there last week. The incorporators are Charles R. Seeling, Charles Y. Clay, and Ben M. Silver. The amount is \$15,000.

Joe Murphy is now with the Spencer Film Co. at Santa Monica, assisting William Bertram in the making of westerns.

The next Rex Ingram production for Metro will be "The Conquering Power," adapted from the Balzac story by June Mathis. Edward Connelly has been engaged for the cast.

Tod Browning's contract with Universal expires in August, and it is possible that after that time he will have his productions released via First National, with Ben Schulberg making the arrangements. Browning has purchased the screen rights to "Just Outside of Hell," by Rene Du Salles, a French author, now here.

"Bob" Kerr has been added to the staff of directors at the Hal E. Roach studios.

Jean Acker has a badly mangled hand as a result of a set-to with her pet bull terrier. She will be laid up for a few days.

Gladys Brockwell has been engaged for a role in the Oliver Sellers-Elliott Sparling production to be made at the Mayer studios.

William Duncan, the Vita serial king, is now working on a seven-reel western feature. He and his wife, Edith Johnson, have just returned from a brief honeymoon and started work immediately. The story is by Ralph Cummins, and entitled "The Princess of the Desert Dream."

Antonio Moreno started work at Vitagraph last week on a feature based on "The Secret of the Hills," with Chester Bennett directing. Lillian Hall is playing the lead opposite the star.

The Sargent Productions, backed by Samuel M. Sargent, oil operator and capitalist, has started producing comedies, with Rex Story featured.

Elliot Howe, director for Ban B. Hampton, is a daddy. Mrs. Howe's professional name is Janice Vincent.

Monte Blue was operated on in the Pacific Hospital last week for appendicitis. It will be a month before he can resume work.

The Clever Comedies Co. has been formed for the purpose of filming the Alice Parker stories, "Philo Grubb, the Correspondence School Detective." There are 35 stories, and 18 are to be filmed during the first year.

Mark Lee Luther has joined the author's colony in L. A.

Jesse Lasky has left for New York. He will remain east six weeks.

Betty Compton is back on the lot, having recovered from her attack of measles.

Lois Weber, since her return from New York, has purchased an 18-room home at Hollywood.

Louise Glaum has left L. A. for a tour of Mexico. She will be away about three weeks.

William A. Beaudine, Jr., arrived

at the home of the director of Christies comedies last Thursday morning at 5 o'clock.

Theodore Wharton is directing an amateur feature for the Ad Club here. The story was written by Nick Harris, the local Burns-Pinkerton, and he is starring in it. It will be shown at a Midnite Frolic of the club.

Director Charles Giblyn is handling William Russell on the Fox lot.

Charles Emerson Cook has made a new arrangement with the William Fox organization whereby he will do original stories for them, instead of devoting part of his time to reading submitted material.

Kenneth McGaffey is handling the publicity for the various comedy productions that the Warner Bros. are turning out on the Special Productions lot.

Fred Warren is here completing arrangements with a number of independent producers for his distributing organization.

Randolph Lewis will leave for New York within a day or two, taking the production of the Kipling story, "Without Benefit of Clergy," with him. He will sail from New York in about 10 days for England to show the picture to the author.

William D. Taylor, Lasky director, went to a private hospital this week to undergo an operation. On his recovery he is to take a vacation abroad.

It is barely possible Universal will have an Elinor Glyn picture in the near future. Irving Thalberg, the youthful G. M. of U. City, has been dining frequently at the Hollywood Hotel with the English authoress.

Louis J. Gasnier left for New York last week. It is reported that the director will endeavor to make another production connection while East. He has been holding a Robertson-Cole contract.

Hughie Fay became a daddy last week. Mrs. Fay, who was professionally known as Elsie Myne, is in St. Vincent's hospital, where both she and the newly arrived son are doing nicely. Mr. Fay is a brother of Elsie Fay, who just inherited the estate of her husband, Samuel A. Benner, to whom she had been married thirteen weeks at the time of his death.

Allan Dwan has returned from Hawaii, but will return to the Islands to shoot his next picture there. It will be based on some of the folk tales of the natives.

Wesley Ruggles has been signed by the Morosco Co. to direct the screen version of "Slippy McGee."

Gladys Walton was married three months ago to Frank Riddell, and permitted it to become known last week.

James M. Dailey is to build a picture house at the intersection of Western avenue and Santa Monica boulevard. The structure is to cost \$100,000.

The Hobart Bosworth Productions, Inc., is now fully organized and shooting on the Ince lot. Bosworth is to be featured. In the initial production, "The Sea Lion," Bessie Love, Emory Johnson, Jack Curtis and Richard Morris are to appear. The officers of the new company are Samuel Heyman, president; Emory Johnson, vice-president; and Max Graf, manager. The Associated Producers is to be the medium of release.

Robert Crozier Scott, playwright and scenarist, is named in the cross-divorce actions being waged by Mrs. Gladys B. and Harry G. Vorhauser. The husband names the author.

Lloyd "Ham" Hamilton has started work at his new studio at Sunset and Hollywood boulevards on a series of comedies under the direction of Jack White. W. W. Rarity is the production manager. The pictures are being made for the Educational.

PICTURE PRODUCERS HALVE FILM COSTS

Bank Reports \$50,000 Limit As Against \$100,000

Los Angeles, May 4. A report here from the Federal Reserve Bank of San Francisco to the effect that all producers are planning to hold all feature production costs within \$50,000 as against \$100,000 per picture a year ago, with the added information that the producers plan increasing production, is widely discussed.

The general attitude is that some of the producing organizations have been negotiating loans in the Bay City.

FILM LABORATORIES DULL

Foreign Made Pictures Help to Depress Trade

As a result of the inactivity of picture production the film laboratories in New York and outside points are suffering from the depression. According to a representative of the Evans Film Laboratory, the influx of foreign made pictures has had a great deal to do with the cause, and another reason offered for the neglect in turning out "positives" from the negative was that the state right market was pretty far gone on a slump, from which it hasn't recovered since the preceding winter.

In addition the state righters are not picking up their C. O. D.'s, throughout the country, and this is given as an additional cause for the lack in feeding negatives for development purpose. Illustrating his point further, this official declared that Reelart might in one week supply them with a quantity of work, and the next three or four there would be nothing; the same was true of Fox and others.

Exhibitors throughout the country have had a direct influence on this, it is said? since they are eager to play the re-issues, and with the willingness of the ex-changemen to comply, all seems the result of wanting to get some ready cash instead of handing it out for new material.

FRENCH FILM NOTES.

Paris, April 27. The Syndicate of Paris exhibitors held another meeting earlier in the month to chew over the vexed question of unfair taxation, compared with the theatres, and dispatch current business. The managers were counseled to file their claims personally with Bokanowski, the French Deputy fathering the new bill in the chamber when it is finally discussed. The syndicate now suggests an important amendment relative to the "war tax" tariff. It is claimed no surtax for not presenting 20 per cent. at least of French films should be imposed on picture halls where the monthly receipts are less than 10,000 francs, the rate being 3 per cent. irrespective of origin of films, while it is granted halls taking over 10,000 francs to 30,000 francs a month can pay 6 per cent. on the same conditions. The proposed extra tax, or surtax, for shows composed mainly of foreign films is now being opposed by the Paris exhibitors as from the beginning by the provincial men.

Taking up other questions, some of the members protested at the increased charge of 25 per cent. for posters, declared to be unwarranted, as paper is supposed to be getting a "cheaper." Certain renters are also blamed for loss of time caused to exhibitors' messengers, who have to wait long in line when sent to fetch the reels for the week's show. Other renters were criticised for giving invoices with "approximate" lengths of films and not the exact length. In future the "metrage garanti" (or guaranteed length) will be exacted. The syndicate was represented at the Congress of the Federation du Spectacle to be held in Bordeaux April 21.

Felix de la Camara, an author from Prague, Bohemia, has come to Paris to present his latest work to Pearl White when she arrives. "Le Magicien Noir" is the title of the story dedicated to Miss White, who arrived here last week, having sailed from New York on the Aquitania and landed at Cherbourg.

The local press reports Leon Gaumont has paid to P. Decourcelle 30,000 francs to release Leon Poirier from a contract. This is denied, but Poirier remains with the Gaumont studio all the same.

Guy de Fresnay has begun work on a film, "Les Alles s'ouvrent" (The Wings Open) for the Jupiter company, with Rouarme, Mmes Mady and Iribie in the leads.

NEWS OF THE FILM WORLD

Jake Wilk is doing jury duty of his own volition. Business is rotten anyway.

Robert W. Priest is State-righting 26 two-reel comedies starring Jimmy Callahan.

Sol Lesser and his retinue left for the coast this week after a fortnight's stay in New York putting over the Jackie Coogan feature, "Peck's Bad Boy."

"The Soul of a Violin" is to be made into pictures. It is understood Mischa Elman and Jan Kubelik, famed experts on the four-stringed instrument, are going to be invited to participate in several scenes. Philip Van Loan is one who is associated with its production.

Henry E. Wilkinson, formerly exchange manager in various cities for the Arthur S. Kane Pictures Corporation, has been appointed general sales manager of the company.

The Dominant Pictures, Inc., has contracted to release the Catherine Calvert special productions.

Harry Revier has been granted a temporary injunction against the National Film Corporation, Harry M. Rubey, its president, and David P. Howells, Inc., to restrain Howells from turning any moneys over to Rubey from the sale of the "Son of Tarzan" serial. Revier produced the serial for the National Film Corporation on a salary and 12 1/2 per cent. of profits arrangement. The plaintiff charges the defendants with entering into a sub-rosa business agreement to defraud him out of certain profits alleged due him under his contract with the National.

W. A. Van Scoy, cameraman, recently left Portland, Ore., for Alaska under commission from Goldwyn to film scenes in connection with the spring break of the ice pack in the rivers and harbors of the Northland. Van Scoy was accompanied as far as Seattle by Robert Bruce, the nature photographer, but went into the Far North alone. The pictures he is to take in the next several weeks will be used as "atmosphere" in the film version of Rex Beach's story, "The Iron Trail."

Hugo Riesenfeld is putting a Benda masque ballet on at the Criterion Sunday.

Abel Gance, French producer of "L'Accuse," arrived last week and denounced censorship.

James Rennie has been engaged as leading man for Hope Hampton.

The Appellate Division last week affirmed a judgment award of \$51,400.53 in favor of the U. S. Printing and Lithographing Co. against Patrick A. Powers, Harry M. Warner and Albert A. Warner, film producers. Powers had appealed from the judgment verdict which arises out of an alleged guaranty of a credit extended by the plain-

tiff to the picture producing corporation, Warner Features, Inc., now a bankrupt. This business deal took place in 1913. Abel Cary Thomas acted for the Warners.

Rita Rogan, daughter of George R. Rogan, connected with the dramatic departments of the Hearst papers, will appear in "The Wild Goose," a forthcoming Cosmopolitan production.

Ivy Duke and Guy Newall, who are known in England as "The English Mary and Doug," are coming to America shortly to film one of their British pictures here. This is reversing the usual order of things.

Paul Richrath, who for the past five years has been associated in picture enterprises with F. B. Warren, has resigned as purchasing agent of Associated Producers to become secretary of the new F. B. Warren Corp.

Goldwyn announces three changes in its branch exchange managers—J. A. Koerbel taking charge of the Boston exchange, having moved from Seattle; W. E. Banford, formerly manager of the Salt Lake City office, to Seattle; C. Knickerbocker, formerly a member of the Chicago sales force, promoted to management of Salt Lake branch.

Goldwyn has acquired the picture rights to Henning Berger's play, "Syndafoden," a Swedish drama. An adaptation of it was produced on the speaking stage in New York by Arthur Hopkins in 1917 under the name of "The Deluge."

TEST POMONA BLUE LAWS.

Film Houses Closed Under Court Decision.

Los Angeles, May 4.

The picture houses in Pomona were closed last Sunday. The week previously they were open under an injunction which had been secured against the mayor and the chief of police. Since that time a decision has been handed down by Judge Burnell to the effect that the law became effective five days after the canvass of the votes that were cast.

The next step in the battle will be to test the constitutionality of the Sunday blue law.

WANGER RENEWED WITH F. P.

While no official announcement has been made, it is generally conceded at the offices of Famous Players-Lasky this week that Walter Wanger signed a new contract with the concern before sailing for Europe Tuesday.

Some time ago Wanger, who was receiving \$400 a week, tendered his resignation unless he received \$1,000 a week, at which time he was asked to hold the matter in abeyance. It is believed a compromise was effected.

ENTER, BEN TURPIN, MACK SENNETT STAR!



Commencing with an early June release, Mack Sennett will offer to the exhibitors of America, a series of two-part comedy specials, starring the inimitable Ben Turpin, than whom there is no greater screen favorite.

The New York American recently said of the popular star: "TURPIN IS NO LONGER A MERE COMEDIAN, BUT AN ARTIST."

The initial Sennett - Turpin special, to be released early in June, has been titled, "LOVE'S OUTCAST." Watch the trade journals for future announcements pertaining to this feature comedy!



ASSOCIATED PRODUCERS, Inc.

729 Seventh Ave., New York

HOTEL HOLLYWOOD

THE RENDEZVOUS OF THEATRICALS BEST



HOLLYWOOD LOS ANGELES, CALIFORNIA.

FAVORABLE EXCHANGE COSTING US SOUTH AMERICAN MARKET

Trade Commissioner Discusses Conditions, Taking Brazil as an Example—Failure to Study Local Conditions Also Hurts American Sales.

Washington, D. C., May 4.

A warning to American picture producers is held out in a statement made by Bernard H. Noll, Assistant Trade Commissioner of the United States Department of Commerce, who discusses conditions among picture interests in Brazil, and declares that the European market is gradually making inroads on the South American trade because of "the favorable exchange situation between those countries and Brazil."

Another point noted in the Assistant Commissioner's declaration was that the details of rentals on films in foreign countries are given too little consideration, and representations are often placed in the hands of foreigners who are not in sympathy with American business methods or have had no training with the home organization. Thus it often happens that a representative places American films on the market at prices higher than the exhibitor feels he can pay.

Describing in particular the Brazilians' preference in pictures he declares the uneducated class prefer "wild west" and "adventure" subjects while the better educated class of the community prefer society dramas, detective and mystery films with education and travel supplements. The Brazilians, he also comments, follow closely American fashions and copy American styles of clothing, architecture, automobiles and interior decorations which are shown in films sent to Brazil from the United States.

Ten film distributors and importers in all are situated in Rio de Janeiro, three being large branch agencies of American producers, several own and operate picture theatres in connection with the film distribution business, and four import films on their own account and rent them out to theatres. All of these distributors maintain agents in the principal cities who handle their films. One American distributor employs two prints of each picture, sending one print around the northern sections of the country and the other to the south, each trip lasting about five or six months. In some districts, where the distributors have no agents, films have been shipped by mail as printed matter, but the director of the mails has just issued a decision that films must be classed as parcel post. This will increase the cost of transportation about 500 per cent and prohibit the rental of films except at points where they can be delivered by freight.

House Statistics

Continuing he states that in 1913, France and Italy supplied 90 per cent. of the films imported to Brazil, but that during the war the United States furnished practically all of the film entertainment in that country. His statistics on the number of theatres declare that Rio de Janeiro has 50 picture theatres, most of these with a seating capacity of between 350 to 600. The better class of picture theatres have comfortable lobbies and orchestras. The orchestra plays in the lobby while the persons wait for the completion of a picture before entering. The larger theatres have continuous shows from 1.30 p. m. to 11.30 p. m. The smaller city houses, however, and the suburban houses give no matinees. Programs are changed four times a week. In Sao Paulo, which ranks next to Rio de Janeiro, there are 40 motion picture theatres in operation. The largest of these seat from 1,500 to 2,000 persons and the smallest from 200 to 300.

Fifteen film distributors are established in Sao Paulo, most of them being operated by branch offices of the film exchanges in Rio de Janeiro. According to Commissioner Noll, there is a booking combination in Sao Paulo known as the Sao Paulo Theatre Trust.

"This organization," he says, "is composed of four or five men who own two to four cinema theatres each, all being the largest and most profitably operated houses in Brazil. It is reported that the organization cleared over 470,000 milreis during September, 1920, its most profitable contracts being with the American producers. One of these contracts provides the sum of 700

milreis rental for each film for a period of 14 days, to be exhibited one night each in 14 theatres.

"Advertisements giving an account of film shown each day are placed with the newspapers by the larger motion picture houses. This advertising is handled much in the same manner as in the United States. There are no important motion picture magazines or periodicals, although two or three weeklies give news items and photographs of the latest pictures. These latter publications seem to have no particular national leanings. Europeans and American films being listed impartially."

HERE TO BUY FEATURES FOR DUTCH FILM TRUST

Concern's President Says 35 New Houses Planned.

Louis C. Barnstyn, president and general manager of the Nederlandsche Bioscoop, known as the Dutch Film Trust, arrived in New York last week on a mission to buy film productions for the Holland territory. He is making headquarters at the offices of the British and Continental Trading Co.

Another purpose of the visit is to study American theatre designing and methods of screen presentation for use in the extension of the Dutch company's circuit. Mr. Barnstyn said the company proposes to build 35 houses in Holland within the next few years, increasing its theatres to 50.

The Nederlandsche Bioscoop already controls the output of nearly all the big American producers in its territory, but seeks to add independent pictures to its lists. The circuit is now made up of five first-run houses at The Hague, three in Nymegen, two at Arnhem, one in Utrecht and three in other cities. The "trust" is capitalized at 10,000,000 guilders (about \$3,750,000) and is traded in on the Amsterdam Stock Exchange.

JOLSON PICTURE IN JUNE.

Star with Record Draw in "Sinbad" Will Return for Studio Work.

Los Angeles, May 4.

Before leaving here Al Jolson announced he had decided to return in June to start picture production. "Sinbad," at \$3.50 top, drew \$4,600 at the Auditorium in eight performances, a record for a musical show here.

He also says he will settle in Los Angeles, because he wants a home.

TWO "DISRAELIS"

With the announcement last week that George Arliss has allied himself with the United States Artists ("Big Four") and that he would make a filmization of "Disraeli," comes word of a revival of the "Disraeli" production made in England a few years ago by director G. Borch, with Dennis Eddie in the title role.

The feature was shown here, but did not create any undue excitement.

WISCONSIN BILL KILLED

Madison, Wis., May 4.

The Bennett bill creating censorship of pictures in the State was killed today in the House committee. The vote in the Senate stood 29 to 3, the former figure registering "No."

SUE CHAPLIN FOR \$25,000.

Los Angeles, May 4.

King & Schuler, attorneys, Salt Lake City, are suing Charles Chaplin for a \$25,000 fee for advice in the Mildred Harris Chaplin case given to the comedian when he was in Salt Lake dodging service in his wife's action.

OLIVE THOMAS SALE OF EFFECTS AT \$27,000

Lewis J. Selznick Pays Good Prices for Jewels.

The sale of the effects and personal belongings of the late Olive Thomas Pickford, picture star, which were sold Nov. 22, 1920, realized \$26,921 for the estate. Samuel Marx was the auctioneer. The sale was held at 115 West 23d street. Many theatrical celebrities were among the purchasers, a detailed list of which is published below:

One Cadillac auto, \$5,000, dealer.
One jewelry case, \$13, Grace L. Fish, 570 Park Ave.
One frame, \$25, C. Farr.
One seal ring, \$7, D. Beekman.
One silver snake ring, \$4.50, Poole, 15 Sullivan St., Brooklyn.
One beaded bag with sapphire clasp, \$32.50, Mrs. R. Miller, 344 W. 72d St.
Lot assorted pictures, \$11, M. Hass, 130 Third Ave.
One jade ornament, \$42.50, Schait, 395 Madison Ave.
Two band bracelet, \$50, Gladys Feldman, 171 W. 71st St.
One twisted gold ribbon bracelet, \$26, Mrs. R. Miller, 344 W. 72d St.
One jade necklace, \$185, Lewis J. Selznick.
One 14-karat gold cigarette case, \$50, Mabel Normand.
One gold chain, \$22.50, Lewis J. Selznick.
One gold and platinum cigarette case, \$250, Grace L. Fish, 570 Park Ave.
One green gold cigarette case and chain, \$650, A. Levy, 2102 Seventh Ave.
One 14-karat mesh purse with sapphire, \$225, Grace L. Fish, 570 Park Ave.
One gold cigarette case with emerald, \$170, A. Levy, 2102 Seventh Ave.
One toilet set, 20 pieces, \$1,425, Mabel Normand.
One long pearl and sapphire necklace, \$875, Sam Rosenthal, 55 Fifth Ave.
One diamond pearl brooch and sapphire pin, \$500, Mabel Normand.
One monogram set, \$30, Chas. Satzman.
One platinum pin, \$100, United.
One pearl necklace, 100 pearls, \$2,500, Lewis J. Selznick.
One pearl and sapphire bracelet, \$300, Gladys Feldman.
One diamond necklace, 100 brilliants, \$2,600, A. Levy.
One crystal cigarette case, \$80, Chas. Satzman.
One diamond and sapphire bracelet, 200 diamonds, \$3,100, Sam Rosenthal, 55 Fifth Ave.
One sapphire and pearl ring, two pearls, \$110, Lewis J. Selznick.
One platinum ring with single pearl, \$200, Lewis J. Selznick.
One cluster ring, 21 brilliants, \$40, C. Herman, 213 W. 14th St.
One American button pearl ring, \$650, A. Levy.
One platinum set with star sapphire, \$425, Mabel Normand.
One American bronze pearl ring, \$375, Lewis J. Selznick.
One platinum diamond ring, about 10-karat, \$3,050, Andre Sherri, Inc., 76 W. 48th St.
One velvet skirt and waist, \$15, J. V. Briarly.
One velvet dress, \$37.50, M. Mack, 160 Clairmont Ave.
One velvet skirt and blouse, \$55, Mr. Clark, 414 Riverside Drive.
One velvet skirt and blouse, \$40, M. Mack, 160 Clairmont Ave.
One velvet dress and one velvet coat, \$47.50, Florence Aronwald, 160 Verna Ave., Brooklyn.
One orange velvet evening wrap, fox collar, \$110, Norman J. Cowells, 862 Bushwick Ave., Brooklyn.
One maroon velvet coat, trimmed with blue lynx, \$80, McCrudy, 44 W. 77th St.
One stone marten stole, \$325, Ross.
One black velvet coat, Fisher collar and cuffs, \$60, United.
One blue velvet wrap, trimmed with ermine, \$180, A. Levy.
One cloth coat, muskrat lining, \$70, C. Herman, 213 W. 14th St.
One Hudson seal coat with belt, \$75, United.
One Stone Marten scarf, one pair Stone Marten cuffs, \$65, A. Levy.
One long sable coat, \$1,800, A. Levy.
One cocoa mat, \$12, D. G. Van Dusen.
Total, \$26,921.

The stories of Ring Lardner are being offered for screen purposes here without any takers at this time. The sale of the H. J. Wiltner stories within the last few weeks, however, will undoubtedly boost the market on the Lardner stuff.

OKLA. MANAGERS MEET.

Association Opposed to Crime Pictures.

Oklahoma City, May 4.

The Oklahoma Theatre Owners and Managers' Association convened at Oklahoma City, April 26-27. The association voted to retain membership in the National Association of Exhibitors. Resolutions were passed condemning the Clara Smith Hamon and all other similar pictures, and went on record as refusing to show any picture depicting Clara Smith, Henry Star, Dalton Brothers or Al Jennings in any theatre in Oklahoma. Resolutions also passed, opposing the leasing or rental of films to any non-theatrical association that charged admission, but permission was granted to religious or educational institutions not charging admissions to rent or lease films.

The question of tax on music was taken up and a committee appointed to look after that matter. The question of producers acting as exhibitors was considered, but no official action was taken.

The association adjourned after the election of the following officers: Ralph Talbot, president (Tulsa); Morris Lowenstein, vice-president (Oklahoma City); A. B. Moman, secretary (Shawnee); H. W. McCall, treasurer (Oklahoma City). The officers together with Tom T. Boland (Oklahoma City) are the directors.

JOHN D. WILLIAMS FOR N. A. M. P. I. CHANGE

Advocates Tariff on German Films.—Wants "Cream."

Advocating a change in the present administration of the National Association of the Motion Picture Industry and outlining a tentative policy in its future management—one which would meet the present "crisis" of the picture industry on a scale compatible with its largeness—John D. Williams, president of First National, declared further that a change is needed under the conditions as they now exist.

His idea, he said, would be to secure the best man obtainable, and for that man to "remain on the job" and give it all of his time. That was the calibre of man essential, he added, who had no other interests but the picture industry to serve. His plan would include two men to aid him in the fulfillment of future policies, and this trinity should become the most representative unit of the industry.

Digressing from the subject of the National Association, Mr. Williams declared he was in favor of a protective tariff on German-made pictures to preserve the economic balance of American artists and those associated with the making of American-made pictures.

His view on the situation was that we should get the "cream" of the German pictures, and that inasmuch as a tariff could not preclude their importation, they would serve in a manner that would inspire American directors into making better pictures.

\$21,750 COMMISSIONS.

Los Angeles, May 4.

Florence Meehan has brought suit against Bebe Daniels and Mrs. Phyllis Daniels, mother of the star, as joint defendants, for \$21,750, which she alleges is due her as commission for having secured the Lasky contract.

NEW PICKFORD FILM SHOWN.

Los Angeles, May 4.

The run of "The Four Horsemen" at the Mission here ended last night after 11 weeks. The latest Mary Pickford production, "Through the Back Door," opens tonight.

LOEW DEMANDS RECEIVER.

Los Angeles, May 4.

Loew's Theatre, Inc., has filed suit against the Hippodrome theatre here, demanding the appointment of a receiver. They also ask the removal of the present directors and an accounting.

Adolph Kamish, who holds the controlling interest in the house, refused to meet the Loew representatives.

NOVELTY FIGHT FILM OF TWO CHAMPIONS

Two-Reeler Produced by Geo. Smith, Contrasting Them.

A novelty in the way of a feature film in two reels is that now about to be released for State right buyers through Geo. Smith of the Picture Trading Corporation.

The feature brings out the champion of the world, Jack Dempsey, and the European champion, Georges Carpentier, in contrasting styles, for the edification and information of the millions who are interested in their forthcoming ring battle July 2 in New Jersey.

The fighters will be shown for the purposes of comparison, in measurements and stature, while intermingled with the serious observation are cartoons that have a comic side blended with the subject matter of the feature.

It is claimed this is the first picture of its kind ever filmed. It carries more interest just now and will up to the date of the fight through the pertinency of it.

The idea is said to have struck Mr. Smith while reading a newspaper article detailing the two fighters. He could gain little knowledge from it and found it impossible to visualize the type description. From that casual thought grew the two-reeler, called "The Fight of the Age," with what everyone wants to know about the principals in a big struggle brought out on the screen.

MODIFY CODE.

Widespread Protest Forces Action in Pennsylvania.

Harrisburg, May 4.

Modification of the drastic proposed motion picture code, regulating films exhibited by charitable, religious and educational institutions of Pennsylvania has been agreed to by the State Industrial Board of the Department of Labor and Industry.

Commissioner Clifford B. Connelley of the department recently announced the terms of the proposed code, and these so limited the character of the films that could be shown that a widespread protest immediately manifested itself. Only educational films could be displayed, the tentative draft of the code provided and these only on a limited number of days each month and no charge could be made.

Welfare, religious and educational organizations immediately objected, and two public hearings were held, one in Philadelphia and one in Pittsburgh.

The result of these hearings has been that the whole attempt on the part of the board to restrict the showing of pictures in charitable educational and religious institutions has been dropped. The proposed code as it now stands provides that the pictures be shown under the provisions of the fire and panic act, which insures safety to patrons. Machines approved by the board must be used and each must be operated by a licensed operator.

PICTURES FOR DEBTS.

Elmira, N. Y., May 4.

Closed for some time, the Mozart theatre here was reopened as a picture palace on Monday, with Mrs. Louise Meyers Jackson as owner and manager. Mrs. Jackson is the widow of George F. Jackson, the previous operator. In her newspaper advertising announcing the reopening of the house, Mrs. Jackson says:

"In the summer of 1919 my late husband, George F. Jackson, came to Elmira and opened the Mozart theatre with the idea of giving the public good, clean amusement. On account of conditions and his failing health the project was not successful, and in the month of January last he died, leaving as assets only the lease on the Mozart theatre and as liabilities a considerable number of debts, many of which are here in Elmira.

"Feeling that the only method of paying those debts and leaving the name of my late husband clean and honorable, and believing that the people of Elmira will patronize motion pictures, provided they are the best obtainable, produced on the same plane as in New York and other large cities and at a reasonable price, I have decided to open the Mozart theatre."

Friday, May 6, 1921

PICTURES

CENSORSHIP OUT IN 31 STATES;
WOULD HAVE ENDED OHIO SHOWS

Last Named State Suggested No Crime Depictions in McCoy Bill—Five Repudiate It During Last Week—Briefs Before Gov. Miller.

Film censorship legislation has been defeated in 31 states during the legislative season now drawing to a close. During the past week, five states repudiated censorship, including Ohio, Wisconsin, Michigan, Rhode Island and California. In each of these drastic censorship bills had been introduced and were backed principally by professional reformers.

In Ohio, a measure known as the McCoy bill sought to prohibit the showing of all pictures depicting crime in any of its phases. This legislation, had it become a law, would have been the means of practically paralyzing the picture industry in that State. In Wisconsin the legislators voted unanimously against reporting the censorship bill, and in Michigan, following a bitter fight, the Senate refused to take the bill from committee, thus putting a quietus upon the censorship agitators there for at least another year.

Other States in which censorship measures were introduced, but in which the legislators refused to muzzle the picture industry were Colorado, Delaware, Idaho, Indiana, Iowa, Maine, Minnesota, Missouri, Montana, Nebraska, New Hampshire, New Jersey, New Mexico, North Carolina, North Dakota, Oklahoma, Oregon, South Carolina, South Dakota, Tennessee, Texas, Utah, Vermont, Washington and Wyoming. Censorship was also defeated in the District of Columbia.

The censorship bill for New York State has not yet been signed by Governor Miller. While the general opinion is the Governor will approve the measure, that is not positive, according to latest information.

A brief attacking the constitutionality of the Lusk bill in New York prepared by ex-Judge Almer F. Jenks, was filed with Governor Miller Wednesday.

LINDER-GOLDWYN DEAL.

Robertson-Cole Arrangement Off—May Return to France.

Los Angeles, May 4.

Max Linder seems to be through as far as producing in this country is concerned. The French comedian had an arrangement with Robertson-Cole whereby they were to take his productions providing they proved satisfactory on screen examination.

His first production was acceptable. His second, given a preview last week, did not have a single Robertson-Cole official present to witness the presentation. It is understood that there are negotiations of a sort on with Goldwyn at this time.

Linder, who has been working at Universal City, has hinted rather broadly that he is about ready to return to "that dear Paris."

DEFAUDERS FINED

Kansas City, May 4.

Herbert Settle, age 30, and his wife, Margaret Settle, 28, admitted in the United States federal court that they had used the mails to defraud girls with ambitions to become film stars, and were fined \$100 and costs.

Under the name "International Pictures Corporation" the defendants inserted advertisements in a picture publication promising positions and a tour of Europe to young women. A number answered the alluring advertisement and sent \$50 to bind the contract.

Settle and his wife are both cripples. Because of their misfortunes Judge Van Vankenburg imposed only the small fine which friends paid.

BLACHE TRI-ARTS DIRECTOR.

The Tri-Arts Productions is the name of a new film producing unit headed by Lejaren A. Hiller, the magazine photographer-artist, and Isaac Woiper, former executive of the Mayflower Photoplay Corporation. Active production will start next week.

Herbert Blache has been signed as director.

TWO FOR EVERY JOB
ON COAST, SAYS LASKY

Employment in Film Studios at Low Ebb.

In the course of an interview with Jesse E. Lasky on his return to New York from the Pacific Coast, he said the unemployment situation among picture folk there was nothing short of drastic.

"Actors are practically falling over themselves in the rush for work, with little hope under the present conditions being held out to them. There are two directors for every job at the present time," he said.

Referring to a query as to what was the essence of Walter Wanger's mission to Europe, Mr. Lasky affirmed the fact that he was on his way to London to aid in the establishment of a stock company in Famous' studio, along the lines that they were working here.

Asked if Famous had intended or were contemplating making pictorial versions of the Bard's classic as inspired by the success of "Deception" in this country, Mr. Lasky emphatically declared such was not their intention. They were going to concentrate on modern stuff there, he said, using the star system and grouping stars into one feature.

Mr. Lasky was asked what the ratio of unemployment might be at the present time in comparison to one year ago. He answered Famous had 10 units working, and while it was considerably less than one year ago, these 10 represented a larger staff because of the number of people involved.

KING'S ANNUAL VACATION

Leaving Casino in July—Back in Five Months

San Francisco, May 4.

The Will King Company will leave the Casino for its annual vacation in July. Six weeks will be spent in rest by the comedian and his aides, after which the company will play some other house, probably in Los Angeles or Oakland, for 14 weeks and then will return to the Casino. Arrangements have been made that the company be away from the Casino for the full 20 weeks. Negotiations are now under way by King for entering another city during the after-vacation period.

The Casino will use a larger vaudeville and feature picture policy during King's absence. It will be along the lines of the other Loew holding here, Hippodrome.

SPECIALS AT FORD'S.

Bernard Depkin, owner and manager of a string of film theatres in Baltimore, has leased Ford's in that city for the presentation of specials for the summer months. Depkin will present "Dream Street" for four weeks beginning May 9.

The contract is on a basis of a guarantee of first money up to a certain sum, with a fifty-fifty split after the named amount has been passed.

NEW HOUSE FOR YONKERS

Yonkers, N. Y., May 4.

A picture theatre is to be built upon the site now occupied by the First Reformed Church. The property has been bought by the Floro Realty Corporation, of which M. J. Walsh, former mayor of Yonkers, is president and treasurer. The purchase price is reported as \$150,000.

The site will have a 2,260-seat theatre with stores. Work will begin during the summer. The new house will be on South Broadway, near Hudson street, close to Proctor's.

NO RECORD FOR "BIRTH"

Doing Well at Capitol—Held Over for Next Week.

All claims to the contrary, "The Birth of a Nation" will not break the house record at the Capitol this week, but it is doing so well it will be retained for a second week.

The reason for the non-record-breaking receipts is that the picture runs two and a half hours and it is therefore impossible to give more than four performances a day, whereas "Passion" was played a dozen times a day. The theatre is filled constantly this week and on Sunday night there was a double line waiting that was a block long.

The theatre is playing on a percentage and participating in the advertising which is costing \$6,000 a week.

Whether the advertising of the Griffith revival is responsible for the increased receipts of his "Way Down East" at the 44th Street is not known, but coincidentally with the announcement of the resuscitation of "The Birth," the 44th Street house took a jump, registering an increase of \$1800 last week over the previous week, with the indications this week will do even better. The gross of "Way Down East" last week was over \$14,000.

SEN. WALKER TO L. A.

Speaking to Exhibitors on the Coast

Los Angeles, May 4.

Senator James J. Walker, of New York, national counsel of the Motion Picture Theatre Owners of America, will address the exhibitors of Southern California and Arizona at a mass meeting to be held in the Walker auditorium today (Friday).

This meeting will be the first of a series to be held during Senator Walker's trip through the country to start an intensive campaign to offset the present blue law agitation. The Senator will also report to exhibitors everywhere the activities of the organization since the convention held in Cleveland and lay plans for the preparation of a legislative campaign to be launched in Washington during the present session of Congress.

The officers and executive committee of the Motion Picture T. O. of A. will meet in Washington, D. C., May 17, at the Hotel Washington, where plans will be made for the convention in Minneapolis early in July.

TITLE SUIT DROPPED

The Vitagraph Film Corporation of America has discontinued its injunction proceedings against the Eskay Harris Feature Film Co. arising from the "Black Beauty" picture production made by both companies. The plaintiff claimed sole right to the story and the Eskay countered its production was on the market first and that the title was common property. The Vitagraph lost out on the argument for a preliminary injunction last week.

The Federal Trade Commission angle on the grounds of unfair trade competition is still pending.

STOLL CO. SETTLES

The Stoll Film Co. of America, recently abruptly terminated its operations with liabilities aggregating some \$50,000, is reported to have settled all its obligations with the exception of the claim of Ralph Proctor, its general manager, who attached the company and is suing for a full year's salary.

The Stoll Film Co. of England, which furnished the pictures to the American concern for distribution, has arranged to release its future output to America through the Pathe exchanges.

Mrs. Perezinni's Two-Reelers

The newly organized H. C. R. Productions, Inc., has signed Mme. Josephine Perezinni to star in their forthcoming series of Western productions. The pictures will be two-reelers at first. Patrick C. Hartigan, one of the organizers of the company, will direct on the lot.

This is Mme. Perezinni's debut in pictures. The Italian Metropolitan Club is backing the venture.

BOUGHT "BOB HAMPTON"

"Bob Hampton of Placer," the Marshall Neilan production playing at the Strand this week, was purchased outright by First National for \$250,000.

SENSATIONAL SERIAL FILM
STIRS UP GERMAN PEOPLE

City of Hamburg Sues Promoters of Freak Publicity for Wasted Time—Ufa Uses Same Set in Four Pictures—Negir Replaces Austrian Film.

Berlin, April 15.

The Ufa 30-reel, six-part serial, "The Man Without a Name," with Harry Leidke, has created a sensation. The advance press work was brilliant; in all the papers and on all the pillars appeared an announcement signed by a Copenhagen detective bureau, offering 5,000,000 kronen to anyone furnishing information leading to the arrest of Peter Voss, who had stolen 25,000,000 kronen from his uncle's bank in Copenhagen. It was also stated that the thief was thought to be in Berlin. And, ye gods, the bait was actually swallowed whole; people were arrested; others were stopped at the border and searched. And then one day it turns out to be merely a film. Moreover, they are still getting publicity out of the fact that the city of Hamburg is suing the Ufa for taking up its time hunting the criminal. Whether they could have gotten away with this hoax in New York is, however, another plate of beans.

The surprising thing is that the film is really top notch, often suggesting a Fairbanks opus. Besides excitement, it has well pointed comedy and the direction is snappy and unobtrusive. The story is simply a series of episodes in the chase of Peter Voss by Bobby Alexander, the detective. On thing has been made clear, Voss really hasn't taken the money at all but has left it with his uncle, who needs it to tide him over a financial crisis. Love interest is introduced between Peter and the daughter of a millionaire, the owner of the 25 millions, who was withdrawing it from the uncle's bank but now gives him a year to get it back from the nephew—thief. Millionaire and daughter are making a world tour and the action of the film follows them: Spain, India, etc. Harry Leidke, as the hero-thief, is jolly and acrobatic. Mady Christians, the heroine, is good to look upon. George Jacoby has the direction.

A brief tribute may be paid to the brilliant economy being practiced by the Ufa; they have now used the same built set for the fourth time: "Sumurun," "Steer from Olivera," "Little Muck," and the fourth part of the present serial. "Countess Satanella," a Viennese film, was badly received at the Ufa Palast am Zoo, March 22; the audience had the indelicacy to laugh at quite the wrong moments. Succeeded April 14 by Pola Negri and Paul Heidemann in a comedy film, "The Mountain Cat"; director, Ernst Lubitsch; scenery, Ernst Stern; scenario, Hans Kraely and Lubitsch.

WHERE'S HAMON STUDIO?

Girl is in Hollywood but Plant Owners Bar Her.

Los Angeles, May 4.

Clara Smith Hamon has been in Los Angeles for about ten days. The girl who was acquitted on the charge of having murdered Jake Hamon, the Oklahoma politician, stated on her arrival that she intended to make pictures here. Later she went to San Diego.

The report that since that time the company which was to produce her pictures had leased space on the Horsley lot here was denied by William Horsley, head of the studio company.

Speaking generally, there is plenty of studio space to let in Hollywood, but it is doubtful if the Hamon company will be able to secure any.

ZIEGFELD FILMING

Announcement was made this week Florenz Ziegfeld, Jr., would enter the films as a producer of features starring Billie Burke. Her contract with Famous Players has expired and was not renewed by mutual consent.

One of the exactions demanded by Miss Burke during her contract with Famous was that the concern supply her Rolls Royce car with tires, she claiming she was entitled to a car to carry her to and from the studio and as she was traveling in her own auto her employees should supply the tires.

TRAVERS VALE'S COMPANY.

Travers Vale will be the director general of a new film producing company with a capital of \$100,000. Feature films and short comedies will be made. E. J. Carpenter is president of the corporation.

Mr. Vale is one of the best known of picture directors, antedating nearly all of the current directors other than those in the field when he started many years ago.

Philo McCullough Directing.

Philo McCullough, who has been leading man for Shirley Mason for several seasons, has been promoted to a directorship at the Fox west coast studio. His first picture will be "The Canyon Kid."

FILM TAX DISCUSSION.

Senator Walker and Berman Arrive on Coast.

Los Angeles, May 4.

Senator James A. Walker and Samuel I. Berman of New York arrived Wednesday for a three days' stay, representing the Theatre Owners Association of America. They will hold meetings for discussion of the film tax measures.

INDUSTRIAL CONCERN

Specializing only in industrial films, announcement is made of an organization to be known as Films of Industry. The project has been promoted by Nathan H. Friend, a brother of Arthur Sumner Friend, with the latter also on the board of directors.

In addition are Charles H. Hervey, Elmer Ledford, Coolidge W. Streeter, in charge of the scenario department, and A. D. Stannard in charge of sales.

"Ibbetson" Starting.

George Fitzmaurice will start work on the filmization of "Peter Ibbetson" for Famous Players May 15, with Elsie Ferguson and Wallace Ford in two of the three central characters.

The third star has not yet been selected.

Boston Evening Transcript, April 13, 1921

COSTUMES FROM SIMPLICITY TO SPLENDOR

There is a splendor of stuffs, a simplicity of stuffs, an art of stuffs, and all three shine from the musical play, "Two Little Girls in Blue." Outside a few costumes of Hinder hue and patterns, the stuffs in question are fabrics of the hour, gathered, cut, blended, contrasted more or less according to the current modes. The finer, then, the skill, the fancy, the choosing and commingling artistry that have brought to pass this visualized beauty. In the Indian number the costumes repeat the splendors of tropical color, the richness of Oriental design. They come and go in breadths of single hue, deep and saturate or radiant and transparent, in fantastical patterns, in fused and glowing traceries of ornament. They cling close, they fall veil-like; they blend at last into a still tapestry of line and color—upon the deck, in the moonlight, parted from the background of the passengers—that a painter, say, Brangwyn, might set upon a wall in decorative glory and finesse.

Boston Post, April 13, 1921

Mr. A. L. Erlanger, famous all over the country as a theatrical producer and the sponsor for many successes, has just given to the playgoing world a new musical comedy. "Two Little Girls in Blue" is no exception to the rule, but rather has lifted the manager's standard, for the display of costumes and the gorgeous scenery are away above the average.

Anna Spencer Inc.

We have delivered
the
EFFECTS
in the

Boston Evening Record, April 13, 1921

Mr. A. L. Erlanger has spent money lavishly upon the "Two Little Girls in Blue," and for his money Mr. Erlanger has secured one of the most elaborate shows. The costumes and the femininity inside them, and the most elaborate of stage settings, are easily worth the price of admission.

COSTUMES

FOR

A. L. ERLANGER'S**"TWO LITTLE GIRLS IN BLUE"**

Now playing at the Geo. M. Cohan Theatre

New York Herald May 4, 1921

"Two Little Girls in Blue," a musical play which A. L. Erlanger presented at George M. Cohan's Theatre last night, might have been renamed "Twenty Little Girls in Silver and Gold," for the ladies of the ensemble—pardon, they were more than that, being denoted "the personality contingent" on the programme **WORE COSTUMES OF A SHIMMERING SUMPTUOUSNESS THAT MIGHT EASILY BE MELTED DOWN INTO PART OF THE GERMAN INDEMNITY.** The gowns were of a dazzling brilliance to arouse the envy of even a movie queen.

STAGED BY

NED WAYBURN**Producers, Please Note:**

If it's vaudeville, burlesque, musical or a dramatic production we realize the banks cannot help you. We are liberal. Come and see us with reference to your costumes.

New York Mail May 4, 1921

"Two Little Girls in Blue" is easily the best of the spring crop of music plays so far shown. In fact, it ranks high in the season's list of entertainments in its class.

A. L. Erlanger, the producer, has been generous and wise in his approval of costumes. From our experience with musical comedies, we should say that "Two Little Girls in Blue" at the Cohan is good enough to run through the summer, and well into the fall.

OUR PLANT IS EQUIPPED TO EXHIBIT TO YOU A SHOWING OF COSTUMES JUST AS YOU WOULD SEE THEM ON THE STAGE.
WE HAVE FULL LIGHTING EFFECTS, AS WELL AS STAGE BACKGROUND.

AMERICA'S FOREMOST THEATRICAL COSTUMER

Anna Spencer Inc.

Costumes & Gowns
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Miller Bldg., 4th Floor—Next Door to Eltinge Theatre
SEND FOR NEW CATALOGUE SHOWING STAGE WEAR

VARIETY

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NEW YORK CITY, FRIDAY, MAY 13, 1921

48 PAGES

FILM JOKER IN NEW SHOWS

MUSICAL PLAY REVOLUTION EXPECTED THIS COMING SEASON

Musical Comedy Failures on Broadway Have Tired Public of Jazz—Foreign Operettas to Follow "The Last Waltz"—European Supply Tied Up.

A revolution in musical play production starting with the coming season is the prediction of showmen closely in touch with conditions here and abroad. Signs point definitely to a return to foreign composed operettas and musical comedies. The series of recent musical comedy failures on Broadway is taken as an indication the public is tired of a succession of popular jazz scores and is ready to hear the compositions of the present day world's music master-composers, admittedly the foreign writers.

It has been around six years since anything promising from abroad has been attempted. The arrival of "The Last Waltz," at the Century this week, is looked on as the fore-runner of a flood of musical plays with excellent scores, known.

(Continued on page 30)

PACIFIC COAST SHOW OPENS AT GLOBE MAY 23

Fanchon-Marco Revue Coming In for Four Weeks.

The Fanchon-Marco Revue which has been working its way from the coast for the past several months will get a chance on Broadway, opening at the Globe, May 23. The western revue won its chance for a New York showing through the Globe going dark, when "Tip Top" was withdrawn last week. At the time it was settled that Fred Stone could not return to the boards this season.

The revue is to be given a new title, "The Golden Gate Revels," which will be featured by "24 Sun-kist Beauties." The engagement is to be limited to four weeks. The cast will remain virtually the same as when the show played Chicago recently. One switch was made last week when Al Wohlman was replaced by Donald Kerr.

Tuesday it was settled that Ziegfeld's new "Follies" will follow the Fanchon-Marco show into the Globe. The house has been scaled, with the first 10 rows at \$5 top as reported last week. It is said that the proposition to land the "Follies" at the Metropolitan had been rejected by the Met, because of the latter's carpenters using the stage for the building of productions throughout the summer.

EDDIE FOY SERIOUS; NEXT SEASON'S PLAY

Comedian Wants Something His Children Can Take Out.

Indianapolis, May 11.

Eddie Foy and his seven children will appear on Broadway next season in a new play called "Kiddin' Day," now being written by Willard Mack, the elder Foy announced last night. The Foy act is at Keith's this week.

"I have to act a serious role," said Foy. "The play is all about an American family. I am the daddy. I have just received the first act and it reads good to me. I don't know if I can act a serious role, but in the play I pay more attention to my business than I do to my children. One of the girls is a moving-picture nut, and the kids quarrel just like any others."

"I have been on the stage 52 years, and I want a show that the children can take out, say if anything happens to the old man. I have tried to get writers to write me a play, but when every author saw my face and took a look at me walking across the stage, they threw up their hands and said, 'It can't be did.' But this play will be soon done."

MILLER'S FIDELITY CO.

Producer Engaging Cast to Tour Coast This Summer.

Henry Miller is in New York engaging a company to tour the Pacific coast with him this summer. The organization is to be recruited from the members of the Actors' Fidelity League.

Mr. Miller is president of the organization.

SOCIAL QUEEN'S PLAY

Mrs. Kellogg Fairbanks, Chicago Leader, Places War Play.

Chicago, April 11.

The Selwyns have accepted a new play by Mrs. Kellogg Fairbanks, the multi-millionaire leader of local society, who, for years, has been a factor in amateur theatricals.

The manuscript deals with a Civil War romance.

MUSIC OF VALUE TO SCREEN

"Phoebe" and "Last Waltz" First of Productions to Be Rushed to Studio—Scramble for Foreign Pieces with Scores.

ZUKOR & SHUBERT

In back of the spring activity of the Shuberts in musical play production is seen one of the most far-reaching programs affecting not only the speaking stage, but an even more important development in the presentation of moving pictures. That affixes the interest of the Famous Players in the presentation of "The Last Waltz" and "Phoebe of Quality Street" in addition to a number of other foreign musical plays which the Shuberts are to do.

The two plays named are part of a group of pieces handled through the United Plays, an arm of the Famous Players. The latter are directly interested in the presentation without, however, having put money in the productions themselves. Inside information is that the United Plays interest is based on the advance moneys paid in.

(Continued on page 31)

ALWAYS CHICAGO OPERA WHILE THERE'S CHICAGO

Mary Garden Ballyhooing While Being Feted—1,000 At \$500.

Chicago, May 11.

Mary Garden is in town ballyhooing for next season's grand opera and being feted and cheered like a conquering hero.

Muriel McCormack, daughter of Harold McCormack, the chief "angel" of the Chicago G. O., who has dropped probably two million during his patronage of the institution, led the "commoners" who are to finance the next season. The slogan is "A thousand helpers at \$500 instead of one at \$500,000." Miss McCormack volunteered to head a committee to enlist the other subscribers.

Whatever happens, this is certain: Chicago will not let its opera die for want of money. There will be a Chicago Grand Opera Company as long as there is a Chicago.

B'WAY'S REVIVAL OF "BIRTH" PLAYS TO \$43,000 FIRST WEEK

Leaving Capitol This Week—Might Have Broken House Record—Other Special Films in \$2 Houses—"Deception" at Rivoli to Be Withdrawn.

AS FILM STAR ONLY MRS. HOYT DECIDES

Will Select Producer Upon Return From Abroad

From well informed sources it appears that Mrs. Lydig Hoyt, who looked askance at the social register and chose to make her picture debut with Norma Talmadge in "The Wonderful Thing," will not become a star under the management of Joseph Schenck. Instead it is pretty well understood that negotiations have been on for several weeks between Mrs. Hoyt and Lewis J. Selznick. In any event nothing will be done until Mrs. Hoyt returns from a European trip for which she leaves on the Aquitania June 24.

The reason, according to Variety's informant, for Mrs. Hoyt's resolution to abandon playing second leads to the established star, as the original plans conveyed, was that she feels big enough to play first.

The present picture with which Mrs. Hoyt is now affiliated has two more weeks in the "shooting" before completion.

The revival of "The Birth of a Nation" at the Capitol last week and holding over for the current seven days, has started a lot of talk about resuscitating a number of other spectacular features that scored hits in their day. Among these are "Cabiria," understood to be making ready under the management of Harry Raver; "Quo Vadis," which Al Lichtman has declared several times could stand a big revival; "The Spoilers," which Col. Wm. N. Selig thinks is worth making new prints and titles for, etc.

The "Birth" played to a gross of \$43,642 at the Capitol last week. Had the footage been as short as that of "Passion" it might have broken the house record. It has been decided not to hold the feature over for a third week. For the same reason "Deception" will be withdrawn Saturday at the Rivoli after four weeks.

Business with "The Four Horsemen of the Apocalypse" at the Astor continues to be excellent at nights, with the matinees somewhat.

(Continued on page 30)

I. R. OFFICE INSPECTING THEA. TAX PAYMENTS

Acting Under Orders in 21st District of N. Y.—\$15,000 More.

Syracuse, May 11.

Inspection and investigations of every theatre in the twenty counties of the Twenty-first District are being made by field men of the forces of Jesse W. Clarke, acting Collector of Internal Revenue, on orders from the bureau at Washington.

This investigation, is expected, will add at least \$15,000 to governmental coffers in consequence of violation of the statute covering war tax on admissions.

One Binghamton, N. Y., house was reported especially hard hit. The investigation covers capacity of the theatres, whether all tickets used conform to regulations of the bureau, and if all taxes due have been paid when due.

The result is that many owners and managers have had to pay liberally into the treasury coffers in back dues and penalties because of violation discovered, it is said.

ZUKOR GETS BEST UFA TALENT TO FORM OWN GERMAN CONCERN

While Deutsche Bank Reorganizes, American Signs Davidson, Lubitsch and Negri—Fear Expressed American Co. Will Beat German at Own Game.

Berlin, May 11.

Adolph Zukor, head of Famous Players-Lasky, is now on his way back to New York, leaving disaster in German film ranks.

Taking advantage of the reorganization by the Deutsche Bank of Ufa, he has snatched away that leading concern's chief director, Ernst Lubitsch; its chief star, Pola Negri, who has long been pleading illness, and its chief business man.

The result is a new company, backed by American capital, and headed by Paul Davidson, who founded Ufa 15 years ago, and other experts enticed away from the older firm.

A howl has gone up from the German dailies and trade press. Dr. von Strauss, director of the Deutsche Bank, and his assistant Felix Kallman, who was sent to reorganize Ufa, are blamed. Kallman is said to have declined to listen to Dr. Bratz and other experts, and to have introduced business methods into the amusement enterprise.

These same methods, it is declared, are hampering rather than helpful. One paper adds that marked discourtesy appeared in the attitude of the reorganizers toward American approaches. For this they are now rewarded.

PARIS AMATEURS HAVE ENGLISH SHORT PLAYS

Philip Carr Producing—Sherwin Finch Kelly, Mgr.—
Due in June.

Paris, May 11

An Anglo-American amateur theatrical group has been organized in Paris, for producing short plays in English. Philip Carr is to do the casting and mounting of the first show, due early in June. The secretary of the stage club is Alice H. Douglas, 218 Boulevard Raspail, Paris (late with Frohman); among those enrolled are Marjorie Alwin Ireson (who has appeared professionally in America), T. Winifred Meakin, Henriette Brazeau, Miss Tchaikowsky (formerly with Granville Barker), Mable Louise Lockett (member of the Little Theatre, San Francisco), Keith Kenneth, Panaker, Eaton, Horr, and a score of amateurs.

Sherwin Finch Kelly is business manager.

IN LONDON

By IVAN PATRICK GORE.

London, April 25.

For the moment the black clouds which have threatened us have been partially dispelled but not before they have practically killed the business at some of the West End houses and in many suburban theatres and music halls. Had the strike materialized as at one time seemed certain the managers, having been assured by the government that everything possible would be done to help them, had determined to put their own financial interest on one side and "carry on," and all the theatres carried bills to that effect. For how long their plucky attempt could have lasted is a matter of opinion, but certainly sooner or later they would have been compelled to close. Business had already been badly hit and more than one manager with a "paper" success must have felt his heart sink at his brethren's decision to face the trouble and keep the histrionic colors at the mast-head.

Thursday and Friday, April 14 and 15, were surely the worst nights ever known in the West End; one theatre with an audience of three, and it is probable that the entire takings of the theatres did not constitute one decent house. Sticking to their promise to the public Julian Wylie and James A. Tate duly produced their Hippodrome revue "The Peep Show" on April 16, but at 8 o'clock the number of people awaiting admission seemed a very beggarly handful. Grossmith and Laurillard, either from strititis or for other reasons, postponed "Faust on Toast" until April 19, when it was produced with indifferent success.

Put on for a trial week in Manchester, the dramatization of Ethel M. Dell's "The Knave of Diamonds" did something of a record-breaking act for drama in Cottonopolis by running to good business for six weeks. This play follows Marie Lohr's revival of "Her Husband's Wife" at the Globe, and, if it does nothing better, will serve to bring Violet Vanbrugh back to the West End, from which she has been absent for a long time. Carlton Mann, who was responsible for the "Blue Lagoon" is the dramatist.

London theatres just now are as full of dramatizations of novels as are the cinemas of film versions. "Bulldog Drummond," "The Safety Match," "The Heart of a Child" and "Paddy the Next Best Thing," being British products. "The Blue Lagoon" has terminated a successful career after being transferred from the Prince of Wales to the Aldwych, and from there to the Aldwych. It came off on April 16. At the Aldwych, however, business was none too good. Jeffery Farnolt's "The Money Moon" is the next

dramatization threatened, but is not yet completed.

The Vaudeville's "Jumble Sale" has deleted some of its items and inserted others which serve to keep this show as fresh as ever. Among the new items are "The Furry Ones," a playlet dealing with a young engaged couple's troubles with a super-talkative rat-catcher and new impersonations by Binnie (Continued on page 4)

"FATHER'S RIGHTS" POOR

Paris, May 11.

After being dark for several nights the Theatre des Arts produced on May 6, a French version of "The Father's Rights," (Les Droits de Pere), by the Scandinavian author, Wierss Janssen. Regina Guidehl translated. It met with a poor reception, but was adequately interpreted by Jean d'Yd, Arvel, Durtal, Mesdames Dorvalet, Maylianes, Perez, Magnus and Ralph.

AT PARIS OPERA

Paris, May 11.

Anna Pavlova will appear at the opera here early in June. Michael and Vera Fokine commence their engagement at the opera today.

PLAY OF INTRIGUES

"Trois Poules" at Cigale Fairly Received.

"Trois Poules," a new farce by Marcel Simon and Jacques Richepin, was produced at the Cigale, May 6, and got a fair reception with a cast made up of Simon, Paulette Morly and Peggy Vere as principals.

The plot begins when a diplomat is found kissing the daughter of an English pugilist. The latter makes the diplomat promise to marry the girl. Later, to avoid constraint, the diplomat becomes engaged to still another girl, although he has a jealous mistress.

Thus the diplomat has three intrigues on his hands. Finally he marries his fiancée.

EDITH KELLY RETURNING.

London, May 11.

Edith Kelly, formerly the wife of Jay Gould, is returning to the stage in Albert de Courville's production, "Pins and Needles."

"SWEET WILLIAM" IS HIT.

London, May 11.

"Sweet William," produced at the Shaftesbury, is a big success. Although it is a bedroom comedy, it is perfectly clean and wholesome and free from suggestion.

George Tully attracts the most notice of the cast.

"3 GOOD FRIENDS" AMUSING

Paris, May 11.

Brieux's three-act comedy, "Three Good Friends," was produced at the Odéon, May 7, and went over nicely.

An amusing plot shows a quarrel between partners occasioned by a jealous stenographer who discloses that one has been flirting with the other's wife.

Southern Ragers at Champs Elysee

Paris, May 11.

The Southern Syncopated Orchestra opened at the Champs Elysee May 6, for a short engagement and did very well.

Ambassadeurs and Alcazar. Opened

Paris, May 11.

The Ambassadeurs and also the Alcazar opened May 6 for the summer.

SAILINGS.

June 2 (New York for London).—

Mary Miles Minter (Imperator).—

June 1 (New York for London).—

Walker Whiteside.

May 28 (New York for London).—

Fay Bainter.

May 24 (New York for London).—

Odiva and Seals, Captain Adams.

May 18 (New York for Italy).—

P. Alonzo.

May 17 (New York for London).—

Ella Relford (Carmania).

May 12 (New York for London).—

Duncan Sisters, Phillip Moeller.

May 10 (New York for Sweden).—

Anna Q. Nilsson.



BACK STAGE, MONDAY MORNING
WITH
RICE AND WERNER

KREISLER'S RECEPTION.

Austrian Violinist Loudly Cheered in London.

London, May 11.

Fritz Kreisler, Austrian violinist, had a big reception at a recital at Queen's Hall May 4. The hall was besieged by a huge crowd and every ticket was sold days before to the elite of the musical world.

After the recital the applause was one long roar, lasting several minutes. Kreisler was presented with laurel wreaths by Melba and Arthur Sammon, the English violinist. Making a speech, Kreisler said he was too overcome with emotion to play more.

W. FREEZE GREEN DEAD.

Inventor of Motion Pictures Dies Suddenly.

London, May 11.

W. Freeze Green, one of the pioneers of the film industry, died suddenly May 5 after making a speech at a meeting of the film trade.

The meeting was called to discuss Lord Beaverbrook's scheme to break the block booking system and close renting for a time; also for better films.

Deceased was practically the inventor of cinematography, anticipating French and American inventions of moving picture cameras, but it is no secret that he made little out of his inventions.

C. H. CHAMBER'S FORTUNE.

London, May 11.

C. Haddon Chambers, the dramatist, left an estate of over 900,000 pounds.

PLAY FOR PRINCE REHEARSING SECRETLY

Greatest Aggregation of Stars Ever Assembled.

London, May 11.

A new Barrie play is being rehearsed in great secrecy for production at the Royal Academy of Dramatic Art before the Prince of Wales.

Gerald DuMaurier is producing. The cast includes Fay Compton, Gladys Cooper, Violet Vanbrugh, Lillah McCarthy, Lady Tree, Marie Lohr, Lady Forbes-Robertson (Gertie Elliott), Charles Hawtrey, Nelson Keys and Cyril Maude.

This is probably the greatest aggregation of stars ever assembled in a single cast.

GERMAN PLAY IN FRENCH

"Chanson d'Amour" Opens At Marigny—Gets Over.

Paris, May 11.

"Chanson d'Amour," with Schubert's own music was given at the Marigny, May 7, and went over nicely. It deals with a love episode in Schubert's own life showing how the composer refrained from marrying because he thought a friend of his a more suitable husband. Both love the same girl.

The French book was adapted from the German by Hughes Delorme and Aeon Abric and played by Faber, Louis Marie and Millea, Ragon, Dyane and Marthe Figus.

IN PARIS

By E. C. KENDREW

A private roof garden theatre is being arranged on a house in the Rue Lepic, Montmartre, for the literary group Art et Action. Free admission by invitation will be the policy.

The title of the new play by Carco and Savoir to be given at the Ambigu in May is "Les Enfants Perdus."

Proceedings are at present before the local courts in the matter of the divorce between Lucien Guitry and his wife, Jeanne Desclous.

"Daphnis et Chloe," by Maurice Ravel, will be given at the Opera this season. Bakst is designing the sets and Fokine will produce the ballet.

Programme, Alhambra: Grock, Pissutti, Siens, Gills, Fortuge, Elsie and Nora Dale, Lall and Rene, Three Marcellos, Paul Vandy, Leon Carrodus, See Hee Troupe.

In 1919 Leitner quitted the Comedie Francaise to play at the Theatre des Arts under a contract for 100 performances at 200 francs each. It was stipulated he was to hold lead in three pieces from October until 1920. Considering the principal part in Curel's "Ame en Folie" was confided to Grellat, contrary to his agreement with the Arts management, Leitner refused the role of the curate offered him. He sued for cancellation of his contract and 40,000 francs damage from Dorzens, with the Co-operative of Playwrights as his backers. M. Dorzens, the manager, pleaded he signed the contract as an employee of the said co-operative. The court also adjourned its decision in this case.

The torador Belmonte was seriously wounded at Seville during a bull fight last week. The animal horned him on the jaw.

It is reported from Rome Gabriele d'Annunzio has recently married Luizena Pacera, a pianist, in Switzerland.

The next program at the Varietes to follow "Le Roi" in which Mlle. Spindely has scored, will be "Princesse Lily," with Alice Bonheur in the cast.

Trombetta, who had a flutter in the management of the ill-fated Cirque de Paris, informs artists he is no longer connected with the enterprise. He considers he has been a victim, having dropped 100,000 francs in the venture, and talks of bringing an action against Lacoste, the director of the circus. Trombetta hopes shortly to renew his tours in England.

Leon Volterra is considering producing a revue by Rip and Gignoux at the Theatre de Paris with Raimu, Henri Julien, Therese Cerny, Paulette Duval, Berthe Plantade. His new hall in the Faubourg Montmartre, formerly a picture house, Gaumontcolor, is almost completed, but will not open until next season, when Lehman, former administrator

of the Casino de Paris, will probably be in charge for Volterra.

"Le Poupee" will now follow "Le Petit Duc" at the Mogador, the new musical version of "Petite Fonctionnaire" being postponed.

Forming part of the celebration of the third centenary of Moliere the Comedie Francaise has mounted in anticipation of that event the "Sicilien, or l'Amour Peintre," which was created before the king at St. Germain-en-Laye, Feb. 14, 1667, in a Ballet des Muses, of which it formed the fourth tableau. Moliere and Mlle. de Brie then appeared. The following June, 1667, it was produced at the Palais Royal, and the last performance appears to have been in 1864, the ballet-comedy having been given hardly 200 times since its creation. The revival at the House of Moliere in 1921 is an event.

Baron Henri de Rothschild is reported to have secured a temporary lease from Henry Bernstein of the Theatre Gymnase dating from June 1 to February next. There was a question of presenting his medical problem play, "Le Caducée," with Harry Baur (already reported in these columns), but difficulties seem to be in the way.

The battle at the Ba-Ta-Clan, which raged recently, has had an echo in the law courts. The American shimmy girls, having considered themselves insulted by Rachel Beaumont, went to that lady, after which they packed their trunks and skipped. Rachel lodged a complaint against Nina and Mary Whitmore, but the girls had already left, and the plaintiff then shifted her claim onto Mme. Rasini, the manageress of the Ba-Ta-Clan, as financially responsible. When the case came for hearing last week the attorney for Mlle. Beaumont announced his client had withdrawn the charge.

Frank J. Gould, American, who directs the Mogador Theatre, has been decorated by the French Government as chevalier of the Legion of Honor "for having created and supported numerous war welfare works."

Rose Florence, American mezzo-soprano, sang at her first concert at Geneva last Monday. Leonoid Ketten accompanying her on the piano. It is the first time Mme. Florence has sung in Switzerland, and she is reported to have made a big impression on the Geneva music world.

EMPIRE AS MUSIC HALL

Paris, May 11.

The Empire, formerly the Etoile Palace, will close in October for reconstruction into a modern music hall.

THREE PLAYS ENDING RUNS.

London, May 11.

"Up in Mabel's Room" at the Playhouse, "The Heart of a Child" at the Kingsway and "Don Q" at the Apollo are finishing their runs.

FAMOUS VOTES \$2 DIVIDEND; RATE OF PROFITS MAINTAINED

Business for First 1921 Quarter Understood to Promise Same Rate of Earnings as Last Year—All Amusements Dull and Lower.

Famous Players-Lasky directors at their regular monthly meeting, Monday, voted to declare the regular quarterly dividend on the common stock, payable July 1 to holders of record June 15. No financial statement for the first quarter was presented to the meeting, but it was announced that the Price-Waterhouse auditing crew was at work on the books and would have an income account ready for publication within ten days.

It is understood that earnings of the company have been well maintained and the statement will probably show net profits available for common dividend purposes at the rate of between \$16 and \$18 a share of the 215,000 shares outstanding. This figure approximates the showing at the corresponding period last year, and indicates a surplus for the quarter somewhere about \$1,500,000 outside of subsidiary companies.

The ticker performance of Famous Players early this week squares with recent reports of operations by a bull pool of insiders which has accumulated a large quantity of the stock on the way up from below 70. Presumably the maneuver was inspired by successful campaigns in other specialties, notably motor and auto accessories issues, upon which partisan groups appeared to be able to work their will. This being the case, it was significant that when the motors and their allies in the rubber and accessories groups slipped badly Monday and Tuesday, Famous Players pretty well held its own.

Monday and Tuesday, Pierce-Arrow and Studebaker, which led the upturn, lost more than 7 points each, while Famous Players, which had covered considerably more ground on the advance, was steady within three points of its best on the movement. Such a performance would argue a considerable narrowing of holdings and a concentration of the stock into fewer and stronger hands. It was worth noting also that whereas there was brisk selling in the other issues when the setback came, Famous Players turned dull promptly upon the decline. A week ago with the stock generally above 80 trading ran up to 8,000 to 10,000 shares a day. When it dropped to 77, its low on Tuesday, the turnover for the session was less than 1,000. A specialty such as the film leader which has climbed so far and which was understood to be so widely distributed ought under the circumstances to have been an attractive sale to the professional shorts. The fact that no pressure developed Tuesday might indicate a reduction of the "floating supply" so positive that the bears did not care to undertake a drive.

In the light of this week's dividend action it is to be remembered the amusement issue has an excellent record behind it. Every favorable dividend action, and especially during the period of stress for the last year and a half, goes to the up-building of a recognized investment security, a reputation of unbroken yield that has its value in reputation and stock market good will. Some very strong and well thought of stocks have passed dividends within the last six months, while the listed amusements have kept their records unimpaired. Wednesday Famous Players opened at 78, off a quarter and drifted fractionally lower, but steadied before the close.

Loew continued its erratic course, breaking through 18 for the first time in more than a month in the second hour of Wednesday's trading when it got to 17½. Dealings lagged in this stock likewise on the dip while Orpheum kept step with the others in the group, getting down to 26½ Wednesday morning. This is the lowest quotation since the climb from 24½ to 30½ began three weeks ago. In the case of Famous and Orpheum the loss probably represents liquidation of small, weak speculators who were drawn in on the advance.

There was no trading on the
Continued on page 5.

SHANK NOMINATED AS MAYOR OF INDIANAPOLIS

Celebrity of 10 Years Ago—Wins Out Against Strong Opposition

Samuel Lewis Shank, who ten years ago gained fame in vaudeville through the country, was nominated as the Republican candidate for mayor in the municipal primary election here Tuesday, May 3 after a bitter fight. Shank, while mayor ten years ago put on a potato sale in which he and his wife served the customers in order to break the high cost of living. The stunt got across in the papers nationally and Shank got a vaudeville contract out of it.

His opponents in the primary fought him tooth and toenail, using his work on the variety stage as an argument against his fitness to become the city's chief executive again, but when the votes were counted it was discovered that "Lew" as the whole city knows him, had given the most powerful daily in town and his principal opponent, a former college president, a sound licking. There is little doubt that "Lew" will be the next mayor, since thousands of Democrats came over into the Republican primary and voted for him.

His tendencies being liberal it is generally conceded that Indianapolis will not be troubled with blue laws during his regime, should he be elected in November.



JO JO HARRISON
A COMEDY ODDITY
Two Boys from Nowhere Going No Place
This week (May 9), Baltimore for Loew. Thanks to Mr. J. H. LUBIN and ALEX HANLON.

TIRED IN TWO MONTHS.

One of Johnstone Sisters Charges Husband with Gross Neglect.

Cincinnati, May 11. After two months of wedded life, Edith Johnstone Nanna, Cincinnati, has filed suit for divorce at Columbus, O., against Carl Nanna, of Bucyrus, O., charging gross neglect. Mrs. Nanna and her sister were billed in vaudeville as "The Johnstone Sisters." Their father, A. C. H. Johnstone, clerk at the Princeton Hotel here, is known as "Cupid's Assistant," as he has aided thousands of eloping couples to get married.

"BOWLEGS" OPERATION.

Mrs. Hodges Follows Lead of Mrs. Gregory Kelly.

Chicago, May 11. Mrs. Edna Hodges, prima donna, came to the American Theatrical Hospital to have Dr. Thorek perform an operation on her to correct her bowlegs.



The Seattle "Daily News," reviewing the Orpheum show last week, said:

IRENE FRANKLIN.

"Is always a joy. The favorite vaudeville comedienne and her husband, BURTON GREEN are the best of the good things that the new bill at the Moore has to offer. Miss Franklin has a red-headed way with her that gets right at the heart of an audience and her character song stories, as she calls them, are original, refreshingly humorous, and of sure-fire appeal. Her numbers are written by herself and the melodious setting is supplied by Mr. Green, who plays them for her at the piano, and also contributes an excellent individual number."

TOVIE CHRISTY DIVORCED

Tovie Christy began suit for divorce against Ivan Christy of the Valerie Bergere ("The Moth" company), on statutory grounds, last week in the Kings County (Brooklyn) Supreme Court, naming an unknown woman. Mr. Christy was served at the Hotel America, where he resides and where the alleged misconduct occurred on May 3.

The Christys were married seven years ago and have a six-year-old child. They have been living apart the last four years.

Joseph Petchesky of the Silver-

man & Tobin office is acting for Mrs. Christy. She is a non-professional.

McKAY OUT—GONNE IN

Little Vaudevillian Scores on Short Notice in "Brevities"

Chicago, May 11. George McKay leaves "Broadway Brevities" here this week, the revue being booked in for four weeks in all.

Lillian Gonne was added for the local run and sent in an outstanding hit.

BOWMANS' MINSTREL MEN RECITE STRANDING TALE

Left Flat in Pittsburgh—Meals, Cut to 2-a-Day—Still Without Salaries—Aid Forthcoming from Gus Hill Co. Manager—Playing Picture Houses.

WANT ELLA RETFORD TO RETURN HERE

Success Brings Vaudeville and Productions Offers.

The English music hall star, Ella Retford, making a profound impression in this, her first American vaudeville week, at the Palace, New York, has received several offers, during her Palace stay for another American engagement.

Both vaudeville and musical comedy are said to have solicited Miss Retford, through her agent, H. B. Marinelli, for a return. She may come back in the fall. The vaudeville salary for another visit, set by Miss Retford, is said to have been \$1,750. She sails Tuesday, May 17, on the Carmania, having had but one week open, as announced by Marinelli, prior to her debut.

The Retford week at the Palace is something of a feather for Marinelli. He has been chary of bringing over foreign acts the past season, saying he would not place a booking unless positive. Miss Retford is about Marinelli's first, becoming positive immediately at her debut Monday matinee. In view of the several foreign failures at the Palace this season, booked by others, the Marinelli office gets the feather on that foundation.

Miss Retford, in her home country, England, is a big music hall card, among the biggest. That she could come over here on a visit, "break in" (Coliseum) for but three days and then "put it over" at the Palace in the American style caused some wonderment, increased by her timely impersonations of Marilyn Miller in "Sally," and Belle Baker. Her Baker impersonation is reported upon as remarkably faithful. The result is partially explained through Miss Retford having been the first in England to sing American songs, and acquired the American idea in a way through it.

Miss Retford is the wife of Tommy Dawe (Murray & Dawe), the English theatrical agent. The Marinelli office established a precedent that may be followed by American agents offering foreign artists. The Marinelli office Americanized Miss Retford's turn, going to such detail as eliminating her accent. For her impersonations of Belle Baker and Marilyn Miller Miss Retford was coached by the originals.

She is booked to open at the Coliseum, London, June 6 for four weeks.

ROOMMATE TESTIFIED

Mrs. Artie Mehlinger Secures Divorce by Default.

The wife of Arthur H. Mehlinger, of Mehlinger and Meyers and at present on the Loew circuit as a "single" turn, secured a divorce last week, Justice Tierney signing the interlocutory judgment in favor of May L. Mehlinger.

The plaintiff who is a non-professional named a co-respondent. A Riverside Drive apartment was also cited in the proceedings, Helen Patricia Delany, roommate of the co-respondent, testified in Mrs. Mehlinger's behalf.

Although the defendant was represented by Leon Laski, he did not interpose an answer and Mrs. Mehlinger was awarded her decree by default.

The litigants were married March 13, 1913, and have no children.

MRS. O. LORRAINE REMARRIES

St. Paul, May 11. Two weeks after securing a divorce in Chicago from Oscar Lorraine, Marion Lorraine married again (May 1) Ray Rivers, the California lightweight puglist.

Mr. and Mrs. Rivers will make this city their home. Rivers is continuing in the ring, under the management of Del Hanlon. No announcement has been made whether Mrs. Rivers is to return to the stage.

The Bowman Brothers' Minstrels closed a brief and tempestuous season at Pittsburgh, April 16, where the members of the company were stranded and unable to get out of town until aided financially by the manager of Gus Hill's "Bringing Up Father" which followed into the Duquesne, according to Roger E. Stiles, Harry Kalish, Fred Walsh, Jack Wardrop, Olin Landick, Albert Savarese, Joseph Maresca, Paul Roth and Ned Nishan of the company who recite the history of the troupe in a signed letter.

According to those members the show left New York March 4, and played in New Jersey until March 11 when it jumped to Pennsylvania. At Belfonte, Pa., the artists and musicians received their last regular salary.

Full salary was due March 22, at Mt. Carmel, Pa., but was not forthcoming nor was the second week's unpaid salary March 29, when the show played Lewistown, Pa.

Money became scarcer and scarcer with the three square daily in the Pullman cut to two, and the 50 cents nightly for food cut in half and then disappearing entirely. When the troupe reached Altoona, Pa., George Fine, the backer, decided he had enough after investing \$3,000 or thereabouts in the show.

At Tarentum, Pa., April 5, the Bowmans called a meeting and appealed to the loyalty of the artists to continue. They also stated, that if any of the company refused to go with the show, they would get nothing as they were violating their contract by not giving two week's notice.

The show was booked at the Duquesne, Pittsburgh, the week of April 11, where all back salary was to be paid. The Duquesne engagement netted the aggregation a little over \$42, say the complaining artists. No salaries were forthcoming. Harry Kalish, the manager, pawned a diamond ring and distributed the proceeds among the troopers.

The Bowmans told the company they intended to sell the Pullman car and pay them with the proceeds, but on April 19, Jim Bowman informed the company the car (Continued on page 30)

GIRL'S BARBER SHOP

Broadway Manager's Idea — Girl Also "Hostess."

A legitimate manager is arranging to carry out a new idea in Times square: a barber shop operated by a pretty girl. He was seeking space in the Loew building this week, but may locate elsewhere in the vicinity.

The girl is a former show girl. She came to the manager with a proposition that he finance her in a beauty parlor for women; he said he thought she'd do better in a beauty parlor for men.

This led to an agreement to start a new shop with six or seven barbers and as many manicures, the girl to be manager and "hostess."

SHOW OR FILM.

Both Get \$11,900 in House Costing \$1,000 Weekly.

Boston, May 11. "The Four Horsemen," playing at Tremont Temple got away with \$11,900 the first week. Henry Miller and Blanche Bates who finished at the Hollis Street Saturday got the same gross for their final week.

The rental of Tremont Temple, where the film is playing, is \$1,000 a week.

SHUBERT VAUDEVILLE AT \$1

The Shubert Vaudeville Exchange is having paper printed which announces the Shubert Circuit will play Advanced Vaudeville at \$1 top.

Life Membership in the Elks

B. P. O. E. No. 1, New York, has elected Gus Heckler and Michael B. Leavitt to honorary life membership. They are two of No. 1's oldest members.

PLEASANTVILLE, NEW JERSEY

OPENING DATES ON ORPHEUM NEXT SEASON MAY BE DELAYED

Conference This Week by Orpheum Heads Over Conditions—September Openings Instead of August Possible—Influenced by Unemployed.

The Orpheum Circuit heads in New York were reported in conference Wednesday over the advisability of shifting the proposed openings on the circuit for next season into September, instead of the usual August dates. In past seasons the Orpheum houses started their new seasons almost entirely during August.

That there may be as many unemployed, if not more, in the late summer as at present is said to have influenced the Orpheum people in determining the subject was entitled to a general discussion. While there is a universal feeling that conditions will commence to approach normal in the fall, there is no confidence the condition will be much improved before that time.

The commercial situation throughout the country is considered by the Orpheum group as deserving of attention, since August openings must combat the weather as well.

While there was no decision expressed after the conference, nor the result known, one vaudeville man stated he would not be surprised if the Orpheum openings for next season as a rule were not a month later than in former seasons, unless a complete reversal of the current feeling became evident before that time.

ANOTHER FILM STAR

Montagu Love Joins Procession from Pictures to Vaudeville.

Montagu Love is the latest picture star to seek vaudeville bookings. Love proposes a "single" and is being offered to the bookers by Max Gordon.

At present vaudeville is using Bushman and Bayne, Virginia Pearson and Sheldon Lewis, Carlyle Blackwell, Vernon Gordon, Mabel Tallafiero, Zena Keefe and other lesser lights from the "screen world." Dorothy Gish is said to be angling for vaudeville offers, with several others ready to take the plunge.

"SNAPSHOTS" DISBANDED

"Snapshots," the Greenwald & Herman tab, disbanded last week in Jacksonville. The act was playing the Keith time and had several weeks to go.

The departure of three choristers was the cause of the disbandment. Julian Hall and a partner, who were with the "Snapshots" act, will finish out the unexpired time as a double.

BANQUET FOR MAGICIANS

The annual banquet of the American Society of Magicians will be held June 3 at the Hotel McAlpin, with the dinner commencing at 7.45 p. m.

Among the noted men of magic to be present are Howard Thurston, Blackstone, The Zamicks and Harry Houdini, who is president of the society.

ACCEPTS HUNGARIAN PLAY.

John Kalleney, assistant musical director at the Capitol, has accepted a play by the Hungarian author, Kalla, which is now playing in Budapest. Kalleney has made an English translation of the piece and will convert it into a musical comedy, he and Leon De Costa writing the score with De Costa and Irving Caesar doing the book and lyrics.

23RD ST. DANCING CONTESTS

"Dancing contests" will start at Proctor's 23rd street for the summer season on May 20. Neighborhood entrants will hoof it up on Friday nights thereafter for the hot months.

Next week the "song contest," recently put on at the Fifth avenue, will be installed at the 23rd street.

Greeley Resigns at Indianapolis. James Greeley has resigned as manager of Loew's, Indianapolis.

Carl Levy, general relief manager for the Loew circuit, in the middle west, will handle the house until a successor is appointed.

\$100,000 DAMAGE ACTION

Show People Injured on Concourse, New York.

As a result of an auto mix-up with a car owned by Louis Ehring on the Grand Concourse, New York, April 14, last, Edward Pressler (Pressler and Klaies) and Solly Cohn, assistant professional manager of the Feist Music Co., are plaintiffs in two Supreme Court actions against Mr. Ehring. Pressler is suing for \$100,000 damages, stating that the injuries he sustained while replacing a tire on his own car, when he and Cohn were run down by the defendant's machine, will decrease his value as a professional singer and dancer, for which services he has been earning \$20,000 a year heretofore. Pressler's injuries include permanent face, body, head and spinal damage.

Cohn alleges practically similar physical injuries, but asks for only \$15,000 financial damages.

INJURED IN TRAIN WRECK

Anne Butler and Hal Parker Hurt When Flier Is Ditched.

Anne Butler and Hal Parker were injured last week in the wreck of a train on the Minneapolis, St. Paul & Sault Ste. Marie Railroad at Rockford, Minn., en route from St. Paul to Winnipeg. Mrs. James Donovan and her baby were on the train, but escaped.

Eight other passengers were hurt. They were removed to a farmhouse near the scene of the wreck, and hospital nurses and doctors were sent to their aid from Buffalo and Rockford.

A displaced rail was said to have caused the accident. Two sleepers and the observation car went into the ditch, turning over twice.

Butler and Parker played the Winnipeg week, according to New York Orpheum headquarters.

PAR ROCKAWAY POLICY.

The Columbia, Far Rockaway, L. I., opens May 16 with Keith vaudeville. The house was formerly booked through one of the independent agencies.

The opening bill will be the Three Bobs, McDermott, Kelly and Quinn, Clark and Bergman, Harry Breen, and Ford Sisters and Band.

Danny Simmons will book the house, which will play six acts and a feature picture twice weekly. The house has been entirely renovated and has a seating capacity of about 1,200.

NEWARK'S SUMMER POLICY.

Proctor's, Newark, will install a summer policy beginning May 3. Lawrence Goldie will continue to book the house, which will play six or eight acts and a feature picture twice weekly.

The house installed "big time" vaudeville last September and has been the only week stand on the Proctor Circuit.

HINES RELEASED BY LOEW

Harry Hines has been released from the balance of his Loew Circuit contract by J. H. Lubin.

Hines requested the release from Salt Lake City on the plea of illness, and was immediately wired a release from the Loew booker-in-chief, May 3.

Hines, following a conference with Mr. Lubin Tuesday, will reopen for the Loew Circuit to play the metropolitan houses for all week stands.

PRODUCING CO. ORGANIZED

Davis & Davis, theatrical attorneys, are organizing the S. R. O. Productions Co., which will produce comedy vaudeville act. The company has signed Andy Rice to write the material for them.

Ben Harrison Orkow, the playwright, will be in charge of the legit producing end of the new company.

GERMAN ACTS WRITING.

Sending Letters to Small Time for Future Dates.

Several letters have been received during the past week by small time vaudeville circuits from foreign acts now playing in Europe desirous of securing time in America by the direct booking method. Among the letters are some from German acrobatic turns, many now playing in Denmark and other neutral countries. The acts in most instances have names other than German. The letters are written in their native language with billing sent in English.

Regardless of the high rate of exchange, the foreign acts are asking salaries way out of proportion for turns of their type. A man and woman German acrobatic team appearing with a circus in Denmark quoted \$350 per week as their salary, asking for time in 1922.

VAUDEVILLIANS HURT IN AUTO ACCIDENT

Car Turns Over on Curve—Four Occupants Injured.

Kansas City, May 11. Marie Cobb, R. J. Brewer, W. G. Johnson and J. M. Johnson, all at the Garden this week, were severely injured in a motor car accident near this city last Friday night.

After the Friday night show the parties borrowed a car and started for a ride. W. G. Johnson, who was driving, failed to see a swerve in the road. Instead of turning, the car went over a 20-foot embankment. The impact broke the steering wheel, tore the tires from the wheels and injured the occupants.

The injured were found by passing motorists shortly after the accident and taken to the Independence Sanitarium. Brewer was cut about the face and head, Miss Cobb suffered lacerations of the scalp and a possible skull fracture; J. M. Johnson was cut about the face and head and his brother, who was driving, received internal injuries and did not recover consciousness until late today.

The doctors report that the injured persons will not be able to leave the hospital for several days.

EDGAR ALLEN POE SKETCH

Authoress May Play Poet's Widow in Playlet.

A one-act playlet called "Edgar Allen Poe" may be offered in vaudeville for next season. It has no relation to the three-act play of that name by Samuel Shipman, which the Selwyns accepted.

The "Poe" playlet was written by Alberta Gallatin and was put on at the Henry Miller theatre as one of the features of the Actors' Fidelity League entertainment last month. Miss Gallatin, who appeared as the poet's widow, will possibly feature the regular presentation. The turn deals with the efforts of Poe's family to sell his famous poem, "The Raven."

"PECK'S BAD BOY" BOOKED

Small Timers Take It—\$3,000 Weekly for Kid Star in Person.

"Peck's Bad Boy," the Jackie Coogan picture, has been booked for the Keith, Moss and Proctor houses, opening at the Broadway May 16. According to report Jackie Coogan (himself) had been considered for vaudeville for the big time houses, but negotiations stopped when \$3,000 weekly was mentioned for "The Kid's" manager, as the salary asked for personal appearances of the boy. Had the vaudeville deal gone through for Jackie's personal appearance, the playing of "Peck's Bad Boy" by the Keith big timers would have also been arranged for in conjunction with Jackie's act.

LOUISVILLE HOUSES ROBBED

Louisville, May 11. Two Keith's vaudeville houses, the Mary Anderson and the National, were entered by burglars early Monday morning and \$5,400 in cash, besides a number of Liberty Bonds, taken from the safe of the former house.

At the National the yeggs, who are believed to be the same who robbed the Mary Anderson, were frightened away when the night watchman entered the lobby and one of them fired a shot at him.

RUBBER BALLS FOR CUTHIE'S DAILY HOMER

Con Switches Baseballs for Star Hitter.—Wife Believes It.

Syracuse, May 11.

Dear Chick: Cuthbert has busted seven homers since the season opened up here and has the yahoos runnin' round with tapes measuring his drives. He has beat all worlds' records for distance and up in this orchard they think Ruth and Kelly are a couple fungo hitters.

I can picture you wrinkl'n' up your nose as the idea begins to percolate through your cranium that I have pulled somethin' and you're right, so put on the carpet slippers, light the old T. D. and listen.

The public has gone cuckoo over home run hitters and far be it from me to cheat the g. p. out of their daily box score thrill. I hopped over to Philly about a week before the season opened, to the factory where they make the Spalding balls which we use in this league.

I gave them my specifications and got a flock of balls with about three quarters india rubber in the center. These apples are so lively they jump up and kiss you when you fan them with a hat.

Then I called a meetin' of my pitchers and gave them their instructions which were about as follows: When Cuthbert is due to come to bat in our half, my pitcher, after retirin' the opposite side, switches the balls and leaves one of my own private brand in the box for the other sap to work with.

If Cuthbert don't lead off for us I make the guy ahead of him stand up at the plate without takin' his bat off his shoulder. If I didn't, they would all be hittin' homers. When Cuthbert come up to hit the rubber ball is all ready for him and the only thing that can stop him from ridin' it into the next county is a base on balls or an accident.

You know he's a pretty good hitter anyways, and with the lively apple to help him he has been gettin' his daily homer as regular as his mornin' coffee.

After he rides the ball out of the park the regular apples are in order and the game proceeds as usual. So far no one has tumbled, I will have to keep my present pitchin' staff all season for if I ever tie a can on one of them there will be a squawk about the rubber apples that will rock Judge Landis.

But it has been awful funny for me sittin' on the bench and watchin' the expression on the faces of those other pitchers when Cuthie gets in behind a fast one. The balls disappear over the fence and they're ridin' faster when they go over than they were just after they were hit. One of his drives broke a window in a house four blocks away from the ball park and is the longest drive ever made with anything that wasn't fired out of a gun.

The yokels are all worried to death that some of the big league clubs will offer a million dollars for my socker, but I promised them he'll finish the season right here in this burg.

I have been gettin' wires from every club in the majors askin' me to put a price on him, but I intend to keep him and cut up some of that dough myself. I'll get a job for him when the season ends and next year some smart big league manager will be sendin' a string of oculists around to Cuthie's house tryin' to find out what became of the 80 or 90 homers he hit in this league.

If they don't tumble to the rubber ball stunt he ought to make Babe Ruth's average look like Leon Ames' annual bingle. The funny part is that Cuthie's wife thinks its all up and up and she's so cheery she hardly gives me a rumble.

She wants him to leave me, flat and migrate to a big league town where she will be interviewed by the sport writers askin' her what she feeds her slugkin' husband to give him power and all the rest of that bunk.

If they ever cut open one of them balls it will kill her and all hands concerned.

Not a word to the wife.
Your pal,
CON.

SHARON QUICK CLOSING

The Strand, Sharon, Pa., which opened with vaudeville April 20 closed May 7.

The house plays five acts twice weekly, booked by Billy Delaney, of the Keith office. Business has been light since the newest change of policy with the early closing following.

COUPONS FOR LOEW'S.

Loew's Memphis Theatres Issue Discount Tickets to Chain Stores.

Memphis, May 11.

Loew's local theatres are honoring 10-cent coupons issued by Loew's through the 100 chain stores of the Piggly Wiggly and Bower's stores corporation.

W. A. Finney is now general manager of all Loew's Memphis houses. He formerly managed Loew's State. Ben Stainback is managing the State and A. B. Morrison Loew's Palace. S. Maurice, former manager of the Palace, resigned.

IN LONDON.

(Continued from page 2)

Hale, including ones of Edith Day of "Irene" fame and Nellie Wellace.

At the end of the run of "A Social Convenience," Albert de Courville will present a new revue at the Royalty. The book is by de Courville and Hal Pink. The music by Frederick Chapelle. This theatre is decidedly new ground for such entertainment, but with de Courville's reputation as a producer of revues, to say nothing of Alfred Lester and Edmund Gwenn as the principal funmakers, all should be well. The title is "Pins and Needles," and the show is described as a "revue with points." This innovation has nothing to do with the tenancy of Frank Curzon and Dennis Eadie, who will produce a new play in the autumn with Dennis Eadie in the leading role.

J. E. Vedrenne has been seriously ill, became better, then had a relapse, necessitating his immediate removal to a nursing home, where a serious operation was performed. This has proved successful, but it will be some time before he can attend to business.

One of the best plays of the strong order seen in town for some time, "The Ninth Earl," does not appeal to the cheaper parts of the house, and so will come off to make way for the work of a hitherto unknown author, Ernest Cecil. This is in fulfillment of Norman McKinnel's promise to give the hitherto unacted a chance. We hear this regularly from every other manager in town, and it is refreshing to find one of them keeping to his word. When the new piece is produced Eva Moore, who has just returned from Canada with her husband, H. V. Esmond, will be the leading woman.

Felix Adler opened at the Victoria Palace April 18 and made good with the first "gag" he handed over. His turn is a novelty and his mode of presenting it was very much to the taste of an audience that invariably gets the pick of vaudeville. His ventriloquial burlesque is a bit-bit of humor and should, soon be one of the big things in vaudeville here. In this he is assisted by an extremely foolish looking attendant and Frances Ross, Miss Ross, with a remarkably well rendered vocal number, had much to do with the success of the act and the calls the couple were compelled to take at curtain fall.

BERLIN.

Berlin, April 30. Berliner Theatre.—"Millionaire Supper," libretto, Willner and Kotow; music, Ernst Steffan; director, Ralph Arthur Roberts; scenery, Hermann Krehan; leading roles, Hilde Woerner, Roberts, Herbert Kiper; action takes place in Atlantic City and New York; April 16. Trianon.—"Rosalette, or the Marquise from Freury," by Franz Adam Beierlein.

Theatre am Nollendorf Platz.—"The Cousin from Thingamagig" (Der Vetter aus Dingsda); libretto by Haller and Riedemann; music by Eduard Kuenneke; leading roles, Lori Leux, Eugen Rex.

Nelson Theatre.—"Spring," opera, by Franz Lehár.

Neues Volkes Theatre.—"Rosa Bernd," by Gerhardt Hauptmann; leading part, Rosa Lichtenstein, Zentral Theatre.—"Ilona," by George Bussi; director, Wilhelm.

Waller Theatre.—"The Dream of Luck," libretto by Eduard Becker; music by Martin Knopf.

Volksbühne.—"The Trial of the Gods" (Die Götterprüfung), by Kurt Eisner, a comedy of world politics.

Lessing Theatre.—March 22, "The Courage of Women," by Hermann Essig; director, Emil Lind; scenery, Caesar Klein; leading roles, Katie Dorsch, Hans Salfer, As artistic failure.

Residenz Theatre.—March 26, "The Privilege," by Ernst Otto Hesse; cast, Paul Wegener, Lucie Hefflich, Ilka Gruening; direction, Rottler Brothers. Ridiculous.

Koeniggratzer.—March 26, "Rugby," by Wilhelm Speyer; director, Svend Gada; cast, Steinbrück, Bildt, Glaessner. Moderate success; imitates Shaw.

Trianon.—Sudermann's "Roses," direction, Rotters; cast, Olga Limburg, Carol Toelia, Katie Haack, Hermann Valentine, Julius Falkenstein, Wilhelm Bendow; April 1. Acting good but ancient, old musty play.

HALL AND WEBER PROMOTORS OF JERSEY THEATRE DEALS

State Theatre Corporation Draws Attention to Jersey City's Dearth of Houses—Approaches Local Investing Public.

In addition to local promotions for the building of theatres in New Jersey towns close to New York, the State Theatres Corporation, headed by several showmen, has entered the field in the same territory. The corporation is absorbing theatres in addition to building and advertising in local publications for the sale of stock.

At the head of the corporation is Frank G. Hall, who has promoted a number of theatre ventures. L. Lawrence Weber is vice-president, and Robert North, treasurer. Local business men are the others named as directors and officers.

A prospectus calls attention to Jersey City lacking modern theatres for the presentation of vaudeville and pictures. The first house to be built is opposite the Elks' Club in that city, near the Summit avenue station of the tube. Ground was broken last week.

In addition the company has bought out the interests of Frank Gerson and now controls the U. S. Theatre, Hoboken. Stock in that house is being offered to townspeople. Gerson is reported to have selected another site in Hoboken where he will build a theatre.

Weber is said to have become interested some time ago in a Jersey City site and lately revived his affection for it.

ALLMAN IN CONTEMPT

Ran Behind in \$75 Weekly Alimony Payments

Justice McAvoy signed an order Monday directing Jack Allman (Allman and Mayo, at present rehearsing with Frank Fay's "Fables"), to show cause why he should not be punished for contempt of court as a result of separation proceedings begun by Gertrude Allman on the grounds of cruelty. Justice DeLahanty last month granted Mrs. Allman's application for \$75 temporary weekly alimony, \$300 counsel fees and the custody of their 8-year-old son, John. The defendant has fallen into arrears on the alimony payments. The Allmans were married June 5, 1911.

The plaintiff also charges Jack Allman with maintaining improper relations with Elisa Cansino Jackolo (Dancing Cansinos, formerly with Bessie Clayton) for a period dating from April 1, 1918, to the early part of this year, when the separation action was begun. Several letters and a telegram are annexed to Mrs. Allman's complaint, the plaintiff in her affidavit stating "that said telegram and letters contain words of endearment on the part of the said Elisa Cansino Jackolo to and for the defendant; that many violent quarrels ensued between the plaintiff and the defendant as a result of such relation and the possession of said telegram and letters by the plaintiff," which Mrs. Allman continues, the defendant sought to recover. When hearing on the motion for temporary alimony came up, Allman did not appear.

Mrs. Allman's personal affidavit alleges that Allman in his two-act with Mayo receives from \$375 to \$400 a week for the act, and also that Miss Cansino's husband, Nathaniel A. Jackolo, began separation proceedings against his wife in 1919, naming Jack Allman.

The Supreme Court records disclose a complaint on file in which Jackolo, stating he is in the theatrical business, asks for a separation on the grounds of cruel and inhuman treatment covering a period from Jan. 7, 1917, to July 8, 1919. The suit was begun October 2, 1919.

Jackolo and his wife were married in Philadelphia, July 7, 1917. Mr. Jackolo's complaint quoted his wife as having stated she must have been crazy to marry him. Justice Erlander subsequently signed an order directing service on Mrs. Jackolo by publication, the defendant being a non-resident, with San Francisco as her home. The Jackolos had a 3-year-old adopted son, Gabriel.

LEO EDWARDS MARRIED.

At the Hotel Astor, New York, May 1, Leo Edwards, the composer, was married to Olga Werner, non-professional.

FAMOUS VOTES.

Continued from page 3.
Curb, although Times Square gossip hinted at an important development in Goldwyn, to the effect that the company has a big foreign deal in the making which might have an important effect on its earnings. If not a foreign deal, it would be of equally local importance, it was said. The story intimated a possible coalition with another distributor.

One of the Wall street reporting agencies recorded the first annual meeting of the Charles Urban M. P. Industries, Inc. These directors were re-elected: Charles Urban, E. St. Elmo, Lewis F. Tucker, C. E. Knoepfel, M. E. A. Tucker, Roy F. Soule and William Gettinger. President Urban said the company's plant at Irvington-on-Hudson would be in operation by September.

Summary of transactions May 5 to 12 inclusive:
The summary of transactions May 5 to 12, inclusive, is as follows:

STOCK EXCHANGE.

Thursday. Sales High Low Last Chg.
Fam. Play-L...2400 80% 79% 80% +1%
Do pfd.....100 90 90 90
Loew, Inc.....600 18% 18% 18% + 1/4
Orpheum.....900 28% 27% 27% - 1/4
Boston sold 200 Orpheum at 28; Chicago, 225 at 27 1/2 @ 28.

Friday—
Fam. Play-L...500 80% 80 80 - 1/4
Loew, Inc.....4300 18% 18% 18%
Orpheum.....500 27% 27 27%
Boston sold 100 Orpheum at 27 1/2; Chicago, 50 at 27.

Saturday—
Loew, Inc.....700 18% 18% 18% - 1/4
Orpheum.....100 27 27 27 - 1/4
Chicago sold 100 Orpheum at 27.

Monday—
Fam. Play-L...3100 79% 78 79% - 1/4
Loew, Inc.....3700 18% 18 18 - 1/4
Orpheum.....400 27 26% 26% - 1/4
Boston sold 20 Orpheum at 27 1/2; Chicago, 250 at 27.

Tuesday—
Fam. Play-L...900 78% 77 78% -1 1/4
Do pfd.....200 88 88 88
Loew, Inc.....800 18% 18 18% + 1/4
Orpheum.....409 27 27 27 + 1/4
Boston sold 10 Orpheum at 27.

Wednesday—
Fam. Play-L...900 78% 77 78% - 1/4
Loew, Inc.....5600 18 17% 17% - 1/4
Orpheum.....400 26% 26% 26% - 1/4

THE CURB.

No sales reported.

GUS SUN'S DAUGHTER DIES.

Springfield, O., May 11.
The 20-year old daughter (Nina) of Gus Sun died May 7 at Christ Hospital, Cincinnati, after an illness of eight weeks and several operations for a diseased kidney.

Miss Sun was locally prominent, socially. She had spent one year in New York. Her father and mother were in constant attendance at their daughter's bedside.

Gus Sun is the head of the Gus Sun Circuit of vaudeville and picture theatres.

MOSCONIS REJOIN

The Mosconis, who were reported in the New Ziegfeld "Follies," will not be in that show. They are returning to vaudeville with their sister and Louis Mosconi, Sr., will be in the turn. The younger brother will also be in the act. The dancers have been with "Hitchey-Koo." Upon their joining that attraction last fall, the father and kid brother withdrew from the act.

MUNSELL, FILM PRESIDENT

Warren Munsell has resigned as manager of Keith's Alhambra to assume the presidency of the Harris Dickson Film Corp.

It has commenced the making of a series of two-reel comedies from Saturday Evening Post stories, written by Harris Dickson.

INSIDE STUFF ON VAUDEVILLE.

The policy of the new Loew State Theatre, on the busiest corner in the busiest city in the world, has had no definite policy set for it up to date. No matter what is finally established as the best attraction for the house, the honor of being the first act to play on the stage of the theatre has already been settled. Williams and Howard, a two-man talking act, went into the theatre one day last week and from the unfinished platform did their whole routine, while the workmen with hammers suspended in the air looked on. When finished the workmen once more took up their task of hammering on the iron girders, the act, following the theatre instinct, began making bows to the insistent hammering. They bowed from three until five, when the men quit for the day.

Film stars, ex-film stars and film quasi-stars are no longer a rarity in vaudeville and as a matter of fact are becoming so abundant that the booking office is inclined to scoff at some of the ambitious salaries asked for. Salary hitches are delaying the vaudeville appearances of some three or four of these personalities at the present writing, the bookers in all instances offering much less than demanded.

When Captain Adams and Odiva went on their annual hunting trip to Maine last November the eight sea lions used in the Odiva act were left in the swimming pool at Exposition Park, Rochester's city playground. The authorities closed the pool for swimming during the month. Classes of students daily went to the park, where the attendants put the animals through their stunts. It appears the town grew so attached to the seals the park commissioner has requested Captain Adams several times since then to advise him where several could be purchased. In return for the courtesies extended Adams will present one of his seals to Rochester for the park. The animals are worth from \$250 to \$500 each.

Maldo, said to have been brought over here early this spring by the Ringlings with the object of restoring the "leaps" to the circus, has returned to Europe. Maldo brought his own runway and board, the plan being to restore the old feature to the circus as a display to fill in the wait of the Ringling-Barnum show while the wild animal arenas were being struck. The circus men paid Maldo's return fare after giving up the project. The foreigner was to have trained the performers of the show in the old-fashioned leaps. It is presumed the dangers attendant upon the jumping display decided the showmen against its revival. In the old big top shows there was always an act out of the program recovering from injured ankles or knees, strained when they overreached the "tick."

Mark Levy moved into the Loew Annex building last week and moved right back to the Putnam. Mark was spotted one of the least desirable suites in the new building. It was on the fifth floor, but a short flight above the other offices, which made for an uncomfortably low ceiling. Mark's complaints caused a wag in the building to post a notice, "walk up five steps and save 5 per cent." That about settled Mark. He was given a cancellation of his lease.

The second term of Edwards Davis as president of the N. V. A. expires today (May 13). Mr. Davis declined a renomination or another hold-over term, owing to a business connection he has made. There was no N. V. A. election for officers last summer and none has been so far announced, nor has there been any successor to Mr. Davis as the N. V. A. president reported.

A small time vaudeville actor who had been seeking bookings without success for three months was telling his troubles to a bunch around one of the Broadway coffee shops. He was thoroughly disgusted and finished by saying that he was going to get a .32 and finish it all. One of his brother artists quickly advised him to get a .32 and save the other .10 for his agent.

After Mark Levy returned to the Putnam, the agent for that building went the rounds interviewing other agents, seeking to know if others desired to remain in the building. All other leases in the Loew Annex go as signed, however. Indications were that few new tenants were applying for offices in the emptying Putnam Building.

COMEDY ACT THROUGH; SALARY TOO SMALL

\$600 Weekly Only Equal to \$300 of Old Days.

Indianapolis, May 11.

The two-man act of Gallagher and Rolley dissolved Sunday night here at Keith's. They were playing "At Palm Beach," a comedy act.

Speaking of separation, Ed Gallagher said: "The need of comedy acts in vaudeville seems evident. I notice they have been mentioned in articles on the subject of vaudeville shows and a Variety editorial recently said the same thing, adding that dyed-in-the-wool comedy acts in 'one' were most desirable. "At Palm Beach" was such an act, yet the most we can get as an offer is \$550 and \$600 a week for next season. With railroad fares and hotels as they are now, those figures don't mean as much as \$250 and \$300 did in the old days. "Neither of us has any plans for the future."

KELLY WITH KEITH'S.

"Virginia Judge" Takes to Big Time, Following Bidding for Him.

"The Virginia Judge," Walter C. Kelly, placed his name this week to a Keith contract, calling for .35 weeks next season, commencing Sept. 12.

According to report there has been considerable bidding for the Judge's services between the Shuberts and Keith's. The return of the inimitable Kelly to the big time houses of New York will mark his reappearance there after an absence of three years, the Judge meantime having been mostly playing in Shubert productions.

DAVENPORT'S BOOKINGS

The Danny Davenport office has secured routes on the Loew Circuit for Burke and Burke, Terminal Four, and the Ella Bard Trio. Bessie Smith and her Jazz-away Dandies have been placed with Hurlis and Seamon's "Wonder Show," and Johnny Nitt, the dancer, with Ziegfeld.

Davenport is one of the younger agents, the office opening about six weeks ago with Mickey Curran as manager.



RALPH LOHSE & NAN STERLING

LOHSE AND STERLING

This is what VARIETY said about us at Keith's Jefferson week of April 18:—

"The most surprising thing about the first half was that Lohse and Sterling as an opening act established a pace which no other in that part of the bill could equal in applause. The team opens with some soft music from the pit while they take to the rings with a maximum of speed."

We are open week of September 28. Direction HARRY WEBER.

HOUSES CLOSING

The Jefferson, Auburn, N. Y., and the Rialto, Glens Falls, N. Y., closed May 7.

Strand, Holyoke, Mass., closed May 13.

Alhambra, Stamford, N. Y., closes May 14.

The Grand, Marion, O., closed with vaudeville May 7. It will reopen with stock June 1.

The Alleghany, Philadelphia (Sablowsky & McGuirk) discontinued vaudeville May 6. Pictures will be played during the summer.

Majestic, Wichita Falls, Tex., and Majestic, Austin, Tex., closes for the season May 14. The Majestic, Galveston, Tex., closed May 11.

The Alhambra, Torrington, Conn., closed Saturday, two months earlier than the closing date last season. The house used a five-act split-week policy.

N. V. A. COMPLAINTS.

Stan Stanley against Marion Gibney, alleging infringement on the "dollar for a gag" business, claimed to have been originated by Stanley.

Fenton and Fields against Lewis Lavarre and Davis, alleging infringement on bit described as "dog and cat" business.

Jules Eiseman has taken charge of the orchestra at the Broadway theatres.

Bonci for Vaudeville

Alessandro Bonci, tenor of the Metropolitan Opera for two years and afterward leading tenor for the Chicago organization, was offered this week to the big time bookers by Alf Wilton.

Bonci is said to get \$1,500 for a concert date; vaudeville figure was not mentioned.

Mrs. Woolf Temporarily Retires.

Mrs. Harold Woolf (Helen Stewart) (Woolf and Stewart) has temporarily retired from the stage, pending an anticipated family event.

Mr. Woolf will go along meanwhile in vaudeville as a single act.

The Amateur Comedy Club of

New York will give three plays at Centennial hall at Albany, N. Y., Saturday night for the benefit of the fund being raised by the Dobbs Ferry alumnae for new school buildings. The plays will include "The Dear Departed," by Stanley Houghton; "The Florist Shop," by Winifred Hawkrig, and "Bunk," by Henry Clapp Smith.

Have you ever thought of going into business for yourself? Would you like to be independent and get lots of honest money? Come and see us, we will train you, help you, teach you how to sell. Phone, or write, or call and see us—please us and yourself as well. F. J. HYER, 24 E. 42d St., 4th floor; Tel.: Murray Hill 1764.

MUSICIANS IN CONVENTION SEND DISPUTE TO COMMITTEE

Disapproval Expressed by Delegates Over Proposed Wage Cut for Musicians—Dispute in Local No. 310 Also Referred for Action.

St. Paul, May 11.

The convention formally agreed today to accept no reduction in salaries next season in any branch of theatricals. The delegates backed up President Webber's stand on the wage reduction matter.

The 26th annual convention of the American Federation of Musicians got under way Monday at the Hotel Ryan. The sessions are scheduled to last throughout the week and part of next week. The opening day was chiefly taken up with the appointment of committees and other routine matters.

The demand of the burlesque managers that the musicians accept a 25 per cent. cut in wages next season was referred to the committee on wage scales. No action was taken on the matter by the committee up to Tuesday. Delegates expressed disapproval of the proposed wage cut for burlesque musicians.

A request for a reduction in musicians' wages hereafter by the smaller hotels was denied. Another request to lower the union scale for musicians playing Chataqua dates was referred to the committee on wage scales.

The dispute among the officials of the New York Local No. 310, Mutual Musical Protective Union, is to come up for adjustment by the delegates this week.

Joseph N. Webber, president of the Federation, dealt with the New York local's break with the union at some length in his report. He said the question is whether the Federation is to become an inert organization or whether it can exercise control necessary over local unions. Anthony Multieri presented his faction's side of the N. Y. Local internal dispute. The delegates seemed unanimous for a closed shop as expressed by William Collins, an A. F. of L. official from Washington, who, when it was suggested that the convention go on record as declaring an open shop un-American, said that it is understood as matter of policy to entertain this motion would indicate that there is doubt as to union stand. Elaborate entertainment program has been arranged for delegate musicians. Mayor L. C. Hodgson of St. Paul, welcomed the convention.

SELLS-FLOTO FIRST.

The Sells-Floto circus is billed around Northern New Jersey, playing Keyport May 21 and moving over into Staten Island the week following. This beats the Ringling-Barnum-Bailey outfit into the territory, the big show playing Newark, N. J., May 23.

The prospect is that the Mugivan-Ballard property will be lightered over into Long Island, while the Ringling outfit crosses Pennsylvania. It does not appear whether the two will clash in New England later, although the Ringlings are understood to be routed toward Boston after playing through Pennsylvania.

Both shows billed the Jersey stands liberally.

BESSIE HARVEY IS BRAVE

Portland, Ore., May 11.
Bessie Harvey, prima donna with the Al G. Barnes circus, was an interesting visitor in Portland while the circus was in town May 9-10. Miss Harvey fell from her horse in the street parade here a year ago and was so severely injured that she has not yet fully recovered. One arm was amputated. Despite the loss of the arm and internal injuries, Miss Harvey sang as sweetly as ever.

SUMMER SMALL TIMERS.

The Dutchess, Poughkeepsie; Majestic, Albany; Academy, Newburgh; Empire, Glens Falls; Majestic, Utica; Carroll, Rome and Cortland, Cortland, N. Y., all booking out of the independent Pilmer agency, will play split week vaudeville during the summer.

Most of the New England houses supplied by that office have called it a season.

BOSTON WANTS DECREASE

Managers' Assn. Appoints Committee—Unions Anticipated Move

Boston, May 11.

At the conclusion of a spirited meeting of the Boston Theatrical Managers' Association, a special conference committee, consisting of one manager representing each type of amusement, was appointed to negotiate with the American Federation of Labor for a lower wage scale for stage crews and musicians for the coming year.

Business Agent Dempsey, of the stage hands, and Business Agent Klingman, of the musicians, are to be seen jointly upon Klingman's return from St. Paul, and the committee has been authorized to serve notice upon the unions that "any agreement for the coming season must be at a lower scale in accordance with the present trend for lower prices."

The unions have been anticipating this move and inasmuch as they are believed to be more strongly organized in Boston than in most cities, the general belief is that Boston will be the spot where the real issue will be first threshed out.

GOV. ROBINSON CONTEST.

Daughter and Husband of Late Circusman Allege Undue Influence.

Cincinnati, May 11.

The will of the late Governor John F. Robinson, disposing of an estate valued at over half million dollars, will be contested by Mr. H. F. Stevens. Mrs. Stevens was nee Caroline Robinson, daughter of the Governor.

It will be alleged the deceased was mentally incapacitated, and was unduly influenced when he executed the will.

CIRCUS REFUSED LICENSE.

Troy, N. Y., May 11.

Sparks' circus cannot play this city June 3. Mayor James W. Flemming this week turned down the request of the advance agent for a permit because he thought that the show would interfere with the memorial exercises to be held on June 4 in honor of Troy boys who died in service. A new armory is to be dedicated June 4, and the committee in charge of the arrangements wishes everything to be as quiet and orderly as possible.

KEITH SUMMER PRICES

The neighborhood houses of the Keith New York group go into a summer policy Monday with reduced box-office scale and split week bookings.

At the Jefferson there will be eight acts and a feature film. The scale, now \$1, 85 and 55 cents, will be set at 35 and 50 cents Monday to Friday, and 50 to 75 cents Saturday and Sunday, tax inclusive. There will be two shows daily, 1:30 to 6:30 and 7 to 11.

BILL HILL LEAVES MOSS

James Fotheringham has succeeded Bill Hill as manager of Moss' Regent. Mr. Hill has severed his connection with the Moss interests after many years with that circuit.

Eddie Lewis is now manager of the 81st Street, succeeding Walter David, who assumed temporary charge when Frank Gerard resigned to take a vacation, prior to embarking in the producing business on his own.

PAID FOR LAY-OFF IN JERSEY

The Central, Jersey City, a new vaudeville house, was unable to open as scheduled April 27. Fally Markus is supplying the bills and has issued contracts to Sam Hearn, the Jansleys, Ryan & Lee, James B. Carson and "Aunt Jemima."

The unfinished condition of the house made it necessary to postpone the opening until April 29, the acts receiving salary for the full half week.



JOHNNY DALE

Featured Dancer with Jos. E. Howard's "Chin Toy" this week (May 9), Keith's Riverside, New York. Next week (May 16), Keith's Brighton, Coney Island. Doing juvenile and light comedy. Invites offers for next season.

RINGLING-B. B. ROUTE.

Crosses Pennsylvania Before Going into New England.

The Ringling-Barnum & Bailey Circus is playing this week after a bad weather break in Brooklyn last week, its first stand of the season under canvas.

The show moves to Washington, playing the capital Monday and Tuesday. Thereafter it will get as far north as Newark, N. J., and then cross Pennsylvania to Pittsburgh, returning for the New England territory. The route including the first week of June is as follows:

Washington, May 16-17; Baltimore, 18-19-20; Wilmington, 21; Newark, N. J., 23; Easton, Pa., 24; Allentown, 25; Scranton, 26; Wilkesbarre, 27; Harrisburg, 28; Lewistown, 30; Altoona, 31; Johnstown, June 1; Pittsburgh, 2-4.

EDNA MAE SPOONER & SKETCH

Edna Mae Spooner, leading woman with the Blancy stock at the Crescent, Brooklyn, has started rehearsing a new vaudeville vehicle. The sketch will have Beresford Lovett playing opposite Miss Spooner.

Glen Falls' Rialto Steps for Season.

Glens Falls, N. Y., May 11.

The Rialto, playing Keith vaudeville and one of the two opposition houses here over the winter, has discontinued the policy for the summer, playing pictures instead.

In summer the local population is about doubled through visitors.

OBITUARY

JOHN T. MORAN

John T. Moran died Friday last (May 6) after five months illness from Bright's Disease. Mr. Moran had been associated with Pat Casey for upwards of 20 years and was general manager of the Pat Casey Agency. He was 52 years old, and was born in Thorndyke, Mass. Mr. Moran was buried Monday in a cemetery in the village of Thorndyke, adjacent to Springfield Mass. A requiem mass was celebrated in St. Michael's R. C. Church, Thorndyke, a brother and two sisters survive him. Among those who journeyed to Palmer to pay their last respects to the deceased were Pat Casey, Wm. McCaffery, Henry Chesterfield, Harry A. Shea, Fred Perry, Arthur White, Geo. Weeden, Ray Myers and Karl Hoblitzelle.

BACKER BUILT GODFREY BLDG.

George Backer, millionaire builder of office structures, and more or less identified with the film industry, died May 8, after a brief illness. He is survived by a wife, three sons and a daughter. Mr. Backer was best known in the film trade as the owner of the Godfrey building at 729 Seventh avenue the first structure ever erected for the exclusive use of film concerns and complying

CIRCO SAENZ DISBANDS

American Acts Continue With Cadona Headed into Argentina.

The Circo Saenz, which played several two-week stands in the Canal Zone, has disintegrated, the American turns and several native combinations continuing the tour with a show framed by Alfredo Cadona, the aerial act.

They are working theatres on a 45-55 basis, the houses paying transportation to the next stand. They have played Lima, Peru, and are headed further south with Valparaiso and Buenos Ayres as their objective. Business is reported intermittently good, although the performers agree that this country seems to be pretty well held by the Shipp & Feltus firm which knows the people and territory best.

In the Calona troupe are Emil Schwyer, the lion trainer; Rodriguez, perch act, and the Five Lloyds, together with several native clown, acrobatic and dancing turns.

"Once Upon a Time" Sold.

Moore & Megley have sold their "Once Upon a Time" act to Charlie Marsh who was featured in the offering. The act has been framed for the popular priced time by Marsh.

EVAN P. THOMAS.

Evan P. Thomas, once a dancer with Harrigan and Hart's Minstrels and, after his retirement from the stage, Mayor of Utica, N. Y., died in Chicago, May 10. He began life as a Bowery newsboy. He practiced soft-shoe dancing to the music of sidewalk hurdy-gurdies, and attracted attention which brought him to the notice of the minstrel men. He toured Europe with the Harrigan and Hart organization, and played in the varieties here. Upon retiring he went into business in Utica and was elected Mayor before he was 30 years old.

MORRIS STEINBERG.

Morris Steinberg, Yiddish actor, died last week at the Tubercular Hospital in San Bernardino, Cal., which is maintained by the Yiddish Theatrical Alliance, Inc. Steinberg

IN MEMORY OF

MAE MILLS

Who Departed This Earth
May 13th, 1920.

May Her Soul Rest in Peace.

HARRY WESTON

has played all over the country, chiefly in New York and Chicago, with Yiddish stock companies and was well known among the Hebrew thespians. He was 40 years of age. Mother and brother survive.

PHIL PAULSCRAFT

Phil Paulscraft, agent and manager, died May 7, at his sister's home in Adrian, Mich., after a long illness, at the age of 63. The deceased was one of the pioneer showmen of this country with a career that extended over almost half a century. He was a burlesque manager and had handled attractions for Rice & Barton, Fred Irwin, and others.

MINNIE NIBLO.

Minnie Niblo, (Mrs. H. E. Newell), died April 26 at her home in Chicago.

IN MEMORY OF

CHAS. M. BAKER

Who Departed This Life May 8, 1920.
MAY HIS SOUL REST IN PEACE.
THE BURLESQUE CLUB

cago. As a member for several years of Newell and Niblo the deceased was well known to vaudevillians. The act had to retire a few years ago when Mrs. Newell contracted an illness. Following that Mr. and Mrs. Newell opened a picture theatre in Chicago and Mr. Newell is still managing it.

ALBERT LAWRENCE ACKERLIND.

Albert Lawrence Ackerslind, with the Beveridge Stock Co. in Litchfield, Ill., died May 8 of heart failure. He was a member of the N. V. A.

FRANK CHRISTOPHER.

Frank Christopher, magician and a Spanish-American war veteran,

CYRIL

Our Brother,
One of God's own
Until we come to you, dear,
Harry BABS and Dennis DU-FOE
How we miss you, Darling.

died April 29. He was an invalid for the past four years and is survived by a widow, Mrs. Verona.

TONY JACKSON

Tony Jackson songwriter, best known as author of "Pretty Baby," died in Chicago last week from pneumonia. Jackson was 33 years of age.

Monna Belza, actress, famous beauty and widow of Count Patrimonio, died May 6, in Paris, of influenza, aged 35 years.

James Milloy, father of Richard and May Milloy, died in Montreal May 1, aged 77 years.



HARRY KAHNE The Incomparable Mentalist

"He Appears Superhuman"—Sioux City Tribune
While the Portland Telegraph said:

"A miracle act is that given by HARRY KAHNE. He does the almost impossible feat of presenting something NEW to an Orpheum crowd. He writes upside down and backward, adds a sum that totals into the millions, reads a newspaper, and answers questions asked by the audience all at the same time. It doesn't seem possible, but it is, and what's more, Kahne's line of chatter is pleasant. Why he isn't headlined is one of those little mysteries that Manager Frank J. McGettigan likes to keep tucked away up his sleeve."

Finishing the Orpheum Circuit—Coming East Soon

SEVEN TOWNS WEST ADDED TO ASSOCIATION'S BOOKS

**Others to Follow, According to Announcement—
Meeting of Outside Managers Booked by Assn.
Held in Chicago—Preparing Against Opposition,
Though Unexpected.**

Chicago, May 11. A rousing conference of "outside" managers booked by the Western Vaudeville Managers' Association was held here. Those present, together with the representatives of Chicago houses not owned by the Orpheum, were: Cy Jacobs, Kansas City; George McCarthy, Fargo, Aberdeen and Grand Forks; Joe Erber, East St. Louis; Jake Rosenthal, Dubuque; Bill Slattery, Cedar Rapids. The managers declared themselves enthusiastic about next season's prospects and said they were back of the association all the way for big acts and strong bills.

John J. Nash announced new houses for next season on his books as follows: Ironwood, Mich.; Ashland, Sheboygan, Fond du Lac, Wis.; Salina, Kan., and Moose Jaw and Regina, Canada. Announcements of other houses are to follow, it was stated.

While no Shubert opposition is anticipated in the W. V. M. A. region except in Chicago, with Kansas City an outside possibility, much interest is evinced by local managers through persistent announcements that Shuberts have bought or leased the Chateau from the Aschers and that they will book McVicker's and the Rialto (Jones, Linick & Schaefer, now working in conjunction with Loew). All local attaches deny these three reports. But it has been quietly decided to fight the Shuberts with strong shows, should they invade the family time in this territory.

SINGER SAYS MONEY PAID

**Verifies Lawyer's Testimony on
Anti-Strike "Assessments"**

Chicago, May 11. Mort H. Singer, general manager of the Orpheum Circuit, who was on the ground here in charge of construction of the State-Lake theatre, in a statement issued following the building-graft scandal, stated that he had given sums of money to George Thomas, representative of the Longacre Construction and Engineering Co., "to stop strikers," but did not know where the money was distributed.

Former Superior Judge Trude, local attorney for the Orpheum, had earlier testified before the Dailey legislative commission that \$47,350 had been paid. This was spread over a period of from 1917 to 1919.

If the truths appear in full it will be shown that the State-Lake managers did what every Chicago theatre building concern has done within the last 10 years in every instance where a house was built.

HOUSE NOT RESPONSIBLE

Chicago, May 11. Marie Esmeralda lost her suit against the Milida theatre for \$500 for the loss of her violin, which was stolen during an engagement.

Judge Adams of the Municipal Court ruled that the management was not responsible for the loss of personal property as the performer got the same protection as the theatre management when the theatre was closed, even though it was proved that the dressing room doors had no locks.

BERT WILLIAM GETS INCREASED SALARY

**Receiving Around \$1,700
Weekly on Percentage
With "Brevities."**

Chicago, May 11. Bert Williams will remain with "Broadway Brevities" which opened Sunday at the Studebaker through the local run, after which he will return to New York to start rehearsals in a new A. H. Woods piece.

The colored star is getting 10 per cent. of the "Brevities" gross, this arrangement having become effective last month when his contract expired. It was first agreed to give him an increase of \$250. Under the percentage plan, Williams has been drawing down over \$1,700 weekly for the past month and he will beat that sum considerably for the Studebaker date.

The Woods' show in which Williams is to star is "The Pink Slip," a musical show, first reported as a straight comedy. It was written by Walter De Leon, formerly a vaudeville (Le Leon and Davies) but now well known as a short story writer for magazines.

GREAT NORTHERN MELON

**\$1,500,000 Profit for Millard and
Bennett, Who Will Build
New House.**

Chicago, May 11. Millard & Bennett, following the closing of the deal which gave the Great Northern back to the Shuberts, are to start building a theatre close to the Great Northern's site, the new house to be devoted to vaudeville, booked by the Pantages office. The inside report is that the money for the new theatre is in part the half a million profit on the sale of the lease to the Shuberts.

Millard & Bennett have greatly profited by their occupation and disposition of the Great Northern. When the house, then known as the Lyric, was taken over by them, representatives of the Shuberts gave a dinner in celebration of getting rid of what they regarded as a "lemon." The house netted Millard & Bennett something like \$1,000,000. One season alone earned \$160,000 for them. Together with the profits due on turning the house back to the Shuberts, who are paying \$85,000 per year as against the \$35,000 rental price under the Millard & Bennett lease, the latter are ahead to the tune of \$1,500,000.

A. F. OF M. CONVENING

**Federation of Musicians in St. Paul
Conclave.**

Chicago, May 11. The American Federation of Musicians opened its annual convention at St. Paul, Minn., May 9. Among the attendance were many of the leading song firms, coming on specially from New York. Among them were Leo Lewin of Waterson, Berlin and Snyder; Lester Santley of Leo Feist; Abe Halzman of Remick and Edward Bitner of Feist.

WESTERN THEATRE DEALS

Chicago, May 11. Announcements have been made that the Comet theatre, Albia, Ia., has been sold to a new theatrical local company. The Maywood theatre, Chicago, was sold to Martin, Otto and Paul Polka. It is also announced that the Bijou theatre, Milwaukee, and the Lyceum, Duluth, Minn., will soon reopen. Announcement is made for the following new theatres. The Park theatre, Spirit Lake, Ia., owned by C. A. Tennant; Bridgman theatre, Bridgman, Mich., seating at least 700, owned by O. A. D. Baldwin and P. W. Gast; a new theatre on the Club theatre site, Joplin, Mo.; Lafayette theatre, Kankakee, Ill., owned by Luna Company and rebuilding of Burtis theatre, Davenport, Ia., which was destroyed by fire recently.

SUE FOR LEGION SHOW

Chicago, May 11. Charles M. Marsh, of the F. M. Barnes Fair Exchange, filed suit against Thomas F. Convey and William T. Smith for \$1,993.77, representing salaries due Marsh and performers for a show given at the Dexter Pavilion by the American Legion.

CHICAGO VAUDEVILLE SHOWS

MAJESTIC, CHICAGO.

Chicago, May 11. Perfect summer weather kept the usual Monday crowd away, leaving a half empty house on the main floor and no one in the mezzanine boxes. Most of the acts had not been seen in Chicago, at least for a long time, which helped to keep up the interest.

Alfred Farrell and Carley, a rag-picking act, man and woman, have a neat special drop in two, and do their work with speed, the man continually whistling a la Bert Levy. Foley and Leture, a clever mixed couple, sang and danced in musical comedy style, with a comedy dope bit that was good for a healthy laugh. They were on too early and would be of much more value to a bill if placed lower in the running. Ernest Evans and Co. in "Wedding Bells" programs everybody from back to front, but should really give credit to his scenic artist for making the act stand up. Evans, though on the stage continually, does very little dancing, the brunt of the work falling on Marion Wilkins, an animated little body who covers a lot of territory. A solo jazz shimmy got her heavy returns.

Harry Tighe and Edna Leedom have an act billed for laughs. Miss Leedom is probably one of the funniest feminine good looking girls in vaudeville, and makes her partners, even a sharpshooter like Tighe, look like assistants. The comedy is derived mostly from Miss Leedom's figure, but not too much so to become tiresome. Jack Conway and Co., the company consisting of a good straight man and a woman who just walks in and out; Conway does a great "lad" soiree, but should limit the spilling of water from his mouth to one time, as after that it

is not funny, but in poor taste and smacks of obsolete burlesque. Mae and Rose Wilton have added a lot of class since last seen around here. One of them has developed into a singer of ability, and walks away with the heavy portion of the act. She plays a "mean" piano and sings in an operatic voice that speaks of much training. A little curtain speech done by the smaller of the two could be eliminated. They have reversed the usual vaudeville routine and introduced their mother.

Leo Carillo never lost a customer and told his character stories in a delightful manner that couldn't help leave an impression. A few more Carillos would help big time vaudeville. Rasso and Co. juggled and finished one of the earliest bills ever seen at this house, the curtain ringing down at 4.25.

PALACE, CHICAGO.

Chicago, May 11. There is no question that the Palace audience is undergoing a change. With every act on the bill good enough to stop a show, and comedy enough for two bills, only one or two acts received more than ordinary applause. The Palace has been famous for its spontaneous and homelike attitude toward acts, and many a performer has been clinched on the big time by the confidence inspired by this audience. This week's show is as good as most of them that played the house for as all around bill.

A little accident that might have been turned into a "calamity" was averted by the coolheadedness of the orchestra leader, Dan Russo, and the good showmanship exhibited by one of the little Hart sisters. It was only the snapping of a button, but much depended upon

(Continued on page 2)

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Chicago, May 11.

In the first routing meeting by the bookers of the W. V. M. A. and B. F. Keith (Western) for next season, Eagle & Goldsmith Agency got the first blanket contract of 20 weeks or more for Cook & Vernon.

DIPS AT RIALTO

Chicago, May 11.

An \$11,000 loss of jewelry in a chamois bag by Mrs. Bert C. Morrison, put the Rialto theatre (Jones, Linnick and Schaefer) on the headline of the local newspapers. She had her bag picked while watching the performance.

HAZEL DAWN BEATEN

Chicago, May 11.

In a recent popularity contest held among fifty posts of the American Legion, Hazel Dawn lost out first position, the winner being Helen Carey, telephone operator for General Pershing.

MUSIC BODY CONFABS

Chicago, May 11.

A four-day session of the Musical Industries Chamber of Commerce opened at the Drake Hotel. An automobile parade was held and there were fully 5,000 in attendance.

Wants \$50,000 from Palace.

Chicago, May 11.

The Palace Amusement company and Henry Uihlen, were named joint defendants in a \$50,000 injury suit by Tillie Knauf, Milwaukee. She fell down the balcony stairs, July 1919, and received permanent injuries.

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CHICAGO SHOWS.

(Continued from page 7)

As the girls danced off without a word spoken to the orchestra and without the delay of a second, the orchestra was conducted into a popular melody for an entire chorus and the incident was forgotten.

Willie and Harold Browne, making pictures out of rags, entertained nicely, for opening spot. Anger and Packer, replaced by Daniels and Walters, though in number two spot, went over like a couple of next to closers, and received as much applause as any act on this bill, but one. Miss Walters is not only an artist on the violin, but is the possessor of a delightful voice. Daniels is both a comic and a performer of parts. They went off to a hurrah finish. O'Donnell and Blair have stopped many shows with their act the "Piano Tuner," but not here. They received laughs and applause, but not in the usual manner given to this act.

De Haven and Nice need have no fear that their material or act will ever be lifted. Once seeing these boys in their boob hick actor characterization, stamps them as originators, and if anyone had the nerve to borrow the makeup, they could never do the dancing. They have the assistance of a very good straight man, who helps more than a little. Irene and Bernice Hart, playing their initial Chicago appearance, need never worry over their return welcome. The sisters have the appearance, clothes and voice that can't miss. Their crooning of songs and their perfect harmony mark them as comers. The Le Grohs are proving one thing; though a silent acrobatic act, given a spot they will win out on merit, which they did on number six. Cecil Lean and Cleo Mayfield are probably doing the best act of their entire vaudeville career, weaving a thread of a plot through their 20 minutes.

Patricola was right at home. She was one act that could see no change in the Palace audience. They cheered and rooted for her and never seemed to get enough, forcing many bows and a speech. Delmore and Lee waited a little too long before going into their routine, giving the bunch a chance to get on their feet and giving them the air. They finished to a handful.

RIALTO, CHICAGO

Chicago, May 11.

Reese and Edwards started the show with dance, talk and songs. Everything was going along lovely until the man came on for a dance and crabbied things by shouting "pick it up" when the orchestra fell down on tempo. No other act had orchestra trouble. The girl does too dancing, not very gracefully. She wears an abbreviated skirt, and for a tall person it isn't thoroughly acceptable. Harvey and Stifter, man and woman, started off in big time style, then let their talk and numbers slip down to four-a-day speed. If they built up their last numbers, and the girl, who is also five feet, eight inches, would wear as pretty gowns as her first ones instead of the short outfit, they certainly would be down on any bill and receive more attention. The man is a good piano player and funny. There are lots of possibilities in this team.

Bobby and Earle have a mighty clever line of gab, a neat drop and an exclusive song routine. They worked nicely, looked fine and cashed in for heavy returns. One funny instance occurred which may not have been expected. The girl

gives a reformer's speech about the good that the abolition of liquor has done. Two people applauded, the other thousand or so laughed heartily at these two. It is doubtful that the two people were plants. Bob Mills came in to say hello and was called back and asked to stay. Mills is a one-armed pianist who makes many two-armed baby grand coaxes look like pikers.

Martha Russel, a "regular" on this time, and company in a sketch "My Neighbor's Wife." Miss Russel has the support of a man and woman who come up to expectations. Lubin and Lewis, two black-face boys, cracked their funny stories, sang their numbers, and one of them danced to the biggest returns of the show. Their method of entertaining is standard and they were placed in the next to closing spot, just where they had the opportunity to make the best impression and stand up to the responsibility the spot carries. "Buzzin' Around," a girl act with 15 people, ran forty minutes. Regardless of the flashy drops they have and the talented dancer, Marie Osborne, the act ran about fifteen minutes too long. Bill Kinkaid and Cope and Hutton were not seen at this show.

LINCOLN, CHICAGO.

Chicago, May 11.

With a bill containing such standard commodities as Max Bloom and Alice Sher, Morette Sisters, Roy and Arthur, and a few lesser lights who eventually may become just as standard, the show not only looked good on paper, but ran like well-oiled machinery. The main events that brought out all the associated bookers and agents and most of the independent agencies was the debut of Max Bloom, who has jumped from starring in tabloids to headlining in vaudeville, while the Morette Sisters take their yearly four-week dip into the vaudeville sea to break in their next year's specialty for burlesque. Both delivered and proved that 100 cents make a dollar and 36 inches make a yard, no matter how you figure it.

Bedell, wire walker, made it short and snappy in a six-minute routine of a souse on a wire, utilizing a unicycle and bicycle as props. Morette Sisters, spotted to early and running a bit too long, have combined class with comedy and with another week of vaudeville, have a sure-fire routine. Their Italian comedy and the playing of violin and cello satisfied the music lovers, and coming back with a quick change to abbreviated dresses offering to play any thing asked for, struck the whole house for an abundance of applause. Roy and Arthur, in their burlesque juggling, couldn't do any better or reaped a better harvest of applause if the act were brand new to this clientele, and it is a ten-to-one shot they have been seen at least a dozen times in half a dozen years.

Elsie White, jumping direct from the Palace, did nicely. Max Bloom, with Alice Sher as a partner, proved once more that he was a showman. For many years heading his own show, and the tabloid, "Sunnyside of Broadway," he now makes his appearance as a sure-fire comedy act for the two-a-day. Miss Sher, doing straight to Bloom's grotesque clowning, makes a good-looking and excellent foil. The piece de resistance of Bloom's act is the prehistoric love bit in costume, that went for a wow. There is no doubt that Bloom will work his way into vaudeville with the same success he made in tabloids. Clifford Wayne Trio, really a quartet, of Indians, have gotten away from the stereotyped regulation Indian act and only in the man's announcement is reference made to their race. There are two children, who are the mainstay of the act, and one of them, Master Khari, carrying the brunt of the work. He runs the gamut of song, monolog, dance, handstands and acrobatics. Being Indians ties the civil authorities against interfering with the children's work, as they are under the general supervision of the government Interior Department.

ACADEMY, CHICAGO.

Chicago, May 11.

This half a good bill showed to a houseful who came to be amused and not to rest. Not only was each act well received, but almost every number by each act brought applause. The house itself has recently undergone many changes for the better, and it also seems as though a change in patronage has taken place. Wendall Hall stepped first into the generous crowd and played the xylophone and sang a few numbers of his own composition. His position and poise are subject to improvement. He might eliminate the throwing of slides of his songs on the screen, as no one joins in the chorus. Elinore Jackson and Co. (two men) offered a sketch that has good possibilities. Two men enter in one, and talk takes place regarding fixing things with wives. One friend accompanies the other to his wife and home. They exit and curtain goes up to full showing home, with wife asleep. The fellow trying to fix it for his friend with his wife, but gives the works. Rance Gray is the author and his theme is presented nicely and acted in good showmanship manner. The woman is strong and

carries a lot of appearance, while the men support her nicely. Marcelle Hardie, who is making her Chicago vaudeville debut, didn't have a friend in the house. If she did they didn't give her an ovation on entrance. She sang a few numbers in a childish voice and danced with great confidence, ease, and did it remarkably well. Miss Hardie is 15 years old, and as a soubrette type she shows unusual possibilities. Her routine is adapted to much better houses, and with the wardrobe she wears, plus good appearance, talent and versatility, she is directing her efforts to musical comedy fame. Miss Hardie was immense. Dorothy Band and Co. (a woman) offered a musical routine in a novel way. Opening to "three," they show a pretty drop, with a small one behind a large oval opening. Miss Band comes through the oval as though she were trying to get in in the early hours. This wakes the other woman, who is at a piano sleeping. Then they sing, play saxophone, violin and piano to much response from the crowds. Haverly and Rogers, two blackface boys, set out to make a hit, and succeeded. They pulled the familiar blackface gags, but they also pulled some new steps and lots of hoofing. Both are good comedians and dancers. Portia Sisters were assigned to bid the crowd good-bye. The girls did contortionists as though every bone in their bodies were flexible.

AMERICAN, CHICAGO

Chicago, May 11.

Laughs, the side-splitting, hearty ones, were absent from the bill. Even with all the good acts that showed this indispensable asset to a successful bill left a yen for comedy. Bonto Brothers did hand-to-hand stunts smoothly, gracefully and skillfully. They played in every sense of the word. Bobby Gilbert, brother of the famous "Wolfe" (Gilbert) and Bert Saul played instruments. Gilbert made the violin talk, just as Travato does, and Saul made the accordion do things that were surprising. They play raggy songs, blending them with two knockouts, "Budding Rose" and "Down Yonder," both written by Gilbert's brother. These numbers are featured and forcibly encored. Gilbert's talking violin brought them back many times.

Primrose Semon and Co. offered a little of everything in the "Pepper Pot." Miss Semon is appearing in a new act with the assistance of Arthur Conrad and her maid, who reads many lines. They appear in "one" before a stage door drop. Her maid walks straight through the stage door while Miss Semon argues with Conrad as a taxi driver. Finally pays the bill with the line "Don't get fresh to star." Miss Semon goes through the stage door; lights out to show a transparent space in the drop, which shows Miss Semon undressing; lots of stage gab takes place between maid and her which is funny, but passes over these, freestyle theatregoers. Miss Semon then does Jolson, Eddie Foy and Cantor before a flashy drop. Back to dressing room and out to meet a stage Johnny. They sing and dance. Primrose Semon is an attractive, neat appearing and welcome entertainer and it may soon be expected to see her on the two-a-day. She cheats on the dancing, though, as the few steps done showed lots of hoofing talent. More of it wouldn't harm. In order to set

the stage for Owen McGivney a five-minute film had to be shown. Then McGivney and his "Bill Sykes" mystified, astounded and amused the crowd. His lighting changes were as usual the high spot. "Fattigued" almost beyond speech, he gasped a few words of acknowledgment for his plaudits.

Billy Montgomery, Minnie Allen and George Kirby (Little Elmer) offered the only comedy and cleaned up. Brown, Gardner and Barnett, two men and one woman, closed with their revue of songs and dances. Each number was very well done and with their beautiful eye they took many curtains.

McVICKERS', CHICAGO.

Chicago, May 11.

It was a toss up between Harry Steppes and Mason and Bailey as to who received headline honors. Business has been off at this house the last few weeks, particularly at first shows.

A few pictures preceded Mykoff and Vanity, who do ballet and interpretative dancing, with classical music. The orchestra had all their time taken up with playing this difficult score, let alone following the changes of tempo. Their dancing was fine but not appreciated. Maudie DeLong characterized her familiar "Swede girl" and baseball star. She worked hard and pleased. In doing the baseball character she comes out in bellboy's outfit. Maybe a baseball uniform would help this bit. Harry Steppes, the burlesque star, has arranged a routine acceptable to small-time vaudeville goers. In material, actions and songs this Hebrew character actor swatted a home run. He is nicely supported by Dick Lancaster, a tall chap, who is more than a foil for Steppes. The combination brought them back for bows and an encore, which they extended over the safety line.

Stuart Sisters, two classy looking, well wardrobe and talented misses, banded over. They work very much like the Courtney Sisters and put over their songs in high-grade style. They have lots of personality, and mastered the trick of wearing clothes so as to get the most out of them. In every sense of the word the Stuart Sisters are there, and

(Continued on page 10)

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SAN FRANCISCO SHOWS

ORPHEUM, SAN FRANCISCO.

San Francisco, May 11.
There is a good show at the Orpheum this week despite a superabundance of sketches, but to lay the bill out to advantage there had to be considerable switching from the program order.

Howard Hall as Abraham Lincoln in "A Man of the People" proved an impressive headliner although the audience showed indications of restlessness in spots. Mr. Hall's performance was virile and the supporting cast excellent. The second inaugural speech in the epilogue is especially effective and formed a fitting finish.

"The Fall of Eve," with Mabel Cameron, Alan Davitt and C. Carroll Clucas held plenty of attention and drew laughs in second spot. There is a quiet finish with a tag line asking: "Is the audience satisfied?"

Frank De Voe and Harry Hosford provided plenty of action next to closing. De Voe works hard and his individual style of comedy, songs and dancing landed solidly. His vampire bit, though detracting from the class of the act, gets howls and with Hosford's capital work at the piano and handling dialog together with his good singing voice, the act walked off a big hit.

Joseph L. Browning was a big clean up with his sermon and funny facial expressions, while Mijares and Co. got tremendous applause closing. No better wire stunts have been seen here or as good, for that matter.

Buddy Walton with Nan Halperin's song cycle stopped the show. Miss Walton is not a Halperin, but handles the routine artistically.

Ducos Bros. started the show fairly with their clowning, a la Arnaut.

George Jessel in "Troubles of 1920" appeared to land even bigger than last week. Jack Josephs.

PANTAGES, SAN FRANCISCO.

San Francisco, May 11.
Pantages this week has rather an unusual layout with silent acts holding full sway.

Mme. Zuleika announced as the only woman hypnotist in the world, headlined, and with half a dozen well rehearsed plants had the house roaring with laughter at one-time hypnotic stunts.

The Thomas Sax-O-Tette won a liberal amount of applause for cornet and saxophone selections with Archie Nicholson injecting comedy throughout. Miss May's ballad, however, appears to slow up this fast moving musical act.

Hector, King of Canines, is a remarkably trained poodle and there are a quartette of other dogs appearing in his support. These last alone are all sufficiently trained to constitute a full act. Together with a very talkative trainer these dogs won the biggest favor of the show. Sending them into the audience was new here and proved a good novelty.

The Rosaires opened with wire feats. They showed some good stunts and there was a good novelty about their presentation of them.

Sosman and Sloan, the only act with singing and talking, landed solidly and were most welcome. This mixed couple were the close of the bill with smart talk and cleverly delivered comedy numbers.

The Paldrens, with the female members doing the heavy work, and the lamp jumping stunts especially received good appreciation. Jack Josephs.

LOEW'S HIPPODROME.

San Francisco, May 11.
At Loew's Hippodrome this week Arthur Deagon was the big feature that stood out in a show that went along at a nice pace.

Deagon, in fact, was the most pronounced hit seen here in months. His comedy routine and songs, which were somewhat hooked up, are excellently adapted for this class of house.

Busse's Dogs started the show and made the kiddies giggle. Mr. and Mrs. Wiley were well liked. The melodies on musical glasses taking several encores.

Melville and Stetson, Jr., made a strong bid for applause honors with their accordion and saxophone playing at the finish. Ronair and Ward offered their talking skit to good rewards.

The Wheeler Trio held closing position nicely with a good acrobatic routine, Arthur Deagon appearing with them and doing a head stand and otherwise cutting up for big laughs.

Morey, Senna and Dean were out of the bill. Jack Josephs.

LOEW'S CASINO.

San Francisco, May 11.
Lately the vaudeville bills supplementing the Will King shows were decidedly unbalanced, and the current bill proved no exception. Of the four acts this week three are of the singing kind. The only act to miss it was the Cliff Bailey Duo, and this act was crippled through the absence of one of the originals (probably Cliff Bailey himself), who is on the injured list. The act, however, was able to open the show when one of the boys from the "Stepping Stone Revue," on the same bill, assisted the fellow in kilts, who does some twists and falls and concludes with a back-flip on a chair atop several tables. The substitute did quite well in the comedy part of an apparently good routine.

Al Burton and Mary Shea scored an applause hit with their novel song offering. The song impersonations of various stars by placing their heads through an aperture in the drop over the painted pictures in costume of Al Jolson, Chauncey Olcott, Irene Franklin, Harry Lauder and others proved a novelty, and this, combined with their excellent singing voices, won them big recognition.

The "Stepping Stone Revue," which has two mixed couples in songs and dances, was a pleasing number in the third position. The act is neatly set and the dancing, especially of the men, is of big-time calibre. The singing end is capably held up by one of the girls, who displayed a good singing voice, in which the top notes are especially effective. A neat act from every angle.

Frank Willing and Dolly Jordan, with piano and more songs, closed the vaudeville portion. They are of good appearance and won very good applause for all of their efforts except their character numbers, for which they appeared to be unsuited. "Take a Chance" was the King offering.

Old-time fighters must bemoan their fate when they see what the modern champions drag down for their bit when risking their titles in these days of advanced ideas. Jack Dempsey has pitched his training camp at Atlantic City where for 50 cents anyone so inclined can get a peek at him going through his daily workouts. Dempsey's bit for the training period will make some of the purses received by the old-timers look like the contents of a kid's dime bank by comparison. Jess Willard, that business man of the ring, is credited with inventing the idea of capitalizing the training period.

Pittsburgh is breezing along out front in the National League pennant race with no signs of a crack and with a ball club that seems to have found itself with the acquisition of Maranville. The "Rabbit" has put pep and punch into the Pirates and is leading the attack in sensational fashion. The club packs an offensive punch and is strong in all departments. They will have a whole lot to say about the disposition of the pennant before September.

Both Yanks and Giants are third in their respective leagues with the Yanks improving their position a trifle during the past week. Huggins has the most powerful offense in either league but the team work doesn't seem to be there. One day the club will get a flock of runs and then slump. Carl Mays has been Huggins' one best bet and seems due for the greatest season of his career. If the other pitchers come around and the club plays the ball it is capable of, they should be there or thereabouts when the stretch is reached.

The season is young, but it suffices to show the Giants they are to get plenty of opposition from Brooklyn and Pittsburgh during the summer. No ball club with the pitching staff that Brooklyn holds can be reckoned with lightly. Add to this the esprit de corps that your Uncle Wilbur Robinson has always injected into the men under his command and you have a formidable

MAC ARTHUR, VAUDEVILLE.

Bert Levey Booking—Among Best of Bay Region.

San Francisco, May 11.
The MacArthur in Oakland, formerly the Ye Liberty, which recently closed as the home of road attractions for that city and which has been using a permanent stock company of late opens May 15, with a full week six-act bill from the Bert Levey offices. A general admission of 35 cents will be charged. The house has long been recognized as of the finest in the bay region, having the only revolving stage in that city. It is expected that the road shows will go into the Auditorium.

Woman Managing on Market Street.

San Francisco, May 11.
Purchase of the College theatre on Market street by Mrs. Olive and Miss Sylvia Grogg from the College Theatres, Inc., was announced here last week. Miss Grogg will take over the management, the first woman manager of a large Market street theatre.

Frank C. Burhans, present manager of the house, leaves for Los Angeles soon where he will associate himself with a film concern.

Al Bruce's Own Company.

San Francisco, May 11.
Al Bruce, who has been producing musical comedy shows for Gore Brothers & Lesser in Bakersfield has organized a company of his own and will open at Sacramento May 23.

San Diego House Back to Loew.

San Francisco, May 11.
The San Diego Hippodrome, formerly a Loew house, which has been playing acts from the Bert Levey circuit of late, will revert to the Loew books, May 29.

SPORTS

able combination to overcome. The Dodgers after their temporary setback at the hands of the Braves came with a rush and won 11 straight before they were halted.

Joe Lynch and Pete Herman may be matched for a summer bout at one of the open air shows in the vicinity of New York during the summer. Lynch has stated ever since he won the world's bantam title from Herman that New Orleans Pete can have a return bout whenever he is ready. The local promoters seem a bit wary about big contracts preferring to wait until the Dempsey-Carpenter bout is out of the way before spreading themselves. Another summer possibility is the much discussed Rocky Kansas-Benny Leonard contest which Dave Driscoll is anxious to stage at his Jersey ball park during the hot months.

The attendance all over the major league circuits proves the public has not allowed the recent backslidings of a few misguided and badly advised ball players to undermine their confidence in the national sport. Thousands of rooters have attested by their attendance at the games their entire confidence in Judge Landis and the big league favorites upon whom the clouds of suspicion have never cast a shadow. Baseball is the squarest sport on earth and one with fewer scandals attached to it than any other amusement which is operated and indulged in by professionals.

Henry Irslinger, who makes claim to the world's middleweight wrestling championship and who holds the Lord Lonsdale belt, earned the right to meet Johnny Meyers of Chicago by defeating Jack Ozar, of Butler, Pa., in a short but hard fought bout last week, at Troy, N. Y. Ozar got the first fall after 21 minutes and 5 seconds, with a body scissors and arm lock. Irslinger took the second fall in 16 minutes and 50 seconds, with a headlock. Once he got his headlock on it was easy sailing, as Ozar was completely dazed and groggy. Irslinger got the third and deciding fall with a headlock after a hard tussle for 15 minutes. Both times the headlock was applied, Ozar had to be helped off the mat. The two men hold wins over "Pink" Gardner, who is supposed to be the middleweight champ. Irslinger disposed of Gardner in quick shape two weeks ago, but as they both

SAN FRANCISCO ITEMS

San Francisco, May 11.
The Annette Kellerman Co., which sailed for Australia on the Ventura last week, will open in the J. C. Williamson houses June 1. Besides Miss Kellerman and the 16 artists who accompany her, the Australian tour will include a chorus of girls made up over there.

Charles E. Bray, western manager for the Orpheum circuit, returned from a two weeks' stay in the east last week.

Bert Levey has added the park, Paso Robles, to his books.

A warrant for the arrest of E. Ezra, also known as A. Rommi and A. Farber, on the grounds that Ezra represented himself as having a lease on the Republic theatre and later secured two projecting machines from the Western Theatre

Supply Co., was sworn to last week in the police court by L. G. Dolliver, manager of the firm. Dolliver alleges Ezra did not have the lease.

Jimmie Lederer is the new assistant to Barney Hagen, manager of the local M. Whitmark & Sons' office. He is acting as roadman and outside representative for the firm.

Roy Clair's musical comedy company opened May 10 at the Hippodrome, Eureka, for a six weeks' musical comedy stock engagement. He recently closed at Sacramento.

"The Bachelors' Evening at Home," a new act written by Fred De Bruin, Ford Rush and Nat Goldstein, was ushered in at the Imperial last week. De Bruin and Rush are featured. Nat Goldstein is at the piano.

tipped the scales at more than the middleweight limit, the title did not change hands.

Harry Mansell, English flyweight, who arrived from the coast this week, after participating in 26 fights in nine months, has been matched to meet Abe Goldstein in a 15-round bout to a decision, at Manhattan Casino, May 29. The winner has been assured a match with Johnny Buff, recognized flyweight champion of America.

The wrestling match last week in which Strangler Lewis lost his title to the aged Pole, Stanislas Zybysco, caused loud comment around the Rialto. Wrestling has been held in doubt for many years. This exhibition did not help to eliminate the suspicion with which the sport has been clouded. Lewis mauled the big Pole around for twenty odd minutes and then suddenly dived for his head, missed and fell, stunned, on his back. The Pole fell on top of him and the match was over, with a new champion declared. The betting was anywhere from 5 to 8 to 1 with Zybysco on the small end. The wise money had the short end. One bet of \$100 to \$700 was reported laid the bout would not go 30 minutes.

The Original Celtics of New York, claimants of the world's professional basketball championship, defeated the Cohoes team of the State league last week by a score of 31 to 28. The contest was close and hard fought, the two teams never being separated by more than two points until the closing minutes of play when the New Yorkers managed to nose out a victory. Johnny Beckman, "the Babe Ruth of basketball," and Nat Holman, conceded to be the greatest players in the game, were the shining lights for their teams. Beckman scored 12 points for the Celtics and Holman hung up 13 for Cohoes. Ed Wachter, the old State league star and coach of the Harvard five the past winter, appeared in the Spindle City lineup and managed to throw in three baskets from the field and one from the foul line. Wachter is 37 years of age, but looks and acts as young as any of them. When he wants to, he can get around the floor with the speed of a 25-year old boy.

Frank Moran, the Pittsburg battler, who returned to the States this week after a trip abroad in which he K. O'd Joe Beckett and others, will pass the summer at Tom Luther's White Sulphur Springs on Saratoga Lake. He has signed for a bout with Georges Carpentier, the French idol, to be staged in London next September. Moran is now in New York, but will go to Luther's the latter part of the month to begin training for the big set-to. While no longer a chicken, Moran claims he is in the best condition of his career and has developed a knockout punch that has it all over his former bacon winning blows.

Sunday afternoon, May 8, H. E. Du Jardin, aged 22, of Chicago, head of the Du Jardin Flyers, Inc., who have been giving exhibition flights in the city the last ten days and carrying passengers, died at the Deaconess Hospital at Marshalltown, La., from a fractured skull sustained when the plane he was driving from a height of 300 feet, crashed to earth near the old Country Club grounds at 11 o'clock Sunday morning. Guy Woods, Fox photographer, of Des Moines, who was with Du Jardin, was badly scratched about the face and sustained injuries of the side, but was able to be about the next day.

Du Jardin had taken Woods up to give him experience flying in a wind and, when at a height of 300 feet, a stiff breeze struck one side of the plane. It made a flat spin

to earth. Du Jardin made a brave attempt to right the plane, and had he had 25 feet more, could have done so. The plane struck on the wheels and the bottom of the radiator, and was almost completely demolished.

Probably no other aviator in the country has had more actual flying experience than Du Jardin. Since April, 1917, when he enlisted from Chicago in the army, Du Jardin had spent 16,000 hours in the air as pilot. He had flown from every army field in the country and, during the war, was instructor at Brooks and Kelly fields, with the rank of first lieutenant. Part of the time he served as instructor's instructor.

Since his discharge from the army, shortly following the signing of the armistice, Du Jardin has been engaged in exhibition flying. It was he, who a short time ago, made an attempt to land on the Marshall Field Building, in Chicago, and was restrained. Recently, the Du Jardin Flyers, Inc., was organized with young Du Jardin as president. Exhibition work specialized upon.

According to Mr. Royce, stunt man with the flying circus, the advertising campaign and exhibition flying, scheduled during the next two weeks will not be postponed, but will be carried out as planned.

CHICAGO SHOWS.

(Continued from page 9)
are in line for big time. William Dick started off his guitar and singing routine with three Irish ditties. Then he told a few stories, played another Hawaiian number and exited to solid applause. Dick is an artist and has a voice sweet to listen to, besides strumming a warm guitar.

Lizzie B. Raymond and company came on sixth with the sketch "Welcome Home." As usual it was well received. Mason and Bailey, colored comics, singers and hoofers, sold their blackface material as only colored boys can. From the opening line they got at the crowd and when they danced it seemed like every head was spinning, so fast did they manipulate their dogs. The peculiar dialect, all their own, is a standby they can always depend upon. "Fallen Stars," a rural comedy, with songs and dances, closed. Peggy Houlton is featured. This fact, or the harmony singing may have been responsible for every one staying till the last. Apollo Trio and Berry and Miss were not seen at this show.

The Morette Sisters and Lowry and Prince have been signed as the feature acts at Electric Park, Kansas City, by Roy Mack. Besides doing their specialties they will lead numbers. Lowry and Prince were signed for eight weeks, while the Morette Sisters could only accept four, owing to their opening with Billy Watson's "Parisian Whirl."

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SAN FRANCISCO

CABARETS

Healy's Golden Glades at 66th street has inserted five or six vaudeville acts as entertainment, in addition to the dance orchestra.

The road business received a wallop all of last week with some of the places opening, but the trade came with good weather Sunday. A few of the road places are selling, others are not. Police in uniform are making themselves busy at many New York City points, while localities and revenue officers look after other places. Some of the road men believe with the city restaurateurs that if it is necessary to give up two or more ways, there won't be enough profit left in the possible sales that may be made to make it worth while, and at the same time guard against pinches from those not declared in.

Dr. Harris' novel Flotilla restaurant at Sixth avenue and 55th street is taking all of the regular business of the middle section of the city just now. The Traffic Commissioner is reported to have invested over \$1,250,000 in his new restaurant and it has caught on. The Flotilla is drawing away from all the better established places, partly through its novelty, but really on account of its excellent food and moderate prices. There's little question New York restaurants must depend upon their menu card as a drawing card and stop the kind of brigandage they have put across. The Dr. Harris' restaurant took the cue from the outset. Others will have to follow. The days of "taking them" are over.

The Chateau Laurier at City Island, under the management of Bill Werner, is making a feature of a shore dinner at \$2.50. The Chateau is one of the Pelham road houses and a good meal along that route at a reasonable price will be appreciated. Mr. Werner will probably operate the Chateau in the same highly successful manner he did the Hotel Seabourne at Coney Island.

There is nothing in the way of encouragement that would add any zest to those working in Charles Anderson's new revue, "Play Ball." The hours that usually find a number of restaurants, cafes and cabarets filled to its doors with people find the Winter Garden, Chicago, morbid, literally empty, and those who are there are dreaming, maybe scheming, just the same unaware that a show is going on—unresponsive, almost uncouth. Whether it's the management or the class of the few who go there that is to blame for the continuous downward course of this place is immaterial. It isn't what it was not long ago, and it is going from bad to worse.

In this show there's a little more book and somewhat of a plot, winding in and out. Even though the idea has been done to death, which is picking principals from the guests seated. There were so few guests, this particular evening, that the reviewer was frightened for a moment that he might be called upon, as with all the principals being called out there was scarcely a baker's dozen sitting at the tables. In the last review there was some talent, while in this one there were only three principals that showed anything. Main among them being Mary Reilly, a protegee of Ernie Young's, who could be labeled Sophie Tucker, Jr., and a worthy successor. Billie Gerber, of the Gerber Sisters, steps forth as a single and comedienne and scored heavily. This little girl bears watching, as she has that natural comedy ability that so many try for and so few succeed in showing. Renee Rayne, as prima donna, has a voice and appearance. Kate Pullman, late feminine dancer of Roscoe Ails' act, was hindered by a lack of space, though doing the best she could under the circumstances and flashing some nifty acrobatic steps. Nell McKinley, a great nut comic with a reputation on the small time, is lost down here. Frank Sherman as the tenor, comes up to the mark of the cafe in general, having nothing much to recommend him.

Al Garbelle hoofed his way into high favor. The chorus girls are really the backbone and the class of the production, and though labeled as "Play Ball," it looks like a shutout from both sides of the footlights.

Prohibition may be held responsible for the altered condition of Broadway fronts in Times Square.

The Astor, the final hotel left on the square with a lobby of any size, is now having its front changed into stores opening on Broadway. Had liquor selling continued there would have been no change in the Astor lobby, that led into its bar. The same with the Hotel Knickerbocker, now an office building. Its bar was worth \$500,000 yearly profit in the wet days. When liquor went south the hotel was abandoned, with its conversion into an office building costing nearly \$3,000,000. Wallack's and the Claridge could say the same. Their former bars or ground floor restaurants are now store fronts. It makes Broadway between 42d and 45th streets livelier in street appearance with its small stores of decorated windows, but it removes the "bigness" of the hotels downstairs that those from the sticks can't see in their home towns and like to find in the metropolis. When the bars had to go the hotel men figured the lobbies were no more than meeting places for New Yorkers who were not guests, so the decision to reap the large rental income possible from a Broadway frontage was quickly made. Times Square is still the square, however. Though it's very flat (in fact and figuratively), it's New York's greatest drawing card, left without a kick.

Duke Lewis' Novelty Syncopators, another Pacific Coast musical organization, is headed east. Lewis' band hails from Tait's, San Francisco.

Marquard's, San Francisco, has secured Jack Holland, who formerly produced the shows at Tait's, and the result is that Marquard's is now giving the best revue of its career. It is not as pretentious as some of the revues hereabouts but from a class angle compares favorably with the very best. Holland is a refined appearing chap and his ideas are along the same lines. His dancing always was a big feature of any revue with which he was identified and his individual efforts here are more prominent than ever. Natalie Kingston and Lavinia Winn are the other principals. The former is a beautiful girl and a graceful danseuse with decided talent and stands out on the feminine side. She wears stunning costumes and each one seems to be more becoming. Miss Winn looks pert enough, possesses a sweet voice and fills all requirements to a nicety. The chorus of six girls are familiar figures in cabaret circles here and any one of the girls would be a credit to any line-up. They are Flo Kennedy, Gene Beban, Florence Selby, Vanelle Jardenaire, Babbette La Rue and Betty Conley. The show starts at seven and continues until twelve-thirty, with public dancing in between. With the Holland show a covert charge of 25 cents is made every night except Saturday when it costs 50 cents.

Al. Siegel severed his business connections with Bee Palmer (Mrs. Siegel) atop the New Amsterdam Roof with the 12 o'clock show, Tuesday, to engage in a cabaret venture on his own. Siegel has organized an orchestra which will play a series of cafe and cabaret engagements. The orchestra includes Sammy Greene, Howard Morrissey, George Eberley, Nat Natale, J. Russel Robinson has replaced Siegel in the Palmer act.

Very little booze came over the border last week, for the lid was down tighter than it has been at any time in the past. Every person crossing the line was searched, and in addition, all automobiles were searched at Plattsburgh, Glens Falls and other points. No matter what kind of a car it was or who the occupants were, it had to undergo the scrutiny of the authorities. Early in the week the tip went forth that the lid was on and many of those who had previously smuggled in whiskey in huge quantities "told off." Some claim, however, that the lid will be lifted in a short time for those on the "inside." On the other hand, supporters of the State police, who are in close co-operation with the federal agents in checking the flow of booze into this country, say that they have been given orders to enforce the law strictly and to play no favorites. There were practically no arrests made during the week.

State and federal officials met with representatives of the four border counties at Malone, N. Y., Saturday and mapped out plans for clamping the lid down tighter. The

conference was behind closed doors, but it is reported a decision was reached to stage a series of raids and to seize vast stores of liquor which are scattered throughout Northern New York. Special attention is to be given to saloons. The Collector of the Port at Ogdensburg has been requested to send more deputies to assist the local authorities in the "clean up" campaign.

The statement made by Public Safety Commissioner Joan J. Riley of Amsterdam that "to enforce such an unpopular law as the Volstead act, you must first develop 100 per cent. Americanism into 100 per cent. 'squealer'" has stirred up a hornet's nest. When Governor Miller's attention was called to it, he declared in no uncertain terms that "if he made that observation, he shows such a gross disregard of what Americanism means, that is, respect for and obedience to law, that he manifests unfitness to hold office and the mayor of the city would do well to look into the subject of his qualifications." This did not faze Mr. Riley one bit, for he retorted that "they asked for an opinion, and I supposed they desired an honest opinion and the one expressed is mine. I would tell the Governor the same thing. No reflection is cast upon 100 per cent. Americanism. The 100 per cent. Americans are the ones who will have to get the evidence and furnish it to us, if we are to procure convictions." The statement was in answer to a query relative to enforcement of the law by uniformed police, sent out to 40 or more cities by the Mayors' Conference.

Governor Nathan L. Miller of New York this week signed the Westall bill exempting hotel employees from the provisions of the State labor law requiring one day rest each week.

SOUTH AFRICA

By H. HANSON.

Capetown.

Capetown, April 10. OPERA HOUSE.—Leonard Rayne's Co. in new plays secured by Rayne in London. "The Right to Strike" was first production and made a big hit. March 7 "Mr. Wu" was staged and scored. March 21 "Brown Sugar," comedy by Lady Lever, was staged. April 7, "Mary Rose."

TIVOLI.—Business good at this hall. Week commencing March 16 the following bill was put up: Harry Merrylees, Scotch comedian, good, but patter rather blue and unnecessary; Jephson and DuBarri, comedy duo, fair turn; Edythe Hyland, vocalist, pleasing songster; Loader and Laney, comedy act, clever and big hit; Boyd and Gilfain, entertainers, ordinary; Jen Latona, comedienne, success, clever artist; McQuinn and Taylor, musical comedy duo, good. Week March 23: Ross and Alban, Clifford and Grey, Edythe Hyland, Ivor Vintor, Boyd and Gilfain, McQuinn and Taylor, Jen Latona. March 30: The New London Dramatic Co., producing "Tilly of Bloomsbury." Gretta Yates, Violet Elliott, C. Stafford Dickens, Geo. de Lara, Ruth Lytton in cast. April 11, "Three Wise Fools."

ALHAMBRA.—Pictures. Doing good business. Week March 28, "Miss" (Mary Pickford). Variety is informed this is the only copy sent to South Africa, and it is certainly a bad one, with photography dark. April 4, "Under Crimson Skies" (Elmo Lincoln).

GRAND.—March 28-30, "The Walk-offs" (May Allison); March 31-April 2, "Out of the Snows." April 4-6, "A Soul Without Windows." WOLFRAM'S.—March 28-30, "The Savage Instinct" (Clara Kimball Young). March 30-April 2, "Marooned Hearts" (Conway Tearle). MAJESTIC.—Pictures; business good.

Johannesburg. HIS MAJESTY'S.—The new mus-

Week March 28, Allen Doone and Co. in "Broadway Jones." CRITERION (Durban).—Week March 28, J. H. Scotland, Belle Mora, Will James and Doran Sisters.

TOWN HALL (Durban).—March 28-29, The Import Film Agency screening "Everybody's Business." March 30, "The Boxing Cavalier," featuring the champion boxer, Carpenter.

EMPIRE (Durban).—Pictures. HIS MAJESTY'S (Durban).—Pictures.

POP BIO (Durban).—Pictures. TOWN HALL (Durban).—April 4, Nicola, illusionist. RINKO (Maritzburg).—Week March 28, Kathleen Mera, vocalist; Signor and Madame Borelli, entertainers; Pictures.

Reports from other towns in the country record good business.

Signor Alberto Terrasi, Johannesburg, vocalist, announces he is going to the States for six months. His intention is to induce Caruso to tour South Africa.

Wilkie Bard has been engaged by the African Theatres for South Africa. He will probably open at the Empire, Johannesburg, April 18.

Sarah Sylvia, the Jewish actress, late leading lady with Maurice Moscovitch, is coming to South Africa with a company, under the direction of the African Theatres Trust, opening at the Palladium, Johannesburg, with "The Song of Songs." Her leading man is Joseph Sherman, a London and New York Jewish actor.

Gorham Moffat, Scotch actor and playwright, and company is booked for a South African tour by the African Theatres about the middle of 1921.

Ada Reeve left for England March 31. She made a big hit over here. Her farewell night at the Grand, Bloemfontein, was a riot. The theatre was packed to the doors.

Lady Forbes-Robertson (Gertrude Elliott) and supporting artists arrived, Capetown, April 4. Artists include Ivan Samson (leading man), Wilfred Forster, Reginald Holmes, Joan Forbes, Maud Buchanan, Vivienne Whitaker. The opening play will be "Paddy, the Next Best Thing," followed by "The Dawn of Tomorrow."

M. Forster, the manager of the Alhambra, Capetown, has been promoted to the position as manager of the Criterion, Benoni, Transvaal, and all good wishes go with him. He was presented with suit case by the staff. He hails from the States.

Mark Hambourg, the pianist, will tour South Africa towards the end of May under the direction of Leonard Rayne.

The African Theatres have gone to the public with a prospectus for the purpose of a company to be called the African Theatres, Ltd., with a capital of 500,000 pounds. The purpose of the new formation is to acquire and carry on as a going concern the African Theatres Trust, 400,000 shares will be issued to the vendor company, and 100,000 for public subscription at one pound each. The new concern will include the theatrical and cinema business.

Out of the 100,000 pounds it is intended to erect a theatre in Capetown and Durban, with a seating capacity of 3,500 each. At the price of building material, labor, price of land, and other details essential to the building of a theatre, one is curious to know how it can be done for 50,000 pounds in each town. I. W. Schlesinger is chairman and managing director. The prospectus states that last year there was a profit of 136,766 pounds. If this is true and it catches the eye of some of the theatrical magnates in the States, it will be a case of "all eyes on South Africa."

Helen Charles, the society entertainer, is on a world's tour. She is at present in Australia, and will arrive at Durban, Natal, about the end of June.

IN AND OUT.

Enrie—Ordway—failed to open Monday at the Lyric, Hoboken. Gene Morgan replaced. Miss Ordway was ill.

Walter Mathey and Co. were off the bill at Loew's Victoria, New York, after the Monday matinee.

Laurie Ordway reported ill at the Lincoln Sq. Thu. day of last week. Collins and Dinar securing the last half assignment.

Bee Palmer was canceled at the Bedford, Brooklyn, Thursday of last week because of her inability to arrive at the theatre in time to appear in her "red spot." Miss Palmer was booked into the house for the week by the Fox office. The vaudeville date did not interfere with her appearance in the Ziegfeld "Midnight Frolic."

Walter Mathey and Co. dropped out at Loew's Victoria, Monday, Mathey reporting ill. Mr. and Mrs. Sydney Payne substituted.



FRANK DOBSON

Coming to B. F. Keith's Palace, New York, Week of May 23, a comedian of distinction and versatility, who has headlined the best theatres throughout the country under the direction of C. B. Maddock. The press says: "He is good—he seems to please every one."

Personal direction, MAX E. HAYES, Palace Theatre Bldg., New York.

MARRIAGES.

Jack Hurley, Remick's professional staff, to Louise "Sunny" Miller, pictures, San Francisco, April 28.

Adele Valdis Allen, daughter of Harry Allen the New York agent, to Paul Sweeney, managing director of the United Lumber Co. of Fredericton, N. B., Canada, in that city April 29.

Alex Hyde (vaudeville) and Estelle Fields (non-professional) were married April 23. Mr. Hyde is a brother of Johnny and Victor Hyde. Wallace McDonald and Doris May, pictures, Los Angeles, May 5.

Earl Van Nostrand (Van Nostrand and Zavai) to Zena G. O'Kief. Mary Stuart, of the Stuart Sisters, has been married a year to Jean Carroll, nonprofessional, but the facts did not become known until the act played Chicago this week.

Helen Romaine (Plunkett and Romaine) to Milton Cahn (Royal Four) at San Francisco, April 18, according to report. Both acts are on the Loew circuit.

BIRTHS.

Mr. and Mrs. Albert Gutterman, at the Jewish Memorial Hospital, New York, May 9, son. The father is manager of Loew's Delancy St.

ical comedy Co. in "Kissing Time." Flora Ashe, Blake Adams, Minnie Rayner, Eric Harrison in cast. Business good.

STANDARD.—Melodrama, with patronage good. Week March 21, "Her Love Against the World"; March 28, "The Heart of a Thief." Leading principals are Lillian Hallows and Terence Maxwell.

EMPIRE PALACE.—Capacity, the rule. Week March 21, Takko and Koma Namba billed as Jap-American Eccentric Entertainers. Correll Trio, Edwards and Parkes, Eddy Reed, American film artist, Daly Cooper and Mabel Lait, Gertrude Long and Spencer Ward, Belle Mora, Estelle Rose. Week March 28, Barton and Ashley, LeMannier, Nora Burke, Takko and Koma Namba, Correll Trio, Edwards and Parkes, Eddy Reed, Gertrude Long and Spencer Ward.

ORPHEUM.—Draws good houses. Week March 21, J. H. Scotland, Nula and Partner, Pictures. Week March 28, Estelle Rose, Dale and Mirette, Pictures.

PALLADIUM.—March 21, A. Brandon-Cremer's Coy in "The Fatal Wedding."

HIS MAJESTY'S (Pretoria).—"The Virgin of Stamboul." OPERA HOUSE (Pretoria).—Carter, illusionist.

Natal

THEATRE ROYAL (Durban).

LESSENER BURLESQUE PROFITS WITH SEASON'S GROSS UNCHANGED

**American Wheel Producers Have Few Winners
Among Them—Next Season's Show—Less "Pro-
duction" and More Comedy.**

As a practical illustration of the necessity for retrenchment in burlesque next season, a producer with shows on both Columbia and American circuits for several years past points to the following example of what the past season's high salaries, overhead costs and increased railroad rates did to him: Three seasons ago, one of his Columbia wheel shows did the same amount of gross business on the season (\$175,000) as one of his American wheel shows did this year. He made a profit of \$27,000 on the Columbia wheel show three years ago. This season the same gross (\$175,000) done by one of his American wheel shows returned a profit of less than \$200.

If the American wheel show had played to \$175,000 three seasons ago, with the then existing overhead and railroad costs, the producer claims he would have netted a profit of \$45,000.

The American wheel shows in general played to bigger average receipts this year than ever before, many grossing considerably more than the average Columbia wheel shows three years ago, notwithstanding the slump that hit the American around Christmas and lasted for most of the shows throughout the season. In spite of the larger gross in general on the American wheel, the list of those finishing with a profit is said to not exceed eight out of the entire number of 38.

The experience of this producer this season is another illustration of the tendency of the modern burlesque owner toward over-production.

The modern tendency in burlesque for the past two seasons has been toward flashy stage accoutrements and lavish scenic displays as against the emphasis on comedy and cast of the older attraction.

One or two of the newer producers set the fashion for this type of entertainment, with the others forced into line as a result. The originators have found the experiment successful, due to previous training in this kind of production and have a natural "flare" for the "flash" kind of show.

The older producers have begun to realize their mistake in going overboard trying to follow the examples and have determined to stick to the former burlesque standards. That doesn't mean a skimpy burlesque show, but more of the comedy that is the backbone of burlesque shows whether of the \$2 variety or the "turkey" of the old days.

It is understood next season will witness a throw back to the old burlesque show methods of the days of "Me, Him and I," "Wine, Woman and Song" and other former favorites that were noted for their drawing power.

MAY DROP NEWARK.

**American Wheel Hasn't Done Well
in Town.**

It seems unlikely that the American wheel will have a stand in Newark, N. J., next season. The American shows have played the Gayety heretofore, but that house, which was dropped from the American wheel route last week, will play pictures next season. Newark did not show up particularly well last season as an American wheel stand.

Sid Ascher, the picture man, will operate the Gayety, which will be renamed the Carlton. Ascher has the house under a ten years' lease.

Frank Hunter's Vaudeville Act.

Frank Hunter featured with Bluch Cooper's "Best Show in Town" is to take a flyer in vaudeville during the summer, presenting "The New Sheriff" by Billy K. Wells. Hunter will do his wop character. The act has a cast of five.

Harry Steppe in Two-Act.

Harry Steppe, of burlesque, will open in vaudeville at McVickers', Chicago, May 8. Steppe will have Dick Lancaster assist as straight. Steppe was the featured comedian with the "Tid Bits of 1920" on the American wheel last season.

"FOLLIES" EQUIPMENT BOUGHT BY GERARD

**New Book to Be Written
Around It.**

The entire scenic equipment and costumes of Ziegfeld's "Follies of 1920" were purchased on Tuesday by Barney Gerard from Flo Ziegfeld. Gerard will use the greater part of the last season's "Follies" equipment for his Columbia wheel show, "Follies of the Day," next season. The book of the Ziegfeld "Follies" was not included in the deal. Gerard will write a new "Follies of the Day" book around the equipment.

Gerard's "Follies" will have a special score next season, written by a composer of pop songs. The Ziegfeld "Follies" scenery and costumes, representing an investment, according to Mr. Ziegfeld, when new, of approximately \$115,000. The selling price to Gerard was not disclosed. The production equipment embraces 30 transfer truck loads.

According to Mr. Gerard this is the first time a burlesque show has ever taken over an entire production of the \$3 Broadway type intact for a wheel show.

LOCALS GIVE NOTICE

**Definite Replies in Burlesque Matter
Expected After National
Conventions.**

The announcement last week of the decision of the burlesque producers to demand a 25 per cent. reduction in the current scale of the musicians' and stage hands' unions elicited quick response from two locals.

The Chicago local of the musicians' union notified the Columbia Amusement Co. it would not accept any reduction and was considering raising the local scale 25 per cent. for next season.

The Kansas City stage hands' local informed the burlesque officials that in the event that the present scale wasn't accepted by the burlesque people on the date set, they would demand a 10 per cent increase over the present scale.

The ultimatums from the two unions were received at the Columbia and American headquarters in New York. The burlesque officials don't expect anything definite in the nature of a reply to their demands until after the national conventions of the A. F. of L. and the meeting of the executive board of the I. A. T. S. E. The musicians are meeting this week in St. Paul.

JOHN E. CAIN DIES

John E. Cain, whose career as an actor covered over 40 years, died May 8, following a lingering illness. Mr. Cain, about 58 years old, was born in St. Louis. He entered the show business as a youth, playing in variety and minstrelsy for many years. He was also well known as a comedian in the burlesque field for a long period.

The deceased was rated as one of the best blackface comics of the old variety and more recent burlesque days. He was at one time, about 20 years ago, a partner of J. Herbert Mack, the Columbia official, the team being known as Cain and Mack, appearing in a singing and talking specialty.

The deceased was also a member of the old Bella Union concert hall stock in Frisco. His most recent engagements were with Gus Hill, for whom he played "Jiggs" in "Gringing Up Father" for several seasons. He also appeared in vaudeville from time to time during the past few years.

A widow, Blanche Cain, the daughter of Bobby Newcomb, survives. Funeral services were held in the New York Lodge of Elks, No. 1, of which Mr. Cain was a member.

HIP HIP HOORAY.

There's no doubt that "Peek-a-Boo," the Jean Bedini show, again leads the Columbia wheel attractions for the largest gross this season, and there is no doubt but that "Hip Hip Hooray," the George Belfrage show, foots the list.

As inside stuff and a matter of fact the Belfrage show at the Columbia this week went right to the bottom of the list for the gross at the opening of the season and remained right there until now, when the season ends this week at the Columbia, where the show reappears. It opened there for the preliminary week last summer.

The Belfrage show was a bad one when it came in nearly 40 weeks ago, and it's a bad one now that it's going out. In between but little repair has been made, and that did not improve it. Some people have been replaced and the program rewritten, but the leading people like Ben Pierce, George F. Hayes, Pat Kearney, Kitty Warren and Helen McClain are the same. There are others, with 18 or 19 choristers.

The production still holds up as an ordinary average on that wheel, the comedy is as bad as it ever was and the running of the performance even worse, the bits and the numbers with nothing else, not even sequence for relief.

No author is mentioned, and there could have been none. There was nothing to write. The performance is not as clean as it was when the show opened, proof in itself that as the season progressed the principals found it necessary to dirty up to gain laughs. It certainly didn't gain any business, for "Hip Hip Hooray" finished as it started, last on the list.

The biggest laugh was cut out after the Monday matinee for suggestiveness, although there was a double entendre line ahead of it that was still in Monday night, which, if taken the wrong way, was as dirty as might be imagined.

But the season is over, and what's the use? It's just the opportunity to see what a show can, will or should be made to do in the interim of its bad show report until it comes around again. If this one could not have been bettered any more than it was it must have been quite necessary to the wheel to allow it to remain, though naturally there must each season be a last show on the list as there must be a first.

Another show on the Columbia circuit of last season that finished away up among the leaders but dirtied up somewhat this season is probably not now among the first 15. That was one of the shows the Columbia at first decided to order off after this season ended. Through pleading, however, according to report, it may remain another season (next) to try out, and through that reversal the other dirtying up star, also listed to go, will have to be given his second chance as well. The object lesson is expected to have its effect, not alone on the two in question, but on all other dirt vendors.

Next week the new "Peek-a-Boo" opens at the Columbia for a run in the hot weather. Whether Monday night will be warmer or cooler than this Monday night you can gamble everything that "Peek-a-Boo" will be over twice as much money in the house at its opening as the Belfrage bunch drew for its opening evening. That's the value of a title that makes good. Belfrage had better change "Hip Hip Hooray" for next season. But it's a great title to wind up the regular season with.

Simc.

DREW & CAMPBELL SUED.

**Mabelle Courtney Alleges Injury
Sustained at Star, Cleveland.**

Mabelle Courtney, last season prima donna with the "Parisian Whirl," has filed suit in Ohio against Drew & Campbell, owners of the Star, Cleveland, for \$50,000 damages as a result of a broken ankle, which she sustained while playing for the Star two years ago as a member of "Follies of the Day."

Miss Courtney claims permanent injuries in the complaint, alleging the injury has deprived her of a livelihood, in as much as she is unable to dance or do her work properly.

Payer, Winch, Minshall & Karsch, Cleveland attorneys, represent Miss Courtney.

VOLUNTEERS FOR BENEFIT

Rehearsals for the Burlesque Club benefit at the Columbia Sunday night, June 12, will start June 1. Members desirous of playing in the benefit show are requested to communicate with any of the committee in charge, which includes Henry Dixon, Bluch Cooper, Rube Bernstein and E. Thos. Beatty.

Burlesque Club Election June 6

The election of officers of the Burlesque Club is scheduled for Sunday, June 6.

FRILLS AND FASHIONS

By ALICE MAC

Across the pond there has been quite a good deal of comment about America being prejudiced where English acts are concerned. These rumors no doubt come from acts whose style just didn't suit the American public.

At the Palace this week there is proof with the appearance of Ella Retford. The ovation received by her at the close of the act Monday matinee could not have been bigger had she been appearing in her own native land, and it was unanimous, not a scattered affair. She made a pretty picture surrounded by the flowers sent over as she gave her thanks in a speech that was spontaneous.

One always associates with the name of Hyams and McIntyre an offering refined and sweet. "Maybloom" is no exception. Miss McIntyre in her crinoline of white with its dainty touches of flowers and bonnet to match was charm in itself.

Mme. Skidikadink! (with Herschel Henlere) wore an effective gown of pink tissue, draped around the figure and puffed at one side, from which a long train hung. The bodice was a beaded affair of brilliants and pearls. Her change was a short affair of black and midnight blue sequins, with a wiring at the hem that had an edging of fringe.

It was 4:49 when the Santos and Hayes card was flashed, which meant that it would be well past 5:30 before the program was brought to a close. The act seemed somewhat draggier than when at the Riverside, but this no doubt was due to the late program.

The program at the Palace has on one side an "Important" notice that reads: "The management of this theatre is not responsible for hats, coats, etc., unless checked at the theatre's coat room," etc.; then opposite is the following: "The management checks articles free, but is not responsible for the loss or damage to articles left in the check room."

"Phoebe of Quality Street," presented by the Shuberts, as far as the production is concerned is the last word in artistry, that also applying to the costumes. For those who are not familiar with the Barrie story, they are of the mid-Victorian type, the action occurring during the Napoleonic wars.

The featured players are Dorothy Ward and Shaun Glenville, imported from England for this production. Miss Ward is a charming Phoebe, with locks that border on the magenta shade, first in ringlets peeping beneath a cap of pink chiffon that had bunches at each side of forget-me-nots. The dress was also pink, daintily trimmed with frills of lace and pink and lavender ribbons. Then, as the story tells, the sisters meet with reverses, and to make both ends meet start a boarding school for children, and here Miss Ward, in a simple but neat gown of grey crepe de chine, with the mop cap of white organdie, reminds one of the dress worn by the Quakers. At the ball held in the regimental barracks Miss Ward was a picture in a gown of lemon lace that had wreaths of pink and blue silk flowers, over which was worn a cape of turquoise blue taffeta that had the headdress matching.

A clever little miss in this show was Uarda Burnett. She assisted Mr. Glenville admirably in the story about George Washington who wouldn't tell a lie.

Gus Edwards, at the 81st St., has added to his long list of proteges a newcomer who hails from Scotland. He is a wee Scotch laddie by the name of Sandy, who bids fair to make quite a name for himself with his remarkable imitation, and his rendering in broad dialect, "The Troosies That Me Faither Used to Wear." Gus Edwards was in his element talking to the children in the audience, and took one kiddie with bobbed hair and big, blue eyes up upon the stage, much to the delight of the mother.

Dainty Marie made one gasp with her daring feats on the ring and rope in mid-air. Miss Marie relates the only accident that has ever befallen her occurred a year ago at the Palace, Chicago. Before one sees her shapely figure attired in a tight-fitting, white stockinged suit, she appears in an attractive gown of powdered blue chiffon, worked in glass beads that form a rose pattern.

Maud Muller (Muller and Stanley), is wearing a different dress than when at the Coliseum, and very pretty it is, too, made on straight lines of iridescent sequins that has a hem of fringe and green and mauve tulle tied at the side for a bow.

The Edwards Trio, have now called themselves, Edward, Ormsby and Dougherty, and, though the name is altered, the playing of the pianist hasn't, and one heard many "off" notes during his rendering of "Love Birds." The ribbon girdle, finished off with a bunch of silk grapes, is a great improvement on Miss Ormsby's gown, and one could see no fault with Miss Edwards' make-up.

It has one guessing why acts like "Stead's Syncopated Sextette," at the American, first half, aren't playing the big time, when acts similar and not nearly so good are. In this act Anna Maybelle not only sings and dances splendidly, but makes an attractive appearance in her Oriental costumes of black net and jet, with the top of silver, and the same can be said of her evening gown of orange chiffon, with its overskirt of net, while in front hung a wide panel of iridescent sequins that had rings of jet as a pattern.

Striking was Claire De Vine with her blonde hair and gown of silver lace, decorated with orchids. Mauve tissue cloth contributed to the bodice, also the ends hanging at the side. Then, while Le Van made the folks laugh, Miss De Vine changed into a frock of king's blue sequins, with the much worn bow of tulle at the side.

Nada Norralne seemed quite a favorite with her double voice. She wore only one gown, of blue silver cloth, that had three rows at the sides of the same shade of willow plumes.

Kawana Duo, Japanese as the name suggests, made their entrance in handsome cloaks of gold, which were soon discarded, revealing kimono of black velvet, heavily embroidered in gold braid and red.

Grey cloth, with beaded panels of burnt orange, was Miss Gerue's first costume. Later she wore a short affair of black satin that showed a pair of legs that were, indeed, shapely for a big woman.

"In Argentina," at the Broadway this week, is as colorful as the name suggests, with the Senoritas in Spanish costumes. One of yellow satin was striking with the top of beads and the mantilla of soft shadow lace draped over the high comb. The always graceful embroidered shawl was worn by the miss who was the hit of the act with her rendering of the Tango, ably assisted by a man dressed similar to the costume worn by Rudolph Valentino in the picture, "Four Horsemen of Apocalypse." Another gown was of black velvet patterned in gold spangles.

Miss Nelson (Cutty and Nelson) wore a frock of yellow chiffon frills, while in front and back hung a panel of sequins, matching the bodice. Tiny roses formed a trimming on the slightly wired hips.

Capt. Pop Anson is certainly defying old age, he appearing as sprightly as any of the younger men on the stage. With him are his two daughters, both statuesque blondes. The blue velvet gown was inclined to make the wearer appear on the plump side. More becoming were the coat frocks, one of cerise with touches of purple, and the other purple with cerise trimmings.

Lady Tsien Mei, carries her own drop of dark blue velvet that has her monogram in the center, through which she makes her appearance in her native costume of navy blue satin, heavily worked in various shades of silk. An evening gown of white was later worn by her that had an overskirt of net and brilliants. Pink tulle flared out at the side, matching the satin, sash. Her imitations of different animals was excellent; it seemed as if they were really there in person.

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The benefit performance of the S. Rankin Drew Post of the American Legion, to be held at the Hippodrome, Sunday, May 15, lists an unusual number of "names." Among those who have agreed to appear are John Drew in a scene from one of his plays; Ethel Barrymore and Bruce McRae in a revival of the old curtain raiser, "Carrots;" John Philip Sousa, directing the American Legion March; Raymond Hubbard, directing "Poor Butterfly;" Frank Bacon and D. W. Griffith in a scene from "Uncle Tom's Cabin;" Dorothy Gish and Arthur Rankin in a sketch; Giltz Rice, pianolog; Dorothy Jardon, Tom Lewis, Mary Hay, De Wolf Hopper, Six Brown Brothers, Montague Love, Gus Edwards, Johnny Hines, Rita Gould, Sarah Padden and a sketch with seven members of the Drew Post, all of whom have been decorated for bravery in action in the recent war, as the cast. The sketch title is "A Bit of '18." It is by Hugh Stanislaus Stange. They are Eugene J. O'Brien, George Lynch, Roy Lloyd, V. L. Granville, Gordon Standing, Gilbert Rooney. Raymond Hitchcock will be master of ceremonies.

Sully, the Barber, is thinking nowadays. He has been informed oil was found on the property of Marie Peers in Oklahoma. Miss Peers was made so wealthy by the discovery she now has a secretary sign her checks. Sully sighs when it is repeated to him, in his barber shop, for Miss Peers, an Indian, once upon a time manured in Sully's Palace theatre shop. Sully remembers her. He says he wasn't very crazy over the reports he received about manuring skillfulness but regrets he knew nothing about the oil, for Sully says she remained in the shop but six weeks, whereas if he had known about her Oklahoma find, she could have had the job for life. Because, Sully argues, if he had allowed her to remain in the shop until they found oil, perhaps when they found oil, she would have bought the shop. If there is anything Sully likes to do is to sell his shop. So far he has never sold one but he has hopes.

Fox's Crotona in the Bronx has made a general cut in prices for the summer, orchestra seats for matinees formerly held at 30 cents are now being sold for 20, with the same seats for the night show reduced from 50 to 35. A higher scale for Saturdays and Sundays prevails, with 50 cents secured for the orchestra and 75 for loges, the latter being held at 30 cents for the matinees and 50 cents at night during the week.

While en route to New York by auto Monday, Bert Walton and Dave Samel narrowly escaped injuries when the machine in which they were riding collided with another machine at Mine Hill, Lake Hopatcong, N. J. Dave and Adolf Samel, the two other occupants of the car were thrown out of the car sustaining severe lacerations and had to be taken to the Morristown, N. J., Hospital for treatment.

Justice Tierney in the Supreme Court last week allowed Mildred Pileer \$75 weekly alimony, commencing April 16, 1921, and \$500 counsel fees, in her separation action against Joseph Pileer, brother of Harry Pileer. Mrs. Pileer brought suit on the grounds of cruelty and abandonment, asking for \$150 weekly maintenance and \$2,500 counsel fees.

Jack Mason, through Leon Laski, has begun a civil action in the Municipal Court against the Whitmore Sisters for the recovery of \$200 alleged due him for services rendered in connection with staging an act for the defendants. Mason says he was to receive \$500 in all for services, and acknowledged receipt of \$200.

A new theatre is being erected in the west end of Long Beach, promoted by the public sale of stock.

AMERICAN AND FOREIGN ACTRESSES.

There is a tendency current among the highbrows who have seen the German pictures exhibited here to depreciate the acting of American stars and their support. Where else, they ask, save in these imported pictures can such acting be found as shown by Pola Negri and Henny Porten? To point out the fallacy in these comparisons is neither to slur the illustrious foreigners nor to praise unduly our own home talent.

Those who have attempted to answer these aspersions have said: Surely such exhibitions as given by Lillian Gish in "Broken Blossoms" and "Way Down East," by Norma Talmadge in "Panthea" and by Mary Pickford in any number of productions are not to be despised. Of a certainty they are not, but that is not the root of the matter. The root of the matter grows down into fundamentals, takes into account the attempt to meet American public taste and explains at once differences that are differences, not the contrasts seized on for argument by those praising foreign artistry unduly.

The reason no American actress has ever given a performance comparable to Pola Negri's accomplishment in "Passion" and "Gypsy Blood" is because none has ever tried. Reverse conditions and you have your answer. Could Pola Negri appear in and make an American picture popular? She could not. She has been trained in another school, for another purpose and brings about entirely opposite results than those aimed for here. Nor could Ernst Lubitsch produce a "Pollyanna." In fact, he would fall where an American, if there were any object in doing it, such is American adaptability, could do such pictures as Lubitsch is doing for the world trade. The point rests, typed large, in the fact that we could, if we would, produce along foreign lines and the best of these are to come. Italian pictures that for rousing emotional value make the German ones look like a text book are yet to be released.

ARTISTS' FORUM

Letters to the Forum should not exceed 150 words. They must be signed by the writer and not duplicated for any other paper.

New York, May 7.
 Editor Variety:

You will confer a genuine service upon all your readers if you will look up the issue of your paper of May 6 and note the so-called review of the artists appearing upon the bill of the Riverside theatre this week, and, at the same time you will appreciate the wrong—if not injury—inflicted upon nearly everyone who was so unjustly criticised by the person who misrepresented grossly the artists as well as the attitude of the audience. The entire bill is of a high and artistic appeal and one in which the audience at each performance is more than moved to a high pitch of enthusiasm. However, I am not going to write an essay upon the art of criticism; if I did, the young hopeful who so misrepresented the truth could not conceive—with his empty head—what is meant for his future good. But in order to set right a personal matter, in which he referred to Miss Pearson and myself as motion picture actors, and then, in dismissing the matter displayed an utter ignorance and lack of ability to fulfill his mission, I feel it my duty, in all fairness to try at least to enlighten him. The young hopeful knew so little about criticising that he withheld his name, which only aggravated the more, and he should really be treated as one of the smallest of humans—an anonymous letter writer—and not taken seriously; but, as I said, for his enlightenment, may I at this time inform him that both Miss Pearson and myself have made our reputations as members of the dramatic profession, and did so long before this young reporter ever took up his poisoned pen to give vent to his prejudice and sheer ignorance.

Criticism is always wholesome when it is founded on the truth, whether it is favorable or unfavorable, but in his case it proved efficacious for the writer only as it relieved him of the pain of journalistic dyspepsia. Now to return to the subject.

Miss Pearson, before she entered the motion picture art, enjoyed great distinction as one of America's youngest and greatest emotional actresses; in her masterful performance with Robert Hilliard in "The Fool There Was" as the vampire. Later on she shared honors with William Faversham as his leading lady in "The Hawk;" and numerous other stellar roles. Only this year we were co-starring in Joe Jackson's spiritualistic play, "The Hole in the Wall," in which we received the highest praise from the critics of the united press of Chicago. Allowing that they know as much as your young pen and ink wielder.

A. D. Fitzgerald, who has disposed of his theatre interests in Allentown, will devote his time to producing his first play, being a revival of "Peebles' Bad Boy," which he will send out through eastern territory to follow the Jackie Coogan picture. Louis Haffer is recruiting a company.

Elvie Bates, formerly connected with the Horwitz & Kraus office in Philadelphia, will open an office of her own in New York.

Mr. George Lund, a member of my company, has been of the theatre for twenty-nine years, and known to the Main street for over fifteen years.

As for myself, space and modesty forbid. The world knows: if your young hopeful does not, the night schools may help him. I have been of the theatre for over twenty-five years, in support of a few stars he may not have heard of, viz: Ada Rehan, Mrs. Fiske, Blanche Walsh, etc., etc.

In closing, I think I should call your attention to the fact that it is common gossip in the vaudeville world that if one buys an "ad." in Variety he gets good notices—otherwise not. Sheldon Lewis.

Toronto, May 8.
 Editor Variety:

Playing Windsor for Loew the last half, something happened that may be of information to those appearing in Detroit.

I decided to stop over in Detroit (just across the ferry), Saturday night and after having some midnight lunch, visited friends at the Burns hotel, remaining rather late. I was compelled to go through a deserted street to where I was stopping, and was held up on it by two men.

After taking all my cash, they discovered my book of travelers' checks. At the point of a gun I had to fill them out to "Cash" and countersign them. The yeggs then went through my wallet again and my list of duplicate numbers was destroyed. They left me \$1 for breakfast.

I had sent the bulk of my cash away and also saved my pin and ring, but the crooks got nearly \$500 in travelers' checks. It was all over in 10 minutes; then they told me to "beat it." Jimmy Lyons.

Editor Variety:

It was brought home very forcibly Saturday how great a friend of ours, and of every other actor, Variety is.

We had our route for this week reading Springfield, first half, and Hartford, last half. When we got our Variety Saturday morning in Manchester, N. H., and turned to the "Bills Next Week," first, as usual, to see who was on the bill with us, we found that Variety had us in Hartford first half and Springfield last half.

Knowing that Variety is usually right, we wired our agent, Leo Fitzgerald, and the answer came back that there had been a mistake in the office and Variety was right.

It saved us from \$10 to \$15, and the more than certain missing of the matinee in Hartford.

Fisher and Gilmore.

The Millerites Association, composed of the staff of the I. Miller & Sons organization, the theatrical shoe people, gave a theatre party May 9 at the Apollo, for Rooney and Bent in "Love Birds." Mr. Rooney was presented with a walking stick and Miss Bent with an umbrella.

Thomas F. O'Connor, owner of the Arcade, Lynbrook, L. I., has started preparations for the erection of a new theatre to play vaudeville.

TOMMY'S TATTLES

By THOMAS J. GRAY

By THOMAS J. GRAY.

New German Cabinet make proposition to pay their war debt off in acrobats.

Thirty billion acrobats a year would be all right if they could find enough lumber for the resin boards.

What has become of the old fashioned acrobat who did not think he could sing and talk?

New York minister is still looking for press notices by knowing the stage and its people. Would suggest that all the show people take up a collection and buy a nice spot-light for his church.

Years ago ministers just paid attention to their own flock. Now-a-days they pay attention to a flock of other people's business.

If the Thomas A. Edison idea of asking all applicants for positions 150 questions, should become the vogue in show business which one of these questions could YOU answer?

Who was the first man to wear a red vest on the stage?

Who wrote the first "Mother" song?

Who will write the last one?

Name the first team to split up in the dressing room?

Where are the acts that used fancy letterheads?

What agent ever sent a paid telegram?

Was he sober at the time?

Did the bad imitations of him make Sousa shave his beard?

Who do assistant movie directors think they are fooling wearing puttees?

Who first wrote this title—"And then spring came?"

And this one—"At dawn—the awakening?"

Name six popular ticket speculators?

Name five?

Name four?

Name three?

Name two?

Name one?

Who was the first soubret to carry a dog?

How many hotels was she put out of?

Was it a nice dog?

Who were the first acrobats to use clean handkerchiefs?

What act paid its agent's commission early every Monday morning?

Did the agent ever faint?

Who was the first chorus girl to have an automobile thrown over her transom?

Name the first fireman to stand back stage while the chorus changed costume?

Who started the first billion dollar picture company?

What did he use for money?

Who was the first monologist to see something funny on a street car?

Who was the first little Irishman to get up?

The first German?

The first Swede?

Who was the first critic to sleep through a play?

Who woke him up?

What does "forty weeks" mean?

Can you prove it?

Who wrote the first bathing suit ripped parody?

Name some extravagant Scotch comedians?

What press agent ever told the truth?

NOTES

It was made to appear erroneously that the Paul H. Sloan who died April 29, was the William Fox scenario writer, in private life Dr. H. Solotaroff. Instead the dead man was Dr. Solotaroff's son. The father is now engaged on a new special feature for the Fox establishment.

The Loew real estate department, in charge of Dave Loew, has moved to its offices in the Loew Building. It was the first of the Loew departments to move and will occupy part of the seventh floor of the main building.

The Columbia, Far Rockaway, will open May 16, playing six vaudeville acts twice weekly. Dan Simmons of the Keith office will supply the bills. Last season the Columbia played road attractions and pictures.

John Cort has given up his offices in the Longacre Building and is now located in the Cort Theatre. Cort has taken possession of a suite of offices on the top floor of the theatre that has been unoccupied the past two years.

R. A. McVoy has taken over the Temple, Geneva, N. Y., from the L. J. Brady Amusement Co. The house will play pictures through the summer, resuming vaudeville booked by Billy Delaney of the Keith office in the fall.

Harry Van Demark has been appointed manager of the Prince, Houston (Loew), succeeding Charles McFarland who has been transferred to the Loew picture interests in Texas.

Abner Greenberg, theatrical attorney, will shortly establish offices uptown once more after a brief stay in the Yiddish theatrical center on Second avenue. He will locate in the Knickerbocker Building.

The Mountain Park Casino, Holyoke, Mass., opened for the summer Monday. The park plays a six-act vaudeville bill twice daily on a split

week policy supplied by the Harold Kemp Family, Keith Department.

Cecil Lean and Cleo Mayfield, late stars of "Look Who's Here," have accepted a vaudeville route at \$1,250 per week. M. S. Benthall is handling their vaudeville tour. The team will probably return to production next season.

Parish and Peru were to have sailed last week for London to appear in a review for Charles Cochran, but owing to the English producer's illness the show has been postponed until September.

Mrs. Hathaway Turnbull is to show an illustrated travelog with pictures at the 81st street next week. The lecture concerns the part dumb animals played in the war.

F. F. Proctor, owner of the F. E. Proctor Circuit, arrived in New York May 4, after an automobile tour of the south and California. He had been motoring for four months.

A dinner to P. Alonzo, booking manager of the Poli Circuit, will be tendered him by his friends the evening of May 13. Alonzo sails the following day for Italy.

Marty Sampter is arranging the show for the benefit to be given by the American Legion at the Apollo Sunday night for the disabled soldiers. Raymond Hitchcock will be master of ceremonies.

Walker Whiteside, who has closed his season, will sail for London in June to arrange for the production there of "The Master of Ballantrae."

Elliott Foreman is agent and Jack Carter is manager for Frank Fay's "Fables of 1921," which will open out of town the week of May 30.

Frank North of the former Howard and North combination ("Back to Wellington"), is now writing for the stage.

BOOKERS GUARANTEE SHOWS; RECORD PER CENT FOR WEBER

"Honeydew" Booked Back with Guarantee Said to Be Over 70 Per Cent—Shuberts Lose on Hanna Surety—Conditions Reversed from Last Year.

A reversal of booking conditions over that of the last two seasons and up until this spring, is seen in the arrangements made both out of town and on Broadway within the last two weeks. Independents as well as "old line" producers have been put in the position of guaranteeing to secure Broadway houses, where the stop limits have reached new high marks this season. In Cleveland two weeks ago, the Shuberts guaranteed "Pitter Patter" to play the new Hanna. It was said they were anxious to keep the house from going dark. The engagement turned out a loss for the Shuberts who guaranteed the attraction \$4,000. The gross for the week was around \$3,700.

The booking of "Honeydew" into the Casino, left dark this week by the withdrawal of the picture "Mother Eternal," is another reversal of booking. The film was in on an arrangement that guaranteed the house about \$5,000. When "Honeydew" opens Monday, the house will not guarantee the attraction as was the case in Cleveland, but the sharing terms have been made so inviting, Joe Weber is gambling with the return engagement. "Honeydew" opened at the Casino last fall, running over five months. It recently closed in Boston.

The "Honeydew" percentage for the repeat date is said to be in excess of 70 per cent. The usual sharing terms for a musical show are 60-40 on Broadway, with some producers getting those terms after the first \$5,000, up to which point it is an even split. Non-musical attractions enjoy a lesser gross on Broadway, but booking control has gone as high as 63-35 as in the case of the run of "East is West" at the Astor, the Shubert office "winning" William Harris, Jr., thereby.

With the high percentage arrangement "Honeydew" figures to have a good chance to net a profit on the second showing, for it will have other advantages and few restrictions. The cut rates reported having guaranteed \$2,500 weekly in their allotment of tickets. The attraction will be on a week to week basis so far as the production is concerned, so its management sees a quick exit easy if the repeat fails to catch on. The Casino with nothing in sight to tenant it, also figures to break even or make money. The rent is computed to May 1 for the season, and from now on, the takings over expenses count as "gravy."

ROSE SUES FIELDS

Seeks to Recover \$8,000—Fields Sued First

While rehearsing his new revue Monday, Lew Fields was served with a summons in a Supreme Court action in which Morris Rose, late associate with Fields in "Blue Eyes," is the plaintiff. Frederick E. Goldsmith, the attorney, is representing Rose in an \$8,000 action against Fields as a result of an investment in "Blue Eyes."

Fields, a fortnight ago, began an action in the Fifth District Municipal Court against Rose to recover \$1,000 as one week's salary for services rendered in the piece. Rose, for a defense, avers that Fields' contract was with the Blue Eyes Corporation, and not with him (Rose) individually.

The show was originally "presented by Lew Fields and Morris Rose." Later a corporation was organized for that purpose, following an additional financial investment by Rose, Mollie King and Mr. Fields were the co-stars in the show.

ACTORS' FESTIVAL JUNE 4

Los Angeles, May 11. June 4 has been definitely set as the date for the Festival for the Actors' Fund at the Beverly Speedway. There was a dinner held at the Hotel Alexandria last Thursday night at which a permanent committee was appointed to take care of the details for the affair. Daniel Frohman presided at the meeting.

FORD STOCK TOUR IN FAR OFF OREGON

Wm. Lee Organizes Troupe to Travel in Two Fords.

Portland, Ore., May 11.

A novel scheme to take amusement to the far corners of Oregon is that conceived and about to be executed by William Lee, juvenile lead of the Baker Stock of Portland.

Lee, at the close of the present Baker season May 14, will be joined by five other players and about June 1 will start on an all-summer Ford tour of Oregon "tank towns." The six players will present a repertoire of melodrama, carrying their persons, baggage and scenery in two Fords, stopping between shows to fish and hunt in the wild country through which they will have to pass.

The modern troubadours will tour down the Willamette valley, hitting to "opera house" towns off the railroads. Their scenery will be extremely simple and can be packed into a small car with ease.

The melodramas selected for the tour are "The Boss of Bar-Z" and "Southern Romance." One or two other offerings will be added.

Lee's troupe will include Irving Kennedy, Baker player; Sam Jones, Portland player; Lonnie Keating, son of Larry Keating of the Lyric; Mayon Stewart, leading woman and former stock actress, and another woman yet to be named.

The company will make the valley towns, cross the mountains to Central Oregon and return through Eastern Oregon in time for the Baker theatre reopening in the late summer.

The present Baker season is its 20th. The players will scatter to all parts of the country. Mayo Methot, who has been trained with the Baker company since she was a tiny tot, is playing the leading role for the last week of the season in "That Girl Patsy."

SEA AIR AND NERVES

Irritation Marks Premieres at Atlantic City

Atlantic City, May 11.

The Shuberts' double premiere here last week when, "The Last Waltz" opened at the Globe and "Phoebe of Quality Street" at the Woods, was attended by plenty of "inside excitement." The net result is that three executives with the shows are out.

Trouble started in the foyer of the Globe Thursday when Max Sheck, who had put on the numbers for "Phoebe," was called in to arrange a number for Harry Fender and Eleanor Griffith. Fender, for some unexplained reason, suddenly mixed it up with Sheck and there was a race up and down the theatre aisle, the rehearsal being in an uproar. Sheck appealed to J. J. Shubert. The director then walked out and Saturday asked for his release on a contract which he had for a year. He later said the company was "on edge" because of three days of almost continuous rehearsals and did not particularly blame Fender. He was aggrieved because Shubert refused to intercede.

Following the affair at the Globe Thursday, the atmosphere of militancy spread to Shubert, who dismissed Milan Roder, a Metropolitan leader who was conducting for "The Last Waltz," and also let out William Salisbury, manager of "Quality Street."

RIALTO, LOUISVILLE, OPENS.

Louisville, May 11.

The Rialto, Louisville's new picture theatre, opens May 12. It was built by the Majestic Theatre Co. which also operates the Majestic. The new house has a seating capacity of 3,500. It will have three stages and pictures will be staged with special prologue settings. Prices, 25-35c.

"CAMEO GIRL" JUST MAKES BOSTON JUMP

Complications in Baltimore Over \$3,000 Check.

Boston, May 11.

The personal check book of J. J. Hughes came to the rescue of "The Cameo Girl" last Sunday in Baltimore and kept the company intact until Monday afternoon, when Manager Harry Bryant arrived in town with a certified check for \$3,000, to enable the ghost to walk.

According to local gossip, a member of a firm of New York stock brokers is making his maiden venture as a backer of theatrical productions, and has sunk over \$40,000 to date, with rather slim chances of pulling it out.

Saturday night in Baltimore a check for \$3,000 was offered by the personal attorney for the stock broker. He is said to have registered great emotion when informed checks not certified are not easily cashed in a strange city an hour before a new show is due to pull up stakes.

Hughes (Adelaide and Hughes) vouched for the financial backing of the show with personal checks for various amounts to those of the cast who were preparing to quit and the attorney induced the railroads to take his check for \$1,000 for the Boston jump. Bryant headed for New York, had the check certified Monday morning and picked up the show in Boston, accompanied by the stock broker and Edward D. Perkins, general manager for the "Cameo Girl, Inc."

Oscar Eagle has been called onto the job to put the production on its feet, and went on record Monday night after the performance to the effect that by changes that will mean virtually a new book, the production can be put across. Myrta Bel Gallier and Nell Twomey, who are jointly responsible for the book, have accepted Eagle's diagnosis and by next week it is expected radical changes will be made.

It is a dancing show primarily. Leo Edwards and Hughes have done more with 16 girls of mediocre appearance and experience than has been done in years. Scenically the Robert Law Studios and Vail have obviously had a free hand financially and the production as it now stands justifies its title of a fantasy.

TREASURERS' FINE BENEFIT

Boys of the Box Office get \$13,500 on Annual Show

The society of box office treasurers of New York put over a regular Sunday night at the Hudson, the occasion of its annual benefit performance. The show on the stage satisfied the audience to the last degree and the showing on the gross more than pleased the members.

A handsomely gotten up program, profusely illustrated, including cartoons and pictures of past and present officers of the association, with Harry Nelmes, the present president, having his full face in the front pages, carried \$10,500 in advertising. Another \$3,000 came in from the sale of tickets.

The treasurers' society has been somewhat famed among New York class organizations for the big surplus it has accumulated, now reported to be over \$100,000.

"SHUFFLE ALONG" POSTPONED

The New York premiere of "Shuffle Along," the all-colored show sponsored by the Nikko Producing Co. (Harry Cort), has been postponed until May 23 at the 63rd Street. The stage is undergoing alterations to accommodate a musical revue.

The show is made up of colored vaudeville recruits, chief amongst whom are Sisale and Blake, and Miller and Lyle, who have also authored and staged the piece between them. The show comes with a colored orchestra under the direction of Will Vodery.

"Shuffle Along" will play at \$2.

UNGER CINCI. MANAGER

Cincinnati, May 11.

Milford Unger, formerly treasurer of the Grand Opera House, has been appointed its manager by the Erlanger office in New York, to succeed the late Theodore E. Aylward.

"Ting-A-Ling" New Title.

Charles Franklin's "Round the Town" will be retitled "Ting-A-Ling" when it goes out over the American wheel route next season. L. B. Hamp will be featured.

FOUR GUILD SHOWS TO TOUR; TWO UNDER RICHARD HERNDON

Latter Will Offer Road "Jane Clegg, "John Ferguson," Along With "Mixed Marriage"—Part of Repertory Co.—"Lilium" and "Pim" Also.

D. C. TICKET LIMIT OPPOSED BY LOCALS

Robbins and Crandall Appear Against Wheeler Bill

Washington, D. C., May 11.

Contending there is no need of regulating the sale of seats in the theatres of the District, Roland S. Robbins, manager of Keith's Theatre, and Harry M. Crandall, owner of the Crandall chain of film theatres, appeared before a special sub-committee of the House District Committee May 5.

Representative Wheeler of Illinois is chairman of the sub-committee and is also the father of the Wheeler bill which proposes the limiting of the sale of admission tickets to the exact number of seats in the theatre.

Mr. Robbins and Mr. Crandall argued that present regulations are stringent as to the number of standees in the theatres, stating that it was a fallacy to handle the matter seating theatre patrons through legislation.

Although the chief consideration was the Wheeler bill, the various members of the committee were requested to submit what they thought best to get the most efficacious legislation. Representative Woodruff of Michigan, a member of the District Committee, introduced another bill regulating and restricting the sale of tickets at public amusement performances, including theatres, picture houses and ball games. The Woodruff bill goes one better than the Wheeler one to the extent that the sale of tickets is limited to the exact seating capacity, but after these are sold the management has the privilege of selling standing room tickets with the understanding that the purchaser can take a vacant seat should there be one, this ticket to be ten per cent less in cost than a regular ticket.

The bill further provides that the District Commissioners shall, on the grounds of public safety and health, regulate the seating capacity of the theatre, the manner of ventilation, number of ushers required, fire protection and similar safeguards.

Bruce Brylawski, manager of the Cosmos, vaudeville and pictures, appeared before the committee, stating the "pen" now being used in picture houses was adequate. Following his statement, the committee adjourned until May 12, at which time final hearings will be held and recommendations made to the full District Committee.

SILVERS GAINS DIVORCE

Wife's Counter-Action Dismissed—Wife, Betty Pierce

Louis Silvers, musician and composer, was granted an interlocutory decree of divorce from Betty Silvers last week. The defendant is known professionally as Betty Pierce and was late of the "Nothing But Love" show. Maximilian Karminski, wealthy importer and exporter, was named in the suit.

Silvers' \$100,000 alienation of affections suit against Karminski is pending.

Simultaneous with the judgment award the defendant's counter-divorce claim against her husband, in which she named several people, was dismissed by Justice Bijur. The Silvers were married in 1915 and have no children.

Julius Kandler and Monroe M. Goldstein represent Mr. Silvers in both suits.

DRESSING FAY'S "FABLES"

The dressing is to be a feature of Frank Fay's "Fables." Fay is personally directing the rehearsal; also supervising the making of the costumes by Brooks Theatrical Costumers.

Linn Van Voorhees and William H. Mathews will design the costumes; Helen A. Haas creating the gowns.

Four Theatre Guild productions will be sent on tour next season. Two will be regularly routed. They are "Mr. Pim Passes By," a Milne comedy, which was recently moved from the Garrick to the Miller theatre, and "Lilium," opening three weeks ago at the Garrick and will move to the Fulton May 23. The first named will tour in K. & E. houses.

The other two shows will be sent out under the direction of Richard Herndon, who will offer "Jane Clegg," "Mixed Marriage" and "John Ferguson." Only the latter has been seen outside New York. "Mixed Marriage" is not a Guild production, but is a co-operative product.

This trio of plays will form the program of a repertory company, the first of its kind since Augustin Daly, except for the various organizations doing Shakespeare. The players now appearing in "Mixed Marriage" at the Frazee, will form the nucleus of the company.

The touring of the plays will give the Theatre Guild a standing throughout the country, where little is known of this co-operative organization's activities. The Guild will not participate in the management of the attractions on tour under Mr. Herndon's direction, but will receive royalties plus a percentage for the rights.

SHUBERTS IN LOUISVILLE.

Secure House from Keith's—Latter Will Build.

Louisville, May 11.

Benjamin Heidenfeldt, Western representative of the Keith interests and president of the Cincinnati-Louisville Theatre Co., announced here the Keith circuit would begin erection of a picture theatre in the heart of the business district. Construction will be started at once.

The decision came as a result of the ejection of the Cincinnati-Louisville company from the Strand, when the United States Court of Appeals sustained a recent verdict of Federal Judge Walter Evans. The Strand had been purchased by the Shubert interests.

Until the new building is completed, which will be within eight to twelve months, the Keith company plans to lease some other theatre in Louisville. "While we are disappointed at the decision, we are going to stay in Louisville stronger than ever," Mr. Heidenfeldt said.

Under the Court of Appeals decision, the Federal judge's decree that the Cincinnati-Louisville Theatre Co. vacate at once on payment of \$8,000 liquidated damages is modified to the extent that the money is ordered paid into court by the Shuberts, represented here by E. M. Flexner, within a reasonable time and Judge Evans is directed to set the date for the money to be paid and for the present tenant to vacate.

It is said the Shuberts intend to offer legitimate productions in the Strand.

SELWYN'S "SNAPSHOTS"

The new Selwyn revue, which is being produced in association with Lew Fields, will be called "Selwyn's Snapshots of 1921." The show will open at Stamford, Conn., May 27, coming into the Selwyn immediately, the Broadway premiere date for Decoration Day.

In support of the three stars—Fields, Nora Bayes and DeWolf Hopper—the rest of the cast will hold George McKay, Ernest Lambert, Lulu McConnell, Dorothy Dickson, Carl Hyson, Delyle Alda, Jean White, Alan Edwards, Philie White, Grant Simpson, Bertha Dunn.

This attraction will be offered at \$3 top despite the big names in cast.

BROADHURST'S "TARZAN"

George Broadhurst is to produce a stage version of "Tarzan of the Apes" next season. The piece was produced in London last season.

The Tarzan character has been shown in several pictures over here.

NEW EQUITY "CLOSED SHOP" CONTRACT FOR NON-MEMBERS OF P. M. A. DRAWN

Clause 18 Declares New Policy—Otherwise New Contract Does Not Differ from Old One with P. M. A.—Two Weeks' Salary Clause.

Appended is the new "Equity Shop" standard contract, which, according to the recently adopted closed shop policy of the Equity for next season, must be procured by all A. E. A. members signing with non-members of the Producing Managers' Association. Clause 18, which covers the "Equity Shop" matter, reads as follows:

"The manager agrees that all actors in the company in which the actor is herein employed shall be and shall continue throughout such employment to be members in good standing of the Actors' Equity Association. This contract is subordinate to the obligations of the actor herein to the A. E. A., of which obligations the manager admits notice."

With the exception of the new closed shop clause 18, the new A. E. A. standard contract which is headed for "Independent" managers is essentially the same as the old Touring Managers' Association-Actors' Equity Association contract, the only change occurring in paragraph "E" of clause 5, having reference to termination of engagements before rehearsal.

The T. M. A.-A. E. A. contract reads: "Notice of termination before rehearsal—By the manager giving

written notice and paying to the actor two weeks' salary, unless the manager shall have previously notified the actor that the play will not be produced or that the actor will not be called for rehearsal; provided further, that the actor has secured another engagement at a salary not less than herein provided, payments under which are to begin not later than the date of the first public performance hereinafter provided. In these events, the manager shall not pay said sum equal to two weeks' salary, nor shall he do so if under similar circumstances the actor secures an engagement at a lesser salary to be paid prior to date mentioned in paragraph 2; in that event the manager shall pay the difference between the sum equal to two weeks' salary and the sum which the actor will receive for two weeks' work."

The new clause in the "Equity Shop" contract covering termination of engagements before rehearsal instead of beginning with, "By the manager," reads, "By either party giving the other written notice and making payment of a sum equal to two weeks' salary."

The rest of the "Equity Shop" contract is substantially the same as the old T. M. A.-Equity contract.

THIS CONTRACT MUST NOT BE ISSUED TO THE CHORUS Actors' Equity Association Minimum Contract STANDARD FORM 115 WEST 47th STREET, NEW YORK CITY

For "Independent" New York Managers and others playing the same class of attractions
To be issued only to A. E. A. Members in good standing

Agreement of Employment Agreement made this day of 19...., between (hereinafter called "Manager") and (hereinafter called "Actor").

1. The Manager engages the Actor to render services in upon the terms herein set forth, and the Actor hereby accepts such engagement on the following terms:

(Here state the name of the part and of the play in which the Actor is to appear; also if he is to be required to understudy.)

Opening Date 2. The date of the first public performance shall be the day of 19...., or not later than fourteen days thereafter.

Employment hereunder shall begin on the date of the beginning of rehearsals and shall continue until terminated by such notice as is herein provided.

Compensation 3. The Manager agrees, as compensation for services hereunder, to pay the Actor the sum of Dollars (\$.....) every week from the date of the first public performance of the play.

Rehearsals 4. (a) The Actor, if required, shall give four weeks' rehearsal without pay; if further rehearsals are required, then, for each additional week or part thereof, the Manager shall pay the Actor full salary thereafter.

(b) Rehearsals shall be considered to be continuous from the date of the first rehearsal to the date of the first public performance of the play as provided in paragraph two.

(c) If the above play is a musical play, or a spectacular production, then, wherever the word "Four" appears with reference to rehearsals in this contract, the word "Five" shall be substituted.

5. This contract may, during rehearsals, be terminated as follows:

(a) At any time during the first ten days' rehearsals of the Actor by either party by giving written notice, if this contract be signed and entered into within two months of the date mentioned in paragraph two, except in case the Actor be re-engaged for a part which he has previously played; or

(b) Any time after the first ten days' rehearsals of the Actor, by the Manager, by paying the Actor a sum equal to two weeks' salary.

(c) The Actor may cancel the contract by giving written notice and paying to the Manager a sum equal to two weeks' salary.

(d) If a play be rehearsed less than ten days and abandoned by the Manager, the Manager shall pay the Actor one week's salary.

This contract may before the beginning of rehearsals be terminated as follows:

If this contract be signed and entered into prior to two months of the date mentioned in paragraph two:

(e) By either party giving the other written notice and making payment of a sum equal to two weeks' salary.

6. Either party may terminate this contract at any time on or after the date of the first public performance of the play by giving the other party two weeks' written notice.

7. (a) If the play runs four weeks or less, the Manager may close the play and company without notice, and terminate the right of the Actor to further compensation, provided he has paid the Actor for all services rendered from the date of first public performance, and in no event less than two weeks' salary. This clause shall not apply to members of the company who are not re-engaged in case of a temporary closing for the purpose of re-writing.

(b) If the play shall run more than four weeks, the Manager shall give one week's notice of the closing of the season of the play and company, and

thereby terminate the right of the Actor to compensation except for services performed to the date of closing.

8. If the Manager is prevented from giving rehearsals because of fire, accident, riot, strikes, illness of star, or prominent member of the cast, Act of God, public enemy or any other cause which could not reasonably be anticipated or prevented, then, the time so lost shall not be counted as part of the four weeks' rehearsal period herein provided. When said time so lost shall exceed two weeks, the Actor shall be free if he so elects.

9. (a) The Actor shall furnish and pay for such clothes as are customarily worn by civilians of the present day in this country, together with wigs, boots, and shoes necessarily appurtenant thereto. All other clothes, wigs, shoes, costumes and appurtenances and all "properties" to be furnished by the Manager.

(b) If the Actor be a woman, then the following clause supercedes (a):

In both dramatic and musical companies all artists' gowns, hats and all "properties" shall be furnished by the Manager. Footwear and wigs for modern plays to be furnished by the Actress.

(c) It is understood that in every case where the Manager furnished costumes and appurtenances under this paragraph of the agreement, if notice of cancellation of this contract be given by such Actor, in that event he or she shall reimburse the Manager for the necessary and reasonable expense to which he or she may be put in altering or rearranging such costumes for his or her successor.

10. (a) Eight performances shall constitute a week's work. A sum equal to one-eighth of the weekly salary shall be paid for each performance over eight in each week.

(b) Salaries shall be paid on Saturday night.

11. The Manager hereby agrees to transport at his expense the Actor when required to travel, including transportation from New York City to the opening point, and back to New York City from the closing point; also the Actor's personal baggage up to two hundred pounds weight.

12. (a) If this contract is cancelled by the Manager, he agrees to pay the railroad fare of the Actor back to New York City.

(b) If this contract is cancelled by the Actor, he agrees to pay his own railroad fare back to New York City, and to reimburse the Manager for any railroad fare the Manager may have to pay for the Actor's successor up to an amount not exceeding railroad fare from New York City to the point where said successor joins the Company.

(c) If the Company is organized and its members are engaged outside of New York City, the name of such place is, unless it is otherwise stated, herein agreed to be substituted for New York in paragraphs eleven and twelve.

13. The Actor shall travel with the Company by such routes as the Manager may direct, and the Actor shall not demand compensation for any performance lost through unavoidable delay in travel which prevents such performance by the Company.

14. It is further agreed if the Company cannot perform because of fire, accident, strikes, riot, Act of God, the public enemy, or for any other cause which could not be reasonably anticipated or prevented, or if the Actor cannot perform or rehearse on account of illness or any other valid reason, then the Actor shall not be entitled to any salary for the time during which said services shall not for such reason or reasons be rendered. If this illness of the Actor should continue for a period of ten days or more, the Manager may terminate the contract.

15. Beginning with the season of 1920-1921, full salaries will be paid the week before Christmas and Holy week, but during the season, 1919-1920, the Manager has the right to lay off the Company without salary for the week before Christmas and the week preceding Easter Sunday, or both weeks, if desired. In the event of such lay-off, the Manager shall not be entitled to the services of the company unless rehearsals be made necessary by the sudden illness of the star, or of some prominent member of the Company or of change in the cast.

16. The Actor agrees to be prompt at rehearsals, to pay strict regard to make-up and dress, to perform his services in a competent and painstaking manner, to abide by all reasonable rules and regulations, and to render services exclusively to the Manager from the date of beginning of rehearsals, and shall not render services to any other person, firm or corporation, without the consent of the Manager.

17. All communications which refer to the Company in general shall be posted upon the call-board. Notice to the manager must be given to him personally or to his representatives.

18. The manager agrees that all actors in the company in which the actor is herein employed shall be and shall continue throughout such employment to be members in good standing of the Actors Equity Association. This contract is subordinate to the obligations of the actor herein to the A. E. A., of which obligations the Manager admits notice.

19. In event any dispute shall arise between the parties as to any matter or thing covered by this contract, then said dispute or claim shall be arbitrated. The Manager shall choose one arbitrator and the Actors' Equity Association the second. If within three days, these arbitrators shall not be able to agree, then within that time they shall choose a third, who shall not in any way be connected with the Theatrical Profession.

If they fail to do so, or his appointee shall be the third. The arbitrator shall hear the parties and within ten days decide the dispute or claim.

The decision of a majority of said arbitrators shall be the decision of all, and shall be binding; said decision shall be final.

The arbitrators shall determine by whom and in what proportion the cost of the arbitration shall be paid. The parties hereby appoint said Board its agents, with full power to finally settle said dispute or claim, and agree that its decision shall constitute an agreement between them, having the same binding force as if agreed to by the parties themselves.

Should suit be brought before the selection of arbitrators, the party sued may at any time after suit and before trial give notice to arbitrate, and then in such case arbitration must be chosen as stated hereinabove.

The parties hereto shall pay the arbitrators respectively selected by them, and they shall bear equally the expense of the arbitration and the umpire.

IN WITNESS WHEREOF, we have hereunto set our hands the day and year first above written.

..... MANAGER
..... ACTOR

"PRINCESS VIRTUE" CO. DIVIDING PRO RATA

Show People at Central Theatre Guaranteed by Shuberts

"Princess Virtue," which opened at the Central Wednesday of last week, had its premiere only after the salaries for that performance and the balance of the week was guaranteed by the Shuberts. This arrangement was made after the A. E. A. stepped into the matter because of salary claims of the company.

This week the piece was playing under a different arrangement, whereby the Shuberts guaranteed the company that it would receive the company share of the receipts, this percentage to be paid the players pro rata. The Equity is not concerned in the latter plan and in fact has stepped out. The A. E. A. took the position that where players did not insist on their contract rights, they are not entitled to A. E. A. protection. The Equity, however, will continue to handle back claims of the "Princess Virtue" company. Something like \$9,000 was due the players for the weeks the piece appeared in Baltimore and Atlantic City. The chorus was paid in full.

"Princess Virtue" was put on by Gerald Bacon. Edward J. Flammer, said to be a New York broker, was also interested and between them the show is said to be "in" for \$84,000. It was reported Wednesday that Mr. Flammer has secured the back salaries by issuing notes. Other reports were that the producer and backer were at odds.

The piece appears to have been framed with too expensive a cast. The company salary list alone is around \$5,000, which means that the show must secure around \$9,000 for its share to break even. Wednesday night, Hugh Cameron withdrew from the cast to start in a picture ("Cappy Ricks") and an understudy was called in. There seemed to be no certainty that the show would continue after this week, unless the back salaries were paid. For its first eight performances the attraction grossed around \$10,000. The operating expense calls for minimum weekly gross of \$14,000.

HEARST BUYS "RECORD"

Now Controls Three Boston Dailies

Boston, May 11.

The Boston Evening Record, one of the oldest afternoon dailies in this city, has passed into the control of William R. Hearst. The change came last week. It is now published by the "Atlantic Publishing Company," but Hearst's managing editor, James W. Reardon, is in charge and the policy clearly indicates Hearst's ownership. It is being run along the lines of the New York Illustrated News with the news boiled down and at least four pages of pictures a day. This makes three papers in Boston Hearst controls, two having A. P. franchises. His original sheet, the American, has no Associated Press franchise.

Before the change of ownership, M. Douglass Flattery, the representative of Marcus Loew in this section, had a piece in the sheet.

"PASSING SHOW" TO CHICAGO

The Passing Show of 1921 will exit from the Winter Garden May 28, due at the Garrick, Chicago, for a summer run. Several new burlesques are being worked on for the Chicago date, it being necessary to exclude several bits now in the routine. One of the bits to go out will be Willie Howard's impersonation of Frank Bacon in "Lightnin'." That show had not played the western metropolis and the bit is not figured to be of value at this time. One of the burlesques to be added is one on "Mary" which is a current Chicago hit.

"The Passing Show" business had been bad of late. "The Belle of New York" will be the Garden's next attraction, arriving early in June.

Fay Bainter to Sail

Chicago, May 11.

Fay Bainter, star of "East is West," announces that she will leave the show May 28 for a trip to Europe. The show will be shelved until her return when she will devote the more season to this vehicle.

SHOWS IN N. Y. AND COMMENT

"Bad Man," Ritz (36th week). Held to around same pace for second week in this house (moved up from Comedy). Gross little under \$10,000. Management figured better takings, though profit at present pace estimated.

"Broken Wing," 48th St. (23d week). Getting around \$8,000 lately. Figure said to provide acceptable profit. Prediction sticking until warm weather has held good.

"Biff, Bing, Bang," Ambassador (1st week). Canadian Expeditionary Force service show, known as "The Dumbells." Very successful in Dominion. Opened Monday night. Limited engagement.

"Clair de Lune," Empire (4th week). Gross dropped sharply. Scale not lowered, but plenty of cutting at box office, especially for balcony. Got between \$2,500 and \$2,800 per performance. Around \$20,000 last week, about 35 per cent. under opening week.

"Dear Me," Republic (17th week). Final week. Will probably go on tour again in fall. Met with fair success on Broadway stay. No attraction listed to succeed.

"Deburau," Belasco (21st week). Great dramatic production showed effects of last week's dash of cool weather. Pace again close to capacity, with \$17,000 beaten. Management will not keep show open when weather starts to dent patronage materially.

"Emperor Jones," Princess (15th week). Last weeks advertised. Started as matinee attraction and landed for regular showing.

"Enter Madame," Fulton (39th week). Another week to go. Attraction will tour in fall. London engagement for summer possible. "Lillom," Garrick theatre hit, moving up May 23.

"First Year," Little (30th week). This comedy is the "ace" production of John L. Golden's since "Lightnin'" was put on.

"Ghost Between," 39th St. (8th week). Title "Thanks to You" used only few days; original title put back. Pace between \$7,000 and \$8,000. Claimed profitable.

"Gold Diggers," Lyceum (84th week). Still piling up profit, with last week's takings at \$10,400. Better than many newer attractions.

"Irene," Vanderbilt (78th week). Only two-week stand companies of this musical smash now playing in New York and coast show. \$14,000 again last week. Looks aimed for well into summer.

"June Love," Knickerbocker (3d week). Liked. Its second week not equal in gross to first, but barring premiere, takings proportionately as good. Around \$15,000.

"Just Married," Comedy (34th week). Looks like this new comedy has good chance. Agency buy for it, with fairly good demand.

"Ladies' Night," Elitine (40th week). Getting around \$11,000 and more lately, which beats most of the long-run attractions of season.

"Lady Billy," Liberty (22d week). Has another week to go. Not going out until fall. House's next attraction not settled. May get the new "Scandals," depending on whether "Follies" in Globe.

"Lightnin'," Gaity (139th week). Few of this season's comedies getting as much as run leader, now nearing three years' stay. Sure to be in going when most of present list has passed on.

"Lillom," Garrick (4th week). Clean sell out. Agencies buying all they can. Attraction moves to Fulton May 23, where money capacity nearly 80 per cent. more at same scale—\$250 top. Agencies have bought for Fulton, taking most of lower floor.

"Little Old New York," Plymouth (36th week). Getting around \$8,000; said to be profitable. One of the season's comedy successes. Continuance depends on weather.

"Love Birds," Apollo (9th week). Sticking to good pace, with takings close to \$15,000 consistently. Looks like this musical show has good chance to run into the summer.

"Mixed Marriage," Frazee (1st week). Revived for third time. Started as matinee attraction. Plays here two weeks. "Gold" is due to succeed May 23.

"Mr. Pim Passes By," Miller (10th week). Close to \$10,000. Is second Theatre Guild production to move uptown. A Milne comedy that has scored. Tours in fall.

"Miss Lulu Bett," Belmont (20th week). With business sticking around \$6,000 mark, profitable in this small house. Attraction may last well into June.

"Nemesis," Hudson (6th week). Looks like this spring drama arrival will run another week or two. George M. Cohan may succeed in lead of cast with second engagement of "The Tavern," in which he opened at Atlantic City Monday and which plays Brooklyn next week.

"Nice People," Klaw (11th week). Virtually sold out. Caught on strongly from start and business has steadily held up. Pace well over \$14,000.

"Passing Show of 1921," Winter Garden (20th week). Another two weeks will end the run. Show for Garrick, Chicago, summer run.

"Belle of New York," Garden's summer attraction.

"Phoebe of Quality Street," Shubert (1st week). Opened Tuesday night. Musical version of Barrie's "Quality Street." Received fair notices.

"Princess Virtue," Central (2d week). Bowled in Wednesday last week. Expensive cast without big names. Pace for opening days considerably under that necessary to break even.

"Right Girl," Times Square (5th week). Looks like management aimed for three months' stay, though advertising splurge could not lift takings over \$10,000 mark. \$8,500 last week. Goes to road early in June. Mears' "Century Midnight Revue" next.

"Rollo's Wild Out," Punch and Judy (25th week). Should last but month, having made good run and netted fair profits, considering small house capacity.

"Romance," Playhouse (11th week). Has slipped a little. Went into cut rates this week. Strong call there should keep show going into the warm weather.

"Sally," New Amsterdam (21st week). Remarkable call for this musical smash; remains at head of list. Is marvel in agencies; \$33,000 weekly.

"Servant in the House," Broadhurst (2d week). But one of a series of plays offered by Walter Hampden during the week. Business last week fair with around \$7,000 drawn.

"The Bat," Morosco (38th week). Looks like this crack mystery piece has good chance to go through summer. Pace around \$16,000 lately; cut rates yet to be tapped before entering final stage of run.

"The Champion," Longacre (19th week). Business under \$9,000 in last week, probably about breaks even for show, which is more expensive to operate than usual comedy.

"The Green Goddess," Booth (18th week). Melodramatic hit, with the gross \$14,000 and over right along. Capacity. Few unsold seats early in the week only. Will run into the summer.

"The Last Waltz," Century (1st week). Unusually big spring production for Shuberts at this time of the season. Opened Tuesday night.

"Toto," Bijou (8th week). Affected early in week, but still a draw, figuring as one of spring successes. Agency buy over.

"Two Little Girls in Blue," Cohan (2d week). Strong call for this new musical piece, which looks good for summer run as intended. Opened Tuesday last week, beating \$14,000 in seven performances. At \$250 top figure very good.

"Tyranny of Love," Cort (2d week). First put on as matinee attraction. With names added to cast, it was revived last week for regular presentation. Good first week, with nearly \$11,000 grossed. Smart draw.

"Welcome, Stranger," Sam H. Harris (3th week). This season run comedy has about month to go. Down to around \$9,000; that figure probably does not provide much profit margin.

"Way Down East," 44th St. (37th week). Film looks good into the summer. Beat \$11,000 last week.

"Over the Hill," Park (31st week). Film.

"Four Horsemen of the Apocalypse," Astor (10th week). Film. Holding strongly, though at lesser gross than first weeks. \$15,600 last week.

"Connecticut Yankee in King Arthur's Court," Selwyn (9th week). Film. House rental soon over. Musical comedy next attraction, "Selwyn's Snapshots of 1921" opening May 30.

"Dream Street," Town Hall (5th week). Film. Is being shown with "talking" effects. Advertising gave business shove to around \$12,000 for first week here.

"Queen of Sheba," Lyric (5th week). Film. Climbed to \$16,000 and better for third week, with little less last week.

CHICAGO PRICES AT PRE-WAR FIGURES

With Few Exceptions Again "The \$2 Show."

Chicago, May 11. Things are finding their own level with a few far-sighted managers meeting the slump face to face. Harry Ridings, manager of Cohan's Grand opera house, inaugurated pre-war prices which will be the means of keeping his new attraction, "The Meanest Man in the World," for a summer run. Wednesday matinees the first ten shows are scaled for \$1.50 while the rest of the house is \$1. Night prices are \$2 for the best seats in the house, with a special \$1.50 matinee for Saturdays. This policy has succeeded so well



GRACE DORÓ

Assisted by Ten Fingers and a Baby Grand.

Well known in vaudeville now doing a single, Miss Doró is a composer, having written "Baby Vampire" for Shubert's Gaities and "How Do They Get That Way" for "What's in a Name."

Orpheum Circuit, Omaha, May 15. that for the first time in many months capacity was registered on both matinees. Before the month is ended there is no doubt that \$2 top will be the prevailing price with \$2.50 for Saturday and Sunday at all legit houses.

Estimates for the week. "Call the Doctor" (Powers', 1st week). With the house sold out for two nights to theatre parties the show marked up a score of \$16,000 for the week.

"Linger Longer Letty" (Olympic, 4th week). Dropped about \$500 from last week, but easily went to \$17,500, which is the high water mark for this theatre this season.

"East is West" (Garrick, 9th week). Came in on a 12-week guarantee and leaves May 28. Fay Bainter, the star, leaving for a trip abroad. "Passing Show of 1921" coming in for a summer run. Bainter show got \$17,000 for the week.

"Gertie's Garter" (Woods', 4th week). Falling to show any speed; \$11,000 on the week.

"Mary" (Colonial, 5th week). Running away from anything on the boards. Went \$1,000 better than last week, going to \$27,800.

"Dulcy" (Cort, 11th week). \$12,000. May try for a New York run early in September.

"Meanest Man in the World" (Cohan's Grand, 1st week). Started weak, but with plenty of publicity on the new prices the piece has climbed on every performance with both shows Saturday complete sell-out. \$11,000.

"The Four Horsemen" (La Salle, 6th week). Slipped about \$200, but still in the \$12,000 class.

"The Bat" (Princess, 19th week). With the going away of "Irene" makes this the granddaddy of them all and figured high in the money. \$17,500.

"Samson and Delilah" (Playhouse, 1st week). Opening on a Monday and up to the end of the week \$8,500, which means money for all concerned.

"Tickle Me" (Illinois, 5th week).



LADY TSEN MEI

Always playing the greater Keith theatres. This week (May 9), Broadway, New York. This charming oriental bewitcher in a repertoire of the Occident. Will again be featured in pictures commencing June 15 in Los Angeles, and at the conclusion of the picture contract starts the Orpheum Circuit in that city.

Direction, NORMAN JEFFRIES

Went back to their first week's business of \$22,000.

"Irene" (Studebaker, 23d week). With the announcement that this was its last week it crowded in \$20,000.

"Bab" (Blackstone, 4th week). Slipped a little from last week, but getting important money. \$11,500.

COHAN "O'BRIEN'S GIRL" RUNS AHEAD IN BOSTON

Not Much Left in Beantown—"4 Horsemen" Leading Films

Boston, May 11.

There were two new shows in town Monday night, one a musical offering and the other a straight comedy, and while both got a fair play, considering the season of the year and the fact that it was one of the few mild evenings, Boston has experienced so far, there was something about the size of the audiences to indicate more strongly than ever that the season of 1920-1921 for legitimate attractions is about at an end here.

It is doubtful if there will be any more new shows come in here this season, and of the current crop the only one that looks good for a continuance into the summer months is "The O'Brien Girl" at the Tremont. George M. Cohan stayed on with this show until last Thursday helping to put the finishing touches on, and if there is any chance the piece will be kept on here for many weeks to come, with the New York opening in the fall, as was done with "Mary."

The shows at the other houses are evidently on the last lap, with nothing underlined. In fact, it is freely stated that when "The Cameo Girl" finishes at the Hollis the house will be dark for the rest of the season.

The Colonial, the other syndicate house in town, already has a film showing booked in for as long as it can stay. As for the Shubert houses, the Majestic already houses a film, the Shubert has nothing in sight when the present vehicle departs at the end of this week, the Plymouth has a show in for a definite engagement and nothing in sight after that, and the Boston Opera House has been dark for some time and bids fair to remain so this season. Such is the condition in Boston.

During the past week "The O'Brien Girl" was away ahead of the other shows in town and was the only one to go above the \$15,000 figure, which up to last week had been struck by several of the attractions.

Estimates for the week are: "The Cameo Girl" (Hollis, 1st week). In for two weeks, with performance Monday premiere. "The Famous Mrs. Fair," final week, did little over \$11,000.

"Deception" (Colonial, 2d week). Opening Tuesday night last week this show hung up a pretty good record, getting the break on the other two feature films by being O. K'd for a Sunday showing. Did about \$8,000; quite fine when considered the picture has an 85-cent top for evenings.

"The O'Brien Girl" (Tremont, 2d week). Pulling fully as well as "Mary" did on the opening at this house a year ago. Since opening there hasn't been a vacant seat. It did \$18,000 for the first week, capacity for the house.

"Prince and Pauper" (Shubert, 1d week). Last week. Very fair opening week, doing about \$14,000 at \$2 top.

"Buddies" (Wilbur, 2d week). This show, repeat, did splendidly; opening week grossed \$12,000.

"Dream Street" (Majestic, 2d week). Opening Wednesday, did \$8,000 for week, according to available figures. Advertised extensively, as is general with anything that Griffith shows here, and to all appearances in for long stay.

"Three Live Ghosts" (Plymouth, 1st week). Opened to good house Monday.

"Honey Girl" (Park Square, 4th week). Holds up pretty well, everything considered. About \$10,000 last week.

"The Four Horsemen" (Tremont Temple, 2d week). Got best break of any of the films on the starting week, with takings of \$11,000; \$2 top.

"THE VILLAGE FOLLIES," PHILLY'S LEADER

No Date Set for End of Run—Four Houses Closing This Week.

Philadelphia, May 11.

A swan song and a short one—is the order for the week. A second house closed Saturday and four more follow this week.

There is a rumor George M. Cohan intends keeping "Mary" at the Garrick as long as possible, even August, the word goes, but that looks doubtful, and it looks more likely that this show will go out after another week or maybe two. No end is announced for the "Greenwich Village Follies" which, without many rivals, have picked up surprisingly for a spring show in this city.

"The Belle of New York," liked by some and knocked by others, leaves this week, as do Mantell and "Robin Hood." The latter was a financial as well as a decided artistic success. "Dream Street," which picked up some, quits at the Chestnut street opera house.

It looks practically certain that there will be eight dark legit houses here all summer.

"Louis XI," (Broad, 2d week). Mantell revived this with doubtful success. Has historic interest, but generally a weak sister. Repertoire doing fairly well. Last week about \$9,000.

"Greenwich Village Follies" (Shubert, 4th week). Close to hotels, this seems good house for summer business. Show is doing nicely, with about \$14,000 last week.

"Robin Hood" (Forrest, 3d week). Received good publicity in dailies and very favorable "second thought" notices. Without large salaries and despite low scale, this favorite led by over \$13,000. Final week.

"Belle of New York" (Lyric, 2d week). Mixed reception. Needs much pruning, but being rapidly whipped into shape. Last times Saturday, \$11,500.

"Mary" (Garrick, 3d week). Some good nights and bad. Doubtful if can last much longer third visit, unless Cohan does some heavy advertising. About \$11,000 last week.

"Dream Street" (Chestnut Street). Heavy extra advertising and publicity schemes helped raise good bit last week. Even now, however, \$1.50 seats bad loss. Ends Saturday when theatre will be remodeled.

MCINTYRE-HEATH NEW SHOW

McIntyre and Heath are to have a new show next season. The arrangement for the team to go into the next Winter Garden show has been declared off. The new McIntyre and Heath show will be a musical comedy, written by Emily Young and Harold Atterbridge; music by Jean Schwartz. The title has not yet been selected.

"BONNIE" STARTED

The Charles Dillingham office has started work on "Bonnie," the new Rida Johnson Young piece which will be one of the first Dillingham productions of the new season.

The cast which has been placed by Jenie Jacobs will include Ann Mason, Walter Regan, Robert McQuide, Ben Lubin and Sarah Enright.

FLORENCE MOORE SIGNED.

It is quite likely Florence Moore, lately with an A. H. Woods' attraction, will next appear in the new Music Box theatre of Sam H. Harris and Irving's, and under the Harris management.

Cohan Returning in "The Tavern"

George M. Cohan is keeping his promise to bring "The Tavern" back to New York with himself in the principal role.

The piece plays Brooklyn next week and is booked to open the Hudson the following Monday.

REGINA WALLACE'S SUCCESS TURNS SCALE FOR WALKER

Bitter Stock Battle in Indianapolis Favors Murat Manager with Blonde Society Favorite as Star—Chi Opera Crowd to See Her.

Indianapolis, May 11. Regina Wallace, an unusually beautiful blonde, has come here for the first time as leading woman for the Stuart Walker stock company at the Murat, and literally taken Indiana's stately capital by storm.

Such reviews and praise as have come her way from the local critics are exceptional, but that is not half the story, for Indianapolis society, by far the most aristocratic and backward leaning in the West, has taken Miss Wallace to its heart.

She came here exceptionally well introduced in a personal way, and her arrival revealed the embarrassing fact that four prominent women had sent their motor cars to the station for her convenience. She had to choose among them which one she would proceed in to her hotel, where not only her room, but the hall leading to it, was a mass of flowers.

What is known as the "opera crowd" in Chicago has hired a special Pullman in which to make the trip to Indianapolis to see her this week in "Mamma's Affair."

The result of all this is a distinct turning of the tide in favor of the Stuart Walker company, which is engaged in a bitter personal battle for stock honors with Gregory Kelly.

Miss Wallace, incidentally, is capably supported by a company, including George Gaul, an old favorite; John Wray, whose success has also been pronounced, and Aldrich Barker. A previous contract necessitates Miss Wallace yielding shortly to Blanche Yurka, but she will visit here before returning to New York to begin rehearsals in a new play in which it is understood she will play Countess Guiccioli to an unnamed actor's Byron.

STOCKS.

Corse Payton will move his stock company from Scranton to Teller's Shubert, Brooklyn, opening May 23. Jimmy Evans installed May 2 a musical tab stock in the Majestic, Halifax. The company is playing a three-a-day policy.

The stock at the Majestic, Halifax, closed May 1. The company, operated by E. V. Phelan, will be managed next season by Jack O'Connell.

Richard La Salle is recruiting a summer stock for Binghamton, N. Y. Erena Preston and La Salle will play the leads. The city but recently had two stocks in competition.

The stock company under the management of Sherrill & Casey in Haverhill, Mass. for several months, will be transferred to Duluth for the summer opening May 23.

Joe Golder is recruiting a summer stock to open in Trenton, N. J. Florence Flynn has been engaged. William Grew, manager of a vaudeville house in London, Ont., has taken the Grand, Hamilton, for summer stock.

The stock company which closed May 1, at the Princess, Des Moines, will be transferred to the Brandies, Omaha, for the summer. It was originally planned to send the company to the Burtice, Davenport, but the Davenport house was destroyed by fire last week.

George Lefingwell will leave the Prospect, Cleveland, with his associate players and inaugurate a new season of summer stock at the Duchess, May 23. Norma Phillips is now his leading woman, her predecessors, at various times having been Beulah Poynter, May Bucklet and Betty Wales. Others in the company are Mrs. George Hibbard, Hal Brown, and Elmer Brown. "Adam and Eva," is the piece for the opening week at the Duchess.

Robert McLaughlin has laid his plans for summer stock at the Ohio, Cleveland, and will offer his new repertoire company in "Clarence" week May 16, with Alfred Lunt in the title role. Some new plays are also listed for production, including "The Jury of Fate," by C. S. M. McLellan; "The House of Corporations," by Michael Morton, and an A. H. Woods' offering, "The Man with 100 Faces," as well as a new Avery Hopwood farce.

Frank Fielder, who has guided the destinies of Philadelphia's only stock

JEWISH ART THEATRE OWES ARTISTS \$10,000

Hebrew Actors' Union Takes Over Theatre.

The Jewish Art Theatre closed its doors over a fortnight ago, heavily indebted to the Hebrew Actors' Union for unpaid salaries.

In addition, it is said that Rudolph Shildkraut, who came from Vienna for the express purpose of playing the principal roles at a salary of \$450 weekly, found that toward the end of the season two week's salary had been unpaid. This Mr. Shildkraut is said to have waived all claims to.

The sum that the management owed the artists amounted to between \$9,000 and \$10,000. Two weeks before the Passover the union decided to take action and took over the theatre on its own. One-half of the indebtedness to artists was paid off as a result of the takings after deducting operating and advertising expense.

An angle on the salary question between father and son is indicated between Rudolph Shildkraut's earning power and that of his son, Josef. The senior Shildkraut received \$450 weekly, while Josef's salary was \$500 weekly in "Pagans"; \$450 weekly, however, is considered "fat" for Jewish artists.

MARCUS SHOW CLOSING

Owner Explains Wrong "Paper" Got Him In Bad.

The Marcus Show of 1920 closes this week in Cleveland. Four additional weeks may be accepted in New England before starting rehearsals for the '21 show, which will be a revue of pretentious order.

Marcus, in a statement regarding two towns where his show had difficulties with local authorities this spring, says it was due to the unauthorized use of a line of paper which he had ordered discontinued and which was "rung in" by the printer. He insists his show is as clean as any musical attraction and says he has been seriously prejudiced by national publicity growing out of the "error" in posting raw lithographs.

Ben Scovell Injured, But Back.

Portland, Ore., May 11. Ben Scovell, nephew of Sir Henry Irving and himself a noted Shakespearean actor, is back in Portland where, a few years ago, he was active in war drives and as an entertainer. The player was severely injured by shrapnel while serving overseas as an entertainer for the Canadian forces, and he is incapacitated for the heavy demands of the stage.

He is appearing here on church rostrums and at clubs in varied programs which feature the presentation of "The Sign of the Cross."

company for the past three seasons, will not return to the Orpheum next season, according to the latest report. Fielder would like to return here next year, and he is casting about for a house, but may be forced out by the theatre shortage. The present season, which ends in a few weeks, has been quite successful, but it is understood that the agreement between company and house is not satisfactory to the latter. It is said to have been a 60-40 proposition, and the house wanted more on their side. The Orpheum is a Zimmerman house, with Frank McGill as manager. There is no visible opening at any downtown house for stock, and it is doubtful if Fielder would care about going to West Philadelphia, where he would have to count on losing a large part of his following.

Julia Dean will head the summer stock in Pittsfield, Mass., for one month, opening the latter part of May. The company will present several of her former pieces during the time she is the leading woman.

WILL GIRLS BE SAFE WITH JUANS GALORE?

Two Plays, Vaude Sketch, and Pictures Due in Fall

Piratical presentations, featuring Don Juan, in blank verse, prose and cinema, may be looked for next season directly following the New York premieres of two productions which are already making hasty preparations to be the first in the field to offer the debonaire character to the theatre going public. Directly following the announcement that the Selwyns had acquired "L'Homme a la Rose," by Henri Batallie, and which Arch Selwyn purchased in Paris, it is said that the Frohman Co. acquired American rights to Edmond Rostand's "La Dernier Nuit de Don Juan" which has also been a current Paris success.

Both plays depend upon the famous character of Don Juan for their popularity and bear such a striking similarity in theme and treatment that a "Don Joan" war is practically imminent. Doubtless the Shuberts will protect the Selwyn offering as regards road booking, and the Erlanger interests will do likewise for the Frohman version, but one of the vital factors in the case seems to be a legal point concerning the changing of the title under which the play was originally copyrighted and which, automatically, invalidates the copyright, so that any version of Don Juan may be presented without fear of prosecution. A similar situation arose when Henry W. Savage and Harrison Grey Fiske produced "The Devil" some years ago.

"The Last Nights of Don Juan," the Rostand play, is in three short acts and will probably require a curtain-raiser. Last week several copies of "L'Illustration," a Parisian periodical containing the play in toto, were received in New York, and translators have been busy making English literal translations ready for the adapters. One of the chief difficulties has been in casting the title role which in the Rostand version requires a player who must appear as a youth in the first act and as a man of forty in the remainder of the play. Leo Ditrichstein, John Barrymore and Lionel Atwill are the "types" mentioned as essential to the proper interpretations of the role.

The value of the title character has also been developed into a one-act sketch which will be offered in the Keith vaudeville theatres next season as soon as a player of sufficient ability can be found. The sketch will have but one man, and will employ the services of six women to typify the principals in the various amours of Don Juan.

Miss Vanderbilt Opening Monday
Gertrude Vanderbilt will open in the Ina Claire role in "The Gold Diggers" Monday night.

Miss Claire will sail shortly for Europe for a vacation.



Our President entertained CAPT. ANSON and his charming daughters last week while they were playing Keith's, Washington. They are the recipients of publicity everywhere.

The Star, Washington, said: "Notables pay homage to 'Pop' Anson and his pretty daughters. Senators, Representatives and heads of government departments lustily applauded them. Many recalls rewarded the efforts of the Capt. and his girls."

Broadway, New York, this week (May 9): Regent and Fordham, New York, next week (May 16). B. F. Keith's, Philadelphia, week (May 23).

FUND SPENT \$107,136

Disbursed \$22,000 More Than Income for Relief

Sam Scribner, treasurer of the Actors' Fund reported Tuesday at the annual meeting of the Actors' Fund at the Hudson theatre that \$107,136 had been expended over the year—\$22,950 more than the income which amounted to \$84,186.

Daniel Frohman, who is in Los Angeles in the interests of the organization, was absent for the first time in 17 years. Joseph R. Grismer was prevented from appearing by illness. Frank F. Mackay, the 89-year-old veteran president. The old officers were elected, including those mentioned, and Mr. Scribner as treasurer and Walter Vincent as secretary.

George M. Cohan was elected a trustee for three years, to serve with Marc Klaw, Ralph Delmore, Carrie Harwood, Milton Nobles, Frank McKee. Joseph Herbert was chosen trustee for one year.

Mr. Klaw said the Fund was never in better financial shape, but is not yet out of the woods as far as resources are concerned to carry out its objects fully.

HAMMOND "TIP" TRUE

Report That Chicago's Famous Critic Comes East Is So.

Chicago, April 11.

Indications are that Percy Hammond will leave the Chicago Tribune dramatic desk in October and assume the one, on the New York Tribune. Some time ago he refused an offer from the eastern paper, but recently is said to have had a misunderstanding with the Chicago daily. It is said when B. L. T. died, the Tribune asked him to take the comedy column. Hammond was not willing to devote his talents towards piecing together a string of daily paragraphs of flippery.

Burns Mantle of the New York Mail, formerly Sunday editor of the Chicago Tribune and later its New York dramatic correspondent, is said to have been offered Hammond's Chicago mantle, but declined. James Whitaker, now representing the Tribune in New York, declined also. The successor has not yet been fixed.

Hammond is probably the most famous dramatic critic in America. His style is biting but not bitter, and his matter is current with wit and epigram. He is often caustic but rarely cruel and often delightfully humorous.

J. A. GOLDEN OPENING STOCK.

Joseph A. Golden, picture director and owner of the Crystal Film Co., is returning to legitimate theatricals. He has taken a lease of the Grand, Trenton, N. J., and will reopen it May 23 with a stock company. The leading lady will be Miriam Doyle; leading man Ben Taggard; John McCoy stage director.

The tenancy is for the summer, with an option permitting the stock policy to continue the entire season if it proves profitable.

LYRIC POSSESSION SEEMS UNSETTLED

Shuberts Claim Lease for Three Years—Plans to Alter Building.

Possession of the Lyric theatre appears unsettled despite announcements recently that H. H. Frazee had leased the house from E. M. Smathers, the turfman, who bought the property from the DeKoven estate and others about a year ago. The Frazee lease is said to call for an annual rental of \$75,000.

The Shuberts insist their lease on the Lyric has three years to run. It is doubtful if they will relinquish the house to Frazee in the fall. The profits for this season will be around \$75,000. Virtually all attractions taking the Lyric guaranteed, with the film showings there fixed at a rental of \$5,000 weekly.

It is understood Frazee has made overtures to the Shuberts toward disposing of their lease. The Frazee plan, in which several others are interested, is said to call for the erection of an office building on 42d street, doing away with the Lyric lobby and placing the house entrance on 43d street. Showmen, who know the house, believe such a plan is not feasible because of fire-law restrictions. The office building idea is supposed to be a means of revenue to offset the heavy theatre rental.

BOSSOM WILL APPEAL

Henry John Bossom Taking Grandfather's Will to Higher Court.

Binghamton, N. Y., May 11. Appeal to the Court of Appeals has been taken by Henry John Bossom of New York, the actor, in the matter of the probate of the last will and testament of John Bossom of this city, his grandfather. The appeal is from an order of reversal of judgment entered in the office of the Surrogate Court, March 2, setting aside the decree of the Surrogate Court of Broome County, entered July 21, sustaining a codicil to the will which cut his grandson from sharing in the \$30,000 estate he is declared to have left.

Under the terms of Mr. Bossom's will, dated March 8, 1902, the grandson was to receive about \$5,000, but a later codicil, dated May 28, 1914, cut him off entirely. The grandfather died in February, 1917. When the codicil of the will was offered for probate, it was contested by the actor on the grounds it was not valid, was not a voluntary act, and that the testator was not of sound mind when it was drawn up.

The case was tried in Surrogate Court and the jury brought in a verdict in favor of the contestant.

County Judge Benjamin Banker denied the motion for a new trial made by attorneys for the estate and appeal was made to the Appellate Division. The codicil was declared valid by a decision given by Judge Carter of the Appellate Division, who reversed the decision of the jury and declared that there was not sufficient evidence to warrant the finding of the jury.

SHOWS CLOSING.

"The Famous Mrs. Fair" closed May 7 in Boston. It will resume on tour in the fall, with Henry Miller and Blanche Bates.

"Just Suppose" closed in Cleveland April 30.

"Take It from Me" closed Saturday in Elmira, N. Y. The company was ordered to report to the Joe Galtes office Thursday. Arrangements were under way to send the show to the coast, opening June 5 in Denver.

"The Passing Show" closes at Troy, N. Y., May 12, two weeks' time in New England being cancelled. It was originally produced in 1913 with the Howard Brothers in the main roles. They played with it in New York and on the road for a long time, leaving to join another Winter Garden show. The Klein Brothers opened at Wilmington, Del., taking the other team's place. The Klein Brothers, Roy Cummings and some of the other principals are under long term contracts to the Shuberts.

Revival of "John Ferguson."

The Theatre Guild has recruited a company for a revival of "John Ferguson" which they will place in the Garrick.

Dudley Diggs who has been appearing in "Liliom" will be switched to the leading role of the Ferguson piece.

JACK LAIT'S REVIEWS

THE LAST WALTZ.

General Mlecu Kraslan.....Clarence Harvey
Ensign Orinski.....Rex Carter
Captain Kaminski.....John V. Lowe
Lieutenant Matlain.....Ted Lorraine
Adjutant Labinesque.....Irving Rose
Marjette.....Ruth Mills
Theresa.....Theresa Day
Lieut. Jack Merrington, U. S. N.....Walter Wolf
Mat Malby.....James Barton
Vera Lisaveta.....Eleanor Painter
Countess Alexandrowna Copulinski.....Florence Morrison
Annuschka.....Beatrice Swanson
Hannuschka.....Marcella Swanson
Petruschka.....Gladya Walton
Bannuschka.....Eleanor Griffith
Baron Oke.....Harry Fender
Grand Duke Hubenstitch.....George Evans
Carmenita.....Isabel Rodriguez
Dancers.....Gloria and Margarette
Prince Paul.....Harrison Brockbank
Chochette.....Rena Manning
Lolo.....Nan Rainsford
Sylvette.....Helen Herenden
Habette.....Carolyn Reynolds
Francine.....Jean Thomas
Zadie.....Amelia Allen

This is a "Chocolate Soldier" without any "My Hero."

Oscar Straus, the composer, is starred in the billing. "The Last Waltz" has some slashing finales and some climactic ensembles, and some tuneful solos and not one representative duet. The love duo has been the heart's heart of every light opera success, especially the waltz light opera. Straus, one of the greatest compounders of this fortune-making type of waltz sensations, failed to come back with one in "The Last Waltz."

In truth the song hit of the evening was "A Baby in Love," by Al Goodman, interpolated. It proved one of those seven encore-taking jingles in the cute hands of Eleanor Griffith and Harry Fender, mostly Miss Griffith. That and the unashamed comedy dancing of James Barton corralled the loud applause largely, with incidental dance specialties going strongly, as usual.

Eleanor Painter, featured prima donna, was charming. Her crystal soprano rang high and bell like, but Straus had exported little for her except as tests of her range and the superlative quality of her notes. Her role worked up to a peak at the end of the second act and down to light comedy sobriety tempo in the third. The third act in all is a glaring anti-climax, marked by sorry showmanship in running order and theme, and what was until then a powerful love story, the main asset this offering had toward wide popular patronage.

Incredible things were done in that third act. Miss Griffith and Fender, having exhausted "A Baby in Love" midway in Act 2, came back out of nowhere in Act 3 and did a repeat chorus, which, of course, died. It is the only instance known where an encore was taken in a succeeding act. All this took place considerably after 11.15, the operetta ringing down about 11.35. Miss Painter, following regal gowns and operatic melodies, returned in a frock and light and frothy "Oo-la-la" number suitable, perhaps, for Ethel Levey. That, too, tapered off, whereas earlier every peep from every performer had been madly applauded. The close of the story, which was left knotted at the second act end, was unraveled so swiftly and abruptly that few knew it was over when it had ended.

If anything sells "The Last Waltz" it will be the appealing story, though that failed to bring home "The Lady of the Lamp," with a similar plot in Chinese atmosphere. This has the happy ending, unhappily as it was engineered. The settings are rich and gorgeous. The music probably has an academic charm to students of light opera construction, but none of it is popular and the number, which is done as a duet at the close of Act 1, somewhat as the immortal waltz and song were done in "The Merry Widow," drew recognition but no salves such as were required there. It is not a memorable melody. The end of Act 2 comes nearer to it, but is tragic and interpretative rather than sentimental, and therefore may scarcely be a substitute.

The story is essentially Viennese in every throbb and all its progress. Harold Attridge and Edward D. Dunn are credited with it, no mention being made of a foreign librettist. But it is scarcely conceivable that Americans wrote "The Last Waltz" as an original thought, for it is as certainly Austrian as "Mary" is American.

It is some time since the old flare of uniformed hussars, dens of semi-savage princes and hostile grand dukes coming with tartar seneschals has been seen. This in itself is a welcome novelty—the return of the old as the successor to the new. The decorous chorus, also, was refreshing. Surprising that 1921 merries could be induced to so far hide their charms when they can reveal more in a stroll down Broadway any afternoon.

As at all Shubert openings, the handclapping was overabundant. At times it grew so annoying to those with somewhat neutral vibrations. It seemed like the city hall machine at a political rally for the administration.

Walter Wolf as an American naval lieutenant, the perfect hero, was manly and handsome, if at

times saccharine. He reminds at times of Donald Brian a generation ago, save for dancing, of which he attempts little, not even waltzing with any degree of illustration to the waltz piece de resistance. The Misses Swanson and Gladya Walton, in giggling ingenue triplet parts, went through breezily. Harrison Brockbank as a royal "heavy" was perfect.

Of the specialties those of Gloran and Marguerite scored most resoundingly. Isabel Rodriguez in Spanish dances was partly eclipsed by clowning.

Barton, with next to the funniest feet on earth, dripped with "fat." He had all the fat lines and all the hoakum, with fancy disguises, comedy shoes, a souse, burlesques and plenty of support thrown to him to sap the fun out of all the straight love stuff. It was a night of triumph to him, and low comedy triumphs at the Century have not been frequent.

J. C. Huffman and Frank Smithson are credited with the general staging. Musical numbers are programmed as by Allan K. Foster. Jack Mason was the chorus director, and he turned out as artistic a run of light, brisk, seemly numbers as ever did the famous chorus guides of yore, when such things had current standards. Mason avoided any errors of "finess" and his girls comported themselves admirably and fetchingly.

If "The Last Waltz" is to be a big hit it would be well to put into it at once one great melody. Herr Straus' feelings notwithstanding, there are a dozen men in New York who might supply the need—if the art of writing waltzes has not been forgotten.

(This is the first of the series of productions to be made with the ultimate end of picturization by Famous Players. "The Last Waltz" was among the bundle of scrips bought on masse in Germany and Austria early this season. It was written by Julius Brammer and Alfred Grünwald. Critics viewing the presentation at the Century from a film angle state that it is excellent for that purpose.)

PALACE.

Speaking as a veteran New Yorker of almost nine hours' residence, your not so humble servant, the undersigned, can find little to rap this week at vaudeville's capital except the length of the acts. If a few of the performers who get the sting-it-out fever when they hit the Palace had to stand back of the main floor seats with the Monday night clockers, tout, railbirds and the rest of the talent they'd get to it, do it and beat it. And this after two of the most famous time-eaters in the game were slashed hard by the management—Herschel Henlere and J. Rosamond Johnson. Johnson was trimmed down to 12 minutes, Henlere to 19, working minus Mrs. Henlere entirely and sloughing the bit in the pit.

The Santos and Hayes revue was sentenced to close. It proved strong enough to hold in the visitors, but it was a cruel test for an act that is episodic in its construction. At the end of each scene a walkout might have been precipitated by any thoughtless or heartless few, and there would have been a stampede, according to the well-established vaudeville rule of last come first left flat. That the crowd remained in as a body until 11:17 was a fine tribute both to the holding propensities of the act and the courtesy of the palpably friendly and effusive audience.

At the matinee it rang down at 8.45. Henlere is not to be blamed. He capped his entire opening, eliminating the feminine element from his turn, making it a bald single (very hard) to do with Henlere's artistic hair, and passing up some tried and certain comedy. He did 23 minutes at the matinee. His viewpoint is neither remote nor culpable. When a man has worked up in a few years from No. 2 on Association time to next to closing at the Palace it is a bit vexing to have to eliminate major portions of his routine in the high spot of the national map in his profession. As it was he stopped the show working entirely at the piano. He made a very kind little speech, recommending the closing act, and retired when he could easily have encored.

Johnson's act went well enough in the deuce slot, though it was chiseled down to about half its western ingredients. It was a better act from a standpoint of solid value than when his troupe and their leader stall and jockey and demean themselves for recalls and handclaps. It went roaringly, and there was plenty of it.

Tempest and Sunshine, with a six-scene production that looked like a conglomerate collection of scenes from a light opera with a series of songs strung around to fit the succession of settings, played third and ran swiftly and handily if not rousing. Miss Sunshine looked and danced like a wind-blown black-eyed Susan, young as ever, delightfully feminine. Tempest was seen in boys and young fellows, playing leading man to her dashing sister. The final scene was sweet—a wedding set with a rural church

drop two-thirds across stage and a blue scrim over the rest, lighted from upstage. It took three neat curtains.

Gordon and Ford got laughs, most of them seemingly on nothing. Gordon reminds of Willie Howard in physique and technique, though at one time broadly imitating. Miss Ford has a diva voice, which she uses for straight to the laughs and for honest vocalics. Held up and kept the sitters amused; four bows.

Hyams and McIntyre opened the second half. This was one of the long babies. "Maybloom" is an infinitely stronger comedy vehicle than it was when it was young, but of it without harking anyone and for the betterment of Hyams and McIntyre and the cause. If a few performers could hear some of the comments in front at times they'd be surprised. The "victory" of stringing out material is hollow. The soul of vaudeville is speed; the heart of vaudeville is variety; the body of vaudeville is brevity.

Ella Retford of the "alls" carried home the individual honors of the bill. Closing intermission the fair British girl took the eye and the heart of the audience on entrance. Miss Retford is a girl of wholesome lines and toothsome vision. She is not too English to be entirely appreciated by Harlemites and visiting buyers, yet she has the spice which is the main asset of the Alice Lloyd style of English music hall artists.

Starting with a couple of London-esque ditties that suffered a jolt because of the custom of two-and-two where an American performer would do one-and-three with catclines, Miss Retford made exit to strong applause. She made a rapid change in view to show Marilyn Miller in "Sally," which she did fairly, failing as a dancer in a perfect imitation of one of the greatest. She then essayed Laurette Taylor, which perished pretty, for in voice Miss Retford lacks any similarity to the familiar creator of "Peg." But next she visualized and vocalized Belle Baker singing "It's All Over," and this was a triumph and a hand-made riot. The imitation was superb. Belle herself would have gone wild over it. It sent the stranger off happy and "in" by a mile.

The Santos-Hayes revue, seemingly feeling the handicap of its position, tore in with that snap and vim which characterizes the Moore & Mealey system of presenting multi-people acts. By the time the stars entered the support had it warmed up nicely, and the comedy came-on wowed it with a bang and clinched the hit. One of the comedians interpolated a line or two that had not been heard in the earlier showings of the turn—but had been heard in other turns, notably one lifted from Val and Ernie Stanton. This is all wrong, as it hurts this beautiful and exclusive act, hurts the performer and hurts the rightful owners of the lines. Otherwise this now established miniature evening's entertainment (50 minutes long) was flawless vaudeville. The Briants opened. The clowning and tumbles got many a laugh, and not until the closing were any human forms revealed. Very strong opener.

Ben R. Roberts took his place Monday as the new leader of the new Palace orchestra. The change was electric. With probably the lone exception of the wonder orchestra at the Palace, Chicago, Roberts' organization has no competition in an American vaudeville pit. The orchestra problem at this stellar stand has been long and consistent in controversy and discussion. On Monday's showing it seems settled.

ON BROADWAY

PRINCESS VIRTUE.

Gautier.....Jules Epallay
Pierre.....Allen Fagan
Francine.....Albie Mason
Mrs. Demarest.....Sarah Edwards
Mlle. Deser.....Anne Page
Bourbon.....Hugh Cameron
Bruce Crawford.....Bradford Kirkbridge
Barr.....Earle A. Cox
Hiram Gower.....Frank Moulton
Maxine.....Sylvia Elias
Baron Transky.....Robert Pitkin
Liane Demarest.....Tessa Kosta
Mr. Arthur Gower.....Frank Edwards
Claire Morin.....Zella Rameau
Francis.....Charles Jerome
Charlot.....Grady Miller
Chlo.....Leroy Montrose
Polson.....Harold Goulden

"Princess Virtue," a musical comedy, had its metropolitan premiere at the Central May 4. It is by B. C. Hilliam and Gitz Rice, staged by Leon Errol and is presented by Gerald Bacon, with Tessa Kosta featured.

The story is one of the oldest in musical comedy. An American heiress is courted by two European adventurers who want to marry her for her money. She has a childhood sweetheart who loves her for herself. A bogus cable arrives to inform her she is penniless, whereupon the field clear for the dashing American tenor.

The remarkable part is that producers can still be found to pay royalty on such stories. The dialog is unusually brilliant; the music is reminiscent but attempt is made to counteract these defects by half a dozen comedy roles, a prima donna who can sing well, and attractive scenic and sartorial equipment.

Although Miss Kosta has a sweet, well-trained voice and is pretty, she

somehow lacks sufficient distinction to elevate her to stardom. You like her in a cold, impersonal way.

But two people stood out in the cast—Hugh Cameron, a surefire low comedian who is intrinsically funny, and Anne Page as a companion to the dowager. She goes through the piece without uttering a word until the finish. Her pantomiming elicited roars of laughter. Robert Pitkin as a Russian baron played his role with legitimate distinction, and Frank Greene contributed an excellent characterization of a lovable Englishman, the majority of the others barely getting by. The specialties were dragged in by the heels.

The opening performance ran to 11.45, due in no small measure to the insistence of the song pluggers, who demanded encores on the numbers until the remainder of the audience was well-nigh frantic.

"Princess Virtue" is no worse than many other musical comedy productions and not as good as some. It strikes a fair average. Jolo.

PHOEBE OF QUALITY ST.

Phoebe Throssel.....Dorothy Ward
Susan Throssel.....Jessamine Newcomb
Valentine Brown.....Warren Proctor
Sert. Terence O'Toole.....Shaun Glenville
Patricia Bladen.....Gertrude Judge
Miss Wigham.....Muriel Tindal
Fanny Willoughby.....Mary McCor
Henrietta Trumbull.....Marie Pett
Lieut. Spier.....Lucie Weiss
Miss Bladen.....Joe Tinsley
Charlotte.....Gertrude Blair
Harriet.....Lillian Wick
Isabella.....Elsie McIntosh
Miss Wigham.....Master Alfred Little
George.....Master Thomas Victory
William Smith.....Master Uarda Burnett
June.....Miss Uarda Burnett

The metropolitan premiere of "Phoebe of Quality Street" is an occasion for joy and thankfulness. There was so much to be grateful for. In the first place—the very first place—there was a story to be followed that is so far removed from the imbecilic plots that ordinarily prevail in current day musical shows as to be almost idyllic. It is an adaptation of Barrie's "Quality Street" and furnished an inspiration for the legitimate, digified score provided by that Austrian composer, Walter Kollo, who, some claim, should be mentioned in the same breath with Strauss and Lehár. Be that as it may, he has provided a catchy waltz number that may not class with "The Merry Widow" or kindred continental waltz success, but is likely to be heard from in this community. The adaptation of Barrie's story is rather literal, halted only by somewhat ponderous lyricizing to fit the original Austrian score.

The cast is headed by Dorothy Ward, a statuesque Englishwoman who has for years been identified with "pantomime" productions in Great Britain and who, according to American standards, overacts a bit. On second thought, when did one ever encounter any acting in our musical comedy productions? That may account for the feeling that our English visitor seemed to "overact." But she sings well and the role calls more for prima donna work than light comedy—though she has a big emotional scene that requires a lightness of touch in which she was palpably ponderous.

Another recruit from England is Shaun Glenville, the low-comedian of the cast, who dances well and unbuckled a number of bits of comedy business that are new to Americans and excruciatingly funny. His work at times suggests that of Wilkie Bard, and at other times other English comics.

It is a singing cast throughout and therefore capable of sustaining the high class score, especially in the ensembles and concerted numbers. The audience accepted the presentation throughout with respectful and dignified appreciation, there being a merciful absence of "pluggers." As a result there were but one or two encores for the gems of the opera and the curtain descended before 11 p. m. to an apparently well pleased audience of first nighters.

The production by the Shuberts is bright, in keeping with the Napoleonic period, but not necessarily expensive. "Phoebe of Quality Street" stands a good chance of remaining all summer at the Shubert. If it doesn't it will be because our public prefers "Leg shows."

Jolo.

BIFF, BING, BANG!

Ross Hamilton, "Red" Newman, Albert Plunkett, Jack McLaren, Alan Murray, Arthur Holland, Fred Fender, Charles McLean, Bill Tennant, Frank Brayford, Tom Young, Jack Ayer, Jimmy Goode, Leonard Young, Ted Charters, Ben Allen, Morley Plunkett, Bobby Scott, Bert Wilkinson, Percy Campbell, Arthur Wigham, Arthur Nicholson and Capt. M. W. Plunkett.

This soldier show that made its metropolitan bow at the Ambassador Monday night is first rate entertainment, but why the delay? A week or two locally is about all that can be gained by the New York showing. Unless the American Legion adopts it for a swing around the Legion post cities under sponsorship it hasn't a chance to continue in the States.

Capt. M. W. Plunkett presents the troupe, an all-Canadian aggregation of ex-service men who comprised the official entertainment corps of the Third Division of the C. E. F. After the war the company was kept intact by Captain Plunkett and have been appearing in England and Canada for the past

two years as a regular theatrical attraction.

The show doesn't reach the standard set by "Yip Yip Yaphank," which was composed mostly of professionals, but the Canadian bunch unearthed a female impersonator in Ross Hamilton who can remain in the States as long as he wishes and take his pick of the many offers which he is about to be the recipient of. Not since Julian Eltinge first flashed across the theatrical horizon has an impersonator of the gentler sex arisen with the same sweet feminine personality that entirely destroys the illusion of sex. In addition, Hamilton has beauty of form that would grace a Ziegfeld number leader and a falsetto soprano that is remarkable for sweetness and range.

"Red" Newman also stood out in a single with "Oh, Oh, It's a Lovely War." As a trench Tommie with Cockney accent "Red" was forced to encore a half a dozen times. Jimmy Goode contributed a blackface specialty of songs and monolog. The war and anecdotes of service incidents were the theme which got over before a sympathetic gathering of about a half house full. In one of his specialties Goode plays several brass pieces borrowed from the orchestra.

Every one of the cast got a chance to lead a number during the action, and the ensemble singing was up to Broadway standards.

The stage was enveloped in a proscenium velvet drop ornamented with a maple leaf. The full stage numbers were followed by specialties in "one," no trace of a book being claimed or discerned.

The opening, showing a trench scene, with bursting shells and other effects of battle, transpired on a darkened stage. A strip change from khaki to flannel trousers follows the announcement the armistice has been signed.

"Behind the Lines," a skit enacted in an estantment, was a faithful reproduction in detail of the little French lounging holes that helped while away the hours when the boys had a chance to get out of the sewers. Charles McLean as Madame, the ancient proprietress of the restaurant, gave a fine characterization. Her daughter Marie (Fred Fenwick) was also cleverly handled. The other characters were worthy, with Frank Brayford as a Cockney, taking the scene with an excellent portrayal of a Limehouse limey.

"The Duchess Entertains," another full stage scene, was a comedy high light. The boys convalescing back of the lines are invited by a titled Englishwoman to a musicale at her home. The humor of the high brow entertainment offered was high travesty. A daring dance c. Flossy Fuclose (Alan Murray) caught on with the mob so strongly it nearly broke up the party. Charles McLean as Mlle. Tres Moutarde, a French music hall artist, had several funny bits.

An octet of old songs showed splendid voices, while Albert Plunkett captured the personality honors for the non-impersonating members with his two numbers, "I Know Where the Files Go" and "Down Texas Way." The last mentioned was sung before a cabin prop with Plunkett in cowboy attire.

Jack Holland as a Scotch lass led a number and danced gracefully before a chorus of male Scots in a whirlwind hornpipe.

The program credits Jack McLaren with the skits, Alan Murray the dances and Leonard Young the gowns.

Had "Biff, Bing, Bang" come in on the crest of the service wave it might have remained indefinitely. There is meaty entertainment which, despite a few rough spots, could have been added to the local bill of fare several months ago. The edge was taken off following the cessation of hostilities when vaudeville acts harboring male chorists were as common as split weeks. It hasn't a chance for a run locally.

Com.

"THE REASON WHY" IN STOCK.

Toronto, May 11.

The Edward H. Robins stock which has started its annual season at the Royal Alexandra, Toronto, is to present several new plays during the summer. One will be given the week of May 30 when "The Reason Why" will have its first showing. This drama is by Mrs. Lillian Trimble Bradley and Grant Morris. Mrs. Bradley is the general stage director for George Broadhurst. She will stage the piece here.

Brooks

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INSIDE STUFF ON LEGIT

Discussing the enormous losses in musical comedy production as itemized recently in *Variety*, a musical comedy producer of national reputation said:

"Vanity is a basic cause for a great deal of the failures in musical comedy. Run the lists of productions over that have had to go through the doctor's hands many, many times after their initial public once-over, and analyze the causes for the required surgery and you'll find that in the main the vanity of this or that person connected with the staging is to blame for the fearful waste later incurred to keep the pieces alive till they could be galvanized into something like life.

"Who are the men producing the greater part of musical comedy pieces today? The names recur to one automatically. With whom are most of the failures? Largely with this same group of men. Professors with hundred per cent. credentials for grooming a new musical book for its opening night are given scant attention by these producers who so often fail.

"Otto Harbach, Jimmy Montgomery, George Lederer and other representative musical comedy experts are rarely called in by the many producers until after the damage of immature presentation has been done.

"Then when the shortsighted producers discover what audiences don't hesitate to tell producers in empty seats, the producers get busy and call for help. Often it is too late. The piece cannot survive the period necessary to inject new life. As often the surgeons called in are over-run with other patients. As often, the surgeons are caught in periods of fatigue from overwork trying to hang bright songs, thoughts, situations on another writer's or stager's heavy framework.

"Within the year fully a quarter million dollars of the losses cited by *Variety* as suffered by musical comedy producers this season are chargeable to the vanity of one or two men closely identified with local musical comedy and review construction and production. With not a single pronounced success behind them during all the period of their activities, activities initiated largely during war-time when almost any old kind of show drew, these men stick at the game of suggesting, devising, editing and constructing musical comedy shows that their money and the moneys of their associates back. These particular two producers can do everything, suggest scene effects, costume designs, stage situation, comic acting expansions, write occasional lyrics, and even pump tunes. Dance novelties and stage posturing for the girls, as well as all other harmonizing business is child's play for them.

"Neither of the men has had training of any sort for the game they play. They haven't even come through the hard, practical schools of production that have made shrewd the visions of Erlanger, Dillingham, Ziegfeld.

"Yet, they keep blithely at the business of production and stage direction, despite failure after failure, kept going by incomes from other departments of their business the creative power of which is supplied by other men.

"Vanity keeps them going and vanity keeps them losing, when even observers not identified with their projects can see in many instances of their pitiable failures success might have been a certainty by the touch of tried hands at the book, score, dances, staging, and these men won't call in because their own names as producers might be dimmed.

"In Atlantic City within the month four new musical comedies were tried out. Three of them were failures, the audience walking out shamelessly from one while the curtain was up.

"Vanity."

Two plays with Lord Byron, the English poet, as the leading role impend for next season, but neither is a certainty. It is known John Barrymore has been reading Byron plays for years, but it appears he was not interested until an announcement appeared that Brock Pemberton would present Josef Schildkraut in a Byron piece in the fall. Immediately a notice was sent out that Mr. Barrymore would be seen in a Byron play written by Naline Koll of Chicago.

Schildkraut is now appearing in "Liliom" at the Garrick, one reviewer comparing his work to Barrymore. He is signed with the Theatre Guild for a year. Mr. Pemberton states he also has a contract with Schildkraut, who advised the manager that the Guild had promised to release him at any time he so desired. The player's contract with the Guild carries no release clause. Whether the Guild will seek to compel him to remain is a question.

Mr. Barrymore is appearing with Ethel in "Clair de Lune" at the Empire and if the Byron announcement is correct it is not intended that attraction will tour next season. Meantime the problem as to what will become of Arthur Hopkins' "Richard III" is further from solution. The attraction was forced to close about this time a year ago when Mr. Barrymore broke down. Later it was stated he would rest for the season, but some weeks ago decided to produce "Clair," written by his bride, formerly Mrs. Leonard Thomas. "Richard III" with John Barrymore was a dramatic sensation and it was always expected he would return to the piece. It ran but four weeks and though the takings were big the production expense was not regained.

An English player who came here about the first of the year to appear in "In the Night Watch," which closed at the Century Saturday, was recently the subject of a "reprimand" from an Actors' Equity Association official because he "dared" to appear in one of the Actors' Fidelity League monthly affairs. An arrangement between the A. E. A. and the Actors' Association of Great Britain (the legitimate players' organization there) provides that a member of the A. E. A. automatically becomes a member of the A. E. A. when coming here, this holding good for six months, after when he is supposed to join the A. E. A. The same holds good for American players visiting England.

A few days after appearing in the A. F. L. performance the Englishman received a letter asking him to call at the A. E. A. office. Arriving it was demanded that he explain his conduct in appearing at the Actors' Fidelity League entertainment. Amazed and angered the player retorted he had been accorded cordial treatment by the Actors' Fidelity League since coming here; also that the A. F. L. had never so much as suggested he join the organization. The Equity official then said he had written to London for the player's "record." The latter thereupon drew out his card in the A. E. A. B., saying his membership had expired several days ago, in that he had not paid dues, and told the A. E. A. official to go as far as he liked.

"Duley," which closed for the season in Chicago, will reopen early in the autumn in New York, probably at the Frazee. The Erlanger offices are of the opinion the reports from Chicago concerning the show's closing left the impression it had been put away for all time. The Chicago business was entirely satisfactory, they say.

Theatrical realty owners and producers were talking among themselves the other day and the conversation digressed from the routine of business to their respective measure of happiness on earth. The conversation led up to one asking another if he wouldn't take him out and show him a few things he had overlooked in Gotham. The other man refused. "Why should I take you out?" he commented. "I am ashamed to be seen with you. Yes! You with all your money. There isn't a place that we might go where someone wouldn't cause himself to hope that you might break a leg. There are a hundred or more who wish for your untimely death so that they may get a piece of your fortune. You haven't a friend in the world, with all your money, and what's more, you're unhappy."

"I think you're right," the other answered and dismissed a continuation of the subject.

A denial that the Trans-Canada Theatres, Ltd., is interested in "The Dumbbells," which opened at the Ambassador Monday, was made by G. G. Carrière, manager of the organization. He states the show, "Buff, Bang, Bang," is owned entirely by the company and Captain M. W. Plunkett.

the "Dumbbells" being a co-operative venture, with no outside interests concerned. The "Dumbbells" have played the Trans-Canada circuit for 34 weeks, but it is claimed they appeared on the same percentage basis as any other touring theatrical organization. Up to two years ago the "Dumbbells" was a military organization. When the members of the company were mustered out of the service they continued playing on the commonwealth plan.

At last there has been invented what is claimed to be a check on the advance agents ahead of shows. It is in the nature of a "Time Card" with spaces open for the signatures of a number of people to signify that the advance man had actually been there in person. These include the local manager, the transfer man, billposter, etc., and the final endorsement on the report from a town to the home office must contain the official time stamp of the railway ticket seller at the time the agent purchases his transportation for the next town. The advance man will be required to register his arrival with the local theatre manager, have his hotel stamp his report on arrival and departure and secure the signatures of all the local people with whom he transacts business in connection with the attraction he represents. This is efficiency with a vengeance.

Reports of salary cutting in the New York company of "Irene" are incorrect. The management did cut three players, but they had been materially raised during the course of the run. When the Chicago "Irene" closed last week the management advised the trio of the cut, explaining that the reduction left the salaries the same as paid in the Chicago show, but more than the players originally received. The reason for the explanation was that the Chicago company players were ready to step into the Vanderbilt theatre cast. "Irene" is now in its 78th week. The management claims that every member of the company has been given a raise in salary since the opening and all are now receiving more than when the show started.

With a cast that expert showmen present figured would have cost \$72,000 at the players' known asking salaries for single performances, and \$69,000 if figured pro rata on a basis of eight shows per week, the Equity's second Met. show Sunday night drew \$16,000 at a box office tariff price listed at \$11 top.

The weather and 38,000 baseball fans at the Yanks' field and 28,000 at the Brooklyn game in the afternoon are said to explain drop from show's take the preceding Sunday, which was \$28,114. The first show's program advertising got \$8,000 and program sales \$2,000.

A change being contemplated in the cast of a well known Broadway production last week, a call was sent out for a man to take the part. An applicant applying at the theatre just prior to a matinee performance was informed that it would be necessary for him to buy a ticket for the performance in order that he might see if he could play the part. Between the acts the actor met the manager, who informed him that the trouble with the original man had been patched up and that he was not to leave the cast. The applicant remained to see the rest of the show, the near engagement having cost him \$2.20.

Although the general layout for the Hippodrome show next season has not been divulged, it is anticipated there are plans to use an ice skating ballet as the special feature, replacing the water spectacle of this season. During the season which just closed the Hippodrome girls, who are kept from season to season, have been practicing skating at the local rinks, the management preparing for the new show.

A sudden change was made in the cast of "Deburau" at the Belasco last week when one of the female members was dropped Thursday night, after having put in a request to the management that she be allowed to leave the production Saturday. In place of accepting the two-day notice the resigning player was dropped immediately, with an understudy being placed in the part.

The Equity for its two performances at the Metropolitan Sunday and Sunday a week ago grossed over \$35,000, the larger receipts being at the first show with takings of about \$20,000. This did not include the special prices nailed down for premiums on programs and boxes.

Low Fields is said to have arranged with the Selwyns for his new revue, now in rehearsal. It should be ready in three or four weeks and is expected to land on Broadway by July 1. Fields was reported in negotiation with the Shuberts, but is said to have switched to the Selwyns. His piece is now rehearsing in the Selwyns' Times Square.

Publicity-men will suffer a shock when they hear that the B. V. D. company of underwear makers objected to the use of the initials in the advance matter for the Douglas Fairbanks picture, "The Nut." In the matter was a sentence to the effect the public should see Fairbanks in the picture running down Broadway in his B. V. D.'s. The concern complained to the picture people and objected to the use of the name on the ground the underwear Fairbanks wore in the scene was not B. V. D.'s.

A woman raised to prominence in a single play by a woman author was lately called in by the authoress to create a role in another of her plays. The actress asked the authoress for time to think it over. The next day she reappeared with a legal looking contract that had not overlooked any point all of the stars combined could have asked for.

The authoress read it over, then handed it back with the comment the actress had grown more important than she had imagined, and that the play to fit the contract had not yet been written.

"The Sacrifice," written and produced by Morris Wittmann, a Brooklyn merchant, which opened at the Greenwich Village Monday with Yoland Wittmann, the producer's daughter, in the leading role, is in the house for four weeks. The theatre was taken on a straight rental.

The biggest gross by any concert attraction in New York was hung up with the double appearance at the Hippodrome of Louise Tetrazzini and Tito Ruffo, the house taking in over \$11,000. Of this the soprano is reported to have received a flat fee of \$4,000 and Ruffo \$3,500. S. Hurok, who arranged it, after deducting all expenses, was said to have made a profit of between \$1,000 and \$1,500.

The charges and counter-charges in the Peggy Hopkins-Joyce marital troubles, now in the courts, and expected to take rank with the Stillman and Stokes matters, may bring into the legal proceedings the name of at least one big Broadway manager. Stanley Joyce, Peggy's husband, wants his marriage to her annulled. Besides the manager other show people are expected to be called when the case goes to trial.

New phones are reducing rents around Times Square, according to all reports. The telephone company will not guarantee to install a new phone within a year, it is said, and no influence can alter their decision. Old phones will be moved to new addresses, but new phones are cold, inquirers are informed. This is partly due to the congested wired condition of the square, also lack of equipment. In one of the new buildings an office suite was rented at \$7,000 without phones that originally was held at \$12,000.

One orchestra leader playing on Broadway, and who makes phonograph records as well, is reported receiving \$10,000 a year from one of the music publishers for no tangible reason at all but simply for the "plug" he can afford them and the influence he may have with the phonograph companies in getting the publisher's stuff on the records. This man, who does not profess to be a song writer, has also been known to get royalty statements on certain dance numbers he features for the favored music house, also large advance payments.

Now that the supply of liquor, in retail sale, is limited in Canada and, particularly, Montreal, it should be advisable for professionals who purchase booze over the border to keep the purchase to themselves. There is a great deal of "tipping off" on the other side of the border, and one can never be certain who may do the tipping.

Out of Town Reviews

IRISH DEW.

Baltimore, May 11.

Rhoda Brown.....Elise Edmond
Peter O'Halloran.....Edward Mackey
Mrs. Peter O'Halloran.....Arleen Hackett
Mrs. O'Halloran.....Mary Shaw
Shella O'Halloran.....Betty Linley
Madame Fougerey.....Madeline Dandet
Rosey.....Frances Victor
Annunziata.....Mabel Maurel
Doody Marden.....Arthur Shaw
John Alexander.....Glen Hunter
Officer Connelly.....Jay Wilson
Asst. U. S. Dist. Atty.....Sydney Roth
Plain Clothes Officer.....Oliver Putnam

Wm. Harris, Jr., presented a "new comedy of American life," a piece by Abby Merchant entitled "Irish Dew" at the Auditorium Monday, and the opinions of the fair sized opening night crowd were quite varied as to the quality of the entertainment. This was reflected again by the next day's newspaper reviews, some giving the play credit for all the earmarks of success and some claiming it would not last the week.

It is somewhat difficult to classify the entertainment, dealing as it does with the Volstead act and a flu epidemic and the miseries brought about by such conditions in an East Side tenement. But opening night the play was much too long and draggy, especially in the first act. The entire piece took over three hours to drag its weary length, but after much of the tiring dialog is deleted and the players put some snap in their delivery an entirely different aspect might be put on the play's future. At present writing the show will not reach Broadway as it is now and granting that it did it wouldn't run long notwithstanding some high points of interest that might make an impression. Chief among the sights of interest Monday was a gorgeous copper still from which liquor ("Irish Dew") is brewed right out on the stage, and also the scene of a small player of tender years running around the stage in the second act in his "birthday" clothes after a Saturday night bath scene.

It will be easily assumed that the entire composition is unusual, but in the revamping of the parts can they make this unusualness appealing enough to be the prime drawing card for the production? The usual first night faults were all on hand to add to other misfortunes, but these faults, together with a condensation of dialog and a lesser amplification of detail, are easily remedied, and with this done Mr. Harris should have more than an even chance.

The story centers about an old Irish woman who refuses to admit

(Continued on page 29)

FOREIGN REVIEWS

LE GRAND DUC.

The Grand Duke.....Lucien Guity
Michel Alexis.....Sacha Guity
Vermilion.....Polia
Mlle. Martinet.....Jeanne Granier
Marie Vermilion.....Yvonne Printemps

Paris, April 27.

A new work by the versatile Sacha Guity is always awaited with interest, and there are big, fashionable crowds at the Theatre Edouard VII for his latest hit, "Le Grand Duc." Lucien Guity again holds his legitimate role in the comedy as the father of Sacha; his makeup as a Russian duke is remarkable, to such an extent that when he made his entrance at the premiere his intimate friends failed to recognize him.

A nouveau riche named Vermilion, who is depicted in sympathetic color, is most anxious his daughter Marie should receive the best education fitting her appearance into society. He has engaged a refugee Russian grand duke as professor of good manners; he teaches his own vernacular and studies English every morning in order to pass on to his pupil what he has personally acquired of that language. The irony of the author adroitly reveals this amusing situation. Mlle. Martinet has been entrusted with the musical department, and she suggests gymnastic lessons may be an asset in the modern education. Vermilion agrees, for he is a great admirer of the music teacher's good taste.

The Duke meets this lady and recognizes her as a delicious actress and a former mistress in St. Petersburg. He had abruptly made her acquaintance by kissing her on the neck, a sure way of winning a woman's heart, according to his doctrine. After their separation the actress had a son. He is now a young man and is the gymnastic professor this scheming mother has recommended. As she anticipated, Michel falls in love with Marie, the wealthy man's daughter, and his attentions are not displeasing to the girl. During a lesson on the parallel bars Michel abruptly kisses Marie on the neck, but she pretends to take it as an insult. The Duke and Michel having become fast friends, the latter confesses his stupidity to the Russian aristocrat, consulting him on the best means of reparation.

The Duke had previously been in-

(Continued on page 28)

JACK HENRY—EDYTHE MAYE.
"Two Little Pals." (12).
Miniature Musical Comedy.
32 Mins.; One and Full Stage.
(Special).
Colonial.

George Choos is the producer of "Two Little Pals." Darl MacBoyle wrote the book and lyrics and Walter Rosemont the music. Jack Henry and Edythe Maye are featured above the title on the program. Others of the cast of twelve who act in display-type beneath the title, are Harry Meyers and Estelle McMeal, and Marie Cliff and Harry Pierce.

Jack Henry has a light comedy role. Miss Maye plays an eccentric comic maid; Mr. Meyers is the juvenile; Miss McMeal is the prima donna, and Cliff and Pierce a dancing team. "Two Little Pals" best asset is its songs. The lyrics are bright and well constructed and the music better than many a Broadway musical show. The act is also strong on sight values, two special drops in one, a yellow and lavender changeable silk drape, an exterior of a cave, and a full stage futuristic set comprising the scenic complement.

The book, while pleasing, is a bit too talky and could stand more comedy. The running time of 32 minutes might also be chopped about five minutes with the advantages of added speed that that might bring. Opening with an octet, four boys and four girls, in a number that may have been suggested by the old "Tell Me Pretty Maiden," "Florodora Sextet," but in no wise trespassing on the latter in lyrics or music, the act gets off to a good start.

This is in one, where Mr. Meyers, Mr. Henry and Miss McMeal are on following for a bit of dialog to plant the thread of story, which is later used as a means of introducing a series of single, double and ensemble songs and dances.

To full stage next where Miss Maye, a limber dancing comedienne, and Mr. Henry figure in several light comedy scenes, with Mr. Meyers and other of the company feeding. Miss McMeal, who owns a high soprano, tuneful and full of color, and Mr. Meyers have a double topped off with a brief ball room waltz, which is travestied in turn by Henry and Maye, and followed by another society waltz double by Cliff and Pierce. This third of the waltzing trio is very well done, going over for applause on its merits. Miss Maye also has an odd little eccentric dance in a "Juliette of the Kitchenette" number. "Childhood Stories," a double by Miss McMeal and Mr. Meyers, is backed up with living picture tableaux in a frame on a platform in the center upstage. A pretty number, well conceived and staged.

The whole company on for the finish in a potpourri of the numbers that had gone before. The finish got but little in the way of applause and might make way for something stronger.

On third, "Two Little Pals" pleased during its running, although falling at the finish. With condensation and a heavier closing it will do for that spot in the big houses.
Bell.

BURTON and HENDRY.
Comedy Talk and Songs.
16 Mins.; One.
58th St.

Old school blackface comedian assisted by girl in "high yaller" makeup. The opening is the male totting a pair of grips with the girl following. They are to be married. Considerable dialog about the marriage license. He obtained naturalization papers by mistake.

Crossfire about being a cheap skate with the comic taking out and counting a large roll which she endeavors to secure but is repulsed.

He exits while she solos on a cornet which she has been carrying concealed in a hand bag. He returns and is swindled out of his roll after which she makes a declaration of independence, telling him what she expects after they are married. He retaliates in kind.

They kiss and make up with the comic frisking her hand bag during the osculation, but getting her powder puff instead of the bills. A reference to Uncle Tom's Cabin and a rehearsal for same is made and followed by the lowering of a small drop representing a cabin for a brief Uncle Tom and Little Eva travesty. The girl plays the bass again for Tom with the latter suddenly shedding his aged demeanor and erupting into a Frisco dance, aided by a pearl grey derby.

The act is a fair small time comedy entrant. It will smooth with use, at present being badly constructed in spots.
Con.

ANN SUTER.

Songs.
12 Mins.; One.
Riverside.

Ann Suter, youthful and blonde, is from the west. She was reviewed in one of the split week houses recently. On her first big time Broadway appearance in several seasons, she performed with assurance and success.

The comedienne bowed in well prepared with exclusive numbers, all fitting her sprightly style. There was an old fashioned number for the opening, "Days of Old Lang Syne," rather nicely done. She changed for a widow number, quite a change of pace. Miss Suter was vivacious, handling the lyric cleverly. So convincing was the query "How would you like to have and hug me," that a loud sigh escaped from a man down front and the house giggled.

Miss Suter is liberal. Her exits all were worth while, for she flirited her skirts upward. That went for the first three numbers, the third one being a Frenchy song that carried with it a distinct wiggling at several points. For the finale she appeared in soubrette costume for a roadway number handled akin to the Tanguy manner.

The program billed her as "sweet sixteen," but Miss Suter appeared to have bettered that mark. She is a bit plump, kidding about that. Though the billing, too, mentioned her southern personality, Miss Suter has a Frenchy dash to her eccentric way. Showing throughout a willingness to amuse, there is little doubt that Miss Suter will rate as a standard single.
Ibee.

AL ESPE and CO. (2).
Variety Act.
12 Mins. One and Three.
23d St.

Al Espe is formerly of Espe and Dutton, a comedy, variety turn. The present three-act has Alan Francis and Egarda Saisha in support of Espe, whose "cannon ball" work remains the feature.

At the opening Miss Saisha introduces the men, both entering with violins. Espe's is a phoney, Francis getting down to a dancing single with the fiddle. Espe reappeared with a tiny violin for a comedy bit finished off by a song from the girl. The men duetted in an eccentric dance, after which the act went into "three."

Espe brought gasps from the women by his catching of the heavy iron spheres on the back of his neck and shoulders. Kidding between the strength stunts, followed the work which included the torpedo stunt as in the former two act. For a finale, a flock of cannon balls are planted on a see-saw, Espe throwing them into the air by jumping on the other end of the device and permitting them to land on his back. The comedy portions of the turn can be strengthened. No danger about the cannon ball stunt. That will always be wonderful to an audience.
Ibee.

REYNOLDS and GERALDINE.
Dancing.
12 Mins.; Full Stage.
American.

Pretty girl toe dancer aided by partner and accompanist at the piano. The dance routine is presented simply and in straightforward manner on its merits without any pretense to sketch. Has neat costuming, the girl making several sightly changes.

Young man dancer is rather crude in his solo offering, but does well enough for the ducts. The girl's lively interpretation of a "Yama Yama" dance was the best of the routine, although the "Apache" number made a fast finish. Fairly interesting act although having nothing to recommend it particularly as distinct from the run of similar turns. The accompanist sings a ballad mid-way of the act to permit a costume change by the girl, doing "Mammy" in a pale way.
Rush.

BERGMAN, MURRAY and NICOLA.
Songs and Dances.
14 Mins.; Two. (Special).
Greeley Sq.

Two girls and a young fellow in a flash singing and dancing turn of average merit. A special drape in "two" and a variety of attractive costuming for the girls give the act an element of class. The man is a good dancer and sings pleasantly. One of the girls pianologs a number that serves to vary the routine. Usual singles, doubles and trios constitute the specialties. A Chinese number with another special drape showing a glimpse of Oriental pagodas and landscape, done by the girls, stands out.

Pleasing act of its kind, capable of holding its own in the pop houses.
Bell.

FORD, SHEEHAN and FORD.

Dance Revue.
15 Mins.; Three. (Special Hangings)
City.

Ethel Ford and Lester Sheehan formerly did a two-act. Marlon Ford now completes the trio. The act carries no pianist as in the Ford-Sheehan combination, but is a straight dance turn to orchestral accompaniment. While dance revues with pianos and lampshades are abundant these days, there is sometimes method in such madness as can be proven with the present frame-up. A good pianist accomplishes a very necessary mission in keeping the orchestra in proper tempo and the act needed such assistance in a couple of spots Tuesday. The fact that a similar defect was noticeable when the turn showed at Fox's Jamaica last week with similar hitches, leads one to suggest that a pianist might prove of tangible value here. Both in the Spanish number and in the jazz double, the accompaniments went amiss to the evident displeasure of the performers.

Sheehan (formerly with Pearl Regay), opens in cutaway frock, silk topper and very moviesque expression for a double number with Ethel Ford, who affects old-fashioned get-up for this number. Marlon Ford, indeed a charming nymph, showed a Grecian classical solo and considerably exposed anatomy in keeping with the dance. A Spanish double number by Ethel Ford and Sheehan was followed by the concluding jazz ensemble in which the sisters displayed very fetching blue frocks.

A noticeable feature about all the solo dances is their lack of a strong finish sufficient to raise a spontaneous applause barrage, the acknowledgement being scattering and uninspired, not so much because of the entertainers' shortcomings, but because of the abrupt dance conclusions. Otherwise a pleasing feature act, for the big small and small big time.

WANDA LUDLOW and CO. (1)
"The Baby Vamp."
15 Mins. Full Stage (Bedroom)
23d Street.

This sketch is refreshingly original in theme with a surprise finish and capably played by Miss Ludlow and her male opposite. The story tells of a brainy female insurance solicitor who tricks a famous divorce lawyer into signing an application for \$50,000 worth of insurance, at the same time winning a wager of \$1,000 from the lawyer's wife on the feat.

The tale is developed logically with the girl managing to compromise the attorney in a hotel room which he has been tricked into registering for, the imposter representing herself as the defendant in a noted divorce suit in which the lawyer has been retained by the husband.

To carry out the scheme the girl dons an enveloping opera cloak, standing revealed in pretty lingerie pajamas. She climbs into bed and threatens to remain there until the man of law who is expecting his wife's arrival any minute, in desperation signs a paper which he believes is a promise not to aid the husband's suit. Her announcement following that she is not the lady of the divorce proceedings and her illustration of the dangers of circumstantial evidence, are a complete surprise to the audience.

The skit holds many laughs through the dialog and situations and is constructed cleverly. The turn, while a comedy offering, nevertheless contains a moral and is a convincing arraignment of the possibilities of perjured evidence in divorce cases. Coming at this time with the dailies devoting columns of marital difficulties, it strikes a popular chord.

The turn is big time throughout.
Con.

MOORE and FIELDS.
Comedy and Dances.
12 Mins. One.
Fifth Ave.

A colored team using material that sounded as though they chose from whatever talking turn they saw. They use an insurance bit about speed in paying the premium just as the boy, who fell off the roof, was passing the fifth floor. Also they have the C. O. D. line and the bottle of milk, now in the routine of a standard colored team.

The men show something in dancing. One especially is a good tap dancer. He started something with a soft shoe waltz clog, then a fast eccentric tap number. The same boy delivered at the close with a tap dance which drew an earned encore, his partner "jazzing" on a phoney trombone. The men appeared on second.
Ibee.

LILLIAN HERLEIN and CO. (2).

Songs.
18 Mins.; Three (2); One (3); Two (4). Special Drapes and Drops.
Palace, New Orleans.

Lillian Herlein has put her best foot forward in her new vehicle, and in so doing has admirably sensed the vaudeville demands for speed, novelty and dressing. In the latter she is contributing almost a costume revue for she employs no less than 10 separate and distinct costumes. In the singing of one number, "Clothes," she makes six different changes.

The interlude begins in "three" with a pianist and a male assistant (Frank Shea and Jack Kennedy), first indulging in an introduction to the final bars of which Miss Herlein enters singing a ballad which admits of a display of vocalizing. Mr. Kennedy then kills a wait for the changes in the "Clothes" song which follows "A Wild Girl from Yonkers," with a comic trend is next, after which the curtain is lowered and Kennedy does an eccentric dance in "one," after which comes a novelty bathing number called "Swim," with a seashore drop, special curtain for effects and a neat disrobing moment that reveals the splendid proportions of Miss Herlein, proving that she has been holding out or hiding out on vaudeville these many years.

The bathing bit makes a nifty closing, flash to an act that is replete with the essentials of a progressive "single." It is almost safe to assume Miss Herlein will find a welcome pathway for her latest turn.
Samuel.

McGRATH and DEEDS.
Singing.
16 Mins.; One.
58th St.

Two young chaps in song doubles. The voices are tenor and baritone, the shorter member handling the comedy. A popular published number suffices for the opening, followed by a ballad sung seated upon a bench.

A "blues" double nut with the comic using a flask to acquire a prop gag that starts mildly, gradually increases and ends with maudlin tears. It is well handled but a trifle long.

The next number, a pop song, gives the comic an opportunity to do a shrewish house wife. Wearing a mangy looking fur piece and a woman's dilapidated hat, he upbraids his supposed husband, using about everything that has ever been heard in a controversy of this nature. The bit is much overdone and minutes too long.

The straight should avoid over-acting and lower his speaking and singing voice. With the proper material these boys could advance. At present they will do nicely for spots on the three-a-day bills, but not so far down. They had nothing on ahead of them at the 58th street.
Con.

HUGHES and DEBROW.
"Chickenology."
13 Mins. One.

Anthony Hughes and Ollie Debrow, both in blackface. The men have a bit of business that looks to be their own. What precedes it sounded as though lifted from other turns.

The straight was followed on by the skinny comic who entranced to the sound of pistol shots. His shaky legs won laughter, the man explaining he understood the woman to say her husband was out of town. Talk changed to insurance with the "old boy" about a man falling off the twentieth story and being handed his insurance money as he passed the second floor.

Their chicken bit was used at the last. It took them into two, where a hen house holding half a dozen hens reposed. The comic finally entered and started handing out the birds which were placed in a sack. An officer interrupted the proceedings, the magical cry "coo coo, I'm a buzzard" having no effect. Both, however, manage to make a getaway. This provided an abrupt close to the turn which spotted next to closing. The chicken bit is the main idea. Three a day only.
Ibee.

ALVIA.
Musical.
8 Mins.; One (Special Drop).
Grand Opera House.

Alvia is a young Miss wearing a blue soubrette costume, with straight playing on a xylophone. Her numbers range from band to rags with the latter used at the finish for satisfying results. The turn runs through rapidly, the girl using the orchestra with each number. For an opening turn in the three-a-day Alvia has the goods.

STEAD'S SYNCOPATED

SEPTET.
Singing, Dancing, Music.
15 Mins.; Full Stage. (Special Set).
American.

On the roof the act does not show a set, but it is safe to say one is down stairs in the American Theatre. The set is not of great importance in this act. At least, seeing the act on the roof, is not placing it at a disadvantage, as the case in many instances.

Stead's Septet started in the Middle West, where it has played a season, including Pantages' tour. This is the act's first New York showing, and it should find bookings in the East. A five-men jazz band is carried, with a male dancer and a girl who sings and dances. The girl is Maybelle, who did a single, and was prominent in girl acts in the West. She is a tall, statuesque brunet, with a good voice for a dancer. She is not doing as much dancing as formerly, an eccentric dance being eliminated. This is missed. There could be a little more of her without hurting any.

The boy also should have more to do. He does a single number and a short dance that is a solid hit, and more of it would be welcomed. It may be the producers decided the jazz thing is passe, but, as this is purely a jazz combination, it would be well to put in a little more of the dancing, and this boy seems capable of doing it.

The band, aside from an inclination to be a bit noisy, is very good. They play one or two straight numbers that carry over fine, and show that they can make real music. The drummer comes in for a little bit of his own in the male dancer's number. This is the line they should string out on and cut at least one of the noisy numbers.

The septet should find a place in the East, although they are traveling a little heavy at this time of the year for the small time. In season the small time should welcome the act with open arms, and the smaller big-time circuits could safely book the act.

The audience at the American enjoyed both the music and the dancing.

BLOSSOM SISTERS and CO. (5)
Dances. Jazz Band.
19 Mins. Full Stage. (Special Set).
23d Street.

A cyclorama with side and back openings, backed by a black drop are the stage dressings. A jazz band conventionally grouped about the piano at the rise of the curtain, with the sisters entering through the center opening.

In pretty black and white short dresses the girls do a "waltz eccentric," featuring forward and back kicking executed gracefully. A similar dance follows with cartwheels to splits for the finish.

The band solo selections from musical shows while the girls change to cute bare kneed knickers, cut low above and backless, for an "essence" double. One of the girls follows with a soft shoe buck routine substituting kicks for the usual "breaks."

Another number by the musicians with the sisters returning in gypsy costumes of attractive panties and bodices fringed with black lace for a fast double of kicking steps.

The girls are neat workers but the turn will have hard work following the various leg-a-mainia offerings. Nothing punchy is included and the musicians are the average jazz aggregation minus specialists.

It qualifies as just another pleasing dancing act.
Con.

GRACE AYRES and BRO.
Comedy Skating.
9 Mins.; Full Stage.

Well appearing woman does straight, with dwarf providing comedy falls and knockabout for laughs. Excellent number for opening, but scarcely a satisfactory turn further along in the show as it was placed at the American.

Pair have a good opening, the dwarf being concealed behind the newspaper he is reading and making his appearance as a surprise. The combination of the rather tall woman and the miniature partner—he is well under four feet—gives opportunity for odd maneuvers in their duet skating. Woman dresses neatly in black and white frock of soubrette length and is graceful on the rollers.

For a finish the dwarf takes an apparatus in his teeth and with that hold is whirled around by the woman, an acrobatic performance which gets them satisfactory exit applause.
Rush.

LEVAN and DEVINE.

Songs and Talk.
19 Mins.; One.
Broadway.

Harry LeVan is taking his usual summer holiday in vaudeville, after another season in burlesque. This year his partner for the two-a-day is a very good-looking blond with a pleasing voice and plenty of personal charm. She uses only her last name in the billing, Devine, but don't pun about it. If she appeared with LeVan in burlesque (which she did), then the show (Harry Dixon's), was taken care of from the feminine standpoint.

The piano is used with the usual style of LeVan comedy. The act is entertaining and pleasing and, in their present company, the couple will have no trouble in holding next to closing positions.

If the desire of the pair is for vaudeville they could, with very little fixing, bring the offering up to the big-time standard. Big time needs this sort of fooling and plenty of it, but it is more than likely LeVan would be instructed to put on a Tuxedo for the big-time houses, and do it neat and refined. So rather than spoil a good, low comic, it's better LeVan remain in a production.

CORINNE and Co. (2).

Dance and Musical.
12 Mins.; One and Four (special hangings).

This is the Corinne of Hubert Kinney and Corinne. Dick Himber and Nat Natale are in support.

Opening ensemble, Himber, jazz fiddling, Natale performing on his cornet, and Miss Corinne stepping, the act goes to "four" for a waltz solo by Miss Corinne to the musical accompaniment of the boys. The latter have an inning with a double number, Himber standing out with his incidental jazz stepping and prouetting. Besides possessing an exceptional youthful appearance in his Eton get-up, Himber is a capable instrumentalist as he proved with an individual solo, as well as graceful stepper who bespeaks of hidden talents in that line, which can and should be further developed. Miss Corinne followed with a toe number in ballet costume and concluded with a gypsy solo following cornet solo. Miss Corinne as always is a graceful and capable terpsichorean artist.

The act should fit on some of the better bills and is certain to please on the small big time.

ARTHUR PAGE and ETHEL GRAY.

Talk, Songs and Musical.
15 Mins.; One.

The boy effects a "nut" role, girl doing straight. She's a good feeder and he an acceptable comic. The fault is she has nothing new to "feed" him. Their patter is mildewed to more or less extent, getting by chiefly on the strength of the comedian's delivery.

Following his solo session of gagging (wherein among other things a "perfume" remark was in bad taste, to say the least), Miss Gray came back for a solo on the French horn, Page for his session in the calcium rendering an ancient "nut" number.

Some more patter and a double, the best thing in the act, sent them off to three legitimate bows.

The defect lies in a careless selection of material. As they stand they ought to go it once around on the big small time.

COLLINS and DUNBAR.

Dances.
10 Mins.; One and Two.

A mixed dancing team, apparently with production, experience and new to vaudeville. An introductory flirtation bit brings them on in "one," the man remaining for a bit of talk, giving his partner a chance to change, then going into "two" for a dance routine, the girl making several changes, all of which can be placed in the attractive class. The soft shoe work in the double dances holds the turn up nicely, with the sole novelty stepping by each member rounding out the routine in good style. No. 2, at the City, found the couple registering satisfactorily.

HERMAN and YOUNG.

Acrobats.
10 Mins.; Full Stage.
Greeley Sq.

Two men, one straight and the other in comedy make-up, in a regulation acrobatic turn. Good ground tumbler, both of them, with the usual comedy interpolated. The comic does a fall from a chair which is placed atop four tables. Usual preliminary swaying for laughs. The four high fall which is used for the finish is neatly executed. Good openers or closers for the pop houses.

"IN ARGENTINA" (9).

Revue.
19 Mins.; Full Stage (Special Set).
Broadway.

The name of the act was taken from the principals who are all South Americans with the exception of a nut comedian, solely North American. The act runs quite a little to the dances of the southern countries. The principals are evidently but recently imported for they do not attempt either talk or songs in English.

A four-piece orchestra is carried, the novelty being in the drum, played with the fingers; otherwise the orchestra does not figure to any great extent.

The girls, three in number, sing and dance and figure in one or two comedy bits with the comedian.

The principal girl is the only one of the women who stands out. She has a snappy and gingery manner of working and will improve as she goes along. If she can speak any English, it could be used to good advantage in the act as her broken English should open up a new comedy line which is needed. The girl seems to have a sense of humor which she is smothering. It would be well to let her cut loose a little more. She would make a great leading woman for a burlesque show and a year's experience over the wheel would benefit her. The other two women are rather disappointing, in appearance and ability.

A male dancer of the Sicilian type also gets into the action for an Apache dance which gets over because the girl sticks some comedy in it and they reverse things a bit with the woman doing the mauling instead of the man.

The comedian is sort of an acrobatic nut comic with some ability and very little material. He is doing all of the usual nut bits, plucking here and there from those who have traveled before and not landing any place in particular. He is not altogether to blame for he is out there on his own most of the time, getting very little assistance from the material or the other principals. He seems to have ability as a dancer, but only attempts one short routine. Properly placed he might give a good account of himself. The special set gives the surroundings a sort of a southern atmosphere and is fixed up to give the idea of a hotel lobby.

There are nine people, six men and three women. A leader may also be carried. The size of the act makes it too big to handle for the small time, especially at this time of the year and the act for the big time is not there. It has all the earmarks of a small time girl act and used as one would do very well as a feature.

Monday night at the Broadway the act took several curtains. Most of the applause came from the balcony.

ALLEN and SWEENEY.

Songs and Talk.
15 Mins.; One. (Special Drop).
City.

The act is titled "father and son." Those are the characters the men affect, the action taking place in Paris before a drop in "one" which purports to be the exterior of a fanciful Cafe De Luxe. Son is berating father for hitting the high spots in the French capital and seeks to induce him to return. Dad hems and haws and stalls and wise cracks. Son, being a lawyer, offers to extricate his parent from a scrape with a French widow, for some more laughs. The talk is bright, pithy, witty and telling, equally appealing to lowbrow and highbrow and qualified to make 'em laugh on any time—big, small and any time.

Two topical songs break up the talk at the right spots and send the duo off big.

GRACE and HALLIE DE BEERS.

Dances.
7 Mins.; One and Full Stage.
23d St.

The De Beers sisters are in their teens, bearded and blonde, with a marked resemblance. Their routine is made up of buck dancing and toe work.

They open with neat kid frocks with a number mentioning school days and mother, then quickly go into a double buck stepping. A quick change by one of the sister brings her out for a single, the stepping being the same style, but with variations.

Into full stage, the other sister performs a ballet dance and for the finale both girls are on their toes after a change. Youthful and slim, the De Beers girls presented neat appearances and showed promise. They opened the show quietly but well.

YEN WAH.

Songs.
12 Mins.; One.
Greeley Sq.

Yen Wah is a Chinese, apparently about 18 or 20 years old. In native Chinese costume he opens with a pop number, sung in perfect English, with just the slightest trace of Oriental accent. An announcement precedes a Chink lullaby sung in the Chinese language. Right here the youthful Celestial overlooked a bet by not asking the audience to join in the second chorus with him. The suggestion is made for what it is worth, for a laugh. Another pop number of the raggy variety and a fast tempo pop song to close, both sung in English, with the second chorus of the closing song, sung in Chinese.

Yen Wah has a good voice as voices go with Chinamen, and sticks on the proper key throughout his numbers. He does a bit of talking here and there. That part could be amplified, as he delivers talk well. A first-rate novelty turn for the small time as it stands, with possibilities for development.

JOHN and ELLA BURKE.

Juggling, Songs, Dances.
10 Mins.; One.

The couple open with a French song. The feature of it was the twirling of cane and swagger stick during the chorus. Burke with a slow tempo ballad got something only because it was a mother song.

The opening was merely a blind for the real meat of the turn, for upon Ella's return club juggling was cued in. After dual work, John singled, at once showing himself a far better juggler than warbler. Lines here and there lightened the work and then he displayed the unusual by buck dancing, but keeping the clubs in motion throughout. It proved a bit that was well rewarded. Double work with the clubs closed the act. The switch in the routine counts as novelty. Fared well No. 2.

MACK and READING.

Comedy.
14 Mins. One.

This looks like the turn formerly done by Jack Engls before teaming with Duffy. Frank Mack is doing the Engls part and Rose Reading is handling the straight end.

The opening is not comedy, the best laugh coming when she says she is a riot in a bathing suit and he counters with the claim of being a panic in B. V. D's. Mack had a nut number following Miss Reading's ballad "Rose in the Devil's Garden." The winning portion of the routine was Miss Reading's dancing at the close which brought an encore, it being a Pat Rooney tap number. On fourth the act fared well and fits in three a day.

JEANETTE KEAN.

Piano and Songs.
10 Mins. One.
23d Street.

A male pianist is carried to accompany the artist's vocal efforts. Opening in a pretty evening gown, Miss Kean opens with a classical number, exhibiting a cultured soprano. A popular number follows with a ballad next, followed by "Somewhere."

The singer has a good voice but lacks the experience, delivery and personality to get by in the big time houses. For the three a day she would get more by deleting the classical offerings entirely.

Just another voice and piano.

DE PIERRE TRIG.

Acrobatic.
6 Mins.; Full Stage.

Apparently a foreign male acrobatic trio, featuring a novel balancing trick with a dog. Hand balancing and ground tumbling lead up to the final flash in which a large dog seated on his hind legs on the head of the understander balances another man upon his head.

The turn is speedily worked in six minutes, its worth being in the single trick which should make it a suitable opener for the average bill.

MAY CURDY and PARTNER.

Aerial.
5 Mins.; Full Stage.
Broadway.

May Curdy is a tall, rather good looking woman who wears a riding habit and acts as bearer for her male partner who performs on the rings and trapeze. He is a good gymnast, but there is nothing new or startling shown. The act will find difficulty in finding a place as it is what the bookers term a week to week proposition, where a little opening act is needed.

THE GELLIS (3).

Novelty Acrobats.
8 Mins.; Full Stage.
Riverside.

This turn was formerly of the Gelli Family, a French acrobatic act which was first seen here two years ago. The letter box expose of the midget is used at the opening.

The two young men who perform most of the work are classy workers and are "good looking." The routine is varied, with foot juggling of one of the men who tosses the other and the midget about with equal skill, standing out. The body swing stunt done in spotlight drew a big hand.

It is probable the act was cut in numbers because of the price five persons must have called for. In the present form the Gellis rate as a first rank acrobatic act. Closing the show they held the house.

Idea.

SPELLMAN and HAZZARD.

Song and Dance.
12 Mins.; One.
City.

Two boys in alpaca Tuxedos, opening with a double number, rather well delivered considering they are hoofers chiefly. The vocalizing ends right here for an old fashioned buck and wing, soft shoe number to the tune of "Swanee River." A waltz and jazz soft shoe solo by each, follow in the order named, finishing with a fast double number in which intricate dual steps are the feature. It sent them off strong.

The team should have no difficulty in an early spot around the three a days.

HARVEY and WEST.

Comedy.
13 Mins.; One.
23d St.

Two men, the straight in flannels and carrying a "baseball bat," the other in the costume of a ball player, plus a monocle, cane and English dialect.

The talk is built on the Johnny's ignorance of the game. Explanations by the straight end with a tag line from the comic, "I Never Knew It." The chatter itself did not register as well as a comedy song at the close. The men are supposed to read lyric from a book, with the comic insisting on doing "Song No. 22." It was responsible for gaining fairly good returns, second.

Idea.

HARRY WELCH and CO. (2).

Comedy Talk.
15 Mins.; One.

Harry "Zoop" Welch, of burlesque with Johnnie Weber, doing a Dutch characterization, opposite Welch's Hebrew, carry the bulk of the work in this three-man turn, the remaining member, a straight man, being used mainly as a foil for Welch's comedy, much of which is brought forth in a familiar burlesque table scene. The turn has undoubtedly been framed but to fill in between seasons for the trio and should suffice as such. The comedy is sure surefire burlesque material and laugh-provoking in houses catering to audiences of the City type.

BENTELLE BROS.

Dancing and Xylophone.
9 Mins.; One (Special Drop).

Opening as the conventional two-man hoofing team, these boys manage to save themselves with a novelty routine. The song at the opening is sung with the usual hoofers' voice. They do not try the singing again. The only dance of any consequence is the acrobatic, both members of the team participating. Xylophone is brought in for the finish. The boys play it much in the same manner they sing, but a dance while playing the instrument is introduced and this saves it. Opening small time bills the act would get away.

FOUR WHEELERS.

Roller Skaters.
6 Mins. Full Stage.

Two girls and two youths. They open with a buck dance on skates, one of the couples duetting next. Singles by the men with neither girl figuring as much as usual. Both girls are in bare knees. For the finish the pair works on the skating mat, the other buck dancing on the slides.

It's a question whether such a turn can get enough salary for four people. Nothing exceptional in the routine which closed the show except the speed of the numbers.

Idea.

Jack Lait's review of the Palace this week will be found on page 18.

COLONIAL.

No riots, knockouts, speeches or show stoppers at the Colonial Monday night. The Colonial has quite a rep as a "show me" audience, but the Monday night bunch this week seemed trying to hang up a new record as the original Missouri Territory. Perhaps one reason for the complacency with which the show was received in the main was that most of the nine acts were "familiar." Morris and Campbell, next to closing, although favorites here, had to fight every inch of the way for laughs. That they got 'em in sizeable numbers, despite the audience's evident familiarity with the Morris and Campbell material and routine, is a testimonial to the team's highly developed entertaining abilities. Perfunctory applause of the scattered variety constituted their reward at the finish.

The Ford Sisters, preceding, with a carload of pretty scenic accessories, dazzling costume changes and a jazz band, registered nicely with their doubles, which included a Spanish number; the Maxixe, a revival of a dance popular several years ago, and the hard shoe stepping identified with the sisters since they have been in vaudeville. The current costume assortment stands out as the best the Fords have shown. One of the jazz band playing a cello banjo in the concerted numbers stepped out for an individual score marked by applause that really meant something, when the generally undemonstrative attitude of the Monday night crowd of "hard-boileds" is remembered. This was a mandolin solo, supplemented by a selection played partly on the mandolin and partly on the piano. The musician, a youthful appearing chap, gets real music out of the barber shop favorite. He doesn't thump it—he plays it—tearing off a rhapsody in a style that reveals hitherto unknown possibilities in the instrument. The mandolinist isn't programmed, but he should be. The violinist also handled a slow tempo solo excellently. A male vocalist filled in pleasantly while the Fords were changing costumes.

Dolly Kay opened after the "Tops" singing four published numbers, with the assistance of Phil Phillips at the baby grand. Miss Kay has a real asset in her deep contralto voice and another in a clear enunciation that carries every syllable to the last row in the house. She did nicely.

The first half ran much faster than the second part, the credit for that going unquestionably to Joe Cook, who after keeping 'em laughing throughout his single, spotted fourth, doubled up on his own comedy score in the Alexander Bros. and Evelyn turn, following and closing the first half. Mr. Cook's billing of a "one-man vaudeville show" intended in a travesty vein may easily be taken seriously. He's all of that and then some.

The Alexander Bros. and Evelyn start with ball manipulation where all of those who have preceded them leave off. An odd method of curving a ball with a reverse "English" has the little rubber spheres behaving in a way that is almost human. Added to the expert manipulation of the Alexanders, Mr. Cook's clowning places the turn in a class by itself.

Pearson, Newport and Pearson sent the show along splendidly second, gathering appreciation for their acrobatic dancing, featured with first rate ground tumbling. George Choo's "Two Little Pals" (New Acts) was third and Klutings

NEW ACTS.

Al K. Hall, "Sporting Widows" will head a vaudeville turn with nine people during the summer burlesque lay off. Walter Pearson and several other burlesque people are included in the cast. (Charlie Allen.)

Santley and Sawyer Revue with nine people. (Harry Weber.)

Dick Allen (Basil and Allen) and Curly Burns (Halliday and Burns), two-act.

Geraldine O'Brien, "Gold." (John D. Williams.)

Harry Le Van and Claire Devine two-act. Claire Devine is Mrs. Henry Dixon. Le Van is principal comedian with Dixon's "Big Sensation," American Wheel.

Leigh De Lacy in comedy sketch with four people. Cast includes Harry English, Pauline Palmer, Arthur Williams.

Charles Howard in act with five people, opening in July.

The Sasha Platov new act will have Cleo Gassoline.

Dan Cammy and Al Pierson, two-act. Cammy is from burlesque, last with Union Square stock.

Morris and Campbell have been routed for next season in their two act and will not be seen at the head of a vaudeville production as reported (Rose & Curtis).

James Doyle (Doyle and Dixon) and May Thompson, two-act (M. S. Benthum).

Animals opened, with Toney and George closing. A fair crowd Monday night. *Bell.*

RIVERSIDE.

A benefit Monday night when the West Side Community was responsible for attendance that was very close to capacity. Ladies sold programs of some sort in the lobby. But they had opposition, a lass with a tambourine calling for subscriptions to the Salvation Army. This girl was the children's age and sported an overseas cap of blue.

Joseph E. Howard, the actor-composer, who has gone into the drug store business on the side, and Harry Watson, Jr., who respectively occupied the top and bottom line of the bill, both went for hits in a show that started slowly.

Howard calls his "Chin Toy" revue a second edition, and it probably counts for that. Changes in the supporting line up from last year and more substance of "plot" in the earlier going stand out as new points. There isn't any trying to make a story out of "Chin Toy," however. It moves fast, and the glittering raiment of the Chinese players is untarnished. Howard's songs and the excellent dancing preceding them won the plaudits. Johnnie Dale in acrobatic stepping delivered with a bang. He is a classy chap for a stepper and a classy worker. Another youth who teamed with a blonde girl was not programmed, but deserved it. This team performed splendidly at the opening, showing an Apache of fire and punch. At the close they whirled about dizzily. One of the Chinks may have spoken the truth when he said: "No catches beer, got to smoken pipe."

Alone for the final encore, Howard explained he believed the old-time songs were coming back. With that in mind he wrote one which he expects will be pushed for a try by a publisher who won wealth with that type years ago. He mentioned Miss Clark had been ill but was all right now, and that they expected to "produce a new act in about three weeks." Programmed beside Dale were Chon and Rosie Moey, Zaza Ehrick, Adele Yost and Sum Ki Gee.

Watson closing intermission sent over the punch of the first section. They started giggling at his entrance, laughed at the telephone bit all the way and howled at the "Battling Kid Dugan" finish. There was "mugging" in the phone booth that seemed to tickle 'em as much as the business. When at the Palace recently when Watson returned to vaudeville, the knockout wallop was treated to a laughing curtain by the dangling of what looked like a bug before his face. The thing is changed to be clearly a birdie, which is the intent. It served its purpose well.

The features were fully tied in honors by Eddie Foyer, who opened intermission. He begged off when applause volume bid him continue after a strenuous 20 minutes, saying he had been laying off for a month due to a heavy cold, as indicated by his voice. Foyer started his poems with "Dangerous Dan McGrew" as usual. Calling for a request number the contest narrowed down to "The Raven" and "Boots." The Edgar Allan Poe number was chosen, something of a surprise, for "The Raven" is long and gressome. It consumed nine minutes to recite, the effort being highly appreciated. Foyer stated he would offer a new kind of act soon, then bowed off, gracefully complimenting the turn to follow him, as usual.

Ann Suter, back to the big houses, presented a lively interlude, on fourth. (New Acts.) She is a blonde lass, a bit plump (which she is aware of and kids about) and has a way about her in making exits—nothing stingy about them.

Moran and Mack were next to closing with their burnt cork nonsense. It is Mack all the way, with Moran alimitted straight. The egg and bookkeeper gag was one of the biggest laughs of the evening, proving newness isn't everything. Funny, too, was Mack's comment that he never heard of an ex-aviator but did know about ex-porters. The boxing bit was the second burlesque glove stunt of the evening. It is so different from the Watson bit that the house did no mind. Some of the wallops in the Moran and Mack act looked more substantial than the "Kid" Dugan smacks at that. Jim Diamond and Sybil Brennan, with "Fisherman's Luck," were spotted No. 3 when Diamond's hard work was productive of returns. Since showing around here last they have cut two minutes out, the routine now being worked in 16 minutes in all. Miss Brennan sported four changes of costume.

Low and Paul Murdock on second danced their way neatly. Theirs was the first eccentric dancing of the evening, that class of stepping spotting the bill, being present in five acts. "Pete and His Mule" opened. The idea of using a mule in an interior is unusual. The Gellis closed (New Acts). *Three.*

81st ST.

With weather of the summer variety Tuesday evening, the 81st Street packed them in, with the Gus Edwards' Revue sharing headline honors with the Elaine Hammerstein feature, "The Miracle of Mar-

hattan." Edwards can be credited with providing a draw of distinction, with the feature picture always proving a big factor in attendance boosting in this house, which for some time had great difficulty in educating its audiences to receive vaudeville in the same receptive mood they did pictures. The early days of the house found the audiences arriving at the completion of the vaudeville section of the bill only to witness the picture end. The present big-time policy, with a vaudeville feature weekly to draw, appears to have built up a business that places the house well up.

Edwards, Ormsby and Dougherty opened the show with exclusive numbers well delivered in—novel fashion. Dougherty, the pianist and lone male member of the turn, has replaced a chap by the name of Wolff. With the change of pianists a change in the location of the piano has also been made, the instrument now standing in the middle of the stage, the two young women members doing their numbers from openings on each side in the special drop. The present layout is preferable. The exclusive material has value, with the closing number, although a trifle draggy in spots, sending them off nicely.

Foley and O'Neill, No. 2, banded over an applause and laughing hit that would have done justice to a later position. The comedy idea employed in the encore bit scored laugh after laugh, letting the team off in capable style. Blanche and Jimmy Creighton, with a rube comedy skit well supplied with sure-fire gags, kept rolls of laughter coming, with Jimmy snapping over a wise one now and then that fairly caused the house.

Dainty Marie, No. 4, unionized the audience and suited them to a T, dazzling them with her acrobatics, enhanced by a well delivered line of chatter, scoring one of the biggest applause demonstrations of the evening.

Maud Muller and Ed Stanley, with a kidding routine, got much out of Miss Muller's clowning and walked away with their share in a show in which honors were well divided. The Edwards Revue closing the first half or vaudeville portion, an intermission dividing it from the feature picture, provided several corking flashes and a bunch of girls who do justice to Edwards' judgment. The boy dancer remains the outstanding hit, taking down applause honors at each appearance. Although hampered somewhat by the heat Tuesday evening, Gus did a man's work and ran a close second to his protegee for the honors.

BROADWAY.

The warm weather Monday night gave business a jolt. The house was only comfortably filled downstairs, with the upstairs rather lightly settled. The usual standees were missing, but the audience, if small, made up in noise what they lacked in numbers. Several acts on the bill registered real smashing hits. It would appear that an act is fortunate in getting this house for their New York showing, for the audience is susceptible, more so to singing and dancing than to comedy, but enthusiastic to all.

The genuine 14-karat hit of the evening went to Clayton and Edwards in a not altogether easy position. The boys followed a long show, with a couple of hits ahead, preceded by a picture that most of the audience was in for, stringing the entertainment out to a full three hours. Clayton and Edwards are a new combination this season and jumped in off the bat, becoming a sure enough next to closing act for any vaudeville theatre. They improve with each showing, in giving Ike Edwards full credit for his comedy and singing. Lou Clayton as a straight man should not be overlooked as a corking straight man. He works the points for Edwards beautifully and his stepping adds not a little to the general results. Edwards has put the "Sandman" on the shelf and is getting just as much out of a new ballad. Every showing brings out more comedy possibilities in this boy, and when a comedian comes around with the ability Edwards has, it looks like a certainty that they are headed for the best.

Another act that should be headed for better things is Lady Tsen Mei. This Japanese, Chinese or American girl did very well indeed, taking down second honors and crowding the leaders very closely, but with it all she is not doing a good act. Some one should fix it up. There is unlimited scope for her, and she is capable of doing a single that should put her in the front line of single women. The manner in which she uses her hands alone should suggest something. Two or three of her present numbers should be discarded immediately; they are antiquated, and there is no excuse surely for not keeping up to date with the music publishers. Lady Tsen Mei could be made, not as a freak, but as a top notch single.

Welch, Mealy and Montrose carried out a nice comedy hit early on the program. The boys have not changed their offering a great deal, but Scream is getting plenty of laughs all through, and his present make-up is an improvement on the old. The hit in which the three men got into an argument is very

funny and is carried out for a corking big laugh.

Cutty and Nelson, man and woman musical and singing, got by nicely No. 2. The woman presides at the piano, and as an accompanist makes herself more than half the act. She plays particularly well, putting plenty of life into the work. She is possessed of a very pleasing soprano. The man plays the xylophone and cornet, getting much more with the latter instrument, especially in the jazz numbers. The couple can go along playing the better grade of adult dances, but should look around for something a little stronger that would bring them into the bigger time. They have the ability, but it is just the frame-up that will keep them from hitting the higher spots.

Howard's Pines closed the show. It is a pleasing sight offering. Captain (Pop) Anson and Daughters have hit New York at an opportune time. The citizens are about as full of baseball right now as a locality can well be. Captain Anson is a wonder, the program puts him down at 75 years old, and he gets around and has the figure of a man of 50. The act opens in full stage, with Pop and the two girls, who are as tall as the old-time 400 hitter (he stands a full 6 feet), sing and kid him along, get him to tell of his old associates and experiences. They go to "one" for a finish, carrying a drop showing a baseball field. The girls sing a baseball number, throwing balls to the audience. Capt. returns in a baseball suit with a bat, hitting the balls thrown up by the audience. The Broadway audience took kindly to Capt. and his daughters, showing interest in the stories and roundly applauding the names of the old-time and present-day baseball heroes.

"In Argentina" and May Curdy and Partner (new Acts).

JEFFERSON.

A nine-act bill representing an unusually large outlay in salaries was not sufficient to draw against Monday evening's balmy weather. "N" was about as far back as the crowd went and there was a good deal of "dressing" in front of that. This is the last week of the regular winter programs and box office scale, the house going into eight turns and a feature film on a split week basis Monday (May 16). At the same time the box office scale will be reduced from \$1 and 85 cents to 75 and 50 cents for Saturday and Sunday nights and 35 and 50 cents for the other evenings of the week.

This week's bill ought to have brought them in. It had the Lee Children, Clark and Bergman, and Yvette Rugel at the top for a three-way winner and fairly solid entertainment to round out a show. The only weakness was a scantiness of comedy. There were some laughs scattered through the running, but what the bill needed for the Fourteenth street clientele was vigorous comedy, otherwise known as hokum.

The show progressed with plentiful applause to a climax with Clark and Bergman, who drew a veritable ovation. Miss Clark was still out of the regular act, but appeared for a moment during the dozen or so curtain calls and sang a verse of a new ballad. She was in street clothes and apparently the bit was extemporaneous. Henry Bergman and the Crisp Sisters have a bright 20 minutes. The former is a fine breezy young comedian, singer and dancer. Here is a "class" act in which the "class" designation goes for the players and all they do and not solely for a collection of silk draperies. The whole thing is characterized by good taste and cleverness down to the smallest detail. Mr. Bergman's bit of ad lib chatter with a "box-plant" used for a curtain bit was a capital touch of humor, and the Swede talk, disclosed that the polite young singer and dancer could shine as a dialect comedian if he wanted to.

Lynch and Zellar, hat juggling comedians, opened around 8.30, getting the usual with this sort of turn, a patter of applause for the straight work and a giggle or two for the falls. Joe McFarlan and Johnny Palace, dress suited singers, have extremely agreeable voices and know the knack of getting blue numbers over. The ballad used for the semi-finish is rather slow, although the strenuous business of working it up by means of a recitation, helps for the final effect.

Princess Rajah was moved up No. 3 from closing, a doubtful shift, for it left three turns minus comedy at the early end of the show. That left it tough for Yvette Rugel, the fourth straight offering in a line. The value of Miss Rugel's singing specialty is that it has that rare quality of being able to hold up a bill at the point when the audience is pretty well laughed out. Her ideal spot would be in the middle of an uproarious show, where a momentary stop in laughs is desirable without a let down, in order that more comedy acts may follow after an interval of interesting quiet enjoyment. There are not many acts that can stand this test.

The Lee Children had the first go at the comedy and did remarkably well in getting the laughs started with their entrance in "one" and the scrap. The quick shift to the studio setting and the clowning of the clever youngsters sustained atten-

tion with a continuous ripple and the smooth, trick finale with the real tears and flavor of pathos brought them home double winners. The noise and uproar and the boisterous frolic of the "Baby Grands," give point and contrast to the serious moment which rounds out the sketch.

The second half went whizz-bang, beginning with Art Henry and Leah Moore in their trifle "Escorts Supplied." The sketch means nothing, but the pair have everything. Mr. Henry is a dancer of parts and his bit with "the victim" was "own way." It does seem that the discordant playing of familiar airs is rather over done. A little of this musical buffoonery goes a long way with people of sensitive ears. However, his short straight bit of playing with the muted instrument showed him a musician of real ability. He could have repeated, but didn't. Miss Moore seconds her partner in the trifling dialog and is a graceful stepper, besides being a pretty picture in two attractive costumes, the second a striking Spanish affair.

Val and Ernie Stanton were next to closing with Fink's Mules the finish. The two talking comedians bill themselves as "The English Boys from America," which doesn't mean much to an audience. One is dressed in frock coat and striped trousers, the other in Eaton jacket and wide linen collar like a British schoolboy. Their talk is all in the English vein of twisted conversation and redolent with puns, the misuse of words and absurd corrections. The material is handled in a spirit of travesty seriousness, but the exchanges are often too swift to register with an unsophisticated audience. Much of the tangling talk was lost on the Jefferson crowd. The couple have a first-rate finish, the "boy" comedian strumming on the ukelele while the straight man does an imitation of a Jew's harp, following with the real playing of a mouth organ in fine jazz style. This got the generous returns.

The animal act opens with "Liberty" work by the two ponies and mule. This always is a slow opener and a good many people walked out, where a snappier beginning might have held them for the whooping stuff with an unruly mule and the interesting evolution of ponies, dogs and a colored knockabout on the revolving tables. *Rush.*

AMERICAN ROOF.

The roof suffered along with all the other houses in the early week weather slump. The Tuesday night congregation was light.

The first half of the program was much better than the last half, which suffered through lack of comedy. Two singles followed each other, both practically straight, and by the time the second one finished the show was about over as far as the audience was concerned. Le Van and Devine (New Acts) were the one bright spot in the second half, but it was some little time before they got things looking up.

Nada Norraire, a doubled voice girl, opened after intermission, and for some reason caught more applause than any act on the program. She also got a reception on her appearance. She is just a straight singing single, with no particular vaudeville value, although she does yodel. In a house where seven or eight acts are played room can be found for a turn of this description, but in the five-act bills they are very hard to place satisfactorily.

Two other singles were on the bill. E. Kelly Forrest caught the duce position, and he also went well on applause, due to a parody that might be put down as blue. Up until then he got very little. A sort of Billy McDermott makeup is used by Forrest, and the act is along similar lines. A good singing voice is his greatest asset, but he is not using it properly to get the most out of it. His delivery, a slow, wobbly manner of talking, is bad, and not only is it hard to hear him, but it gets to the nerves before he finishes. B. Kelly should go in more for the parody style. Clean parodies can be secured and they are always good.

Rudinoff was the third single in a very important position—second after intermission. The position is much too important for an act of this calibre. Early on the bill, Rudinoff should start things nicely in these houses. He makes a picture on a smoke plate and finishes with whistling. The bird imitations were the best liked.

Heras and Preston did very well with acrobatics, although the comedy did not quite seem to hit. The boys are corking tumblers. It is a question if they would not do just as well without the comedy. At least they should confine it to what they can get out of their work, as in the instance of the one funny bit now being used, with the understander dropping the top mounter several times before he gets him up. A little more attention also should be given the condition of their wardrobe.

Donald and Donald, a man and woman, in Scotch costumes throughout, opened the show. They both play bagpipes at the opening. The man sings a couple of Scotch numbers and the girl does Scotch and Irish reels. The girl is good look-

ing and makes a neat appearance in her kilties. The act cannot hope for much better than the present position.

Adams and Corrie did nearly No. 1. Talk and song with dancing. Most of the comedy is derived from the difference of doing things now and in grandma's day. They go from the street car conductor to waiter in this bit. Some of the material is amusing and some just so-so. The man is a good dancer and the girl shows enough at the finish to make it seem that more of the dancing could replace some of the other material. The girl's dressing until she strips to panties at the finish not good. She is spoiling her presentable appearance by apparent under-dressing.

Kawana Duo, a man and woman pedal act, closed the show. The little couple do very nicely, and as an opening act would fit in very well.

Stead's Syncope Sextet (New Acts) closed the first half.

GRAND OPERA HOUSE.

With Monday evening the balmy-est of the season to date this independently booked house by Alec Hanlon had an audience near to capacity. The crowd arrived early and from all appearances remained until the very end, securing sufficient enjoyment from a bill that provided an abundance of comedy. The house is one of the oldest neighborhood theatres in the city (at Eighth avenue and Twenty-third street) and has a clientele that's there week in and out, rain or shine.

Alvia (New Acts) musicalized the opening position with a xylophone to satisfying results, with Farrell and Hatch, two colored boys, taking down a surefire comedy and singing hit in the No. 2 position. The boys have discarded the cream colored suits for tuxedos and have lined up a number of rags which they put over in easy style.

The Jean Gordon Players in a Scotch comedy playlet with songs carried away an easy hit with an offering abounding in comedy that appeared to hit the right spot. The character woman (undoubtedly Miss Gordon) had little difficulty in planting her points from the start and walks away with the honors. A highland fling by the younger girl provided one of the largest applause bits, with the comedy of the heavier man carrying him along in satisfactory style. A Chaplin revival following provided more merriment.

Martin and Courtney, a man and woman team, No. 4, with a variety turn in the true sense. Though not well routine, the act contains a wealth of material that appeals to small time audiences with recognition immediately gained by the couple. The man's dramatic recitation dealing with profiteers, while a little late, contains a punch that tops the turn off. Harry Rose with his nut comedy ground out a series of laughs that came freely. The Rose turn, although holding very little material of worth, managed to amuse, although the next to closing position should have provided a turn of greater strength. Fulton and Mack, going through a fast hand balancing, closed the show in capable style, the house remaining intact for the feature picture.

LINCOLN SQ.

Anna Q. Nilsson, star of "Without Limit," the feature film the first half, made a personal appearance at the Lincoln Square Monday evening, as well as Tuesday night. The house attendance Monday, however, was just normal, as the personal appearance was not advertised, having been a sudden decision on the star's part. Miss Nilsson was slated to appear in various Loew theatres this week, but cancelled the tour by telegram, saying she was leaving for Sweden to be with her dying mother. When apprised of an optimistic change in her parent's health, Miss Nilsson decided to go through with her original plans, but minus the advertising usually attending such events. Her personal appearance resulted in the stopping of the feature film's progress in the midst of things to allow for the star's few minutes for some words and comment. The feature was resumed following her exit, causing a late show and the elimination of the news reel and comedy exhibition. "Without Limit" is a Loew-Metro production and Miss Nilsson's tour of the Loew houses may be a sort of introduction to test her popularity as a possible permanent Metro star.

Seymour and Jeanette, an ebony couple, both doing "straight" males, neatly clad in Tuxes, had a jazzy song and dance routine as the opener on the bill. They are capable steppers and Miss Jeanette is also gifted with a telling voice for rags.

Barlow, Hanks and Gay, two men and a woman with a straight singing routine which they mixed up with some piano work, deuced it capably to get by on a similar spot in the pop houses.

Phillips and Ebby showed their satire on the movies to a flock of laughs in the third spot. This act can't miss with the family audiences.

Arthur Fields, the phonograph

(Continued on page 26)

To All Vaudeville Artists

I have heard quite a little discussion, and received a number of letters, as to a rumor that on account of a certain element in vaudeville which is not in sympathy with the present improved conditions and who endeavor to throw a monkey wrench into anything that is being done for the benefit of the vaudeville artists, there is certain opposition by some to the N. V. A. labels on the baggage of artists. Any innovation meets with discouragement from some element, and I want to say to every vaudeville artist that the Presidents of the Railroads have assured me that if any of their employees disregard their orders with reference to the handling of this baggage in a prompt and efficient manner, they will be held strictly accountable for the same.

With this assurance, and the co-operation of, we will say, 95% of the railroad men who have shown that they are anxious and willing to do everything to help get the artists' baggage through on time, the small element which is continually growling and grumbling will have no permanent effect on this valuable innovation; for it is valuable and the letters that I receive from managers and artists prove to me that at no time in the history of vaudeville has baggage been delivered so promptly. The railroad officials have gone out of their way to facilitate

the handling of artists' baggage; trains have been held, and every courtesy shown where the N. V. A. label appeared on the baggage.

Do not become discouraged, or pay any attention to these disgruntled artists, stage hands or others in vaudeville who do not want to see any progress. Stand up like men and women for your rights; and it is one of your rights to see that your baggage is delivered promptly.

I have had assurances from many stage employees of their co-operation in this new condition in vaudeville. They feel the good effect of it, the same as all must if they are honest with themselves. I do not propose to allow anything to discourage me in carrying out the principles of the National Vaudeville Artists, Inc., and the Vaudeville Managers' Protective Association, and if the artists will notify me of any trouble they have with their baggage, or in any other way, it will have my prompt attention. I will see that the names of those who interfere with the progress of this work are made known in print and in other effective ways.

Put the N. V. A. label on your baggage or, better still, have it stencilled on. Most of the theatres have the stencil. Report any failure on anyone's part to accord the privileges or attention that these labels should secure for you.

E. F. ALBEE.

WARNING!

Do not pay any attention to the following comments. They are each the opinion of only one person:

(Variety) (Sime): "LOCATION" can fit in the big time. * * * It's a sure laugh.

(Star) (S. L. Harris): Laugh winning punches. * * * Epigrammatic. * * * Sure-fire.

(Cincinnati Inquirer): "LOCATION" is the headlined attraction. * * * A clever satire. Well played and excellently staged.

(New Orleans Picayune): You should not miss "LOCATION." Screamingly funny oddity. Sparkling wit. * * * Clever, bright chatter. * * * MISS PAGE causes most of the fun. * * * Brings down the house.

(New Orleans Item): Delightfully original. * * * Cleverly played. * * * The artists possess the charm of individuality.

(Louisville Courier-Journal): "LOCATION" HEADS BILL AT KEITH'S. Clever satire on movies. It is a novelty. * * * Attains splendid results to generate laughs.

(Springfield, Ill., Journal): KIMBERLY AND PAGE, assisted by E. Lee Robinson, kept the audience in roars. * * * Excellent farce based on timely subject. * * * Elaborated, would serve as splendid full evening's entertainment.

—but book this unusual novelty laughing hit and get the opinion of the audience in your theatre.

(Signed) KIMBERLY AND PAGE.

ILL AND INJURED.

Frank Frazee, vaudeville, fell, fracturing his skull. Taken to Bellevue Hospital in a serious condition. George Defeo, husband of Nana, is recovering from an operation at the French Hospital, New York.

Dugan and Raymond have cancelled four weeks through Babette Raymond suffering from a serious breakdown.

One of the Aerial Macks became so ill on a train coming from Philadelphia the turn had to cancel the first half of the present week, where they were booked to open at the Loew's Lyric, Hoboken.

Lois Arnold, who has been serierheumatism, has sufficiently recovered to be up and about.

Bernice McCabe was out of the cast of "Irene" this week, due to a cold.

Ada Kelly was hit by an automobile Sunday while crossing Broadway, which necessitated her calling off rehearsals for her new vaudeville act.

C. B. Baddock returned to his office this week after having been confined to his home for some time, due to a nervous disorder which affected his teeth.

Carl Randall suffered an attack of diphtheria last week. Reports from

his home Tuesday stated Mr. Randall had passed the crisis and was out of danger.

Fred Stone is still hobbling about on crutches. It will be four weeks before he is able to discard them.

PRODUCTION ENGAGEMENTS.

Sam Hearn signed for three years by the Shuberts. Vaudeville option included in contract.

Marjorie Muir, "Last Waltz." Norman Trevor, long-term contract with Selwyn.

Howard Lang, long-term contract, David Belasco.

Forrest Winant, "The Right Way," Herndon.

Sidney L. Mason, "The Bad Man," Harris.

Alberta Burton, "The Right Way."

Frank Camp, Jack Warner, Alice Clemons, Henrietta Brown, Poll stock, Springfield, Mass.

Bernard Steele, Poll's, Hartford.

DAVIS and DAVIS

announce the removal of their LAW OFFICES to the LOEW BUILDING, Suite 1004, for the convenience of their professional clientele.

ARE YOU GOING TO EUROPE?

Steamship accommodations arranged on all lines, at Main Office Prices. Seats are going very full; arrange early. Foreign Money bought and sold. Liberty Bonds bought and sold.

PAUL TAUSIG & SON 104 East 14th St. New York Phone: Stuyvesant 6136-6137.

MANAGERS — AGENTS — PERFORMERS

To leave no doubt in mind regarding a bit I do entitled "It's Your Mother," I take this method to explain:

In 1912 I was with a burlesque show in which there was a scene from which I conceived the idea for the bit I am now doing. This bit consisted of: Harry Welch would start to recite and would be interrupted by Lew Fein; Fein would exit. Welch would start to recite again, and again be interrupted by Art Langdon; Langdon would exit and Welch would start to recite again, and repetition of same until end of bit.

I changed it, asking leader "to play sad music while I recite." Leader plays sad music and segues to dance music; I start to dance, leader segues to sad music; I start to recite, leader segues to dance music; repetition of same until finish of bit.

I have been doing this bit since 1916, which I can prove. Have advertised same entitled "It's Your Mother." Other acts using above bit are infringing on my material and wish they would eliminate same.

JOE STANLEY
STANLEY and OLSON

BILLS NEXT WEEK (MAY 16)

IN VAUDEVILLE THEATRES

(All houses open for the week with Monday matinee, when not otherwise indicated.)

The number in which these bills are printed does not denote the relative importance of acts nor program position.

*Before name indicates act is now doing new turn, or reappearing after absence from vaudeville, or appearing in city where listed for the first time.

B. F. KEITH.

Palace Theatre Building, New York City

NEW YORK CITY

1st half (16-18)

Dorothy Doyle

*Consuelo & Laveda

(Others to fill)

2d half (19-22)

Dave Harris

Yule & Richards

(Others to fill)

Proctor's 5th St.

D. D. H.?

Page Hack & M

Morley Sisters

Lovenberg Sis & N

Silver & North

(Two to fill)

2d half (12-15)

Harry Hayden Co

Morgan & Gates

Morley Sis

Anderson & Burt

(Others to fill)

Proctor's 23d St.

Burns & Prabito

Jimmy Fox Co

Cecil Gray

Morris Ponce

Harmony Kings

Robbie Gordone

(Others to fill)

1st half (16-18)

Dave Harris

Blue Devils

*Sam Liebert Co

*Kampaine & Bell

(Others to fill)

2d half (19-22)

Ethel Clifton Co

R & L Bell

(Others to fill)

F. RUCKWAY, L.I.

Columbia

Clark & Bergman

Burns & Prabito

(Others to fill)

2d half

Gallagher & Rolley

Pearson N.W. & P

(Others to fill)

BROOKLYN

Keith's Bushwick

Bushman & Bayne

Hilton & Norton

J R Johnson

Muller & Stanley

Anderson & Yvel

Roberts & Boyne

Claudius & Saret

Bernard & Gaffy

(One to fill)

Keith's Orpheum

Gus Edwards Rev

Billy Gaxton Co

Dave Roth

Glenn & Jenkins

Peggy Carhart

The Branties

Seibin & Grovial

(Two to fill)

Moss' Flubush

Harry Watson Jr

Dolly Kay

Eva Shirley Co

Jack Ingia

Avey & O'Neill

(One to fill)

Keith's Boro Park

Jack Kennedy Co

Maxine Brown & B

(Others to fill)

1st half (16-18)

John T Ray Co

McGrath & Deeds

McIntosh & Maida

Agnes Kane

(Others to fill)

2d half (19-22)

Bernivoli Bros

Duval & Little

(Others to fill)

Moss' Coddicum

Wm Ebbs

Valerie Bergere Co

Lads & Lassies

(Others to fill)

The Camerons

Doree's Opera

(Clinton Sisters)

(Two to fill)

Keith's Fordham

Jack Osterman

"Pedestrianism"

Dem'rest & Collette

Nash & O'Donnell

Tony & George Co

Greenlee & Drayton

(One to fill)

2d half

Morris & Campbell

"Flirtation"

Ruth Royce

Capt Anson Co

(Others to fill)

Valentine Vox

Originator of singing in two voices simultaneously.

El Cota

(One to fill)

Moss' Regent

Juliet

Capt Anson Co

The Camerons

M'Cmack & Regay

Sherwin Kelly

(One to fill)

2d half

"Tango Shoes"

Wm Ebbs

Ethel McDonough

(Others to fill)

Proctor's 125th St.

2d half (13-15)

Messenger 3

"Fixing Furnace"

Neapolitan 3

M'Cmack & Irving

Oklahoma 4

G & H DeBeers

(Others to fill)

ATLANTA, GA.

Lyrie

(Birmingham split)

1st half

G & H DeBeers

(Others to fill)

1st half (16-18)

Hermivoli Bros

Duval & Little

Ray Raymond Co

(Others to fill)

2d half (19-22)

Masters & K Rev

Blue Devils

(Others to fill)

NASHVILLE

Fargo & Richards

Princess

RAYMOND BOND

AMERICAN HUMORIST

"Mr. Bond is so real a person and handles the role so skillfully that the playlet stands out as one of the most enjoyable we have seen."

-RUTH PETER, Toledo Times.

(Louisville split)

1st half

Bell & Arles

Neale & O'Brien

Lillian Herlein Co

Jean Southern Co

3 Rianos

NEWARK, N. J.

Proctor's

Marx Bros Co

Courtney Sis Co

Finlay & Hill

John W Ransome

(Others to fill)

NEW ORLEANS

Palace

(Mobile split)

1st half

Sawyer & Eddy

Australian Stanley

Hal Johnson Co

Haig & La Vere

DOVER, N.Y.

Keith's National

(Nashville split)

1st half

Pete Curley Co

BALTIMORE

Tommy Allen Co

Julian Hall Co

Tuck & Clark

Maryland

Sally & Berlew

Hobson & Beatty

Boyce Combe Co

"Finch"

Edwin George

Kitty Doner Co

Crawford & B

"Four Aces"

BOSTON

B. F. Keith's

Chester & Warren

Catts Bros

Mabel Burke Co

Swift & Kelly

Mrs O Hughes Co

A & F Steedman

Kitty Gordon Co

Jack Wilson Co

BUFFALO

Shea's

Enox Frasers

La Bibbiana

Walters & Walters

Van Hooven

Dennis Sisters

Julius Tannen

BIRMINGHAM

Lyrie

(Atlanta split)

1st half

Wellen & Marshall

Frothingham

Ashley & D'Wayne Co

Francis & Hume

Kara Co

CHICAGO, S. C.

Victoria

(Columbia split)

1st half

Herron & Grannon

Graves & Desmond

Geo Rosener

(Two to fill)

CINCINNATI

Keith's Palace

Nestor & Vincent

Clare Carroll

Morton Jewell

Lazar & Dale

Travers & Douglas

Fred Elliott

Roode & Francis

CLEVELAND

Hippodrome

La France Bros

H & G Ellsworth

Cahill & Romaine

Solly Ward Co

Jim McWilliams

"Under Apple Tree"

"Foto"

Evelyn De Lyon Co

COLUMBIA

Columbia

(Charleston split)

1st half

Foster & Dog

Clara Howard

Dawson Sis Co

(Two to fill)

DETROIT

Sunshine Girls

Weber & Riddor

(Two to fill)

LOWELL

B. F. Keith's

Scamp & Scamp

Cronin & Hart

(One to fill)

Ann Suter

Handis & Mills

Blake's Mules

PHILADELPHIA

B. F. Keith's

Thornton & Holland

Santos & Hyes Rev

Howard & White

Lynn & Howland

Yvette Rugel

The Sharrocks

The Herberts

MONTREAL

Princess

The Keeleys

Ford & Goodridge

W Sweetman Co

A Robbins

Thos W Shea

Sully & Houghton

Lillian Shaw & J

C Everett Co

Bliss City 4

Galletti's Baboons

Frank J Sydney Co

3 Andor Girls

MOBILE, ALA.

Lyrie

(New Orleans split)

1st half

Frank Shields

Challis & Lambert

O'cott & Mary Ann

Emil Subers

Paul Levan & M

MT. VERNON, N.Y.

Proctor's

2d half (12-15)

"Dumplings"

Kennedy & Nelson

Betts & Saxton

Pressler & Klaisa

Nonette

(Others to fill)

JACKSONVILLE

Arcade

(Savannah split)

1st half

John Blundy & Sis

Edna Droen

Kennedy & Rooney

5 McLarena

Van & Emerson

JOHNSTOWN

Majestic

(Fittsburgh split)

1st half

Mack & Brantly

Mathews & Bl'k'n'y

Robert & Robert

Coffman & Carroll

Truettson 6

KNOXVILLE

Bijou

Homer Sisters

Griff

Aminda Gilbert Co

(Two to fill)

2d half

Sidney & Townley

J C Mack Co

Monarch 4

Farrill Taylor Co

Courtney Sis Co

Do Haven & Nise
Eric Cardo
Rice & Newton
Three Ankers
Lillian's Animals
Palace
Virginia Lee Corbin
Jack Conway Co
Joe Laurie
Robby La Salle
Moody & Duncan
The Great Johnson
Green & DeLoach
3 Bright Girls
MINNEAPOLIS
Orpheum
Elizabeth Brice Co
Kittler & Rooney
Three Falcons
"Go-Bye's" State
George A. Moore

SAN FRANCISCO
Orpheum
Irene Franklin
The Langtons
Geo. Tooman
Novelli & Met
Hibbitt & Malle
Winton Bros
Elmer Sisters
Howard H. Co
SEATTLE
Orpheum
Singer's Midgots
Duncan & Carroll
Hugh Herbert Co
Sidney Grant
Poster Hall Co
Three Romanos
Terry Walker
SIOUX CITY

DORIS DUNCAN
"THE LOVE BANDIT"
IN A CYCLE OF SPECIAL SONGS.
Booked Solid, Orpheum Circuit

"Grey & Old Rose"
Cavana 3
OAKLAND
Orpheum
Geo. Jesel Revue
De Voe & Hosford
Buddie Walton
"Fall of Eve"
The Miracles
Ducos Bros
Joe Browning

OMAHA, NEB.
Orpheum
Nolan Co
Ash & Hyams
Crosby & Dayne
Morin Sisters
W & G Dooley
B & B Wheeler
Mang & Snyder

FORTLAND, ORE.
Orpheum
Rae Samuels
Lew Dockstader
David Sapirstein
Morton & Glass
Sultan
Curson Sisters
Cygi & Vadie

SACRAMENTO
Orpheum
(16-18)
(Same bill plays
Fresno 18-21)
Blossom Seely Co
Ed & Birdie Conrad
Grant Gardner
Ned Norworth Co
Bronson & Edwards
Daisy Nellis
Samson & Dellia

SALT LAKE
Orpheum
4 Pords' Revue
McConnell Sisters
4 Gossips
Sylvester Family
Cummins & White
Eunice Burnham

MARCELLA SHIELDS
With JACK KANE
ACT WRITTEN AND PRODUCED BY
CHANDLER SWETT
1482 Broadway Suite 901 Bryant 5929

WESTERN VAUDEVILLE
State-Lake Theatre Building, Chicago
ABERDEEN, N. D.
Orpheum
C & H Polly
Wild & Sedalia
Bessie Clifton
M'Lain's Hawaiians

B'LEVILLE, ILL.
Washington
Challion & Keke
Billy Schoen
Aurora Co
2d half
Gordon & DeMar
Roy La Pearl
Novelle Bros

BL'INGTON, ILL.
Majestic
Teshow's Cats
Hess & Cross
Novelle Bros
2d half
Billy MacDermott
(Two to fill)

ENTRALIA, KAN.
Grand
Joe Melvin
Beatty & Evelyn
Golden Troupe
2d half
Australian Baitus
Dan Ahearn
Harrison D'kin & H

CHAMPAIGN, ILL.
Orpheum
Binn & Boy
Dunlay & Merrill
McLellan & Carson
Tracy & McBride
(Two to fill)
2d half
"30 Pink Toes"
E & M Williams
Jeanette Childs
Tom Wise Co
(One to fill)

CHICAGO
American
E & M Williams

MAY and HILL
New with Doraldina's Road Show
HOFWITZ — KRAUS

"Melodyland"
Clifford & Johnston
(Three to fill)
2d half
Finn & Tom Sawyer
Kimberly Page Co
Mullen & Francis
(Three to fill)

EMPIRE
Oren & Drew
Muldren Flynn & R
Murray & Voelk
2d half
Willie Hale & Bro
Hart Wagner & E
Martell
Imhoff Conn & C
Leo Beers
Dancing Kennedy's

ERBER'S
Jack Roshier & M
Harris Dakin & H
Jack Trainor Co
Roy La Pearl
"Artistic Treat"
2d half
Challion & Keke
O'Hara & Neely
"Janet of France"
Billy Schoen
Golden Troupe

ELGIN, ILL.
Rialto
Connell Leona & Z
Al Shays
(One to fill)
2d half

BUDWIN WALSH and AUSTIN
in "AT THE BEACH"

CHICAGO
Healy & Cross
(One to fill)
EVANSVILLE, IND.
Grand
(Terre Haute split)
1st half
Rose Kress Due
Beck & Schwell
Jack Russell Co
Reed & Tucker
Jimmy Evans
Clifford Wayne 3

FARGO, N. D.
Grand
C & H Polly
Wild & Sedalia
Bessie Clifton
M'Lain's Hawaiians
GALESBURG, ILL.
Orpheum
Forrest & Church
Bobbe & Nelson
Herman & Shirley
2d half
Laural Lee
Toyma Japs
(One to fill)

G'NITE CITY, ILL.
Washington
Howard Atkins
Bob Mills
2d half
Joe Melvin
HUTCHINSON, KAN.
New Midland
Cliff Clark
Jewell & Raymond
Dan Holt Co
Hayden G'dwin & R
Marie Correll Co

JOLIET, ILL.
Orpheum
Bigelow & Clinton
(Two to fill)
2d half
Worden Bros
Stanley & Birnes
"District School"
KANSAS CITY
Globe
The Wilsons
Natio & Rizzo
Cal Dean & Girls
Wells & Deverra
Lamont's Cockatoos
2d half
Aerial Lavalis
De Maria 5
Bronius & Brown
Taylor & Francis
(One to fill)

KENOSHA, WIS.
Virginia
Arnelma Sisters
Hart Wagner & E
LINCOLN, NEB.
Liberty
Aerial Lavalis
De Maria 5
Taylor & Francis
Bronius & Brown
(One to fill)
2d half
Lamey & Pearson
Byrd & Alden
Young & Francis
Fairman & Patrick
Three Regals

MADISON, WIS.
Orpheum
Dora Hilton
"Black and White"
Harry Cooper
Dare Bros
(Two to fill)
2d half
Tuscano Bros
Gertrude Newman
Owen McGivney
"Hungarian Rhaps"
6 Kirksmith Sis
(One to fill)

MASON CITY, IA.
Cecil
Snell & Vernon
Watch & Rand
Johnson & Parsons
Sue Stead 3 Sis
(Two to fill)
OMAHA, NEB.
Empress
Young & Francis
Byrd & Alden
Fairman & Patrick
3 Regals
2d half
Johnson & Parsons
"The Volunteers"
Belle & Benson
(One to fill)

PEORIA, ILL.
Orpheum
Worden Bros
Jeanette Childs
Stanley & Birnes
Bert Baker Co
Billy MacDermott
Ramsdell & Deyo
Lillian Walker
Owen McGivney
Hampton & Blake
Jack Hedley 3
2d half
Ramsdell & Deyo
Bigelow & Clinton
Fulton & Burt
Jed Dooley Co
Clifford & Johnston
(One to fill)

QUINCY, ILL.
Orpheum
Laural Lee
Toyma Japs
(One to fill)
2d half
Forrest & Church
Bobbe & Nelson
Herman & Shirley

RACINE, WIS.
Rialto
Dancing Kennedy's
Zelaya
Imhoff Conn & C
Claude Golden
3 Melvin Bros
2d half
Dare Bros
Conroy & Howard
Harry Cooper
Johnson Baker & E

ROCKFORD, ILL.
Palace
Tuscano Bros
NEW YORK CITY
American
Chas. Reeder
LaRone & Lane
Bergman M & N
Jimmy Reynolds

THE WILSONS
Natio & Rizzo
Cal Dean & Girls
Wells & Deverra
Lamont's Cockatoos
2d half
Cliff Clark
Jewell & Raymond
Dan Holt Co
Hayden G'dwin & R
Marie Correll Co

WICHITA, KAN.
Princess
Cliff Clark
Jewell & Raymond
Dan Holt Co
Hayden G'dwin & R
Marie Correll Co
2d half
Collins & Hill
Donahue & Fletcher
Casad Irwin & C
Arthur Terry

MARCUS LOEW
Patman Building, New York City
Eddie Hume Co
Francis & Wilson
Overholt & Young
Weber Taylor & H
(One to fill)
2d half
Crane Sisters

Nelson & Marion
Seymour & Jeanette
Stanley & Caffrey
Baker & Rogers
Fashion Rev of 1921
Lillian DeVore
Chas. Deland
Burt Walton
(One to fill)
Victoria
Heras & Preston
Steve Freda
P & G Hall
Laurie Ordway Co
"Once Upon Time"
2d half

CHICKYORK and KING ROSE
Present
"The Old Family Tin Type"
This Week (May 9-11) Keith's Coliseum.
(May 12-15) Proctor's 58th St., New York

Gabby Bros
Nada Norine
L. Bernard Co
LaVan & DeVine
Elizabeth Salti Co
Lincoln Sq.
2 Michon Bros
Carmen Brocille
1. Bernard Co
Bryant & Stewart
Elizabeth Salti Co
2d half
3 Martells
Weber Taylor & H
Fred Weber Co

NEW HEADQUARTERS
GEO. CHOOS
110 WEST 47th STREET, NEW YORK CITY
Phone BRYANT 1995

Hawthorne & Cook
H West & Chums
Greeley Sq.
Lillian DeVore
Stanley & Caffrey
"Modern Diana"
Harry White
Flying Russells
(One to fill)
2d half
2 Michon Bros
Chas. Calvert

SILO FALLS, S.D.
Orpheum
York's Dogs
Laura Pierpont
Flo Lewis
(Three to fill)
2d half
T P Johnson Co
Snell & Vernon
Dunbar's Singers
(Three to fill)

SO. BEND, IND.
Orpheum
B Knight's Roosters

CHICAGO
DANNY DAVENPORT OFFICES
MICKEY CURRAN, Manager
Artists' Representatives. Our Acts Always Working.
245 WEST 47th STREET (Roxam Bldg.) Suite 215. Phone: BRYANT

Story & Clark
Mack & Lane
Kimberly Page Co
Wm Brack
(One to fill)
2d half
Ward & Dooley
Dunlay & Merrill
"Golden Bird"
Muldren Flynn & R
Murray Voelk
Three Alex

SPRINGFIELD, ILL.
Majestic
W Hale & Bre
Martelle
"Janet of France"
Watch & Rand
(Two to fill)
2d half
Orren & Drew
Chabot & Tortoni
McLallen & Carson
(Three to fill)

TERRE HTE IND.
Hippodrome
(Evansville split)
1st half
Watsika & Ustudy
Edw Marshall
Old Black Joeland
Goslar & Lushy
Nick Hurford
Kay Hamlin & K

TOPEKA, KAN.
Novelty
Collins & Hill
Donahue & Fletcher
Casad Irwin & C
Arthur Terry
Crandall's Circus
2d half
Dixie Four

WILSON & McAVEY
Sig Franz Co
Orpheum
3 Cliffords
Lang & Bee
Baker & Rogers
LaVan & DeVine
4 Jacks & Queen
2d half
Heras & Preston
Leonard & Porray
"In Moonlight"
Halley & Noble
Dixie Four

BUROULEVARD
Chas. Calvert
Edna M Foster Co
Fox & Barton
Erford's Whirl
(One to fill)
2d half
Wenden Girls
Cortez & Ryan
Cardo & Noll
Josephine Harmon
Bergman M & N

CHICAGO
McVickers
Palermo's Canine
Gene & Menette
Alf Ripon
May Stanley Co
Pep-O-Mint Rev
(One to fill)

CLEVELAND
Liberty
Rice & Elmer
Jordan & Tyler
Little L Roberts
Ward & Raymond
White Black & J
2d half
Jefferson
2 Paveys
Houlah Pearl
Harry Mason Co

DALLAS, TEX.
2 Paveys
Houlah Pearl
Harry Mason Co

Cardo & Noll
Wilson & McAVEY
Kaisha Co
2d half
Kramer & Patterson
Steve Freda
Overholt & Young
Bryant & Stewart
"Once Upon Time"
Fulton
Gabby Bros
Ryan & Weber
Halley & Noble
H West & Chums
Alex Sparks Co
2d half

DAYTON
Clemens Bros
DeLea & Orma
Into the Light
Follette Pearl & W
Gypsy Songsters
Colonial
The Cromwells
Kane & Childow
"Once Upon Time"
David Manley
Lindley's Septette

DULUTH
Loew
Montambo & Nap
Jack & Goldie
Kibel & Kane
Lewis & Thornton
Rose Revue
2d half
J & J Gibson
Patrice & Sullivan
Marion Munson Co
Criterion 4
"Patches"

FRESNO, CAL.
Hippodrome
(15-16)
Canaris & Cleo
Howard & Hoffman
Regal & Mack
Mills & Moulton
Gleeson & Houlah'n
(20-21)
Cliff Bailey 3
Hodge & Lowell
Burton & Shea
M'Cm'k & Winchill
Stepping Stone Rev

MEMPHIS
Loew
Jean & Valjean
Robinson & Pierce
Walter Fenner Co
Anger & Adelon
Brava M & T
2d half
Casson Bros
Lindsay & Hazel
Cozy Revue
Moher & Eldridge
Catland

MINNEAPOLIS
Loew
Ajax & Emily
Margaret Merie
Women
Powers Marsh & J
Brower 3
2d half
Mykoff & Vanity
Bobby & Earle
Fallon Stars
Wm Dick
Apollo 3

MONTREAL
Loew
Gorgals 3
Herd & N
Maurice Samuels Co
Howard & Lewis
Chapelle & S Co

NASHVILLE
Vendome
Casson Bros
Lindsay & Hazel
Cozy Revue
Moher & Eldridge
Catland
2d half
Dealbert & Morton
J & E Arnold
Link & Phillips
Chas Gibbs
Rubetown Follies

NEW ORLEANS
Crescent
Peters & LeBuff
Gordon 3
"Straight"
Evans More & E
Downing & B Sis
2d half
Jean Valjean
Robinson & Pierce
Walter Fenner Co
Anger & Adelon
Brava M & T

OKLAHOMA CITY
Liberty
Willie Karbe
Dell & Ray
Lyndall & L Co
Babe LaTouze
Grazer & Lawlor
2d half
McConnell & Austin
Harry Sykes
J & L Marlin

OTTAWA, CAN.
Loew
King Bros
Helene Davis
Harry Brooks Co
Swartz & Clifford
4 Musical Mosses

PITTSBURGH
Loew
Fred's Pipe
Manners & Loweree
Eddie Heron Co
Chas. Reilly
Mystic Hanson 3

PROVIDENCE
Emery
Sinclair & Gray
Shannon & Norman
Curtis & Fitzgerald
Turke & Maybelle
Bourke & Lloyd
"Tid Bits"

ST. LOUIS
Loew
Marlin
Brower & Armstrong
Morris & Towne

ST. PAUL
Loew
J & J Gibson
Patrice & Sullivan
Marion Munson Co
Criterion 4
"Patches"

SAN ANTONIO
Loew
O'Neill Sisters
Walsh & Bentley
Week From Today
Walter Kaufman
Skating Macks

SALT LAKE
Casino
The Larcenians
Robber & Gold
"Marr'ge vs Div'ce"
Anne Kent Co
Beatrice & Blome
2d half
Burrell Bros
Geo Stanley & Sis
Powers Marsh & J
Frank Ward
5 Minatrel Queens

SAN FRANCISCO
Casino
(Sunday opening)
Ralph Seabury
F & G DeMont
"Love Lawyer"
Coscia & Verdi
Jusel & Oasi
Hippodrome
(Sunday opening)
Weston & Marlon

LONDON, CAN.
Loew
Brown's Dogs
McCoey & Walton
Harvey DeVora 3
2d half
Chas. Martin
DeVoy & Dayton
Emery 5

L'G BEACH, CAL.
State
William & Daisy
Bob White
Pearl Abbott Co
Carlton & Belmont
"Fickle Frolics"
2d half
Reckless & Arley
Exposition 4
Taylor & Arnold
Tom Mafoley
"Syncopeated Feet"

LOS ANGELES
Hippodrome
Reckless & Arley
Exposition 4
Taylor & Arnold
Tom Mafoley
"Syncopeated Feet"
2d half
Sieglist & Darro
Grace De Winters
Marletta Craig Co
Royal 4
Everett's Circus

MODESTO, CAL.
Modesto
(15-16)
Canaris & Cleo
Howard & Hoffman
Regal & Mack
Mills & Moulton
Gleeson & Houlah'n
(20-21)
Cliff Bailey 3
Hodge & Lowell
Burton & Shea
M'Cm'k & Winchill
Stepping Stone Rev

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Loew
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Walter Fenner Co
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Bobby & Earle
Fallon Stars
Wm Dick
Apollo 3

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Loew
Gorgals 3
Herd & N
Maurice Samuels Co
Howard & Lewis
Chapelle & S Co

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Cozy Revue
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2d half
McConnell & Austin
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King Bros
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Swartz & Clifford
4 Musical Mosses

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Fred's Pipe
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Coscia & Verdi
Jusel & Oasi
Hippodrome
(Sunday opening)
Weston & Marlon

TAFI, CAL.
Hippodrome
(15-16)
(Same as Los Angeles
2d half)
(16-21)

MUMFORD & Stanley
Virginia Belles
2d half
Paramo
Vincent & Franklin
Rouder of B'way
Anthony & Arnold
Stanley Bros

ST. PAUL
Loew
J & J Gibson
Patrice & Sullivan
Marion Munson Co
Criterion 4
"Patches"

SAN ANTONIO
Loew
O'Neill Sisters
Walsh & Bentley
Week From Today
Walter Kaufman
Skating Macks

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(Sunday opening)
Ralph Seabury
F & G DeMont
"Love Lawyer"
Coscia & Verdi
Jusel & Oasi
Hippodrome
(Sunday opening)
Weston & Marlon

TAFI, CAL.
Hippodrome
(15-16)
(Same as Los Angeles
2d half)
(16-21)

WILBUR & Girle
Gray & Graham
Craig & Catto
"Let's Go"

WACO, TEX.
Orpheum
Cooper & Rodello
Brown & Elaine
Mae & Hill
Jack Reddy
Melody Festival
O'Neill Sisters
Walsh & Bentley
Week From Today
Walter Kaufman
Skating Macks

WASHINGTON
Strand
Frankie Wilson
Allen & Moore
Gordon & Healy
Jo-Jo & Harrison
Casting Lloyds

WINDSOR, CAN.
Loew
Chas. Martin
DeVoy & Dayton
Emery 5

YOUNG & Carberry
Young & Carberry

BOB BAKER
Booking Acts of Merit My Specialty
COAST TO COAST
505 Loew's Annex Bldg., 100 W. 46th St., N. Y.

COLUMBUS
Broadway
Norman & Jeanette
3 Robbins
T & C Breen
J Kearney Co
Austin & Delaney
V. Hume Co

LEXINGTON, KY.
Ada Meade
J & M Muro
Baumont & King
Hollis & Warner
(One to fill)

INDIANAPOLIS
Lyrie
Youki Troupe

ST. LOUIS
Loew
Marlin
Brower & Armstrong
Morris & Towne

ST. PAUL
Loew
J & J Gibson
Patrice & Sullivan
Marion Munson Co
Criterion 4
"Patches"

SAN ANTONIO
Loew
O'Neill Sisters
Walsh & Bentley
Week From Today
Walter Kaufman
Skating Macks

SALT LAKE
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The Larcenians
Robber & Gold
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Anne Kent Co
Beatrice & Blome
2d half
Burrell Bros
Geo Stanley & Sis
Powers Marsh & J
Frank Ward
5 Minatrel Queens

LOS ANGELES
Hippodrome
Reckless & Arley
Exposition 4
Taylor & Arnold
Tom Mafoley
"Syncopeated Feet"
2d half
Sieglist & Darro
Grace De Winters
Marletta Craig Co
Royal 4
Everett's Circus

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Modesto
(15-16)
Canaris & Cleo
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Mills & Moulton
Gleeson & Houlah'n
(20-21)
Cliff Bailey 3
Hodge & Lowell
Burton & Shea
M'Cm'k & Winchill
Stepping Stone Rev

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Brava M & T
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Cozy Revue
Moher & Eldridge
Catland

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Ajax & Emily
Margaret Merie
Women
Powers Marsh & J
Brower 3
2d half
Mykoff & Vanity
Bobby & Earle
Fallon Stars
Wm Dick
Apollo 3

MONTREAL
Loew
Gorgals 3
Herd & N
Maurice Samuels Co
Howard & Lewis
Chapelle & S Co

NASHVILLE
Vendome
Casson Bros

YOU CAN'T GET AWAY FROM FACTS

FACT 1 Los Angeles "Herald"

"There is an overplus of joy and merriment at the Orpheum this week, for the bill is crowded with mirth provoking acts. The man or woman who cannot get a lot of laughter out of the varied offerings, each one a treat in itself, must be a rare sort of a being. Indeed, it would be a bit of injustice to discriminate between Herbert Williams and Hilda Wolfus, James C. Morton, assisted by Mamie, Edna and Alfred Morton; and Tom Smith, in mentioning top-liners, for each of these three acts is a scream in itself. Williams and Wolfus are veterans of the two-day presentations. Tom Smith has a fine line of snappy new stuff, mixed with enough nonsense to make his act sparkling."

FACT 2 Los Angeles "Times"

"To the accompaniment of caracoles of joy, whatever those may be, and adulatory noises unto the good Joss Jass, the Orpheum yesterday ushered in the joyous May season with one of the most hilariously funny bills of its career. If you're one of those incurable highbrows with no use for nonsense, don't go to the Orpheum this week, because it's a cinch you'll crack your case. Herbert Williams and Hilda Wolfus, of course, remain the thirty-third degree-ers of the laugh stuff. 'Hilda's a funny, skinny sort of little man called by the rather general term of Tom Smith, on the bill. Never heard of him before, but probably that only proves I'm illiterate, as he's a consummate fun-maker, with a hilarious routine of songs, dances, speeches and a burlesque ventriloquial and mind reading act that wrecks the rafters. The clan of Mortons, young and old, male and female, are vaude-villagers of long standing, regular inhabitants of variety land for two generations. There are four nice members of the family on deck this week."

FACT 3 Los Angeles "Record"

"Nonsense of the kind which makes a person's sides ache with laughter ushered in this week's bill at the Orpheum. The offering was one which put everybody in good humor. Herbert Williams and Hilda Wolfus in 'From Soup to Nuts' was a rock from start to finish. Tom Smith is a strong rival for first honors in laugh producing. He sings, dances, talks and pulls a burlesque ventriloquial and mind reading act that is a knockout. James Morton and his family have an act which adds to the laughter."

Just Substantiating the Fact That

TOM SMITH

Is a Comedy Sensation on the Coast

Presenting "All Fun," A Comedy Baby That Is Growing Fast

HARRY NEWMAN, Piano-Talkologist

BILLS NEXT WEEK

(Continued from page 25)

ROCHESTER

Victoria
Olive & Hill
Kenney Mason & S
2d half
Zolar & Knox
Sailors' Revue

TOLEDO

The Heynoffs
Christopher & W
Speaker Lewis
F Stafford Co
Warmsley & K'ling
Gillette's Village

PANTAGES CIRCUIT

New York and

BUTTE, MONT.

Pantages
(14-17)
(Same bill plays
Anaconda 18, Mis-
soulia 19)
Phil La Toska
Rhoda & Crampton
Martha Hamilton
Gallerini Sis
"The Love Shop"

CALGARY, CAN.

Pantages
Bender & Herr
C & M Huber
Ed Blondell Co
Chuck Haas
"Japan's Romance"

DENVER

Pantages
Paul Patching
Stevens & Lovejoy
Orville Stamm
Wilkins & Wilkins
"Last Night"

DES MOINES

Pantages
(Saturday opening)
Anita Arliss Co
Eva Tanguay
"Bandit"
Gus Ellmore
Gallini Co

EDMONTON, CAN.

Pantages
Aleko Panthea & P
Amoros & Obey
Hollis Sis
Lillian Ruby
Jarvis & Harrison
Pearls & Pekin

GT FALLS, MONT.

Pantages
(17-18)
(Same bill plays
Helena 19)
Mack & Williams
Cleveland & Doway
Joe Roberts
Poster's Pierrots
Dobbs Clark & D
"Making Movies"

LQ BEACH, CAL.

Pantages
The Norvellos
B Quillian Chums
Fox & Ray
Svengall

REGINA, CAN.

Pantages
(16-18)
(Same bill plays
Saskatoon 19-21)
Little Nap
Poppino & Perry
"Prediction"
Dancing Davey
"Gay Little Home"

SALT LAKE

Pantages
Britt Wood
White Bros

Hinkey & May

Olga Steck
Permaine & Selley
Holera Revue
Paul Kleist Co

SAN DIEGO

Savoy
Gordon & Day
Belle Oliver
Capps Family
House David Band
Embs & Alton

SAN FRANCISCO

Pantages
(Sunday opening)
Ernest Hiatt
L & N Hart
Temple 4
Shaw's Circus
Strain Sis
R Cummings Co

SEATTLE

Pantages
C & M Butlers
Tracey Palmer & T
Camilla's Birds
Nacht
Hugo Lutgens
3 Harmony Kids

SPOKANE

Pantages
3 Ambler Bros

INTERSTATE CIRCUIT

Palace Theatre Building, New York City
DALLAS, TEX.

Majestic
Samsted & Marian
Merritt & Bridwell
Jack Lavier
C & F Usher
Joe Towle
Leightner Sis & A

FT. WORTH, TEX.

Majestic
Frank Mansfield
F & O Walters
Harry Holman
Harry Kahne
Belle Montrose
Hackett D'Imir Rev

HOUSTON, TEX.

Majestic
Keno Fables & W
Jean Boydell
"Step Lively"
Adams & Griffith
Mason Keeler Co
Johnny Burke
Beeman & Grace

OKLAHOMA CITY

Majestic
Roy Harrah
Babcock & Dolly
Alfred Latell
Glad Moffatt
Paramount 4
Stan Stanley Co
Corradini's Animals

SAN ANTONIO

Majestic
Rio & Helmar
Howard & Ross
"Counterfelters"
Marie Cahill
R Arlington Co
Murphy & White
Edith Clasper Boys
TULSA, OKLA.

ORPHEUM

P George
Ogden & Benson
Corinne Tilton Rev
Lloyd & Goode
Gibson & Connell
Kegan & O'Rourke
Wilhat Trio

VAUDEVILLE REVIEWS.

(Continued from page 22)

act bill, displayed a resonant voice as expected, but a not so by jingo routine. He is sacrificing vaudeville showmanship, it seems, in favor of "plugging," a certain publisher's song output. Fields' best thing is a pop melody which is well written and equally well put across. He could establish himself more favorably by eliminating the first number which he announces as an original composition and betrays that Fields is a much better vocalist than a songsmith. He accepted a couple of encores. With his rep he ought to have something more imposing to sustain it.

Erford's Golden Whirl, a mechanical whirling turn presented by a female trio, closed. Two of the girls perform on the extended ladders and traps while the third operates the "whirl" in bicycle fashion. Novel closer for the three-a-day.

The feature concluded the show:

23rd ST.

The figure of the draped lady that had adorned the exterior of this Proctor house for many years is again quite noticeable. The figure, known by the house staff as "the queen," has been all dolled up in gold leaf and she draws the attention of the passersby.

The first half of the show was a good split week entertainment. The heavy standee attendance Tuesday night somewhat attested that. The amateur song contest which started Monday, however, accounted for some of the draw. Money prizes are to be awarded the winners, finally to be chosen Friday evening.

Bartram and Saxton, one of the neatest singing pairs, landed the bill's hit, on fourth. The men have brightened their routine recently. Both in good voice, they landed first with a harmony try. A single number, "Bright Eyes," landed, with the material aid of a special chorus

on the various kinds of eyes. Their yodeling finale, too, appeared to have been expanded and smoothed out, and it sent them off to excellent returns that resulted in a demand encore.

Al Espe and Co. (New Acts) in the next spot, carried the pace well with his new variety routine. No. 3 was made important by Jack Kennedy with his "A Golf Proposal." The young couple in the playlet handled a song and dance number, brief but neat, and it was liked. The house roared at Kennedy's bunkered attempts to propose. The neat effect of the flower box baby spots for the curtain pictures aided in winning several curtains for the turn.

Pinto and Boyle, in next to closing, also landed strongly. The stunt of playing a tune on the trunk amazed the house. The "Pop" handling the steel guitar obtained fine results, though he did a bit too much. The kidding from the audience was always worth laughter. The audience "wop" explained the

Nat Lewis

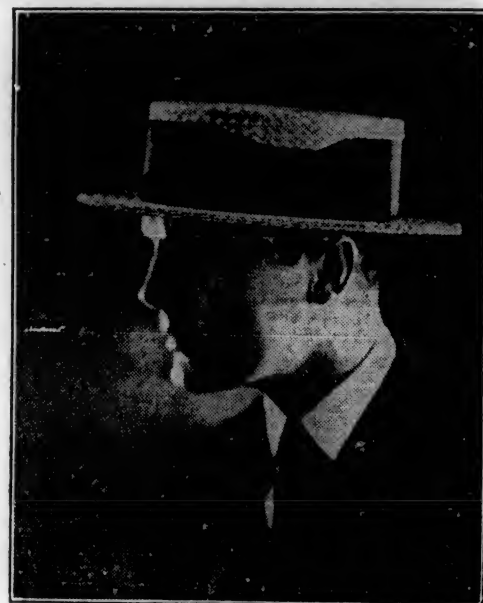
featuring

IMPORTED STRAW HATS

Made by Ward & Hughes, London

with "Easy-Phi" air-vent leather, sweat bands

Straws With Just Enough "Dash" and "Snap" to Be Likeable at Sight; All hand Blocked.



AT THE SPECIAL PRICE OF

\$3.50 and \$5.00

LAST SEASON PRICES FOR THESE HATS WERE

\$7.00 and \$10.00

ON DISPLAY IN ALL THE NEW STYLES AND DIMENSIONS IN OUR NEW HAT DEPARTMENT.

HABERDASHERS

Nat Lewis

LADIES' WEAR

THEATRICAL OUTFITTERS

1580 BROADWAY

NEW YORK CITY

FRANK TINNEY'S
OPINION OF

MARVOIL

CREAM SOAP

"I find it very refreshing and soothing to the face, indeed worthy of all the praise, and the tubes very practical to be carried around."

A combination of
Cold Cream and Soap

SEND 20c FOR FULL SIZE TUBE

MARVOIL SOAP CO.

1 East 42d St.
N. Y. CITY
Murray Hill 5719

Mfg'd by
THE HARDY CHEMICAL CO.
Norwalk, Conn.

THE MAST KIDDIES

ROSALIE

JOSEPHINE

ELSIE

JUVENILE PROTEGES

in "A MINIATURE SONG AND DANCE REVUE"

HERE IS WHAT THE CRITICS THINK OF US

NEWS, Fort Wayne, Ind.

The famous Mast Kiddies open the new shop at the Palace. These youngsters range in age from 4 to 8 and delight with a repertoire of songs and dances which are truly remarkable for children so young.

EVENING NEWS, Fort Wayne, Ind.,
May 3, 1921

The famous Mast Kiddies, precocious juveniles, open the show with a veritable bang. These brilliant youngsters offer a song and dance act, which for grace and manner of presentation is positively remarkable.

EVANSVILLE PRESS, Fort Wayne, Ind.,
April 22, 1921.

A good, clean bill accompanies Mrs. Gordon's act. John Olms, clever magician, leads off, followed by the Mast children, who are real juvenile prodigies. The tiny one is adorable.

JOURNAL-GAZETTE, Fort Wayne, Ind.,
May 3, 1921.

The little Mast Kiddies, ranging in age from four to eight years, opened the show and surely did open it with a riot of color, dash and pep. These juvenile prodigies in their "Miniature Song and Dance Review," are one of the sensations of the new Palace bill and the way in which they rendered a delightful dance and song program with all the genuinity of veteran artists was a real revelation.

INVITING OFFERS FOR THIS AND NEXT SEASON

Direction TOM POWELL AGENCY

musicians really worked for Konetchy of the Brooklyn Robins. That gent was named earlier in the show by Harvey and West (New Acts).

Grace and Hallie De Beers (New Acts) opened the show. The Petet Troupe, specializing in Risley work, closed. The closing stunt earned a hearty hand. Dec.

CITY.

The weather told on the gate Tuesday night. House was about half-usual capacity. The show started early, with the overture a 15-minute inferno. Wright and Wilson, a male duo in kilts and a hybrid Scotch make-up, opened with an acrobatic routine and closed with a Melrose fall that got the most for 'em.

was quite humid within the theatre. Spellman and Hazzard (New Acts). Will H. Ward & Co. pulled down a nifty hit in the sketch spot with their burlesque, "Judge Rummyhouser" hoke.

Following the Fox News reel, the Royal Harmony Five, with a monicker that sounds like a jazz band, but which proved to be a straight singing act, filled the atmosphere with a cycle of variegated national airs, operatics and better class American songs. The quintet, three men and two women, are dressed in polychrome costume that is colorful and picturesque if nothing else. The vocalizing is adequate for a spot on the best pop house bills.

Wilson and McAvoy, a two-man talking and singing combination, with a line of chatter revolving about the straight's forthcoming wedding day, found the spot to their and the audience's liking.

Ford, Sheehan and Ford (New Acts) topped the show. Allen and Sweeney, bottom-lining (New Acts). The Three Jansleys, a corking act of its kind for anybody's theatre, closed the vaudeville section. The topmounter effects bellhop dress and the other two men wear evening clothes, presenting a very dressy exterior for a dumb act. The trio's forte is pedal acrobatics, foot gymnastics mixed with a little perch work, all of which scored and all of which combines into a very pleasing routine. The turn is sure fire big-time timbre.

A feature film closed.

GREELEY SQ.

An exceptionally good show at Loew's Greeley Square the first half, well balanced, properly varied and playing smoothly. All of the acts went over Tuesday night.

Hawthorne and Cook next to closing, with the comedy field practically to themselves, captured the applause honors. Part of the opening of the Hawthorne and Cook turn, which has both alternately holding a fiddle to their chins as if about to play, but never getting to it, with clowning taking the place of the expected fiddling, is decidedly reminiscent of similar business which formed the main feature of Johnny Neff's musicless musical turn several years ago. The team goes after laughs, and gets rafts of them with the most ancient bunch of riddles heard around in years. But they handle the old stuff in great shape. It isn't what they do—it's how they do it, and they assuredly know how from the ground up. It's an even bet that Hawthorne and Cook, spotted in the middle of a big-time show, would keep 'em yelling with the nutty nonsense and weird instruments just as easily as they did at the Greeley Square.

Another turn that held 'em and landed a solid hit was Herman Lieb and Co. in "Dope." The sociological playlet wears well, as entertaining Tuesday night as when first showed around New York some 12 years ago. Mr. Lieb's characterization of the dope selling druggist, always legitimate, has improved with age. Its fidelity to life is correct in every detail. The man playing the Hibernian cop also gives a faithful portrait. He has a natural Tipperary brogue that could get by even at a Celtic Park picnic, and, without overdoing it in the slightest degree, gives an accurate characterization of the typical harness bull that would do credit to a Belasco production. The expose of the uplift workers met with the hearty support of the Square clientele. The company of six are all up to the best standards.

Sonia Meroff, assisted by a male pianist, put life into the show. No. 3. Miss Meroff appears to be about 36, has looks and personality and does the modern pop songs with an individuality that is going to lift her several notches higher in the theatrical scale before she is much older. She has a contralto voice free from harshness and a trick of inserting a pretty grace note at intervals that gives added expression to her songs. A change from evening dress to a cute panties costume for the finish presented her to eye filling advantage.

Yen Wah, Herman and Young and Bergman, Murray and Nicola (New Acts). "Without Limit" was the feature picture.

Tuesday night the downstairs section was filled, but the balcony held quite a few vacancies. Bell.

AUDUBON.

Things appeared somewhat in a rush last Monday night, for the first five acts only took one hour to run through, while the last turn, Lov-

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ett's Concentration, utilized almost as much time as all their predecessors together.

Phino Brothers showed up exceptionally well in the opening spot singer, who is topline the five with head-to-head balancing combined with the playing of a guitar and concertina. It is a musical acrobatic offering that should find attention on any bill, for the boys have the ability plus proper routine.

Grace Doro, a fair looking pianist, had them from the start and never lost a minute in keeping them attentive right through to the finish. She did 12 minutes of keyboard work, all of which went over in fine style. Opening with an operatic selection, followed by a series of exclusive comedy vocal imitations, she managed to prove her ability as an excellent entertainer.

Jerome and Herbert, two men, got better as they went along, and by the time they made their exit the patrons evinced a desire for more. They open with poor comedy, which could be changed for the better, fol-

lowed by some clever stepping, which appears to be their main asset. The comedian, who is exceptionally stout, should eliminate his laughter a little, for his lung power is overdone at present. With proper comedy talk in the opening points the couple should graduate to the bigger houses.

Metropolitan Dancers execute a fast routine of steps that is found to demand attention. The act consists of four female members and three of the opposite sex. The additional fair one works alone as a toe dancer while all the rest combine efforts in every number. They are all well clothed, good looking and work with excellent formation. The closing portion of the act reveals a typical gypsy camp, with the members attired accordingly. This period is featured by one of the male members executing a Russian grotesque that was well appreciated. The act has the ability and pep to go over with satisfaction before any audience.

Furnum and Nash were next to

closing, and a good thing they were placed there, for they stopped the show cold. Both are very clean cut in appearance, possessing excellent delivery and are well equipped with comedy song material. As a two-act they should continue with their present material indefinitely with success.

58TH ST.

A light, draggy, small-time bill of seven acts the first half, with business a little off on the lower floor Tuesday night.

Margaret Taylor opened with two songs and a dance in "one," striving for a surprise opening for her full stage wire offering, which followed the song and dance. The "surprise" may or may not add to the value. She flopped with both of her songs, but picked up a little with the jazz dance and finished stronger with the wire walking and dancing on the stage. A side split on the wire closed.

Du Tell and Covey are an average No. 2 small-time man and woman talk and song team. The girl handles the comedy contributions which consist of dreary dialog that should be discarded for something punchy. She makes two changes and dances a bit to his vocal accompaniment at the finish. Du Tell has a good voice and got a ballad across, but should speed up the tempo. New material is badly needed.

Charles Rogers and Co. followed in a small-time melange of low comedy hokum that landed. The comedians, who are evidently English, have a novel entrance, one pushing on a cart ice wagon with the other seated thereon. The dialog develops they are Federal prohibition agents disguised. A special drop represents the house they have under suspicion. Frank Von Haven's ice holding business is liberally interspersed in the comedy business. A woman, the tenant of the house, is also on briefly for some dialog with one of the comics. The turn and characters are remi-

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niscent of Edmond Hayes and Bozo. A messy piece of business good for howls was the dropping of a piece of prop ice down the front of the baggy trousers of one comic.

Burton and Hendry (New Acts) didn't get much, next, and Kokin and Galletti, next, have the monks to thank for their return. As used as Italian street singers, the man and woman open briefly, the male playing a bass drum strapped on his back, while the woman sings and dances. The singing could be dropped. A dancing specialty of the woman, announced as an imitation of Fred Stone and followed by a near-toe dance, an impression of Bessie Clayton, both missed widely of the originals. The pantomime staged by the monks, with one as a barber and the other the customer, held the real strength of the turn.

McGrath and Deeds (New Acts), a two-man singing turn, got the hit of the bill in a soft spot, next to closing, with the Eight Flying Blue Devils, the Arab tumblers, winding up the vaudeville portion. Con.

FOREIGN REVIEWS

(Continued from page 19)

formed by Mlle. Martinet the young man is his son, and he is now convinced by the peremptory manner Michel displayed his infatuation. He does not reveal his identity to his son, and advises the mother to keep the secret, but he persuades Vermillon to consent to the marriage of Marie with Michel Alexis. The nouveau is flattered, particularly as his prospective son-in-law is a budding poet whose book has just been "crowned" by the French Academy. The Duke likewise facilitates the union of Vermillon with Mlle. Martinet, notwithstanding she previously boxed the ears of Vermillon for having tried to kiss her on the peck in accordance with the precepts of the Grand Duc, who cynically explains it never fails provided you pick the right woman at the right moment. Thus the

wealthy father and daughter marry the impecunious mother and son. Kendrew.

LE PASSE.

Paris, April 27. The chef d'oeuvre de Georges de Porto-Riche has been again revived at the Comedie Francaise, Mlle. Simone, now being specially engaged to hold the role of Dominique Brienne. This work was created at the Odeon December 30, 1897, and given at the Theatre Francaise in 1902. It was then in five acts, now it is in four; perhaps three would be sufficient.

The author dissects the amorous torments of a sensitive woman. Dominique has devotedly loved a frivolous fellow of society, Francois, who grossly deceived her. She has tried to heal her wounded heart by work as sculptor, and has many friends, among whom is Dr. Arnoult ready to marry her. But Dominique remembers the past, and when Francois again appears, she is ready to forgive and forget.

He is a proficient seducer, a modern Don Juan, a diplomat in handling women. But selfish of his own liberty, he refrains from attaching himself to any permanent career or love affair. When Dominique became his mistress eight years earlier, he commenced another intrigue a week after. He is a man in the train of Bacchus, and unwilling to assume any domestic responsibility. The character is admittedly portrayed.

In spite of this Dominique is ready to throw herself in his arms at the first sign. And she is on the point of doing so when she learns Francois, while again paying her court, is on intimate terms with Mme. Bellanger. She was willing to forget the past when told Francois has reformed, but not to accept this fresh treason. So she indignantly shows her former lover the door. This last act is splendidly acted by Mme. Simone. She adequately displays the hesitation of the noble

but feeble Dominique, who is on the verge of yielding to the obscure force of desire, and her ultimate indignation of the renewed deception. Mlle. Berthe Boyv is genteel as the inconsistent Mme. Bellanger, willing to deceive her husband, but anxious to retain her place in society. Raphael Duflos is an elegant but somewhat unsympathetic Francois. But it seems strange the Comedie Francaise should feature these society problems, when there are so many humane stories to be told. It is a matter of attracting fashionable playgoers. Kendrew.

LA FOI NOUVELLE.

Paris, April 27. The new stage society known as the Theatre Clarte presented on April 12, at a matinee given in the Theatre Renaissance a four-act piece by Armand Bour on the subject of peace. The new faith is that expressed by a schoolmaster named Clairat, impersonated by the author, who is an excellent actor, and the doctrines we admire (even if they are not always practical), were listened to by a tolerant audience. This piece is worthy of a better presentation than at an independent matinee, and the consensus of opinion was most favorable, judging by the local press.

A schoolmaster is an ardent patriot and imperialist, until his nephew, of Spanish nationality, joins the army as a volunteer and is killed. His daughter, fiancée of the young Spaniard, pines away and dies. The schoolmaster then becomes a fervent advocate for peace, and is so insistent that he loses his job. But that does not break his spirit. He has the new faith. It seems a pity such excellent

stage production should be prepared for one performance only. Kendrew.

LA SOURIANTE MME. BEUDET.

Paris, April 27. This comedy was published a year ago in a commercial daily. It was necessary for the authors, Denys Amiel and Andre Obey, to go to the Canard Sauvage theatrical co-operative, which now supplies the programs at the Theatre Nouveau (Musée Grevin), so ably directed by Irene Mauget.

"The Smiling Mme. Boudet" is a little gem in two acts, studying provincial manners. The heroine is always amiable, but she occasionally feels bitter at her destiny. She respects her husband, a worthy linen weaver, but of an authoritative and

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The White House down in Washington and the white house in the lane,
Though far apart they seem to be, the road is yours to gain;
It's the long, long trail that Lincoln trod,
Many feet will trod again
To the White House down in Washington from the white house in the lane.

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paltry character, who renders her existence loathsome. Nevertheless she hides her disillusion under a perpetual smile. Whenever they have a family squabble the husband threatens to shoot himself with an uncharged revolver. Exasperated, Mme. Beudet loads the weapon and awaits events.

Soon after the linen merchant imagines his wife has deceived him, and pretends to shoot her. To his surprise the revolver goes off, happily without harming the woman. When Mme. Beudet confesses she loaded the weapon he is convinced it was with the intention of committing suicide. He repents for his former brutality and promises to make his wife happy.

The dialogue is charming and the Nouveau Theatre has a real success in this little unpretentious but human comedy. There is also on the same bill a three-act play, "Le Senter Secret," by Villeroi, which has not received the same plaudits of the local press.

Kendrew.

Out of Town Reviews

(Continued from page 19)

she is old, refuses to sit down and do nothing, refuses to be waited on, refuses all the luxury her prosperous son can give her and insists upon skipping out of her son's household at the first opportunity and going to work at the washtub. She sends an invalid French woman away on the vacation she is supposed to be taking herself and establishes herself in an East Side tenement where she claims she feels at home and vastly more happy

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EDMONTON

A genial entertainer is Larry Comer. His humor and songs are of the intimate kind. The Monday afternoon wanted Mr. Comer, and so far as volume of applause is concerned he was the hit of the show.

PORTLAND

Larry Comer has several clever songs and sense enough to know they will put him over without any additional flubdud. So they do.

VARIETY

Larry Comer displayed a lot of class, in putting over comedy numbers containing punch lyrics and finished up with the leaders.

Jack Josephs:

VANCOUVER

A clean-cut act by Larry Comer, who might be classed a drawing-room entertainer, was well received. His monologues and songs were tuneful and catchy, besides being strikingly original, and his musical medley descriptive of a poker game is too good to be missed. This artist was called back several times.

NOT A RIOT

SEATTLE

Larry Comer offers a selection of new and tuneful popular song numbers. Comer has a pleasing voice and manner, and his entertainment carries an air of refinement.

Direction
BILLY JACKSON

CALGARY

Larry Comer is surely one of the best looking, best-dressed song review men on the Orpheum, and what is more, he can sing. His repertoire of old and new songs is interesting and entertaining.

N. B. CLOSING A MOST PLEASANT SEASON MAJESTIC THEATRE, CHICAGO, WEEK JUNE 13th. THANKS AND BEST WISHES TO ALL.

than in the pastel-tinted bedroom she just left.

Flu epidemic breaks out in the tenement and no whisky can be obtained to treat it with. So Mrs. O'Halloran rigs herself up an elaborate copper still and distills medicine of the good old Irish quality and gets arrested. This fails to worry Mrs. O'Halloran and she succeeds in extricating herself.

There is a love story running through it with the wealthy granddaughter being enamored with a young newspaper man whom the family thinks too insignificant for her. By chance he is arrested about

the same time Mrs. O'Halloran is in jail due to the mix-up over her interpretation of the Volstead act. This is fixed up pleasantly and an old-time hearts and flowers time is being had as the curtain goes down.

Mary Shaw did not seem to enter wholeheartedly into her role of Mrs. O'Halloran the opening night, failing to touch the depths of humor offered her at times and failing to reach the possible heights in the serious scene with the district attorney. Her presentation is sufficiently skillful in a technical point of view, but leaves a lot to be desired in the direction of wholeheartedness and force.

Betty Linley is most acceptable as Shella, successfully portraying the young lover of the newspaper man, which part is handled by the youthful Glen Hunter. Mabel Maurel shows up especially well among the children. Jay Wilson and Oliver Putnam go well in minor roles.

The cast did not show to its best

advantage opening night, but it is a very adept cast and all will prove their suitability as the engagement here runs along.

O'Toole.

UP IN THE CLOUDS.

Atlantic City, May 11.

A medley of everything imaginable and not too much of anything, seems to have been the pervading desire and plan of Joseph M. Galtes when he first thought out the scheme of "Up in The Clouds." After scheming out such an indefinite plan he seems to have added a few extra touches of tinsel trimming.

Such is the impression of this new mixture of events which paraded on the stage of the Globe. It was a peculiar effect it created. There were times when dullness and commonplace seemed unlimited, but all of a sudden there would

flash forth some single, momentary spectacle, some real bit of acting, a dash of momentum that seemed nearly out of place against the background of inanity which pervaded the performance.

Such was the buoyant, childish bubble of spirit that infected the dances of little Louise Brunell or travestied medley of Months in girly satire which brightened the second act.

There were other events that were simply striking, the gaudily unusual male dancer in gilt from toe to head crown, or the sparsely dressed females whose bare feet hindered their dancing ability, and there was a beautifully effective statue pose in the first act that

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broke into a human balancing act, just like the final event of a vaudeville show or the third stand from the south end of the circus tent. To find the trio of elderly men are a team of acrobats is also another surprise.

Applause came in strange places from an audience appreciative of the bizarre in costume and the vulgar in suggestion. Most of it was heaped on an attractively sung and plainly costumed hoop skirt "Betsey Ross" song, in which the real high point of the audience appeal was saved for a cloud effect a la "movie" style on a plain screen drop.

The story which swamped the vaudeville events concerned the adventures of a young man and his friends who float a picture scenario in full production. As they possessed not a single bit of the ingenuity of business and father refused to join, their troubles were numerous, when not interrupted by interpolated scenery. The plan of events is much on the order of the recent long lived "Take It from Me." Will B. Johnstone also wrote this piece and Tom Johnstone has written the music, nearly all of which has been heard before.

Scheuer.

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The theatre in Bridgeton, N. J., installed a split week vaudeville policy last week, playing four acts booked by Fally Markus.

Tommy Gray is writing a new act for Jack Joyce, the monopedic dancer.

Edgar I. Schooley, the Chicago producer, has located in New York.

B'WAY'S REVIVAL

(Continued from page 1)
light, due to the excellent weather. "The Queen of Sheba" at the Lyric seems to be dropping steadily, while "A Connecticut Yankee" at the Selwyn never recovered from the blow it received on its second week by the report of a boy's suicide after witnessing the picture.

"Way Down East" celebrated its 500th performance at the 44th Street May 11, playing to gross receipts in that time of over \$537,000, making a weekly average of over \$15,400, which is claimed to be the record in picture takings.

BOWMAN'S MINSTRELS

(Continued from page 3)
was going to move with the result that the company was left stranded in Pittsburgh with luggage and instruments minus funds.
—Kathie again came to the rescue. He borrowed money from the manager of the Gus Hill attraction and after feeding the stranded party,

organized an act of the members that were without means to reach home, and booked them at picture theatres in the vicinity of Pittsburgh where they are at present playing.

The members further charge that the Bowmans have since sold the Pullman car without any effort to reimburse them for the unpaid salaries.

3-ACT BREAKS UP

Husband Fights with Third Member of Trio.

A fight in Columbia, S. C., caused the breaking up of the act of Eleanor Pierce & Co., in Savannah the following week. Jerry Benson, husband of Miss Pierce, returned to New York last week, after having been arrested in Savannah and held in \$100 bail for assault upon Clarence Rock, the third member of the turn.

Mr. Benson and Miss Pierce were married about a year and a half ago. Benson is twenty-three, and his wife twenty. He is her second husband, according to his story. Mr. Benson who is a songwriter, contributed the material of the act, which has played off and on around New York, lately departing for the Keith southern circuit. Mr. Rock

went with it. Down south Mr. Benson says he noticed a friendliness had developed between his wife and Mr. Rock. This brought about a coolness between Benson and the remainder of the trio, which reached its peak on the stage of the Columbia theatre, Columbia, when Mr. Rock countermanded an order given by Mr. Benson concerning the turn, immediately informing Benson that he (Rock) had purchased the previous week one-half of the act from Miss Pierce, paying her \$500. Miss Pierce confirmed the statement, which was news to the husband. His pent up feelings at this point overcame him, he says, and he slammed Mr. Rock.

Reporting, alone, at the Bijou, Savannah, the act's next stand, Benson says he informed Manager Morrison of the facts and that Mr. Morrison asked Miss Pierce to permit her husband to appear as contracted, in order that the engagement could be fulfilled. Miss Pierce again declined and the act was cancelled.

While in Savannah, Benson says he was told a warrant had been issued for him and he was placed

JAMES MADISON says
Owing to the large number of vaudeville acts and burlesque shows I have contracts to write, will not leave for California this year until Sept. 1st. Still at the old stand, 1493 Broadway, New York.

under arrest, released on \$100 bail. Benson came back by boat, reaching New York Friday. Benson thinks the Savannah complaint has been withdrawn.

Miss Pierce is a Texan girl. Her mother traveled with the act.

MUSICAL REVOLUTION

(Continued from page 1)
to have been tied up for American presentation.

Among the musical plays, the rights of which are already held here, are "The Love Devil," which ran over 200 times in Vienna; "The Fairy Tale of a Great City," still running; "Hazard," which is still showing; "The Village Musicians," an operetta by Oscar Straus, who wrote "The Last Waltz"; "The Sweetest of All," now running in London, by the noted Jean Gilbert.

H. W. Savage, whose revival of "The Merry Widow" is timed to ride in on the wave of the foreign musical play revival, is at present

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Sam McKee of the New York Telegraph, Monday matinee, said "WILL HIGGIE'S dancing is responsible for an innovation on stopping the show at the finish of an act. His principal dance actually stopped the show right in the middle of a revue."

WILL HIGGIE, PALACE, New York, This Week (May 9)
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Jan. 17—Prospect, Brooklyn and Mt. Vernon
Jan. 22—Academy of Music, New York
Jan. 24—Wilkes-Barre and Scranton
Jan. 30—Stapleton, N. I.
Jan. 31—Newark
Feb. 7—Palace, New York
Feb. 14—Keith's Orpheum, Brooklyn, New York
Feb. 21—Amsterdam and Glens Falls
Feb. 28—Keith's Riverside, New York

Week of

Mar. 6—Manhattan O. H., New York
Mar. 7—Grand, Troy, and Proctor's, Albany
Mar. 13—Empire, Lawrence
Mar. 14—Keith's, Boston
Mar. 21—R. F. Keith's, Syracuse
Mar. 28—Keith's Colonial, New York
April 4—Keith's Jefferson, New York
April 11—R. F. Keith's, Providence
April 18—Shen's, Buffalo
April 25—Shen's, Toronto
May 1—Orpheum, Montreal
May 8—Keith's Alhambra, New York
May 16—Keith's Bushwick, Brooklyn
May 23—Keith's Fordham, New York
May 30—Keith's Hamilton, New York
June 6—Philadelphia
June 13—Hippodrome, Cleveland
June 20—Davis, Pittsburgh

Week of

June 20—R. F. Keith's, Washington
June 27—Garden Pier, Atlantic City
July 4—New Brighton, Br'ton Beach
July 11—Palace, Newark
July 18—Majestic, Chicago
Aug. 5—Orpheum, Winnipeg
Aug. 12—Edmonton and Calgary
Aug. 19—Vancouver
Aug. 26—Seattle
Sept. 2—Portland
Sept. 9—San Francisco
Sept. 16—San Francisco
Sept. 23—Oakland
Oct. 1—Sacramento and Fresno
Oct. 8—Los Angeles
Oct. 15—Salt Lake City
Oct. 22—Denver
Oct. 29—Lincoln
Nov. 5—Omaha
Nov. 12—Kansas City

Week of

Nov. 21—Glens Falls
Nov. 28—Des Moines
Dec. 5—Davenport and Cedar Rapids
Dec. 12—St. Paul
Dec. 19—Minneapolis
Dec. 26—Duluth
Jan. 2, 1922—Milwaukee
Jan. 9, 1922—Palace, Chicago
Jan. 16, 1922—St. Louis
Jan. 23, 1922—Memphis
Jan. 30, 1922—New Orleans
ETC., ETC., UNTIL JUNE, 1922

in Vienna and will bring back Franz Lehar, not only for the "widow" purposes, but to direct for him "Frasquita," the Lehar operetta, regarded as the finest thing he had done since the war.

All of these plays have run from 200 times and upward, and any production accomplishing that length of run abroad is accounted a hit.

There are two major agencies which appear to control the cream of the foreign output since the war. S. Rachman brought back many scripts which are being handled by

the United Plays, an arm of the Famous Players-Lasky Company. The International Theatrical Play Bureau, however, was in the field abroad ahead of Rachman, and had tied up an equal number of musical pieces and dramas.

One of the most important features figuring in the return of the foreign attractions is the reduction in royalty demands. The rates now run from four to six per cent, and the advances made are from \$1,500 to \$2,500. Such sums are small in comparison to former demands, but at the present rate of exchange count for considerably more abroad.

The reviving of foreign plays and foreign scores is regarded by the music industry here with much favor. It is expected to infuse new life into the trade, as well as theatricals. In fact, supply what it regarded as most needed—a change of pace.

royalties in the securing of the American rights. In return a percentage of the profits to be given in return.

In addition, however, the Famous is publishing the score of "The Last Waltz" with the Shuberts, under a corporate name. It is believed that this publishing venture will expand as other plays which the Shuberts are to produce, open up. This is the second time the Shuberts have gone into music publication. The first time the corporation was known as the Trebhuhs Company, which is the name of Shubert spelled backwards. They later sold out to Charles K. Harris for a small sum.

The connection of the Famous

FILM JOKER IN NEW SHOWS

(Continued from page 1)

Players actually has a screen angle and it is fully expected that operettas and foreign musical plays presented successfully here will be filmed in entirety. When exhibited the entire score of the piece will be played throughout the picture. This will team the music of the picture houses to the feature portrayed in reality.

It is common knowledge that patrons of the big picture houses are as much interested in the music program as in the pictures and in many cases more so. It is a frequent request in the film palaces for information as to the name of the theme music. By the exhibition of the play with its own score, coming from such masters as Strauss, Lehar, Jean Gilbert, it is foreseen that the plane of moving picture exhibition will be much advanced.

Showmen in the know say the Germans have this same idea and are working it out. That explains the presence abroad of a number of American film heads and theatrical producers. That they will return with full knowledge of the new picture technique is not doubted.

Still another angle of value to the picture interests is that the entrance into the foreign play mart will keep them in constant touch with the fountainhead, not only for musical pieces, but dramas and farces, for which there is also a scenario demand. But the love of good music and the return of foreign play production is the general indication on Broadway, and for the

time the film men are "hot" after it. Picture circles here on the inside have some inkling of what is being arranged abroad and already have made overtures for the purchase of the complete program of foreign musical plays in the hands of a broker. The latter was also asked if he would sell the score publishing rights.

Interest in the new arrivals on Broadway halves speculation as to when the general exodus of the present list of offerings will begin. Last week's flock of withdrawals will be added to materially until next week, when another group will stop. This Saturday, however, "Dear Me" will leave the Republic dark and one or two other shows are likely to disappear at the same time. Most of the long-run pieces are coasting and trying to outlast the month, wherever a margin of profit remains. Continued cool weather is aiding them.

Four of the musical attractions are now priced at \$2.50 top, they being "Two Little Girls in Blue."

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and
RUBY

ROLLS ROYCE

THE ROLLS-ROYCE DANCERS OF VAUDEVILLE

THIS IS WHAT THEY THINK OF US

READ

VARIETY

Rolls and Royce panned them and were forced to spill a little oratory before leaving the stage, the applause more than justifying the demonstration.

Rolls and Royce are real dancers, showing a complete familiarity with every style of stepping. Their routines are away from the stereotyped and featured with a neatness of execution that is at once noticeable. Going over for a speech No. 2, at the Colonial, where they have their likes and dislikes, and are not a bit backward in showing the latter, is an achievement worthy of record in the vaudeville hall of fame.

NEW YORK STAR

The hits came very fast from the very start, where Rolls and Royce stopped the show. Jack Rolls and Ruby Royce have about as fast and fine a dancing act as has been seen in many a month. They go through an intricate routine of steps as only experts can and their very lightness on their feet is not alone an asset, but something to be commented upon in passing. The routine is fine, the wardrobe looks splendid and then the finish is great—so much so, the act stopped the show and received the "Colonial hand clap."

NEW YORK CLIPPER

Rolls and Royce speeded along, hitting on all eight and never skidding once. After a number of very good dances, they ran out of gasoline on the encores for, after two were taken, the man made a speech, begging off. The woman is quite graceful, clever and has oodles of personality and a smile that counts. She is shapely and looked well in a dress of black and jet; one of the most graceful of dancers we have seen in a long time. Act stopped the show, and was accorded the Colonial Cadence Applause several times.

These two would make an ideal novelty dancing pair for a production.

THIS WEEK (MAY 9), KEITH'S HAMILTON
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NORMAN J. THEISS'

"SPIRIT of MARDI GRAS"

"To follow Belle Montrose was a tough job and 'The Spirit of M ardi Gras' Handled the task like veterans."

HEADLINED IN BILLING IN NOTICES

AT STATE-LAKE, CHICAGO, WEEK OF MAY 2, VARIETY SAID:

"To follow Belle Montrose was a tough job and 'The Spirit of M ardi Gras' handled the task like veterans. They have new costumes and a newly arranged routine that insures the curtains the act gets. The Mardi Gras Sextette plays jazz music in syncopated fashion, making the numbers sweet and melodious instead of jarring on the ear drums.

Even though they are being featured the sextette shares honors with Loretto DeVoll, a girl singer who knows how to sing, and Patsy Shelly and Grayce Blair, two dancers who score two homers. There are few Henry Santry, Mardi Gras and Sophie Tucker bands, and this makes them more of a treat."

COMING EAST! N. Y. BOOKERS

WATCH
FOR US.

Direction HARRY WEBER

which opened strongly at the Cohan last week; "Love Birds," which continues to make money at the Apollo; "The Right Girl," which is getting ready to quit the Times Square, and "June Love," which is doing fairly good business at the Knickerbocker.

Besides "Two Little Girls in Blue," three other new musical shows are bidding for favor. "The Last Waltz" appears to have the best chance at the Century. "Phoebe" at the Shubert is regarded as a "lightweight." "Princess Virtue" was reported in difficulties at the Central and may not stick it out, the business grossing but \$10,000 for the first eight performances.

"Clair de Lune" at the Empire, with the two Barrymores, reacted pace as indicated by the weak demand in the agencies. Last week it went to around \$20,000. That is important money for this house, but at \$5 top means attendance for the third week was more than one-third under the capacity gait of the first week. The attraction has four weeks of the announced engagement to go.

"Lillom," which moves up to the Fulton from the Garrick after next week has been grabbed by the agencies, who have arranged to handle most of the lower floor seats. "Nemesis," at the Hudson, has steadily faded. Reports give it another week and then a return Broadway date in "The Tavern," with George M. Cohan in the lead-

ing role. "The Ghost Between" retains its title after a court action, and continues at the 39th Street.

The tip off on business in general was the presence in cut rates last Saturday in takings for week ends is at hand. Cut rates, too, are featured this week by the offerings of several new attractions. They include "Phoebe;" "June Love," at the Knickerbocker; "Biff, Bing Bang," The latter is at the Ambassador and the musical revue of "The Dumbbells," formerly of the Canadian Expeditionary Forces. "Romance," at the Playhouse, also went into cut-rates this week for the first time.

The other cut-rates offerings are "Mixed Marriages" (Frazee); "Broken Wing" (48th St.); "Dear Me" (Republic); "Miss Lulu Bett" (Belmont); "The Right Girl" (Times Square); "Little Old New York" (Plymouth); "Passing Show" (Winter Garden); Rollo's Wild Oat" (Punch and Judy); "The Champion" (Longacre); "Welcome Stranger" (Sam H. Harris); "Tyranny of Love" (Cort); "The Ghost Between" (39th St.); "Emperor Jones" (Princess); "Love Birds" (Apollo).

The ticket agency buys lost "Toto" (Bijou), but took on several of the newer attractions, the count now being 13. They are: "Biff, Bing, Bang" (Ambassador); "Deburau" (Belasco); "Green Goddess" (Booth); "Princess Virtue" (Central); "The Last Waltz" (Century); "Two Little Girls in Blue" (Cohan); "Just Married" (Comedy); "Nice People" (Klaw); "The First Year" (Little); "Gold Diggers" (Lyceum); "Sally" (New Amsterdam); "The Bad Man" (Ritz); "Phoebe of Quality Street" (Shubert).

NEWS OF DAILIES

Isadore Duncan says there is a mysterious force inherent in Bolshevism that in time will force out an artistic efflorescence. This flowering, she declares, will realize, express and declare all the dreams of the Lenin group. The time, however, is not yet. Till it comes she prefers to live in Paris.

According to Dr. George C. Ruhland of Milwaukee, the shimmy is an "atavistic reversion" tending to land its practitioners in the cemetery—just where other people land in the end.

The name of Arthur Byron's starring vehicle has been changed back to "The Ghost Between."

Louis H. Ardouin, San Francisco wrestler, last week killed with his bare hands a burglar he found rifling his bureau drawer.

The new George White "Scandals" will have Bugs Baer as librettist.

Fish gowns have become the rage in Paris. These have a long train resembling a fish's tail and in texture and coloring are made up in effects similar to the markings of various fish.

Glick Watson, an actress living at the Hotel Somerset, caused the arrest May 7 of a man who gave his name as Solomon Epstein. The arrest came after she had slapped him in Loew's New York for annoying her. The prisoner was held on a disorderly conduct charge. In interviews extensively printed Miss Watson says she will press her charge and that her annoyance is typical of a certain class that throng the city and picture houses. He said in court he was a cloak and suit

manufacturer and lived at 176 East 141st street.

Twin girls were born joined together in Paterson last week. Physicians have not yet decided whether they are two or whether the two are one. If the latter the girl has two heads on opposite ends of a long trunk, with two legs on one side and one abnormally large leg on the other. The child is not expected to live.

To a chorus of cheers in the Club Maurice the night of May 4, Wallace McCutcheon, hero, actor and Pearl White's husband, insisted on taking the blame for a bottle alleged to contain booze by a policeman who dropped in. McCutcheon was locked up, but early in the

morning was bailed out by Charles Dillingham's general manager.

May de Sousa was divorced from her husband, Raymond G. Grant, in Chicago last week. He sued on the grounds of desertion. He was her husband.

Flowers and the tricolor of France were presented to Margaret Anglin by 250 women of the Societe des Femmes de France.

Billy Cripps will handle the publicity for John Cort's "Shuffle Along" show. Mr. Jordan, the former press representative, is ahead of the "Broadway Brevities" show.

Jesse Lynch Williams was last

TWO MORE SMASHING SONG HITS

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When the engagement is limited, either abroad or in the U. S., an announcement in Variety to that effect, before opening, will definitely settle all disputes if the artist should wish to return home at the end of the engagement.

Artists leaving a foreign country upon the expiration of a contract calling for less than a season are often left open to a misunderstanding or impression that they could secure no longer time, in others words that they "fopped."

An announcement in Variety detailing the engagement abroad will inform the professional public of the exact facts and prevent misunderstandings.

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F. ALLEN, Piano.
A. L. LINDGREN, Clarinet, Saxophone.
E. HOLMGREN, Violin, Saxophone.
U. JOHNSON, Drums, Xylophone.

VARIETY, STATE-LAKE, CHICAGO—The Mardi Gras Sextette plays jazz music in syncopated fashion making the numbers sweet and melodious instead of jarring on the ear drums. There are few Henry Santry, Mardi Gras and Sophie Tucker bands and this makes them more of a treat.

Where Will You Spend The Summer?

The run by motor from Chicago can be made over the West Michigan Pike in a day. A night trip by boat from Chicago or Milwaukee to Ludington will bring one to Baldwin, L-Lakes station, at eight o'clock in the morning, or excellent railroad and Pullman service may be had over the Pere Marquette Railway from Chicago, Detroit, Toledo and other points.

One cannot leave the subject of L-Lakes without a word for its splendid shooting. The big game trail centers in the Big Swamp, a tract of some 12,000 acres ten miles northeast, easily reached and penetrated by automobile. Where all kind of game abounds.

L-Lakes plots are laid out with a view to home making. The lots are ample for a bungalow and garage, with space for a home garden if desired. The streets are wide, symmetrical and conveniently located. Every lot is high, dry and well-shaded. Local labor, experienced in the erection of summer homes, is available and lists of local contractors and supply concerns who will erect ready-cut houses or build according to your specifications, will be furnished if desired.

An early selection will insure a choice location at relatively low cost. Values are certain to advance within the year and from an investment standpoint alone, these lots will be desirable. It is therefore advisable to extend purchases to more than a single lot, both to insure privacy, and to admit desirable friends as neighbors at a later date. Prices and locations will be given on request and locations shown at any time.

The climate is unexcelled. Lying 500 feet above the level of the Great Lakes and 30 miles inland, the air is rare, dry and invigorating. It is especially suited to the relief of bronchial troubles and hay fever. Springs abound in the vicinity and there are no stagnant swamps. Fevers due to infected waters are virtually unknown.

L-Lakes is strictly a cottage colony, designed to be the rest haven of its summer population. It will be owned and populated by bona fide summer residents. No public pier, indiscriminate camping parties, no public dance pavillions or other profit-seeking activities will be permitted.

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RUSTICATE AMID THE SPLENDORS OF NATURE*

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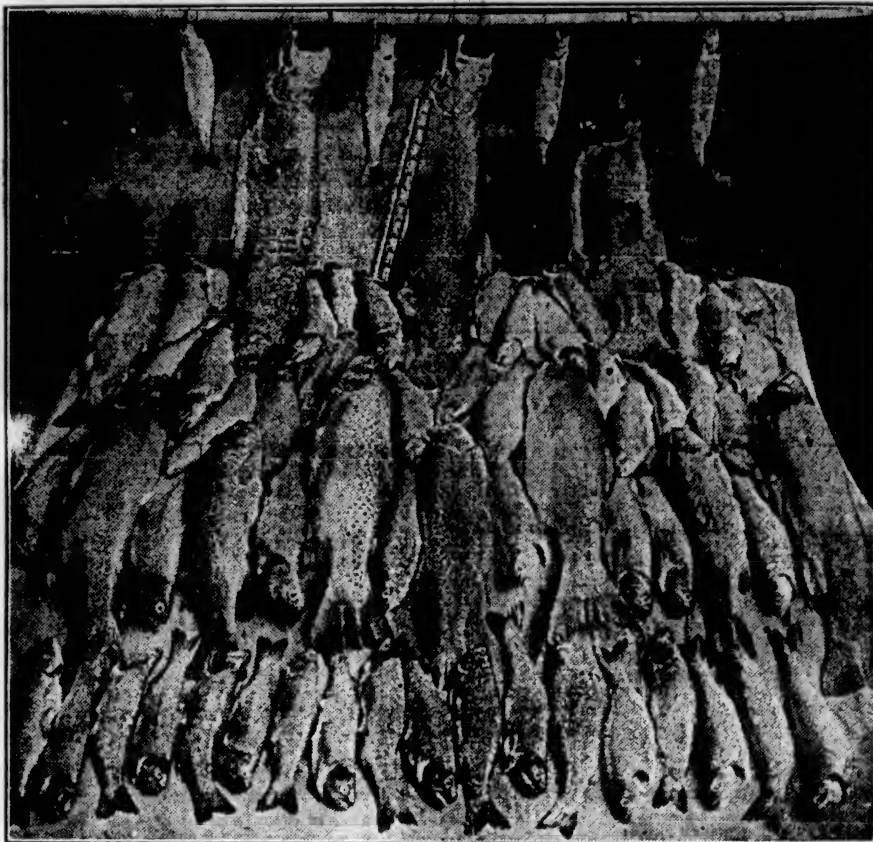
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Gene Greene
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Reckless Duo
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Prospective purchasers should not resent the request for references. They are essential to the selection of a desirable community and are for the protection of the purchasers. Applications for sites in L-Lake Cottage Colony may be made to

LEW EARL, Business Manager

WOODS' THEATRE BLDG., CHICAGO, ILL.

Drop me a line and I will send you illustrated booklet with all information free of charge.

week elected president of the re-named Authors, Artists and Dramatists League of America.

Eleanora Duse returned to the stage last week in Turin and received a floral tribute from d'Annunzio.

Three women and two men, all colored, were arrested last week in front of the Capitol for demonstrating against "The Birth of a Nation." They were warned in court that they might have started a bad riot.

The Rev. Dr. John Roach Straton, who has been conspicuous for his slighting references to the moral standing of the theatre, has challenged the Equity to send a representative to meet him in debate at Carnegie Hall or Town Hall.

Ellen Terry celebrated April 28 the 65th anniversary of her first appearance on the stage.

Irene Cohen, 15-year-old Boston high school girl, is said to have so marvelous a soprano voice she will be sent abroad to study. Her teacher, Stetson Humphreys, says she can sing three full tones higher than Geraldine Farrar and a tone and a half higher than Rosa Raisa. Vaudeville agents are after her.

Tyson & Co. have moved to new quarters in the Times building.

Arthur Hammerstein this week denied he and Peggy Hopkins, whose husband, Stanley Joyce, millionaire, is now suing her for divorce, were to wed.

Herbert Brenon, picture director, was arrested the evening of May 9 by a policeman, who saw him with a package under his arm. As the policeman started for him Brenon ran. In the Night Court the policeman testified Brenon threw the package into an alley, but there were two persons between him and Brenon when the alleged throwing was done. The director was discharged. Joseph Schenck was in court to bail him out if necessary.

The property department at Cosmopolitan Studios defeated the lighting department in a baseball game May 9.

Hartwig Baruch, elder brother of Bernard M. Baruch, may go back on the stage after 20 years as a broker. He was Olga Nethersole's leading man and held the male end of the 60-second kiss in "Carmen."

Yvonne D'Arle, the former cabaret singer, who is to make her debut at the Metropolitan next season, got a big display in interviews published in all the dailies from Sunday on.

Arrests charging violations of the dry act were made at the Ziegfeld "Midnight Frolic" May 9. John Mara, night manager, and two brokers who described themselves as William A. Lane and William S. Gilbert were all apprehended. Manager Mara was charged with disorderly conduct for informing the guests policemen were present without a warrant.

Hartwig Baruch, brother of Bernard M. Baruch, the broker, says the report he was to return to the stage in "Three Wise Fools" was printed as a joke.

Willard Mack and Pauline Frederick may wed again. They kissed as Miss Frederick went aboard her train bound for the coast Tuesday. Afterward Mack said: "We have discovered that we love each other more than ever. But marriage lies in the distant future, as Miss Frederick has two years to spend on the coast before her contract is fulfilled, and that must be taken into consideration."

"The Herald" reports from Paris that Arnold Daly arrived at Cherbourg on the Aquitania after losing his passport, and French officials wanted to send him back. The American consul vouched for the actor after a turbulent session.

LETTERS

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Davis George
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KEITH'S PALACE, NEW YORK, Next Week (May 16)

WEAVER BROS.

"Arkansaw Travelers"

THE ORIGINATORS OF HAND SAW MUSIC

MYERS and HANFORD, BERT MELROSE, SARGENT and MARVIN and any other acts using a hand saw have copied from us.

Aug. 12, 1894, at Fordland, Mo., with Dr. A. D. Christy Medicine Show, was the first public appearance of LEON WEAVER playing a hand saw.

In the case of

WEAVER BROS.

VS.

MYERS and HANFORD

The letters appended will convince all doubters. We have the originals. Here are a few:

Dec. 22, 1919.

To Whom It May Concern:

I, PEWEE MYERS, the undersigned, acknowledge that LEON WEAVER, who I played the Pantages Circuit with as temporary partner, was the first person I ever saw play a hand saw. He also introduced and taught me the song, "Down in Arkansas," and while working with him he originated the idea of two people playing on one hand saw and taught me the same.

(Signed) PEWEE MYERS
of Myers and Hanford

PROGRAM

Pantages Theatre

San Francisco, Cal., Aug., 1919

- 1—Amoros and Obey
 - 2—Betty Brooks
 - 3—Jos. Greenwald
 - 4—MYERS and WEAVER
 - 5—BERT MELROSE
 - 6—1919 Song and Dance Revue, with Toots and Kathrine McConnell and FORD HANFORD.
- Before Melrose or Hanford played a saw.

Nov. 1, 1920.

This is to certify that the act of "Arkansas Travelers" played my circuit the season of 1919. PEWEE MYERS was used as a temporary partner, LEON WEAVER's brother FRANK then being in the service. That was my understanding. Later FRANK WEAVER was released from service and returned to the act, when I gave them a contract and they played my circuit season of 1920. WEAVER and WEAVER are the original act of "Arkansas Travelers."

Respectfully submitted,
(Signed) ALEXANDER PANTAGES

WE DEFY ANY ONE TO CONTRADICT THE ABOVE STATEMENTS.

WEAVER BROS.

ORIGINATORS OF HAND SAW MUSIC

ORPHEUM, BROOKLYN, THIS WEEK (MAY 9)

Deane Philia De Hoch Frank De Lacey Fern De Lorna Pauline De Ross Alba Dorne Hazel Duncan Dan Dunham Helen Dwyer May Eagle G M Eagle Jessie Eagles J M Eddie Miss Edge F L Edwards Georgia Edwards Jack Egan George Eldridge Harry Eldridge Jeanne Faber & McGowan Farmer Ruth Fatima Lolita Fay Joe Fields Joe Forbes Vera Frabell Emma Francisco Betty Frank Almee Franka Jessie Germonde Gypsy Gordon Betty Gordon Elaine Gordon & Healy Graham Robert	Gray Estelle Greely Michael Hager & Goodwin Hagard Pauline Hancock Chas A Helvey Neale Henneman Irene Hewitt Mrs Harry Hicks A J Hight Pearl Hise Bunney Hoeblitt Olive Holiday Olive Holmes Elizabeth Homer Maude Howard Klity Howard Tom Hufford Julia Hughes Beatrice Iverson Fritz Johnson Dot Jones Mrs J Jocelyn Constance Jolly Ed Juneau Beverley Keary Virginia Kestling Mrs L A Kelly Grace Kelly Mrs H Dan Kendall Kathleen Kendrew E G	Kent Adrienne Keppel Bertha Koger Yvonne Lamey Jack La Mort Imilda Lean Arden Ben Lee Blanche Lee Harriette Lea Hazel Leland Pauline Leonard Anne Lloyd James Lyle Jack Lyman Thomas Lynn Helene Major W A C Mardo Jess Marshall Mr D Martin Lillian Marvin Earl Mason & Cole May Virginia McCormick & Loretta McKay Blanche & R Miller Sam Mills Virginia Morrow Florence Norwood Oille Obell Mabel O'Brien Mae Omar Mildred	Oppenheimer Mr Palmer Betty Palmer Lew Pearce Billy Phillips Mary Prather Lucille Propp Anna Quandt Roman Quinlan Dan Raymore Edythe Reynolds Gertrude Rialto Billie Rich Lillian Roland Gladys Roman Miss J L Rosen Aileen Rosen I Ross Dot Ross Wye Co Russell Babe Saunders Adele Savage Miss J Seamanns Mabelie Seeley Muriel Sensibaugh Edith G Sexton Hazel Seymour Thelma Shubert H W Skelton Winifred Smith Chas Ashley Smith Katherine	Squire Louise Stein Oscar Sterling Dot St John Nellie Stone Sam Stroud Trio Sumner Francis Swor & Westbrook Sydney Royal Taylor Rose Teia Cora Terry Walter Thomas Vera Tracey Roy Traville Nan Turner Pauline Varden Sylvia Vernon Barbara Vernon Fay Vernon Vivian Versey Elva A Vincent Vera Wallace Mabel Walton Wilma Ward Barney Ward Larry Watts Marie Webster Muriel Wesley Betty West Beatrice Weston Sammy Wilbur Laura Williams Edna Williams Marie Williams & Pierce Wilson Sue Young Dot Young Emma Young P H Young Wilfred Zinthoo Lucille	Becker Bert Mrs Benny Jack Ball Leonette Belmont Belle Byron Ben Brown Bob Burke Helen Brooks Frank F Banton Everett G Hollis Carl Blake Helen Brown Art Brooke James Ten Barry Lydia Bernard Mike Bayle & Patsy Berry Irene Bennett Chas Blessing Chas Connors Jack Cox Florence Clinton & M'N'm'n Cummings Ray Crichton & Crichton Clifford Ruby J Cassell Sydney Charlidan Mazie Cassidy Eddie Choy Stanley L "Cervo" Dan Davenport Earl Duffy James J DeLong Maudie	Dawson Marie Dawson Sis & Stern DeVine Dottie Dayton Sylvia Dore F R Davis & McCoy Dale Billy DeVole Jewell Davenport Orrin Du Nord Lee Earl & Lewis Ellsworth Fred Elko Mr Edmunds Glen Ford Chas H Francis Al Fluhrer & Fluhrer France & Hamp Foster May Faber & McGowan Flisk's Bert Band Foley Thomas J Gannon Betty Gish Leo Gue & Haw Gray Bee Ho Gordon Leon Glenmar Pauline Gordon J Players George Fred Gordman Joe Germain Jean
--	--	---	---	--	---	--

CAN THE blind see?

CAN THE deaf hear?

DO YOU believe in fairy tales?

THE TRUTH is stronger than fiction.

COULD YOU close the show at the

PALACE, NEW YORK

FOLLOWING THE Santos and Hayes Revue—who do 50 minutes—

AND TAKE 4 legitimate bows and

MAKE A speech?

COULD YOU?

DO YOU believe it possible?

MR. GEO. Gottlieb will tell you

HERSCHEL HENLERE

IS DOING it now.

MR. ELMER Rogers says "he held the house intact."

SOME STUNT; ask Bill Clark.

NEVER SAY no to the seemingly impossible,

TRY IT.

HERSCHEL HENLERE

P. S.—Moved to closing Tuesday night (May 10).

STILL FEATURING my sensational

FOX TROT success, "Kismet."

HERSCHEL HENLERE.

Hagana Dancing
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Hart Chas Co
Harty Bob
Haas George M
Hagwood Harry
Harris S & G
Henderson Norman
Harrison Chas
Hazelton Blanche
Harris Dave
Henlere Herschel
Haskell Jack
Hale Sue
Hilton Fayles
Joyce Jack
Jordan Marion
Jirka Geo W
Jones Lonnie
Jones Helen
Kings Nettle G
Kane Edward J
Kelly Florence
Kent Billy
Kessie Herman
Lizette Mille
Lazar Lisa Mrs
Lorraine C A
Levy Ethel
Lubin & Wilkes
Lingard Billy
Latham Mr
Lawrence Margette
Lowrie Glen
Lund Charles
Loflin Dixie
Lewis & Norton
Lee Bryan
Milton Sam
McQuiber Dorothy
Mac & Mather
Miller Dixie S Mrs
Mayes Jack
Mannard Virginia
Mushick Gertrude
Murray Edith
Martyn Maude
Mabel & Maife
Morgan June
Mudge F M
Marlin Felice A
Mansfield & Riddle
McKay & Ardine
McKay George
McGuire Anthony
Moran F & B
Mitchell A P
Marion Marcellie
Melroy Sisters
Nash Robert
Narder Vike Miss
O'Mar Casile
O'Dea Jimmy
Perry Alice
Posty Dot
Phillips Geo
Pickard H M
Prince Al
Raynor Babe
Richey R Keith
Rene Mignon
Reyn Grace
Roshier Jack & M
Eagan James
Rehan Estelle
Ramanas Lottie
Renard & Jordan
Russell Jack
Richards Lawrence
Rogers Frank Mrs
Riggs Mary
Schuyler Janet
Simmons Helen
Stratford Comedy 4
Sully Lew
Smith Oliver Co
Stratford Edwin
Spahman Alb't Mrs
Schemerville Jennie
Seymour Dolly
Stanley Frank
Smith John W
Stacy Deliah
Scott John G Sir
Schrein Bert
Sperling Phillip
Single Billy
Schroeder Wm C
Sackett Albert
Stanton Chas A
Seamanna Mabelle
Tunis Fay
Thayer Chas Ellery
Tyler Francis J
Thiele Otto
Temple Joe
Vance Jean
Vann Jean
Vincent Jewel
Vyvyan & Kastner
Voyer Guy
Vox Valentine
Valda Rosa
Wilson Misses
Weeks Leroy
Wells Marie
Wilson Sue
West Lew
Westlake Jessie
Williamson
Wilbur Elsie
Williams Connie
Winn Al C
Wilson John Mrs
Zing Sonnie

BALTIMORE.

By F. D. O'TOOLE.

ACADEMY.—Fanchon and Marco, stars in a musical revue that reeks of the Barbary Coast. First appearance of these western dancers here, and they were well received. The play itself accords with the idea of the western coast that most of us have gathered from Mack Sennett and his "beauties."

AUDITORIUM.—"Irish Dew" premiere Monday. Would require little more than passing notice were it not for the cast of some pretensions who handled the piece.

FOLLY.—"The Naughty Parisians," with most of the naughtiness eliminated. It is on a par with other offerings of this house.

FORD.—Bernard Depkin assumes control this week for several months' run of feature pictures. "Dream Street" opener.

CENTURY.—Opened last Friday with films and has played to capacity since. Whether it will hold the crowds after the newness wears off is yet to be seen. This week "The Gilded Lily."

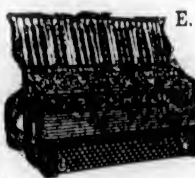
RIVOLI.—"The Oath."

LYRIC.—Drawing capacity houses at "America," big musical show under the auspices of the local Masons. Several extra performances will be given this week to accommodate the demand for seats.

The John Robinson's Circus will open a two-day stay Thursday. Advance sale opening last week has not been extra heavy, due most likely to the arrival next week of the larger shows of Ringling Bros. Barnum & Bailey Circus.

John C. Huthwelker, City Councilman, introduced an ordinance in the First Branch of City Council Monday night making it a misdemeanor to follow a circus or any other kind of a parade. The ordinance was referred to the committee on police and jail. Dr. Huthwelker said he acted at the request of white and negro clergymen among his constituents, who declared that disorders and fights resulted from the practice of crowds trailing along in the wake of a parade.

The Century Theatre Co. opened the lower auditorium last Friday night with a seating capacity of 3,500. This house has an ideal location on Lexington street just off of Charles in the heart of the shopping district. This week will see the opening of the New Behndor theatre at Philadelphia and Belmond avenue, along Fayette street. This house will have a seating capacity of about 1,000 and will be run as a neighborhood playhouse. There are about ten more houses in the process of construction, and the present high prices prevalent now are due for a drop when a few more new houses open.



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The performance of "Lohengrin" by the Baltimore Opera Society at the Lyric, May 16-17, is practically assured, as the committee organized to raise the guarantee of \$4,000 felt that it would reach its goal before that time. Chief Caulpolean, Indian baritone of the Metropolitan, will sing the role of Telramund in the production, taking the place of George E. Pickering, the local star, who is ill. This makes two Metropolitan players in the cast, as Morgan Kingston will sing the title role. As the members of the Baltimore Symphony Orchestra are engaged in local theatres and elsewhere during the week, the local society has been obliged to engage members of the Philadelphia Symphony Orchestra instead. These extra expenses necessitated the guarantee fund which was started last Friday, \$1,500 being raised that day.

BUFFALO.

By SIDNEY BURTON.
SHUBERT TECK.—"The Masquerader." Return engagement profitable.
MAJESTIC.—Bonstelle Stock in "Wedding Bells." Opening week, with Miss Bonstelle in the lead. William Shelby back as leading man. Betty Wales to do ingenues. Walter Young, Albert Bliss, Margaret Maxwell and Claude Kimball, all old favorites here, with the company again. Opening performance smooth and well balanced. Business good, with strong subscription list.

Films: "Proxies," Shea's Criticism; "The Life of the Party," Shea's Hippodrome; "Gilded Lies," Strand; "Reputation," Palace.

The Bonstelle Company will present next week for the first time on

any stage a new comedy, "Every Saturday Night," by Octavius Roy Cohen. Edgar Selwyn is interested in the production.

The National, Niagara Falls, was the scene of a \$2,000 fire about midnight Tuesday, when an electric piano got off on the wrong key and produced a short circuit. Manager Scalgo, of the theatre, told the police that he had forgotten to turn off the current after the show that evening.

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The jury in the case of Charles Drucker, Cleveland theatrical man and alleged backer of "Broadway Brevities," failed to agree last week and was discharged. Drucker was accused of participating in a gigantic fake wire tapping plant by means of which a score of wealthy Canadians were lured to Buffalo and deprived of almost three-quarters of a million dollars. Immediately after the trial Drucker was rearrested on charges of perjury growing out of his testimony given while acting as witness in his own behalf. The district attorney in-

timated that perjury charges would be laid against a number of other witnesses, including Edward F. Strong, another theatrical man of Cleveland.

The "Fanchon and Marco Revue" had a somewhat tough week in Buffalo. Al Wohlman left the cast after the performance Thursday night, and although seen about the theatre, refused to play out the week. Don Kerr was rushed into the breach, with Marco himself doubling up in many of Wohlman's

songs. George Lederer showed up on the scene late in the week and is reported to have been favorably impressed with the revue. Marco was called to New York Saturday night, and it is reported that negotiations are under way for sending the revue into New York for a summer run under the Erlanger banner. Although the fact is not commonly known east of the Mississippi, Fanchon and Marco of the "Fanchon and Marco Satires," Roy Wolfe, manager of the show, and Rufus Wolfe, its musical director, are brothers and sister.

CALGARY.

By FRANK MORTON.

GRAND (M. Joiner, Mgr.).—Picture, Prince of Wales' trip around the world.

PRINCESS (J. Clarke Belmont, Mgr.).—Musical comedy stock, headed by Sid Winters. Pictures.

ALLEN—REGENT—LIBERTY—BIJOU—EMPRESS.—Pictures.

Porter Warfield of the Princess company was forced to leave the cast suddenly, as his mother was reported to be in a very critical condition in Vancouver. He expects to be away for a week or ten days.

There was some speculation as to whether a picture at \$2 top would prove a draw in this territory, but "Way Down East" at that price played to capacity for three days and has been booked for the coming week.

Oral Cloakey has severed his connection with the Allens and has affiliated himself with the Leach interests, taking charge of the Winnipeg Lyceum for that firm. Mr. Cloakey has been prominently identified with the Allens for some years, having recently been in charge of their Cleveland theatre.

The old Bijou in Edmonton has been taken over by the Leach interests and renamed the Rialto. Policy, pictures. The Bijou was the home of the Morton Musical Comedy Company for several years.

FRANK GOULD AT HOME

MARYLAND, BALTIMORE, THIS WEEK (May 9)

HERE THEY BILL ME SOL A. LACHS—But What's in a Name?

I take this opportunity of thanking Messrs. Schanberger, Hodgdon, Johnny Collins and my agent, Alf T. Wilton, for all their kindness to me. I am also grateful to my many friends for all their telegrams and good wishes.



APOLLON MANDOLIN MARVEL (WITH FORD SISTERS REVUE)

American Debut at Keith's Palace, New York, last week (May 2)—this week (May 9), Keith's Colonial, New York

GLOBE, May 4, 1921

In the second half of the bill, after Dorothy Jardon has sung, among other pieces, the Romanza from "Cavalleria Rusticana," appears an artist new to the American stage. His name is David Apollon, and he has just arrived from Russia. He played his first American engagement at the Palace on Monday, appearing with the Ford Sisters, and stopped the show. Apollon plays the mandolin. It is safe to assert he has no equal in this country

J. R. F.

CLIPPER, May 7, 1921

A mandolin solo by the fellow, who "doubled" banjo, was one of the hits of the act, the unprogrammed youth playing well and in good tempo Sarasate's "Gypsy Dance," which the writer has never heard previously played upon a mandolin.

This received a very good hand and an encore was taken, which proved a novelty, for a duet was played on mandolin and piano by the same fellow, he playing the accompaniment and part of the melody on the piano with his left hand and strumming the strings of the mandolin with his right. This was also new to this reviewer. Received strenuous applause.



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Ada Dell joins the Princess company next week.

Claude Smith, assistant manager of the Grand, has resigned.

The Orpheum and the Princess are announcing pre-war prices, Orpheum top being \$1, while the Princess is charging 35 cents.

A local branch of the Canadian Authors' Association has been organized in Calgary.

CLEVELAND.

By J. WILSON ROY.

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PROSPECT—"Kindling" (stock). OPERA HOUSE—Film, "A Child for Sale." ALLEN—"Reputation." STILLMAN—"The Faith Healer." CAPITOL—"Blind Wives." STATE—"Ghosts of Yesterday." KNICKERBOCKER and ORPHEUM—"A Small Town Idol." PARK and MALL—"The Miracle of Manhattan." METROPOLITAN and STRAND—"The Sky Pilot." ALHAMBRA and EUCLID—"The Gilded Lily." HEIGHTS—"Kismet."

Hoffman's Palace, which opened last October, has changed ownership.

The regular season at the Hanna closes June 4. Whether the house will run summer attractions has not been decided.

Mack P. Carrig is still giving local talent its opportunity through his amateur contest every Thursday.

DES MOINES.

By DON CLARK.

Dunbar's Comic Opera Co. will open at the Princess May 15. This is the first time that the Princess has been used during any part of the summer season.

At the Berchel "Mary Rose" and "Sweetheart Shop." Next, film, "Way Down East."

The Princess stock opened at the Brandeis, Omaha, Sunday. The company was originally scheduled

to play at the Burtis, Davenport, during the summer, but that house was destroyed by fire three weeks ago.

Pantages staged a "dandelion" party Saturday in connection with a local newspaper. Prizes were given for the kids getting the most dandelions.

Films: "The Easy Road," Strand; "The Fortune Teller," Rialto; "Scrambled Wives," Garden; "Straight from Paris," Des Moines.

"The Importance of Being Earnest," by Wilde, presented May 11 by the Des Moines Little Theatre Society.

DETROIT.

By JACOB SMITH.

Wynn's Carnival at New Detroit. Season ends with this engagement. No summer attractions booked to date.

"Four Horsemen" still playing to big business at Garrick. Last week. Bonstelle Stock opens Sunday.

"Way Down East" opened Sunday to big business at Shubert-Detroit. Remains all summer.

Eva Tanguay opened five days' engagement at Miles Sunday. Her next stop is Des Moines. She repeated her recent success at the Regent, packing them at the Miles for every performance.

At the photoplays: "Sky Pilot," Madison; "Lessons in Love," Adams; "A Voice in the Dark," Colonial; "Too Wise Wives," Broadway-Strand; "Colorado Fluke," Washington; "County Fair," Regent; "Home Stretch," Majestic.

John H. Kunsy has reduced prices again—this time at his Lincoln-LaSalle and Columbia theatres. This is the fourth Kunsy theatre to reduce.

M. S. Bailey, former manager of Universal, General and Fox film exchanges in Detroit, and at the time of his death general manager of the Kramer theatre, died May 2 from

"KEEP POSTED"

mastoid operation. His wife, son and daughter survive.

A theatre, the Cinderella, seating 2,000, is to be erected on East Jefferson. It will be equipped to play vaudeville and pictures.

INDIANAPOLIS.

By VOLNEY B. FOWLER.

Stuart Walker and Gregory Kelly went into this, the second week of the battle between their stock companies, with odds even. The Stuart Walker Company is presenting "Mamma's Affair" at the Murat and the Gregory Kelly stock "Scrambled Wives" at English's. Walker's opening last week was very successful from the standpoint of attendance and the reawakening of popular interest in his players. The fans gave George Gaul a royal welcome and were very generous with Arvid Paulson and Regina Wallace, who made their first appearance in Indianapolis.

A unique fight for the possession of the Sourwine theatre at Brazil, Ind., is in progress. The Citizens' Theatre Co. owns the building, but the Brazil Theatres Co. has been the lessee for several years. The lease

expired May 2. It provided for renewal at a rental to be adjusted. The Citizens' put the price too high for the Brazil, it is said. Early on the morning of May 2 an attorney and a force of carpenters representing the Citizens' company forced their way into the theatre, past a guard stationed by the Brazil company and proceeded to start replastering the ceiling. The Brazil company instituted injunction proceedings to regain possession. In order that damages may be collected from the Citizens' company, S. M. Grimes,

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manager of the Brazil company, books films and vaudeville acts every day and advertises them, although neither go on.

Circuses, menageries, carnivals and street fairs are prohibited from locating within 500 feet of any district, including ten or more residences within the city limits of Indianapolis, unless the written con-



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sent of 50 per cent. of the residents is obtained, by the provisions of an ordinance passed by the city council last week. Councilman Gustav G. Schmidt, part owner of a local chain of movies, was much interested in the passage of the ordinance.

Richmond, Ind., is going after the carnival problem in an ordinance introduced in its city council provid-

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ing for the creation of a "public morals commission" to censor all carnival attractions before they are permitted to show.

T. Guy Perfect, owner of two film houses in Huntington, Ind., lost in a legal battle to combat blue law enforcement last week. He had gone into circuit court at Wabash, coun-

MINERS MAKE-UP

Est. Henry C. Miner, Inc.

ty seat of an adjoining county, and got a temporary restraining order prohibiting the mayor and chief of police from enforcing the Sunday closing laws, but the order was dissolved upon showing of the officials on their motion to dissolve.

S. D. Loomis, J. L. Murden, Chas. Clifton and C. Y. Andrews are directors of the Dale Loomis Amuse-

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ment Co. of Peru, Ind., incorporated with capital of \$120,000 last week. Film shows will be operated in Peru by the corporation. Opera and motion picture houses will be operated by the Michigan City Theatre Corporation in Michigan City. This firm was incorporated last week with \$250,000 capital and Abraham Wallerstein, Jacob Wallerstein,

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KANSAS CITY.
By WILL R. HUGHES.

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nothing is left for the amusement loving fans but vaudeville and pictures. Electric and Fairmont parks are rushing things for their openings, but the weather has been cold and gloomy, far from bringing the thoughts of parks and picnics to the minds of those who enjoy such things.

At the Grand Ruth Chatterton in "Mary Rose" played to very satisfactory business.

Manager William Gray of the Grand left Sunday for New York, where he will spend the summer months, returning here about the first of September.

The photoplays offer: "The City of Silent Men," Newman; "Trust Your Wife," Royal; "The Home Stretch," Twelfth Street.

Stasia Ledowa, solo dancer of the Chicago Opera, is visiting her parents in this city. Locally the young dancer is known as Eleanore Atkins, who says her new name was wished upon her against her wishes by the management of the opera company.

Although but 20 years old, Miss Atkins has been featured with the Chicago attraction for two years, and has a contract for another year, after which she expects to study in Europe for a year.

A new picture producing company called the Cosmopolitan Film Corporation has announced its intention of making pictures here with local talent in the cast, which is to be headed by Russel Smith.

For the first time in local history this week saw the same picture running at two first-class down-town houses at the same time. The picture was the Ray film, "The Old Swimmin' Hole," originally booked for the Royal. The demand for tickets, however, was so great that the house could not accommodate the crowds, and as it was impossible to hold the picture for another week, the management on Wednesday put the picture in the 12th street theatre. Both houses are in the Frank L. Newman string and are only four blocks apart. The film playing the latter house, which was withdrawn to allow the running of the

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Ray picture, was "The Devil's Garden."

MILWAUKEE.

SHUBERT—Stock, "At 9.45."

ALHAMBRA.—Pictures, "Reputation."

BUTTERFLY.—Pictures, "Black Beauty."

MAGNET.—Pictures. Change daily.

MERRILL.—Pictures, "While New York Sleeps."

PRINCESS.—Pictures. Change daily.

RIALTO.—Pictures, "The Greater Claim."

STRAND.—Pictures, "Straight from Paris."

THEATRIUM.—Pictures. Change daily.

WHITE HOUSE.—Pictures. Change daily.

DAVIDSON.—"Century Midnight Whirl" last week, despite the slump, totaled \$15,000, playing only one matinee on the week.

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Griffith's "Way Down East" opened Sunday with a sell-out house. It is here for an indefinite run.

Saxe, who controls 11 houses in and around this city, will open Saxe's Strand in Green Bay, Wis., Saturday. Seating capacity is 1,400.

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SPANISH FORT.—Schilling's Band, Oscar Babcock, Willingham and Wells, Russner.

A local dancer, Fay Koffer, created quite a stir at the Athenaeum the other night when she showed to art students several new wrinkles in esthetic dancing, pronounced different from anything of the sort ever shown in New Orleans.

Sidney Shields, the legitimate actress, accompanied by her mother, has gone to Europe to visit her sister, Sarah Shields, now the wife of Lt. Prevost of the French army.

Albert Hale, the picture director, has been in New Orleans the past fortnight. Hale is to make a comedy here in which Dorothy Brenner will be starred and in which Helen Flynn will enact one of the principal roles.

Doraldina established box-office records in all the Loew houses in which she has been appearing, getting over \$9,000 gross in four days

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WRITE FOR RESERVATIONS

at Memphis. She gave seven extra performance to accommodate the crowds in her three days here. She is appearing in conjunction with her picture, "Passion Fruit."

Don Phillipini has been engaged to lead the orchestra at the magnificent State theatre, now nearing completion in Los Angeles. The Don has been at the Strand here the past three years, its chief attraction, and alone in his line.

PITTSBURGH.

By COLEMAN HARRISON.

The Alvin has closed for the season, the earliest date recorded in many years. The Gayety, playing Columbia burlesque, has done likewise. The enforced situation regarding labor, which is at a premium in this center of industry, is no small cause. The Pitt, playing "The Four Horsemen," might be regarded as in its summer season, its annual custom being to run pictures in the warm months. The Nixon, is the only legitimate house open.

The Sells-Floto circus got more publicity and attracted more interest to its street parade than any other circus in years gone by. The press agent got some notices on the front pages of the dailies.

Otis Skinner in "At the Villa Rose" is getting heavy returns at the Nixon. "Robin Hood" next.

The Bachelor Club will present "Cappy Ricks" in its annual show. Earl Carroll is a graduate of this club and takes an active interest in

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its productions. Jack Lober, his stage director, is in charge of the rehearsals this year.

George Jaffe's stock burlesque is getting fair returns at the Academy. The cast is practically the same as played the American wheel all season.

A Carnegie Tech jazz orchestra is getting so much local praise that the students were requested to take part in the program at Loew's Lyceum last week. Ben Witkoff, violinist of Bayonne, N. J., and a student at Penn State, is leader of the college orchestra, and is getting commendation for his fine concert work.

PORTLAND, ORE.

Sam Meyer, assistant manager of Loew's Hippodrome theatre, has been indisposed since his return from California a fortnight ago. Meyer, who is an uncle of Irving Ackerman of the vaudeville firm of Ackerman and Harris, spent a vacation in San Francisco. He had trouble with his teeth that caused him much pain and finally had the ivories extracted.

Ray and Claud Johnson, sons of J. J. Johnson, manager of the local Pathe house, have opened a cigar store in the theatre building at Broadway and Alder streets. Ray spends part of his time as assistant manager of the Pantages.

The Western Film Exchange came into being in Portland last week. W. T. Gowen, manager, declares the company will buy on the independent market.

W. S. Wessling, western district manager for Pathe exchanges, re-

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turned home last week after a 14-weeks' nation-wide tour, on which he visited not only all the western Pathe branches, but called at the home office in New York and at the California studios. He promises to land a prize salmon from the Willamette river before he leaves home again.

Calvin Heilig, Northwestern theatrical magnate, returned home last week from New York, where he arranged bookings for next season on the coast. Railroad fares are going to play havoc with Portland's amusement, Heilig declares.

ROCHESTER.

By L. B. SKEFFINGTON.

LYCEUM.—Manhattan Players in "Smiling Through."
FAY'S.—Sweet Sixteen, Tyler and Crollus, Chapman and Ring, Starr Brothers, Cortez and Ryan, Whittle and Co., "Her Lord and Master," film.
PICTURES.—"Passion," second week, Loew's Star; "The City of Silent Men," Regent.

Helen Keller's picture, "Deliverance," at Convention Hall, May 18 to 25.

Leaser Paley and Fred Damon have formed a partnership, replacing Paley-Ross of several seasons, to bring concert artists to this city.

SYRACUSE, N. Y.

By CHESTER B. BAHN.

EMPIRE.—Knickerbocker Players

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LIGHTNIN

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ALLYN KING EVELYN GOSNELL

LIBERTY West 43 St. Evenings at 8:15.
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LAST WEEK
MITZI

In the Musical Comedy Hit, "LADY BILLY"
BEST SEATS WED. AND SAT. MATS. \$2.00

In "Turn to the Right." Fully up to the level of the road company offering. Vincent Dennis joined this week to play Sam Martin. Gertrude Drinkwine, local, was Jessie Strong, and did very well. Next week, "Parlor, Bedroom and Bath." BASTABLE—Last half, Harvey's Minstrels. This attraction will ring down the season's curtain at this house, it is indicated.

Tambourine and Bones, the Syracuse University musical comedy organization, puts on "I'll Say She Does" at the Empire May 16-17, delaying the Knickerbocker opening until Wednesday. "I'll Say She Does" was written, staged and produced by Ralph Murphy, the utility man of the Knickerbocker Players. Murphy is a Syracuse University graduate and a former president of Tam and Bones.

Joseph J. Kallett, once of this city and more recently manager of the Grand at Auburn, went to Rome this week, where he will take up his residence and serve as general manager of the Kallett Amusement Co., a \$100,000 corporation, which has taken over the Carroll theatre and really there.

Charles Neidhart has succeeded to the management of the Park, Utica, replacing William Cotter. The latter goes to the Colonial, Pittsfield, as manager. Both houses are controlled by Goldstein Brothers. The Park will remain open during the summer, adopting a picture policy.

The Elmira Lyceum Theater Corporation has filed a certificate of voluntary dissolution through Attorney Lewis Henry. The corporation controlled the Lyceum property, now held by O. S. Hathaway.

Floyd W. Clark, former deputy city clerk of Watertown and long associated with northern New York picture houses, has assumed the post of assistant manager of the Avon, Watertown. Since Jan. 1 he has managed the Hippodrome, Carthage, for J. J. Dolan.

W. H. Linton, Little Falls, will erect a new house in that city on property purchased last week from the Joseph Mullen estate. The house will seat 1,500.

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In "DEBURAU"

A Comedy from the French by Sacha Guitry, adapted by Granville Barker

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CHARLES PURCELL in
"THE RIGHT GIRL"

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The first of a string of houses which the syndicate plans to operate in the state, the System, lately the Palace, and before that the Top, was opened Sunday under the management of the System Theatres, Inc. The corporation is headed by Earl L. Crabb, until recently manager of the Strand, Buffalo. Offering a full bill, the System started off with a vengeance in a drive for patronage, cutting its admission fee to 11 cents. This is the lowest in the city, and local film managers are not altogether tranquil as a result. The general rate tendency here has been upward, although the Crescent, which had the highest scale in town, dropped its prices a nickel a few weeks ago. Another new feature the System syndicate plans is the production of a Western New York Daily News film, which will give up-to-the-minute picture happenings in the territory served, running from Albany to Buffalo.

The La Salle Stock, which has been touring New Brunswick and Nova Scotia, will return to Binghamton for a summer run at the Armory May 23. "Civilian Clothes" will be the opener.

This is "Turn to the Right" week in central New York. The road company is playing the cities about Syracuse, while en route to New York, where the company sails for

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NOTE—The only lady doing the toe-to-toe catch.
Playing KEITH and ORPHEUM Circuits.
Direction, JOE SULLIVAN.

LAURIE ORDWAY

IRENE FISHER, At Piano

London, while the Kickerbocker Players are offering the show in stock here.

The Fleck Grand Opera Co., which cleaned up when it played central and northern New York during the fall, will make a return trip around the same wheel next week. The company is giving "Faust" and "Aida."

Binghamton won't get that studio of the Hillcrest Pictures, Inc. The movie corporation apparently had everything on hand but the cash, and the board of directors of the Binghamton Chamber of Commerce, after giving the project the once over, ended negotiations. Just how much cash the movie concern wanted isn't announced.

A three months' man-hunt waged by the Syracuse police and the Federal authorities, with Joseph Murphy, former partner of Lawrence P. Coleman in the cafe business at 212 North Franklin street, is ended today, with the arrest of Murphy by the local police on a warrant sworn out by Florence Baird, of vaudeville, charging him with assault.

Murphy, represented by Attorney William J. McCluskey, entered a not guilty plea and demanded an examination. Pending it he is at liberty under \$50 bail on the assault charge. That a Federal indictment alleging violation of the Volstead act stands against the man was revealed at the April term of U. S. District Court here, when Coleman, indicted jointly with him, appeared in court to plead.

The warrant sworn out by Miss Baird, in private life Mrs. Florence Generous, accuses the former cafe man, who now claims to be a salesman, residing at 507 Tully street, with striking her with his fists on the face, head and body while she was visiting the Coleman & Murphy cafe in January last.

At that time Miss Baird, with her husband, Charles Bensee, was playing Keith's here. After the night performance the vaudevillians, seeking some refreshments, were advised to drop in the North Franklin street place. They did. There, according to their story, Bensee was given drugged hooty and then placed in a taxicab and hustled back to his hotel.

Miss Baird, in another room, was unaware of the shanghai tactics used on her husband. Murphy, it is said, sought to force his attentions upon Miss Baird. She resisted him, and the alleged assault was the aftermath. Miss Baird managed to fight her way out of the place and returned to her hotel, where she found her husband. The vaude-

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LOEW CIRCUIT

"Dance Diversions of 1921"
Direction, ABE THALHEIMER



villains took their story to the police and the assault warrant followed.

"As a result of the hootch angle of the case the Federal prohibition enforcement headquarters here took a hand in it and made a sensational raid on the North Franklin street property. On a second floor, in two rear rooms, the agents found a Volstead act brewery in operation. Hundreds of bottles of brew were counted.

Unable to find any one who would admit ownership, the Federal agents sealed the place. Later William Ryan, tenant of four rooms on the second floor, and John Hunt, bar-keeper, were asserted. Still later Coleman appeared before U. S. Commissioner L. Earl Highbee, but all attempts to locate Murphy proved unavailing, it was reported.

WASHINGTON
By **HARDIE MEAKIN.**

The only legitimate attraction this week is Laurette Taylor in a revival of "Peg o' My Heart." Big advance sale and the opening Monday had near capacity.

Poll's, following this week's film, "Straight Is the Way," has a new Arthur Hammerstein production, "The Front Seat," by Rida Johnson Young and with a cast which includes Edmund Lowe, Elizabeth Risdon, Lily Cahill, Florence Malone, Crawford Kent, Harold Vermilye, Hazel Saxton, Constance Hope and Tom O'Hare. Opening Monday, Frank Relcher is credited with the direction.

A local film production by Fox of Washington and Fisher Company, "In the Shadow of the Dome"

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Booked Solid, LOEW TIME

Direction, HORWITZ & KRAUS

ELSIE
FOLLETTE
LOU
PEARL
JACK
AND WICKS

LOEW CIRCUIT, 1920-21

Direction LEW CANTOR

(meaning the Capitol dome) at the Shubert-Belasco for the week. Imogene Taylor, daughter of L. Stoddard Taylor, manager of this theatre, takes the leading feminine role. The picture received favorable notices from the local dailies and is attracting good houses. Next week the Mask and Wig Club makes its annual appearance. The production this year is the 23d and is called "Somebody's Lion."

The Shuberts' other house here, the Garrick, is still dark, with "The Washingtonians," a local operatic, announced for next week in "Sweethearts."

With three new features listed, Glen Echo, Washington's summer park, opens May 11. Chevy Chase Lake also opens May 14.

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Genesee Valley Theatre Co., Buffalo, \$50,000; L. B. Oishe, D. M. Gray; attorney, C. Oishe, Buffalo.

Stone Amusement Corp., Manhattan; capital increase, \$100,000 to \$150,000.

Allart Pictures Corp., Manhattan, \$5,000; A. Greensline, C. Penser, L. M. Fox; attorney, L. Landes, 165 Broadway.

Theatre Guild, Manhattan; carry on business with \$5,500, formerly \$500, and 50 shares preferred stock, \$100 each; 10 common, no par value.

Right Way Co., Manhattan, operating and dramatic, \$10,000; R. G. Herndon, F. P. Kintzing, D. Hines; attorney, A. H. Goodman, 1482 Broadway.

Music Score Service Corp., Man-

hattan, motion pictures, \$200,000; J. and B. Silverman, J. A. Myrski; attorney, L. Bronner, 305 Broadway.

Quality Film Titling Co., Manhattan, \$65,000; J. R. Lopex, J. C. Hornstein, A. Marella; attorney, C. J. Katsonstein, 115 Broadway.

Bronx Boosters, Bronx, hotels and theatres, \$1,000,000; H. C. Flanigan, J. M. Hawfen, O. J. Stephens; attorneys, Hammer & McLaughlin, 2808 Third Avenue.

Griffin Amusement Co., Brooklyn, photoplays, \$200,000; W. Lawrence, P. J. Fitzgerald, J. F. Kelly; attorney, H. L. Turk, 50 Court street, Brooklyn.

Myriad Pictures Corp., Manhattan, 50 shares common stock, no par value; active capital, \$5,000; W. Herzbrun, H. Krivt; attorney, H. Lewis, 220 West 42d street.

Non-Theatrical Film Publishers, Manhattan, \$50,000; D. and M. E. Eastman, L. Gray; attorney, W. Z. Gold, 1151 Broadway.

Palm Garden Corp., amusement enterprises, \$500,000; U. S. Corp. Co., Philadelphia.

DELAWARE CHARTERS.

National Cinema Libraries, motion picture films, \$1,000,000; Delaware Registration Trust Co., Wilmington.

American Indian Film Co., theatres, \$700,000; Corporation Co. of America, Wilmington.

JUDGMENTS.

The following judgments were filed in the County Clerk's office the past week. The first name is that of judgment debtor; judgment creditor and amount of judgment follows:

Frohman Amus. Corp.; J. Storm; \$3,520.19.

Kitty Gordon; Andre Sherri, Inc.; \$84.20.

Arline Pretty (also known as Arline Pretty Masters); L. F. Blumen-thal et al.; \$238.30.

Pierre Tartoue; M. M. Goldstein et al.; \$695.20.

Francis X. Bushman; C. A. Taylor Trunk Works, Inc.; \$273.33.

Catherine Curtis Corp.; Spokane & Eastern Railway & Power Co., Inc.; \$136.20.

CLOTHES IN PICTURES.

Women desiring to increase their weight or lose some, see Wanda Hawley in "The House Built of Jazz." In five reels Miss Hawley demonstrates how it is accomplished. One would never recognize the sylph-like Miss Hawley as the plump personage played by her in this film.

An evening gown of white satin was pretty with its draped skirt and white tulle sash finished off at the side with a large rosette that corresponded with the hairdress. Miss Hawley dons many negligees, of the filmy type, the majority consisting of chiffon and lace. Miss Hawley in most of her pictures, including this one, wears either a boudoir cap or hat with a chinstrap. It is "unbecoming, and to say the least, old fashioned. Gladys George, as a "refined" vamp with brown eyes and dark marcelled hair, is a newcomer to the screen, from the legitimate stage, having been discovered by Tom Ince while playing on the coast in the "Better 'Ole." Her acting is quite good, but that cannot be said of her wardrobe, she appearing over-dressed in most of her costumes.

A well known director, whose star vamped him away from his wife and then herself threw him down, is said to be on the verge of a nervous breakdown. The star is now out of pictures and apparently a dead letter in them. Perhaps this may account for her lack of further interest.

Buck Jones, now, as an actor is not depending entirely upon riding to get him across. In his latest release, "The One Man Trail," Beatrice Burnham plays opposite the star. She is cute and dark-haired. Her dresses are as simple as one would expect a country maiden to wear. Helen Rosson wore a black velvet gown. Its only decoration was a white sash. Poor judgment on Miss Rosson's part to wear a sleeveless affair. It caused her arms to look long and thin, giving an ungainly appearance. Her only other dress was blue serge, quite plain, with a straw hat turned up at the back. Splendid work was done by the little girl in the feature. Her name is unknown.

There is a doubt if Elaine Hammerstein has ever appeared more attractive than in "The Miracle of Manhattan." She may be a wee bit slimmer. The photography is excellent, so clear and bright.

As the story opens, a ball is in progress, with Miss Hammerstein wearing a dainty frock of white tulle, made very fluffy, with ribbon petals tacked as a trimming. A negligee was exquisite, consisting of silver fillet, rose pattern, with an edging on the V neck of grey fox. When Miss Hammerstein leaves her magnificent home on a wager to see if it is possible for a girl to try and earn her living with but \$13 in her purse, she wears a plain suit of dark, blue serge, with a square collar of black fox, the hat consisting of a velvet tam that was most becoming.

Of course, she wins the wager, but not before many hardships, one almost costing her life, through the jealousy of another girl. The fellow being none other than that splendid actor, Matt Moore, who has made many a bad picture worth while. Everything ends well, and, for the happy fade out, Miss Hammerstein is in a handsome squirrel cape coat, with the turned-up hat to match.

Out in Denver the Rev. W. H. Wray Boyle was allowed to edit the Post there for a day. This followed his criticism in a sermon of the way newspapers were run. He cut heads to two columns at most, no type larger than 36 point was used, and he cut out the Stokes and Stillman divorce trials and all reference to boxing, running "Casey at the Bat" instead. So far as the Post was concerned, sin ceased. The circulation manager hadn't spoken when the news came in.

Paris dispatches note the plan to reopen the Moulin Rouge and make Montmartre again the centre of life over there.

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GYPSY BLOOD.

To the urge and sound of the moving operatic strains of "Carmen" First National brought to the Strand May 8 a film version of that opera made in Germany with the Viennese Pola Negri starred, and for the fourth time this season there was thrown on the screen here a major example of what can be done by pantomime in pictures. This Negri is amazing. She can do more with her face than most people can do with a sub-title. That is art in acting. As much cannot be said for the play. It is doubtful if it be commercially profitable, but this woman stepped into it after it had proceeded some 500 feet, caught it up and kept it moving—moving till the heart paused in inadvertent praise.

La Carmencita was a low-life, a tough little cigaret girl, a she-wolf in skirts. Negri makes her just that. And there is a passion, a dramatic clutching in her performance of the viewer's emotions that grips and moulds them, fairly forcing out a tendency to shout approval. But—and this is the big "but" about this picture—will America like it? It is sex—sharp, sure, terrific. It is never a sweetly smiling Marjorie Daw, for example, nor a Farrar, with a weather eye on the box office. Where our prima diva in her Carmen picture had a sweet old mother to set her off, Ernst Lubitsch has given Negri a hag with her lips to a bottle.

The story is well known. Carmen vamps Jose away from his sweetheart and makes a crook of him when he kills a wealthy officer and lover who comes to claim her. Later, off on the business of Egypt—gypsy work—she leads another officer to his doom and flirts with a famous matador. Riding at his left—a nice touch that—she goes to his greatest triumph, but soon Jose drops in on her, seizes her for the last time in his arms, stabbing her as she repulses him, and so, after a performance never surpassed here for sheer fire of womanhood as its most fundamental, Negri showed her Carmencita dying as she lived, the she-wolf enraged but unafraid, regretting the last great love unfulfilled.

Probably with wisdom, the picture was cut, but this precaution shears away the chance to do Lubitsch justice. Love scene after love scene loses full potency from the shears. The bull fight was clipped, too, and the full force of the climax lost, but professional observers, keeping their eyes on Negri, were held surely and certainly under a major spell.

For patrons of the best houses who want to see Carmen as Prosper Merimee imagined her (his name, by the way, was misspelled on the screen) this should be a sure-fire bet. A word should be said, too, for the able titling done by Myron Stearns, and still another word to directors shrieking for protection. From this sort of thing they and the world need it, but such acting is exceptional. It stands out mostly because it is unusual, and Americans do not attempt it. *Leed.*

THE LOST ROMANCE.

Mark Sheridan.....Jack Holt
Sylvia Hayes.....Lois Wilson
Elizabeth Erskine.....Fontaine LaRue
Allen Erskine, M. D.....Conrad Nagel
Allen Erskine, Jr.....Mickey Moore
Librarian.....Mayme Kelso
Butler.....Robert Brower
Nurse.....Barbara Gurney
Police Lieutenant.....Clarence Geldart
Detective.....Clarence Burton

"The Lost Romance" is the first of a series of original stories to be written for the screen by Edward Knoblock, to be produced by Famous Players. Everything known to the screen art up to the present time was done to the tale to make it important. The direction was placed in the hands of William De Mille, Olga Printzlau was entrusted with the making of the scenario, the three principal roles were allotted to Jack Holt, Lois Wilson and Conrad Nagel, not to mention Fontaine LaRue and Mayme Kelso in important parts. William De Mille's lavishness of production, some really remarkable photography, the uttermost care in the matter of details—in fact, everything of artistic value surrounds this tale.

The story starts off brilliantly, replete with smart titles, some philosophical observations on life in erudite verbiage, such as "the terrible commonplace is love's deadliest enemy," and so on; but when the unfolding is half way and headed for the home stretch it falls to the conventional and you know it is only a matter of another 2,500 feet of film when it will end with the uniting of man and wife.

Here it is in a miniature nutshell. Young man and wife have sort of soured on one another after half a dozen years of marriage, with one child the result of the alliance. She has a rejected suitor who returns from Africa, believes she loves him, and they decide to tell the husband, who magnanimously offers to give her up. At this juncture their child is kidnapped and the couple turn to each other for consolation. It turns out the aunt of the husband had taken the child away to teach them a lesson.

A magnificent production squandered upon a trivial tale. If this is an average sample of what the standard playwrights will contribute to the screen in the way of

"original" scenarios we can look for small relief from that quarter. *Jola.*

THE WILD GOOSE.

Diana Manners.....Mary MacLaren
Frank Manners.....Holmes E. Herbert
Mrs. Hastings.....Dorothy Bernard
Mr. Hastings.....Joseph Smiley
Ogden Fenn.....Norman Kerry
Tam Manners.....Rita Rogan
Nou Nou.....Lucia Backus Segar

This week's attraction at the Rialto is a Cosmopolitan production made from a Gouverneur Morris story under the direction of Albert Capellani, with Mary MacLaren as the principal player.

It is a society drama with the domestic triangle elaborated into a five-sided complication and some of its "literary ethics" are rather strange. The only person in the play who transgresses the moral law appears to be the only person who does not suffer from consequences, and it takes an enormous length of titling to twist this circumstance about to fit the satisfactory working out of justice.

The name of Capellani guarantees a certain expertness of direction, and the picture has some splendid examples of fine backgrounds, both out of doors and interiors. The lighting effects are notably fine throughout. The acting is good, although one bit of mis-casting did a great deal to injure the effectiveness of the entire play. This was the selection of Joseph Smiley as the financier, a rotund, amiable person ill fitted to the role of a desperate hero.

The part of the wife is a particularly unsympathetic one. Diana Manners (Miss MacLaren) casts her husband aside in favor of a richer man, deserts him apparently without a regret and takes her baby daughter to the rich man's home. When the rich man is providentially killed she returns to her husband, repentant, but apparently none the worse for the episode. At

least the prospect is that her husband is to receive her on the old standing.

The author disapproves his own point. He takes the tradition that the wild goose chases its mate and remains true to the end of its life, the male bird seeking death before the hunter's gun when the female is lost to him. This bit of nature fakery is the text of a preaching on the marital fidelity and the tale is told to point the moral that love and faith can only be preserved by indissoluble marriage.

Frank Manners is a struggling artist with an extravagant wife. At the home of the Hastings Diana Manners meets a young millionaire from the west and at the same time Frank goes to California to execute a commission. During his absence Diana's infatuation for the millionaire develops into a liaison and upon his return she informs her husband that she wants a divorce in order to marry him.

Frank refuses to agree to this and Diana goes to her lover, taking her five-year-old daughter Tam. Half insane, Frank is about to seek out the lover and his wife and kill them, but Mrs. Hastings, who has loved Frank since childhood, defeats this purpose by drugging him. Her husband misunderstands her design and is about to interfere, but when he learns the real situation undertakes to work out a solution himself.

He goes to the millionaire's home and forces him at revolver point to accompany him back to the city in an automobile. On the way he deliberately plunges from a cliff, committing suicide and taking the home wrecker with him. On the screen this episode was a thriller, but nothing up to that time had prepared the audience to look for desperate action on the part of the portly, gray-haired Hastings. At this point there is nothing to do but reconcile the Manners. Mrs. Hastings says to the wife: "You have wrecked your own and your

husband's life and sent one good man and a scoundrel to destruction, but nothing counts except the child." This argument persuades her to return to her husband and all ends "happily," so to speak. Pretty artificial fiction, although it may have a certain appeal to feminine sympathies. *Rush.*

BELPHEGOR.

London, April 20.

This is a film which will not reflect great credit on either the producing firm, Ideal, or the actual producer, Bert Wynne. The story is adapted from an old play produced at the Adelphi Theatre in 1851. It has ever since that date been a popular "stock" drama and feature in the weekly programs of most small repertoire companies. The original play deals with a "costume" period, but in the film version this seems to have been overlooked, or entirely ignored. Some of the characters certainly are in the period, but others, chiefly the principles are in modern attire, and such things as motor cars and revolvers are introduced, both of which are right out of the picture—one might just as well let Laertes depart for France in an aeroplane, while Hamlet got into wireless communication with his father's ghost.

Always a sloppily sentimental play, the film develops the "sob stuff," while managing to remain entirely devoid of atmosphere. It is doubtful whether audiences, many of whom have seen Belphegor since their youth at the minor drama houses and in the booths of the country and have wept over the woes of the nobleman turned traveling showman will crowd to the kinemas to see their unhappy hero screened. If they do it will be interesting to hear their opinion of this new feature. Scenically the production is very good. Some remarkably beautiful forest locations

have been selected, and the scene in which the caravans cross a river is exceptionally well done. Throughout the photography reaches and maintains a high standard of excellence. The characters in the film as in the play are artificial, but a good cast makes the most of every chance.

Milton Rosmer gives a fine and powerful performance of the hero, although he fails to give one the impression of being a showman, even an unsuccessful one. Warwick Ward is the ordinary "twice nightly melodrama" villain as Laverenne. Margaret Dean, with an artistic performance of all-around excellence, almost makes Belphegor's wife human, and the rest of the players contribute good work. It is more than a pity that producers when dealing with old standard works of this sort do not consult some member of their company as to period before yielding to the temptation to introduce motor cars, etc., a temptation which appears to be the curse of film producers the wide world over. *Gore.*

MR. PIM PASSES BY.

London, April 20.

As a stage play "Mr. Pim Passes By" was a success not only in the West End but in the provinces. In the smaller towns of the country it is still playing to excellent business. As a film its value is almost negligible. It is unconvincing and decidedly weak. Produced by General (Samuelson). The play depended almost entirely on the brilliant dialogue of A. A. Milne, while the cinema action conveys little or nothing of its humor or pathos. Its only chance of attracting will rest in its title, and those who are led to the pay box by the original play's fame will pass out of the cinema again sadly disappointed.

Returning from abroad Mr. Pim is given introductions to various people, among whom is George Marden, a fellow with old-fashioned

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ideas, who is married to a worldly wife. Pim mentions to the Mardens that he met a man called Telworthy on the voyage over. The fat is immediately in the fire, for Mrs. Marden has been previously married to a man of that name, but has believed him dead. If he is alive, she has committed bigamy. However, Pim explains that Telworthy died through getting a fish bone in his throat. Then, Mrs. Marden, still very uncertain as to the legality of her marriage with George, refuses to be remarried until he has bewitched his niece's union and becomes a little more modern in his own ideas. At last he agrees, and the happy ending comes when Pim drops in to explain that he's confused another man with Telworthy, who, he says, died years ago.

Not much of a story on which to hang a photoplay, and the frailty is somewhat emphasized by bad telling and lack of continuity. The whole feature is somewhat wearisome. It will doubtless be popular with those who seek the darkness of the cinema, there to sleep in comfort, undisturbed by telephone bells and callers. The cast is a notable one, but few of its members have any chance to distinguish themselves. Peggy Hyland is excellent in the leading role, Maudie Dunham is good as the girl, Campbell Cullen makes Pim a senile old fool, Henry Kendall overacts and the rest of the cast seem to have followed his example, developing theatrical exaggeration in its worst form.

The producer has found some pretty scenes in which to frame his story and the photography is excellent. This Samuelson picture should be yet another warning to those producers who, while screaming about the lack of original stories, fall over each other in their efforts to obtain the film rights of successful plays or books without giving a passing thought as to whether they are suitable for the screen or not.

Gore.

TEN-DOLLAR RAISE.

Wilkins William V. Mong
Dorothy Marguerite de la Motte
Jimmy Pat O'Malley
Emily Helen Jerome Eddy
Don Hal Cooper
Bates Lincoln Plumer
Stryker Charles Hill Mailes

This J. L. Frothingham production released through Associated Producers and given a trade showing last week, is a Cinderella story, but instead of a girl, a man, William V. Mong, appears as Cin. Peter B. Kyne, its author, dedicates it to the "underpaid underdog." Albert S. Le Vito made the scenario and can always be depended upon to do competent, sure work. Edward Sloman directed and got in some neat details, as where the man falls through the door, but half the success of the production can be credited to the casting director, who provided a balanced, all together excellent collection of players.

The story is sure-fire hoakum and should go well most anywhere, for it has real sentiment and will hit the average picture crowd straight in the heart.

Wilkins has been promised a raise for 15 years and has never got it. This upsets his matrimonial plans. Bates, hard-hearted employer, has stood in his way, but is gradually overhauling. His son is no good and sells Wilkins some lots that are worthless. Jimmy, helped by Wilkins, has been stung by bad boy Don in a gambling den and they trail him there, expose him, and his Chinese gang, escape in a riotous scene and make for the lots, which are under salt water. While ducking Don, Wilkins finds there's oil there, so he becomes rich, marries the stenographer old-maid Emily, forgives his employer Bates, and everything ends happily, with Jimmy married to the daughter of the other partner.

William V. Mong made an excellent brow-beaten older man who has worn himself out as a bookkeeper, while Helen Jerome Eddy was as near perfect as it is possible to get as the old maid. A beautiful, effective picture type, Marguerite de la Motte, was her lovely, distinguished, well-dressed self, and Pat O'Malley, playing opposite, satisfactory.

An agreeable market production.

Leed.

IT CAN BE DONE.

Austin Strong Earle Williams
Eve Standish Ethnor Fair

This is a mighty poor feature to be offered in good faith by the Vitagraph. Earle Williams is starred,

and half the action at least must be given over to close-ups of him that serve no particularly good effect or to sub-titles reading "Later," "Next morning," "That evening"—you know the kind. It is a picture altogether impossible to take seriously.

The story is by Fred Jackson, though its lack of action makes that seem impossible. The direction is not credited. Perhaps that is just as well. It's all about a writer of detective stories who signs a 57-page contract binding him to write three exposures for a daily newspaper of three separate profiteers. Of course, he finds he can't expose his sweetheart's father. So he reforms the well dressed old thief in quite another way.

If there is anything recommending this offering as a buy at any price that something does not occur to the reviewer. Leeds.

BLACK ROSES.

Yoda Sessue Hayakawa
Blossom Tsuru Aoki
Blanche De Vore Myrtle Stedman
Benson Burleigh Andrew Robson
Wong Fu Foye Paila
Monelle Harry Henry Hebert
Detective Cleary Harold Holland
Bridget Carrie Clark Ward

Well produced, but somewhat inconsistent story. Directed by Colin Campbell scenario by Richard Schayer, released through Robertson-Cole and starring Sessue Hayakawa.

Fine settings, giving the star ample opportunity for strong dramatic acting of the stolid variety. He is "jobbed" for a murder he didn't commit, serves a long jail sentence, escapes and brings the malefactors to justice along the "Monte Cristo" lines. A competent supporting organization, excellent photography and direction combine to make a most acceptable, high-grade program feature. Jolo.

THE ONE-MAN TRAIL.

Few pictures have been less insipid in story interest and few westerners have been made up as crudely as this "One-Man Trail" (Fox) with "Buck" Jones. Except for some redeeming features in the concluding episodes, in which Mr. Jones and a supporting cast distinguish themselves as heavy hitters—unsparing of person, with an indifference to their physical beauty that is quite admirable—there is little to recommend.

The feature was exhibited jointly with First National's "Love, Honor and Behave" on a double-feature day at Loew's New York. The story up to the concluding bit of fierce, aggressive action concerns the lone hero, who sets out on a "one-man trail" to find his sister, who obviously had absconded with a very wicked man.

For titles, plot, story, acting, the film is pretty much A. K. There are certain scenes, titles et al. that can stand cutting, and with so much pressure put on the censorship question in New York State and elsewhere to eliminate crime it somehow defies all logic why any picture like this should have been released in the first place.

The author of the story calls himself John Strumwasser, the scenario writer is William H. Howard, the director Bernard J. Durning. Step.

THE BLAZING TRAIL.

Universal five-reeler featuring Frank Mayo. The story, of little consequence, concerns the life of a hermit physician whose life is spent in the neighborhood of a small mountain village whose inhabitants to a great extent are illiterate.

The physician befriends the daughter of the village shopkeeper, supplying her with books. She becomes infatuated with him, although much younger, and the village becomes aroused at her frequent visits to his cabin.

A school teacher is sent to the town, with the physician falling in love with her and saving her life when she is stricken with blood poisoning. A villain tries to involve the younger girl with the "M. D." and the younger girl with the townsfolk, arouses the ire of the townsfolk, who go to lynch him. It is cleared up in the final rounds with the usual fadeout with the school teacher at the finish.

The Universal can turn out features of this order at a minimum of expense. It consists almost entirely of exteriors. The cast in addition includes Mary Philbin, Lillian Rich, Bert Sprotte, Verne Winter and Joy Winthrop. The players do acceptably, although the story provides them with little opportunity. To

pad out a bill this might do, but cannot stand up alone as a feature on any picture program.

KEEPING UP WITH LIZZIE

The first showing was given privately Tuesday morning at the Stanley. A puzzling title, hinting more at farce than comedy, which it is, although delineated along very conventional lines, the whole thing as it stands is a fair and average program release. In no sense at all a first run feature.

A pamphlet distributed to the unknown explains that it is the "first Irving Bacheller story to reach the screen." Like hundreds preceding it, it only proves magazine fiction for screen purpose has blown its last bugle note. The screen needs American magazine fiction, but of a different quality. It must be a human document, embracing action and mime essential to make cinematographic art a unit in itself. When this is lacking the result is nothing more than just another picture. The theme offers the ingenue daughter who is rushed off to a finishing school while her father, a slaving grocer, boosts his commodities to defray the expense of "finish-in" his daughter. The opposite angle is constructed of the following: The town's competing grocer has a son. He is shipped off to Harvard. The daughter comes back with the polish she started out to attain, and the son is quite useless. Added to this is a bogus count with whom the daughter is apparently infatuated. At the last moment the count contrives to make a get-away with the \$10,000 dowry, is overtaken by the hero, knocked into splashing mud, and kiss—finale.

All this is not above the merit of a program release—there have been worse. One element that strikes the auditor as having real merit is the photography, and certain shots with Enid Bennett posed exhibit a certain hazy wistfulness that has demonstrated itself before in the work of the best cameramen.

In direction the very start of the picture is a glowing example of a director's ability in making his actors do something other than mere posing. The character of the grocer (Otis Harlan) is introduced and for this one scene his interpretation is inspiringly animated. But just this once. For the rest there is an appalling lack of action. Miss Bennett fills the bill as the ingenue, but the rich goes with it that she might really act now and then. A sympathetic part is entrusted to W. Landers Stevens, a rube lawyer, who makes most of it, while the count of Leo White had all the flavor of stagginess. The rest includes Victory Bateman, Edward Hearn, Harry Todd and Lila Leslie. The feature is released by Pathe for Hodkinson and for the Rockett Film Corporation. Direction by Lloyd Ingraham. Step.

THE LURE OF EGYPT.

Filmed from a novel entitled "Once There Was a King," the sponsor for this feature is the Federated of California, releasing through Pathe, with Claire Adams as the star and heroine of a romance, with a background suggested by its title—Egypt.

Its lure is less as a story with active ingredients, but more in a succession of art titles that really give more color to the action than the drama. The producers were not aware of the fact that in suggesting Cairo as a locale, something would be needed to sustain the impression, if the filming couldn't actually be accomplished there. And so, the title was imprinted on a background of a scene of the city itself, while the action sped on to an interior. That's one way of doing it.

An archaeologist is at the end of his resources, and, unaided by the British Government, is at a loss to go on with research and experimental work that will unearth new treasures for civilization. A conquering Oriental prince comes along, becomes enamored of the daughter of this learned man, and the drama revolves around this triangle, with the customary ending. Flashes of spiritism are evoked through the introduction of an incarnate Egyptian monarch, while Oriental mysticism comes in the form of a bearded patriarch, not unfamiliar in this type of drama.

The picture falters in its interest at the start because its introduction is coupled with the appearance of new characters—too much in its way, so that when about half way through the real drama takes on speed.

For atmosphere, the picture itself sustains every vestige of interest, being filmed in the American desert. At the beginning an Oriental dancer makes her appearance in the center of the action gliding gracefully at an improvised ball for a selected few.

The cast is a large one, including Joseph Dowling, Zack Williams, Robert McKim, William Lion West, Maude Wayne, George Hernandez, Aggie Herring, Carl Gantvoort, Frank Hayes and Harry Lorraine. Perhaps Robert McKim, as the heavy, carries off the honors, being one of the few with any screen intelligence in this roster. But the uniform they gave him to show off a princely exterior must have been dug out of some California costumers that was scarcely consistent with the character.

LONDON FILM NOTES

By IVAN P. GORE

London, April 20.

With one thing and another—the money shortage, the prevailing unrest and labor troubles—things in film trade here are just as bad as they can very well be without going flop altogether. Despite the general depression, however, the early summer has made the producer turn his thoughts to his job, and many of the producing companies are settling down to work.

Astra is making the "Double Event" and has engaged Zena Dare, one time a big musical comedy star, and sister of Phyllis, to play in another production, "No. 5 John Street."

Stoll is busy on various things, including Robert Hichens "The Woman of the Fan" and Ethel M. Doll's "The Knave of Diamonds." This latter is the film version of the novel, the dramatization of which has just concluded a six week's run in Manchester and which will shortly be seen at the Globe with Violet Vanbrugh. The producer of both is Rene Plaisance. "In the Knave of Diamonds" he will attempt something new in picture production, doing away with interior sets and using curtains as the high brow stage societies, who try to emulate the old Elizabethan days. An economical step if it comes off, but whether the public will appreciate it is quite another matter.

Harna is working on "No. 1 Brick Row," much of which will be made in a London toy factory. Fred Durrant is the producer and the company includes James Knight, Marjorie Hume and Constance Worth.

Masters will shortly commence work on "Miss Charity," a version of a novel by Jebbie Howard. Dick Webb, late of Gaumont's (Westminster brand), is the leading man and Edwin J. Collins is the producer.

Edna Flugarth, now playing for Stolla and sister to Shirley Mason and Viola Dana and the wife of Harold Shaw, is about to change her name to Hazel Shaw.

Henry Ainley will be the "star" in the ideal production of Lord Lytton's novel, "Money." A play founded on the same work was produced by W. C. Macready at the Haymarket in 1840. Duncan Macrae will be the producer.

The Stoll publicity department has issued a statement in the form of an interview with Jeffrey Bernard correcting "the wrong impression which seems likely to be created by the paragraphs which have recently been printed in several New York papers"—such as Variety. This statement relates to attachments said to have been made against the Stoll corporation in America. Bernard says that there is no attempt to evade and the attachments are a natural result of his visit to America. So the attachments were made! The important thing in the "depe," however, is the confession that the Stoll company's affairs were in a chaotic state owing to utter mismanagement. The books are being examined and all accounts will be met at the earliest possible moment. In conclusion, he said that Pathe was now handling Stoll productions and acknowledged that the press statements "got his goat."

Mack Sennett
Two-Part
Comedies

Exhibitors are delighted with this series of two-part comedies. The two subjects released up to date—"Made in the Kitchen" and "She Sighed by the Seaside"—have met with instantaneous success wherever they have been exhibited. Featuring the various popular Sennett comedians, these feature comedies are being released by Associated Producers, Inc., now—one each month. Each one is a "special" in every sense of the word and are naturally in great demand, as they fit in on any program.

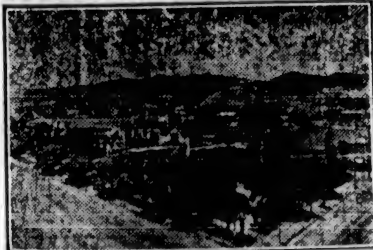
Visit the "A. P." exchange in your territory and make arrangements to book this series now.

Associated Producers, Inc.

729 Seventh Ave., New York

HOTEL HOLLYWOOD

THE RENDEZVOUS OF THEATRICALS BEST



HOLLYWOOD, LOS ANGELES, CALIFORNIA.

PARADE, MILK POSTERS, CONTEST AND CHARITY DIVVY FILM DRAW

Manager of Milwaukee Butterfly Puts "Black Beauty" on Map by Sharing Proceeds with Society—Season Ticket for Child's Best Drawing.

Milwaukee, May 11.

The biggest advertising campaign in this city by a motion picture house was launched here this week by Edwin Moosary, manager of the Butterfly theatre of this city, who recently came from New York, where he was manager of "legit" and picture houses, announcing the showing of the picture, "Black Beauty," this week.

He obtained the sanction of the Wisconsin Humane Society by giving half of the proceeds of the first week showing to the society, which is composed of the wealthiest people in this city.

He then made arrangements with the largest milk company in the State of Wisconsin to have its drivers deliver placards to each of its customers on the morning before the showing of the picture.

A parade of jet black horses was staged on the busiest thoroughfares on Saturday announcing the showing of the film.

An afternoon newspaper has offered a season ticket to the theatre to the girl or boy who submits the best drawing of "Black Beauty."

The superintendent of schools, who is a member of the society, instructed all school teachers to tell the school children to see the film.

Two ministers on Sunday delivered a sermon to their congregations of the cleanliness of the picture.

At the present time all indications show that the clever bit of advertising was not fruitless. The society had bought 10,000 tickets in advance.

"LOTUS EATER" NOT PLACED

It has not yet been decided who will release "The Lotus Eater," John Barrymore's newest picture. According to the original plans when Marshall Neilan received First National's consent to make the picture, Neilan was in no way obligated to deliver the film to First National. The picture may be thrown on the market open to auction, it is said.

100 LBS. AND \$500 BY POST

Washington, May 11. Jack S. Connolly, Washington representative for the National Association, is negotiating with the Postal authorities in an endeavor to have the weight limit on parcel post shipments in all zones increased to 100 pounds and the limit of valuation on such shipments to \$500.

NEWS OF THE FILM WORLD

Arthur Brilliant Doing Press Work

Arthur Brilliant, scenario writer, has accepted the post of publicity representative of the Associated Producers, Inc., to succeed Dwight Perrin.

The latter resigned to act as advertising director for the new Fred B. Warren distributing organization.

Jerome Storm, picture director, recovered judgment for \$3,520.19 in his suit against the Frohman Amusement Corporation for two weeks' services rendered at \$1,750 a week. The suit was undefended and judgment entered by default, although the defendant's counsel had put in a notice of appearance asking for an extension of time in which to file answer. O'Brien, Malevinsky & Driscoll acted for Storm.

The filming of "Disraeli" will be done at the former Whitman Bennett studio in Yonkers, with Henry Kolker directing.

S. E. Fried, New Jersey representative for Famous Players-Lasky, has assumed the management of the Minneapolis exchange for the Associated Producers, succeeding Julius F. Brett.

Troy, N. Y., is to have a new theatre modeled after the Strand in Albany. Frank P. Dolan, Albany real estate operator, and Joseph J. Murphy and Edward Murphy, Troy millionaires, are fostering the project. The Warner property at 323 and 325 River street and the Brewster and Abbot Coal Company's property adjoining, have already

CINCY OPERATORS' SCALE

Cincinnati, May 11. The Cincinnati Moving Picture Operators' Union and the exhibitors of that city settled a controversy with the assistance of the international union officers. Downtown houses pay operators 81 cents an hour for a seven-hour day and seven-day week. A 10 per cent. increase has been asked.

ASHERS THEATRES, INC.

Chicago, May 11. Nathan, Harry and Max Ascher incorporated the Ascher theatres corporation of Chicago under the laws of Delaware for \$17,500,000. It is understood that the entire business of Ascher Brothers will be taken over by the new corporation. Several big film houses in the outlying districts are contemplated.

CARPENTIER SERIAL

The Robertson-Cole people have a hitherto unmentioned serial picture with Georges Carpentier starred, that is to be released within a week or so.

The film was made in France.

FLAGG'S SCENIC STUDIO SITE.

San Francisco, May 11. Announcement of the purchase of a huge building at 14th and Mission streets by Edwin H. Flagg, owner of the studios bearing his name, was made here last week. The deal means the addition of another scenic studio for the State.

"PASSING SHOW" AT APOLLO

The new Woods theatre, Chicago, "The Apollo," will be opened Decoration Day. The initial attraction will be the current Winter Garden production, "The Passing Show of 1921," starring Eugene and Willie Howard.

It is expected the show will remain in Chicago for the entire summer.

Walter Hearn's Daughter.

Los Angeles, May 11. Walter Hearn, publicity promoter and treasurer of the Mason O. H., is celebrating the arrival of a daughter at his home.

Charles P. Saunders, owner of the Screen Attractions Distributing Co. of Buffalo, was directed to pay his wife \$50 a week alimony pending trial of her divorce suit.

TEARLE'S ALIMONY GOES UP.

Justice Tierney last week granted Mrs. Josephine Park Tearle's motion in her suit against Conway Tearle, picture star, increasing her \$25 a week alimony award under a final divorce decree of Nov. 21, 1912, to \$75 a week. Mrs. Tearle asked for \$500 a week, contending Tearle is earning \$1,750 a week under a Selznick contract which carries with it graduating options for still higher salary. The defendant has since remarried twice and the first Mrs. Tearle alleged Mrs. Tearle No. 2 was receiving more alimony than she was. Tearle is living with Adele Rowland, his present wife.

Both parties are understood dissatisfied with the decision and will appeal. House, Grossman & Vorhaus and Frederick E. Goldsmith represented the plaintiff and defendant, respectively.

AGONIE DES AIGLES

Paris, May 10. The super-film of Georges d'Esparbes, presented at the gala by the Committee of the Centenary of the death of Napoleon I, at the Trocadero, April 23, when it was enthusiastically received, is to be released next month after another trade show.

Alexandre Georges has composed a special score. This historical film, taken at the Palais de Fontainebleau by Deschamps, is handled by the Societe d'Art et Cinematographie, Paris.

FILM MUSIC SCORES ISSUED ON ROLLS

New Development for Use Anywhere With Features.

Music Stores Service Corp. is announcing a new development in the picture industry. This company has prepared full orchestra scores on all important picture features released for the remainder of the current year.

The scores are patterned much after music rolls as used in player-pianos, they tell the musician through means of printed signs what section of the score are to be played so that the whole may properly blend and synchronize with the action on the screen. Every title that appears on the screen also appears on the scores.

The music scores are prepared by a staff of musicians headed by Dr. Hugo Riesenfeld. Associated with him in this work are Carl Edouarde, James C. Bradford and Joseph Carl Briel.

MANITOWOC CAPACITY, 3,500

Milwaukee, May 11.

Ascher Brothers' representative in this city announced the opening of a new house in Manitowoc, Wis., late in May, costing \$400,000 and with a seating capacity of 3,500.

REX STORY COMEDIES.

San Francisco, May 11.

A new picture company, to be known as the Rex Story Comedies, with Samuel M. Sargent as president, Jack S. Nedell as general manager and Rex Story as the featured artist, has been formed in Los Angeles.

Story opened with the "Greenwich Village Follies" in their New York engagement and was in vaudeville with James Watts.

The old D. W. Griffith studio is being used by the new company.

"JEW" PICTURE SHOWING.

Paterson, N. J., May 11.

"Way Down East" was followed at the Lyceum by "The Wandering Jew," with Rudolph Shildkraut. The house was scaled for similar prices to those charged for the Griffith special, although the engagement of the latter picture is only for three days.

This is the first time a split week picture is offered to the public at the price set for a run feature.

TOMMY DOWD MARRIES

Melanie Verbouwen and Tommy Dowd were married at the Little Church around the Corner a week ago. Mrs. Dowd was awarded the first prize in the Paris Conservatoire. She appeared at the Hippodrome and Capitol theatres in New York.

Mr. Dowd is assistant to S. L. Rothafel at the Capitol.

"The Finest Thing He Has Done!"

IN the charm of story, beauty of stage settings, and quality of acting it is without doubt the finest thing William de Mille has done.

—New York Telegram.

"Tells of people you know, the things they do, the things they think. Produced with excellent taste and cleverness of production."—Evening Journal.

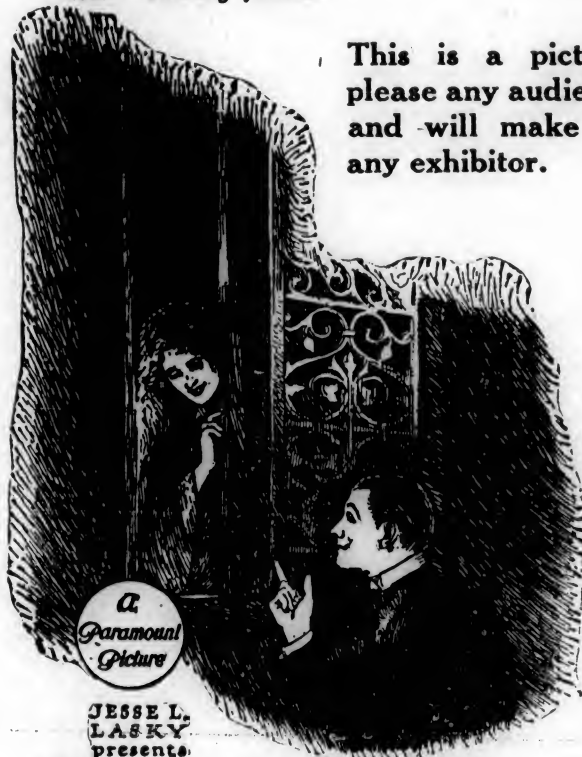
"All in all, it speaks glowingly for the precedent of author writing directly for the screen. Quite as fascinating as the story is the splendid cast."

—New York American.

"A play of rare quality. Lacks only one thing—the human voice—to make it a thing of real life. A finished product."

—New York World.

This is a picture which will please any audience in any town, and will make big money for any exhibitor.



JESSE L. LASKY presents

William de Mille's "The Lost Romance" A Paramount Picture

(This is the two-column ad cut—mat or electro at your exchange)



FAMOUS PLAYERS-LASKY CORPORATION



INSIDE STUFF

ON PICTURES

John H. Barber of the First National Bank of Los Angeles supplies interesting details of picture financing in an article in this week's *Annalist*, published by the New York "Times." Substantially his article is a plea for financial support for the industry addressed to bankers generally. He says bankers and investors are wary because of misunderstanding and tries to explain away prejudice, declaring that the business has outgrown private financing and cannot develop further without banking co-operation.

Mr. Baker does not go into the matter of practical ways and means by which bankers have imposed pretty harsh terms upon applicants from the film business for bank loans. That would make another interesting story, but it remains to be written. A list of the juicy premiums that independent producers have paid would make good reading. Another subject is the collateral demanded by capital to secure loans, reaching up to triple the amount. The fees exacted by underwriting syndicates also would make an absorbing study. The agreement for a new flotation under which one producer accepted about 60 per cent. of the flotation price of an issue running into eight figures and the underwriters took 40 per cent. for their end might serve as an excellent subject.

Mr. Barber has this to say about the method of financing loans: "Finance has been exceedingly difficult for the picture industry. Few loan committees have cared to submit to the bank examiner a loan for thousands of dollars against such security as a few thousand feet of film. At least one method has been devised under which the producers can borrow from the banks and at reasonable rates a substantial portion of their financial requirements, i.e., by establishing a margin for their loan in the same manner as the borrower who pledges cotton, flour, automobiles or, in fact, any commodity.

"This may be accomplished through the producer paying out of his own pocket the initial expenditures of a given production. A margin of 35 per cent. seems conservative in the picture business." Film men in New York will chorus enthusiastically "30 per cent. is conservative."

"Contrary, perhaps, to the general belief, loans against motion pictures made by a well-known and experienced producer with a commercial vogue offer a substantial degree of security as well as liquidity," the banker continues. "In many instances the picture to be made is sold before it is produced, and often the distributor guarantees to the producer his cost of production. Repayment of a motion picture loan is provided through the deposit of the entire gross receipts due the producer from any particular production with the bank which has financed the completion of the picture and the application of such proceeds to the loan until the bank's advances are paid with interest. The average feature will return to the producer anywhere from \$5,000 to \$15,000 a week following release, which after a few weeks gradually declines. This return rapidly reduces the bank's loan, which is normally repaid in from three to six months following actual release of the picture."

According to this authority, 30 per cent. of the ultimate gross returns of a given film are collected in the first two months; 25 per cent. more in the following three months, and 90 per cent. in the first year. The earning power is completed in the first four months of the second year, this calculation disregarding foreign rights sales.

A tabulation is given to show the distribution of costs of a typical feature:

SALARIES, WAGES, ETC.		
Directors and staff.....	\$21,462	P. C. 15.33
Acting personnel (including extras).....	26,224	18.73
Administrative (office and executives).....	11,069	7.90
Mechanics, electricians, carpenters, laborers, etc.....	26,656	19.04
Total	\$85,411	61.00
OTHER EXPENSES.		
Scenario (including cost of story and continuity).....	\$2,795	1.99
Materials used in scenery and sets.....	5,648	4.04
Properties (including rentals).....	14,969	10.70
Wardrobe (including rentals).....	2,123	1.52
Publicity	2,676	1.90
Raw films	5,583	3.99
Insurance and taxes.....	3,243	2.32
Depreciation	5,487	3.92
Interest on advances from banks.....	3,338	2.38
General expense and miscellaneous overhead.....	8,727	6.24
Total	\$140,000	100.00

Going into statistics, Mr. Barber says the distributors collected \$86,000,000 for the fiscal year ending June 30, 1920. He calculates that of the 16,000 picture houses in the United States 80 per cent. are of the smaller variety, charging from 11 to 17 cents admission. Capacity of all film houses is estimated at 5,400,000 and receipts at \$2,000,000 a day. The books of the Commissioner of Internal Revenue indicate a total of receipts of \$767,000,000 a year. The 10 per cent. admission tax amounted to \$76,733,647. This gives a per capita expenditure for film entertainment of \$7.15 a year.

Pola Negri is a Jewess and was born in Vienna where she attracted Max Reinhardt's attention. Her name was Paulette Schwartz. Schwartz means black and so her stage name was easily thought out. The pictures in which she has been appearing here were made five years ago. Reinhardt's production system is very simple and has been generally adopted throughout Germany. He has a committee of experts. The man in charge of camera work, for example, is supreme in his department. No scene is shot if he doesn't want it shot. The same goes for the lighting director and the art director. Also before productions begin there are long rehearsals. Every actor knows his part and the whole story. Then there is a general gathering and Reinhardt reads the script aloud to his cast and asks suggestions and dissent from his interpretation. The cast always has ideas. It is encouraged to have them. In short, the Belasco idea in pictures.

The question as to Ernest Lubitsch's nationality seems to be settled with the statement by Vera Gordon's husband, who declares that he met Lubitsch recently in London and after conversing with him Lubitsch acknowledged that he is a Pole. Mr. Gordon declares that he spoke Polish to him and in addition conversed in Russian, both languages of which Lubitsch is said to be a master. Naturally his German is also there.

The knowledge also comes from Mr. Gordon that the creator of "Passion" and "Deception" is now at work on "Richard III," holding in view after the completion of "Lucrezia Borgia."

Two features were taken off at the Stanley, New York, last week by the house manager, A. Benk. The first was "Out of the Darkness," an English feature sponsored by First National. The second was "Bachelor Apartments," released by Merit. A representative of that corporation asked why.

"Have you seen it?" Benk retorted. The representative had not.

A report asserting that "1345 Hampton of Place" was sold outright to First National by Marshall Neilan for \$200,000 is denied by the former. The explanation was made that the arrangement between Neilan and First National regarding this feature is on a sharing basis.

EXPLOSIVES BUREAU

ISSUES NEW RULES

Pamphlet Indicates Improvement in Requirements.

The Bureau of Explosives has issued a pamphlet containing new specifications and requirements for the shipping of films. These are effective September 1 and embody improvements over the present shipping cases from a standpoint of durability, fire prevention and new locking devices.

The instructions are subdivided into classes, and in the first, or class A, part of the instructions read: "Riveted sheet iron or steel cases—1. Cases must be made of galvanized sheet iron or steel of not less than full 22 gauge, or, of 22 gauge black iron or steel which must be japanned, painted or galvanized after completion of the cases. For single reel cases 24 gauge is permitted."

In Class B, "cases must be made of steel not less than full 18 gauge. Shape must either be octagonal or hexagonal, square or rectangular with right angle corners or with rounded corners. A circumferential outside bead must be provided on the body for contact with the bottom edge of the cover when in closed position; or in place of beading, drawing projection acting as reinforcement and projecting outward not less than 3-16 inch from the sides of the body may be provided."

In Class C, "cold drawn steel cases must be of one piece body, cold drawn from sheet steel with completed bodies of not less than full 18 gauge, and covers of not less than full 16 gauge, and must be japanned, painted or galvanized after completion."

In Class D, "cases must be made of sheet steel of not less than full 20 gauge, and shape must be square with rounded corners, must be lined throughout with hard fibroboard at least 1/4 inch thick, complying with paragraph 54, 'herein,' and securely held in place."

In the cases of other types of containers, and specifying baggage trunks, the Bureau of Explosives declares that the same may be used to transport films and projecting apparatus for educational and demonstrating purposes when constructed under certain specifications.

ORDERED TO TESTIFY.

Defendants May Be Punished for Contempt Otherwise.

Justice Newburger signed an order this week directing Earle Emlay and Walter L. Johnson to testify in a \$25,000 damage and injunction suit begun by the Novograph Film Corporation, or be punished for contempt of court. In hearings before William Allen, the referee in the matter, the two aforementioned defendants have consistently refused to answer certain leading questions propounded them.

The Novograph is suing besides the two already named the Motion Picture Production Co. of America, Earle R. Hopkins, Stereospeed Productions, Inc., Maximilian Veith and Erich Schlegel, to restrain them from infringing on the secret device governing the plaintiffs' high speed, slow motion photography process.

Charles P. Watson, who is president of the Novograph Film Corporation, in his affidavit states that prior to Dec. 13, 1918, Emlay was part owner of a secret device on this high speed camera which rights he sold on that date to Clara C. Watson and who subsequently assigned them to the plaintiff corporation. Watson states that Emlay continued in the employ of the Novograph following the sale of these rights, agreeing not to build or disclose the secret construction of this camera, but that July 26, 1919, he voluntarily left the employ of the Novograph and entered into an alliance with the other defendants to compete with the Novograph and infringe on their process. Johnson & Hopkins are charged with agreeing to market the stock of the Stereospeed Productions, Inc., and Schlegel and Veith with having constructed an experimental camera under Emlay's supervision, similar to the one controlled by the Novograph.

The defendants, through their several attorneys each generally denied the charges.

COAST FILM NOTES

By FRED SCHADER.

Los Angeles, May 11. Eva Novak has left the Universal after the conclusion of her contract, under which she made five pictures, and has been signed by William Fox. It is understood that she has received an advance over the U. figure at the Fox plant. She will appear in the next Emmett-Flynn special.

Charles A. Bird, in addition to his many other duties at the Fox west coast studios, has undertaken the supervision of the casts for productions.

Jean Haves is rapidly taking on the aspect of real estate operator as well as one of the most noted funsters of the picture colony. Last week he sold his home in one section of the town and immediately afterward purchased a new house at Sixth and Van Ness.

Joseph Roberts, the comedian who was with many of the "Buster" Keaton production, is a daddy. Mrs. Nina Roberts presented him with a son a week ago, which he immediately named Joseph and then wired Joe Schenck, Joe Keaton and Joe Mitchell that he had named the youngster in their honor.

Dr. Harry W. Martin is walking into a lot of publicity through the U. press department. Whenever a doctor is needed to advise as to technical detail Harry is on the job, and in the press book for "The Blazing Trail" he is played up to the extent of half a column.

Gustav Machaty, who has been put in stock at the U., claims that he is a cousin to Pola Negri and that he played with her in "Passion," enacting the role of the younger Du Barry.

Mme. Kate Keeler passed through Los Angeles the other day on the last lap of her journey round the world. The noted costumer is to locate in New York, where she will open a studio for the costuming of productions. She is to go abroad again in the fall and will take a number of rights to musical productions with her.

Guy Price, stage and screen authority of the west coast, whose writings in the Los Angeles Herald are widely read, is leaving for Chicago, Detroit and New York late this month. Accompanying the critic will be Mrs. Price and Guy, Jr., the 14 months old, cradle-wonder of the Pacific slope.

Harry Carey has refused to start work on the first of his Universal Jewel productions until an awaited interesting event in the Carey family is consummated. Carey is fearful that the story might necessitate his being "on location" when the time arrives and he would miss the initial cry of "daddy."

Wallace McDonald has been added to the cast of "A Poor Relation," the final Will Rogers picture under his present Goldwyn contract. The completed cast includes Sylvia Browner, Sydney Ainsworth, George Williams, Molly Malone, Robert De Ville, Jeanette Trebaol and Walter Perry.

Rene Guissart, cameraman for the Marion Fairfax productions, received an offer to film the Clara Smith Hamon picture. The offer is said to have been \$500 weekly, but Guissart turned it down.

Two First National Productions were started on the west coast during the current week. They are "Man's Game," with Katherine MacDonald starred, directed by J. A. Barry and "Slippy McGee," an Oliver Morosco production directed by Charles Ruggles. Wheeler Oakman will have the lead in the latter.

The Peter B. Kyne story, "Kindred of the Dust," is to be the second production to be made on the west coast by R. A. Walsh. At present the director is completing "Serenade" at the Brunton lot.

Marie Prevost is in New York conferring with Carl Laemmle. She has been signed for a series of pictures at the U.

Edward Laemmle is leaving U. City for four weeks in the east.

May Allison, whose contract with Metro expires July 1, is not to return to the speaking stage, as originally announced, but is to remain here to continue picture work under another management.

The reports that the Mary Pickford studios are to be moved to San Francisco were denied here. The original story was printed as an interview with Alfred Green, who co-directed Miss Pickford's latest picture with her brother Jack. Green denies having given the interview.

Robert Bradbury has resigned with Cyrus Williams to direct the second series of Tom Santschi two-reelers, and in addition will continue the Bill and Bob Bradbury

boy trapper pictures, in which the director's two sons appear. Pathe has placed an order for eight additional Santschi Westerns to follow the first series, recently completed.

May Collins has been signed by Universal for a role in "The Shark" and "The New Frank Mayo" picture. The story was written and is being directed by Fred Le Roy Granville.

Jack Perrin is now at Metro, supporting Viola Dana. He recently finished at Universal.

J. L. Frothingham is starting production under the direction of Edward Sloman at the Brunton lot of the E. Phillips Oppenheim story "Passersby." Frank Clark has done the continuity for the story.

The new Grauman Metropolitan theatre at Sixth and Hill streets is to be ready to open in January. Work on the structure was resumed last week.

"Bull" Montana is about to make his second try to secure citizenship in this country. "Bull," whose real name is Luigi Montana, is a native of Italy, and recently when his application for papers came up he did a flop on the mental, and so he is going to night school to brush up for his next exam.

The five Metzett brothers are suing the Fox Vaudeville Co. for salary they claim due for work in an Al St. John comedy. A Metzett was awarded \$145 on his claim last week, and the other four brothers are also bringing action. The brothers continued reporting at the comedy lot for a week after the picture in which they had been working was completed. The defense was to the effect that when the picture was completed the director said, "Thank God! That's finished," which the court held was not sufficient notice of dismissal.

William S. Hart has been sued by A. Gallenstein, a carpenter, who claims damages for injuries sustained while working at the Hart studio.

Paul Emerson was injured last week by a fall in the Santa Monica canyon while working in the Maurice Tourneur production, "Lorna Doone."

Barbara Bedford and Irvin Willat deny the published report that they were married and set to be married.

Doris May and Wallace MacDonald were married in Hollywood last Thursday.

William E. Wing, scenario editor and writer, is now associated with the Palmer Photoplay Corp.

"Who Shall Judge?" a new Gouverneur Morris story, is the next production which Reginald Barker is to direct for Goldwyn. Ruth Wightman has supplied the continuity.

The suit of Louis Stephens against Thomas Ince for \$5,200 is due to be heard in court this week. Stephens alleges he had a contract with the producer at \$200 per week until July 30 and that he was discharged without cause on February 6. Stephens is a scenario writer.

When "Vanity Fair" is released it will be noted that Charles Chaplin has given Edna Purviance as great an opportunity to distinguish herself in that production as little Jackie Coogan had in "The Kid."

"The Match Breaker," an original story by Meta White, will be the first Viola Dana picture produced under the new unit system at Metro.

Ethel Clayton is due back to start work on "Her Own Money," a new comedy by Mark Swan.

May McAvoy is to be added to the list of Realart stars next month, when that organization celebrates its second birthday.

George D. Baker has arrived from the east and joined the Metro forces to start work on the first of a series of three special productions that he is to do for the company.

Hiram Abrams is here conferring with Doug Fairbanks, Mary Pickford and Charles Chaplin.

Mona Lisa and Wallace Beery are to be married shortly, as are also Priscilla Bonner of Vitagraph and Allen Weyman, the director.

Andy Brannigan, formerly of Brannigan & King, merchant tailors, is now connected with the Finchley store for men on West 46th street.

Robert Hunter has succeeded to the post of assistant manager of the Greenpoint, held by the late Jeff Callan.

"WHAT PUBLIC WANTS"—PRO AND CON AT 1ST NAT'L MEET

Convention to Take Up Question and Air It Thoroughly—Directors to Be Told to Cut Expense—Acting Merit to Be Improved.

In advance of its sales convention in New York by First National, including its branch managers and executives, beginning Monday next and continuing through Thursday, comes the information from official sources that an economic and industrial layout for the future will be the sense of the meetings. Across the table will be fired arguments as to what kind of pictures will be essential in feeding the public in theatres chained in the United States by First National's circuit.

It was hinted that the hitherto unfulfilled demand upon directors that they cut production cost will now be laid down to them as law. Directors hereafter operating and making pictures for the First National will be forced to cut production cost to a minimum.

"Production cost has got to be cut and directors have to learn how to do it," declared this official with a certain emphasis. "They have to put less money and more brains in their pictures. The pressure now from all sides is stronger than it was. Conditions in other branches of the amusement field point toward the same thing and why should it be less in the pictorial field?"

"The tendency of producing nothing but program features will have to be eliminated, too, and the money usually applied on the production cost for program pictures will have to suffice for specials."

Amplifying on the "specials," this official went on to say that there would be an insistence on eliminating sets and such like paraphernalia that had no relation to incident in pictures, in view of the American public's being "fed up" on such mediums merely for the spectacular.

Pointing to two features that had been produced at an expense not exceeding \$30,000 each ("The Kid" and "Over the Hills"), he declared how superior they were in drawing power, and how as examples they minimized pretension in sets, etc.

The response by American audiences to European pictures has also made a deep impression on the executives of First National and another phase of the meeting will deal with the improvement of histrionic merit in the art of American productions.

This is their first convention since 1919, when the franchise holders and branch managers foregathered for a week. For several months past the independent producing units distributing through Associated First National have been forwarding data to the main office regarding information deemed desirable as production guides, and in turn these have been sent to the exchange where special research work has been done by each organization in preparing resumes of conditions in their territories.

Confidential reports from theatres as to the kind of productions that have been the most successful as well as those indicated as likely to be the most successful in the future have been obtained as well as the box office value of stars, directors, etc., who are releasing through it.

The future production policy which is anticipated to be indicated by these reports will be a possible guide for the kind of stories which probably will be the most successful, and the scope of the production as well as the casting will be indicated to a certain extent.

Eight business sessions will be held, two on each day of the convention.

Among the exchange managers who will attend are R. H. Clark, New York; E. J. Hayes, Buffalo; R. C. Seery, Chicago; T. B. Spry, Boston; M. K. Keleher, New Haven; W. E. Lusk, Cleveland; R. H. Haines, Cincinnati; J. F. Cuddeback, Minneapolis; H. J. Fitzgerald, Milwaukee; E. C. Rhoden and S. W. Katch, Kansas City; S. S. Schwarz, Des Moines; H. M. Weinberg, Omaha; W. J. Heenan, Philadelphia; S. Y. Edwards, San Francisco; L. E. Tillman, St. John; A. Gorman, Montreal; W. J. Drummond, Toronto; F. Brown, Indianapolis; S. J. Baker, St. Louis; C. E. Beachem, Atlanta; F. P. Bryan, Charlotte; C. H. Feldman, Portland; L. O. Lukan, Seattle; A. M. Fabian, New Jersey; J. Skirboll, Pittsburgh; H.

PICTURE ENGINEERS MEET AT CAPITOL

Plan to Standardize Picture Making and Laboratory Work.

Washington, D. C., May 11. The picture engineers opened the 12th convention here at the Raleigh hotel Monday, and will continue in session through Thursday. The program includes plans for further improvements in standardizing picture making and laboratory work.

H. A. Campe, president of the body, officiating, designated as "The Society of Motion Picture Engineers," presides. Meetings will also be held at the Bureau of Standards, where all of the government tests are made and at the national museum of the Department of the Interior.

Monday's session was given over to the usual opening ceremonies after which L. A. Jones read a paper on "Transmission of Tinted Picture Film," following which H. D. Hubbard delivered a short address.

Papers read by C. Francis Jenkins, past President of the society whose subject will be "Continuous Motion Picture Projection" and Harry Levey, of New York who will lecture on Industrial Mechanisms. Others who will discuss various technical subjects are C. A. B. Halverson, of Lynn, Mass.; F. H. Richardson, J. L. Spear, Carl L. Gregory, J. R. Bray and Charles P. Watson, all of New York; Dr. W. R. Mott, of Cleveland; L. E. Davidson, of Buffalo, and F. E. Ives, of New York.

CONDEMN EXHIBITORS

Minneapolis Board of Trade Trying to Adjust Local Conditions.

Minneapolis, May 11. The Minneapolis Film Board of Trade passed a resolution at its last meeting here condemning the practice of exhibitors in the state who book pictures and are unable to fulfill their contracts by refusing to play pictures because of being overstocked.

The action was taken as a result of numerous complaints which were received by the grievance committee. It is intended by the board to do everything to bring about an adjustment between exchange men and exhibitors guilty of breach of contract.

NAT'L'S. 5TH MEETING

Annual Gathering June 6 at Headquarters.

The fifth annual meeting of the National Association will be held on Monday, June 6, at its headquarters, following a decision by the association's executive committee May 4, at which authorization was also given for the calling of annual meetings of its several branches, including the producers, distributors, supply and equipment and general divisions.

They will meet prior to June 6 and nominate directors who will be voted upon at annual meeting of the entire association. It is expected the newly elected Board of Directors will immediately convene for the election of officers for the ensuing year.

LOUIS R. HARRISON DIES

Louis Reeves Harrison, for 10 years editor of the Moving Picture World, and identified with the picture industry in various capacities for twice that length of time, died May 8, aged 63.

Scott, Detroit; W. E. Callaway, Dallas; D. Bershon, Los Angeles; J. P. Anderson, Washington; S. J. Coffland, Vancouver; W. M. Mitchell, Calgary; B. Bloom, Winnipeg; L. I. Goldberg, Louisville; J. H. Ashby, Denver; L. L. Hall, Salt Lake City; C. J. Briant, New Orleans, and Jack Brainard, Oklahoma City.

MUSIC PLAYING TAX UP AT CONVENTION

Theatre Owners at Washington Going Into Matter.

Washington, May 11. Decisive against the present "unjust system" of taxing the theatre owners for playing any music written by members of the American Society of Composers, Authors and Publishers, will be taken up by the officers and executive committee of the Motion Picture Theatre Owners of America, when it convenes at the Hotel Washington, May 17. The subject will be gone into fully, and plans laid for decisive national action in an endeavor to relieve the exhibitor of what the M. P. T. O. regards as "unjust and very burdensome taxation."

The battle against the demand of some of the music publishers and composers is already under way in at least three States.

The Kansas State Exhibitors has instructed its general counsel to defend several actions now pending against the members of the organization. Another test case is being prepared by the M. P. T. O. of Missouri.

Working in conjunction with the M. P. T. O. is the United Theatrical Protective League, which has also launched a campaign to secure a repeal of the music tax.

Another angle which concerns the present conference here is the formulating of a national legislative program during the present session of Congress. This legislation which it seeks will be in the form of more equitable and uniform contract laws, and moderation or elimination of the present heavy taxation system, with special reference to the five per cent. film rental tax.

Among other important reports that will be rendered at this convention will be those of the committees on exhibitor-producer relations, laws and legislation, business relations, and ways and means.

Mebbe, for "Buster"

Before Buster Keaton leaves New York for the Coast, within the next 10 days, he may return with Mrs. Buster Keaton, now Natalie Talmadge. Their engagement was announced some months ago.

U'S NEW GEN. MGR.

Irving Thalberg Reported in Prospect for Position

Los Angeles, May 11. Irving Thalberg, general manager of Universal's west coast studio, leaves for New York next week. It is understood while in the East his marriage with Carl Laemmle's daughter will take place.

Immediately after the ceremony it is reported he will assume general charge of the Universal company.

LOST FILMS IN POST OFFICE

One in New Orleans—Am. Ex. Co., N. Y., Has Two.

New Orleans, May 11. The Post Office Department here is holding a film entitled "Pocohontas and Capt. John Smith," found loose in the mails since April 14. It will be sold at the auction of unclaimed goods unless the owner applies for it previously.

The American Railway Express, No. 51 Broadway, reports it is holding in Philadelphia two films entitled, "Italy, Sons of the Seas," and "American Junior."

As customary if unclaimed within a reasonable time, they will be sold at auction by the express company.

KESSEL-BAUMANN SUITS

The separation of the Kessel & Baumann interests has culminated in a series of lawsuits, two actions having been filed in the Supreme Court this week.

In the first suit Adam and Charles Kessel are suing as directors of the Kessel-Baumann Picture Corporation to compel Baumann to return to the treasury certain monies claimed to have been paid to defendant's wife.

Another suit is against Baumann brought on behalf of a number of the stockholders in the corporation with affidavits and counter-charges galore.

HANDBOOK ON PICTURE CONTROL WITH MODEL ORDINANCE ISSUED

National Board of Review Embodies Findings of State Conference of Mayors in Pamphlet—Wants to Know of Objectionable Advertising.

EIGHT MORE HOUSES ON COAST FOR T. & D.

One Closed at \$150,000—1st Nat'l Franchises Involved.

Los Angeles, May 11.

Turner & Dahnken of San Francisco have practically closed a deal to take over eight picture houses in this territory. Four are in Pasadena, three in Los Angeles, and one in Glendale. The houses are Jensen's Pasadena and Raymond, the Strand owned by J. M. Root, and the Florence owned by David Schuhmann all in Pasadena; the Alvarado, the DeLuxe, the Theatatorium in Los Angeles, and the Palace Grand in Glendale.

Henry Jensen, owner of four of the houses, stated the deal was in negotiation while J. M. Root admitted having closed for his house, the price being \$150,000.

Turner & Dahnken are the holders of the First National franchise in San Francisco, while Gore Bros. and Sol Lesser hold it for this territory. Whether there will be an arrangement between the two or a clash of booking interests is not definitely clear as yet.

EDNA ALTEMUS A FIND

"Blonde Heavy" Rare in Coast Studios—Test Satisfactory.

Los Angeles, May 11.

Edna Altemus is hailed as the "find" of the year in Los Angeles picture circles. She arrived here about three weeks ago, unheralded and practically unheard of as far as the picture studios were concerned. A test was taken at the Fox West Coast studios and as soon as screened she was placed under contract to play in a current feature.

The underground that works in the studios got to work and the word of the "find" was grapevined around the colony. Bids started coming from every direction and one company is trying to tie her up under contract for a series of productions. Miss Altemus is that rarity, a blonde heavy, and they are few and far between.

Before coming to the coast, Miss Altemus was in stock in the east and in musical comedy. In private life she is the wife of Harry Bailey, who recently resigned as touring manager of the "Greenwich Village Follies" and has settled in Los Angeles.

"DECEPTION" TITLE CLAIMED

Ben Barnett, claiming ownership of the title "Deception," which is the name of an imported film now in its fourth week at the Rivoli, has placed the matter with his attorney, Fredrick Goldsmith. Barnett wrote an act called "Deception" which he copyrighted in 1917, and which was produced in 1917. Whether a prior right existed is to be determined. The claim is further based on the fact that the "Deception" title was given the picture after it was brought to this country. The picture was purchased by Adolph Zukor, and is being released through Paramount.

PICKFORD RESERVATION.

Los Angeles, May 11. Mary Pickford has made a future reservation at St. Vincent's Hospital, according to a nurse there. The date, however, is a secret and at the Pickford studio it is denied, with the statement that she started work on "Lord Fauntleroy" today, and it will keep her busy until August.

TARKINGTON WITH GENTRY.

Booth Tarkington has not only written "The American" as a screen vehicle for the use of Gladys Gentry, but will assist her in transferring it to the screen.

The National Board of Review has issued a "Handbook on the Regulation of Motion Pictures," including two model ordinances. These relate to the regulation of films themselves and to the regulation of picture advertising. Other matters dealt with constructively are the problem pictures with respect to young people and the principle of legalized censorship.

The pamphlet is based on the report of the Special Committee of the New York State Conference of Mayors and other city officials which made an investigation into the subject of picture regulation. This committee reported that the most promising plan of regulation was one involving co-operation with the National Board of Review. The findings of its investigation of that organization are included.

The National Board has invited city officials to report to it cases of objectionable advertising. Its method of dealing with such cases is explained in a letter recently sent to the mayors of principal cities throughout the United States, which in part, reads as follows:

"The Associated Motion Picture Advertisers, which is composed of the heads of the publicity departments of all the leading motion picture companies, appointed some time ago a committee to co-operate with the National Board of Review in maintaining a high standard in motion picture advertising. The activities of the committee, while unofficial, exert a great deal of influence on the character of advertising used by the companies representing the association. In addition, the association is solicitous that their efforts for clean advertising be not offset by the overzealousness either of advertising directors not members of the association or of exhibitors who prepare their own advertising matter."

"The purpose of this letter is merely that you bring to the attention of the National Board of Review any cases of what you would consider objectionable motion picture advertising which may appear in the press of your city. We would then be glad to conduct an investigation, and where the facts warranted it would be made a subject of discussion with result through the committee on co-operation."

THE HIMMEL INVESTIGATION

Paris, April 20. Paul Jacob, aged 29 years, commercial agent, and brother-in-law of Andre Himmel, has been arrested. During the voyage of Himmel in the United States to organize the Franco-American Cinema Corporation (capital \$100,000,000), Jacob withdrew from the Equitable Trust Co. in Paris certain funds deposited as forming the advance made by M. Rivory of about 1,000,000 francs. The examining judge called Jacob to his chambers some days ago for an explanation, but the witness failed to appear. A warrant for his arrest was then issued, and he is now detained at the Prison de la Sante for complicity in the use of false documents, coupled with the charge of swindling. He is accused of having appropriated a part of the money withdrawn from the American bank in Paris.

M. Deloncle, the attorney who accompanied Himmel to New York, acknowledges having been paid fees for legal advice, and declares he remarked nothing that raised his suspicions the affair was not genuine throughout. He has been called as a witness and gave this explanation to the examining magistrate last week.

Miller's Suit Against A. P.

Los Angeles, May 11. Samuel Miller is the plaintiff in an action against the Associated Producers, Inc., to recover \$5,127 on a claim assigned to him by Nathan Burkan of New York for services.

The Associated, and Thos. H. Ince, Allan Dwan, Mack Sennett, Maurice Tourneur and Marshall Neilan as individuals are named as the defendants.

Philip Cohen is acting for Miller.

PICTURES

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RIOT OVER GERMAN FEATURE PICTURE; "CABINET OF CALIGARI" EGGED ON COAST

Withdrawn from Miller After Mob Assemble — Demonstration Inspired by American Legion—"Passion" Next—Police Helpless—Goldwyn Explains.

Los Angeles, May 11.

Wild rioting marked the demonstration against German-made films started here by the American Legion.

For the showing at Miller's of "The Cabinet of Dr. Caligari" a mob assembled, rotten eggs were thrown profusely and the naval provost guard was unable to deal with blue jackets from the fleet while the police could not cope with local rioters. Finally the picture was withdrawn.

The Hollywood Post of the American Legion fired the first gun. It organized a parade with the assistance of the local members of the Motion Picture Directors Association and marched through the streets to Miller's Theatre where Goldwyn's offering of "The Cabinet of Dr. Caligari" was scheduled to open at a matinee performance.

The demonstration continued throughout the afternoon. The legionnaires were augmented by hundreds of sailors from the Pacific fleet and some 2,000 citizens who helped lay down a barrage in front of the house.

Finally, Fred Miller, manager of the house, made arrangements to substitute the Benjamin B. Hampton production "The Money Changers" and the Hollywood Post marshal addressed the crowd exonerating Miller and asking the support of those in front for the revised presentation. A crowded house resulted.

Miller now says that his two houses, the Miller and the California will not play any German films in the future.

"Deception," booked for the Grauman house, is promised a like reception in the event the booking is not cancelled.

The Venice City Council is about to pass a law requiring a special license costing \$500 nightly for the showing of any German film within the corporate limits.

A parade of protest against the showing of German-made films in this country was held in Hollywood last Saturday. The turnout was under the auspices of the Hollywood Post of the American Legion and received the support of the posts in the surrounding towns.

At Long Beach during the week the United Veterans of the Spanish

War held an encampment and passed a resolution against the invasion of German films, pledging themselves to support the work of the American Legion in combating the menace.

Locally the German film agitation has given the producers who have purchased films abroad a chance to step into the limelight. Hiram Abrams of the United Artists managed to get away with a half column on the question. He stated that foreign productions should be barred unless American productions in like proportion were permitted into Germany.

Robert Brunton crashed in for space on the question of import duty, while Marion Fairfax, Bernie Fineman, Lois Weber and others all got their share of the publicity.

If the directors and the producers who have purchased German films clash, it is understood that another producing organization in the field which has not taken part in the importing, and which has a world-wide distributing organization, will undertake to give the directors an outlet for independently made productions through its exchanges.

The "Los Angeles Examiner," the Hearst paper, has undertaken an active campaign against the showing of the German pictures and the chances are that some action will be directed against a picture that is to be shown here within the next ten days.

The advertising bill at the Miller for the feature was \$2,800. The American Legion is now checking up advance billing on all local neighborhood theatres where "Passion" is to play. Pressure is being brought to bear on exhibitors to cancel under threat of a demonstration against their house.

F. J. Godsol, at Goldwyn, issued a denial that his firm had purchased any German-made pictures following the riot at Miller's. He stated that "The Cabinet of Dr. Caligari" was released by his company on a percentage basis.

It was learned the picture is really the property of Ben Blumenthal who, with Sam Rachman, was supposed to be an ally of Famous Players.

It is further reported here Zukor has broken the connection between his company, Famous Players, and the U. F. A.

SMITH, LTD., DISSOLVES

Guy Crosswell Smith Goes Home—Handled Griffith's Films.

Guy Crosswell Smith, Ltd., a concern engaged in the "distribution in all countries of the world's best motion pictures," with offices in New York, London and Paris, has been dissolved. The dissolution was announced at the beginning of the week.

Besides Guy Crosswell Smith, the board of directors consisted of J. J. McCarthy, Theodore Mitchell and George Bowles, who had charge of the Paris office. Chiefly the concern marketed D. W. Griffith's features in Europe, some of its sales including "Hearts of the World," "Broken Blossoms," and one or two others. They also had made and distributed the "Man of War" picture, a picture in which the champion race horse broke the world's record in a match race in Canada.

Associated with Griffith, and with the revival of the "Birth of a Nation" and the bookings of "Way Down East," the principals found it incompatible to handle outside business at the same time. Smith sailed last Saturday for Paris, where he will represent the United Artists, and McCarthy and Mitchell will continue to handle the Griffith features in this country. Bowles will remain in Europe.

Jackie Coogan Boy Dolls

They are selling Jackie Coogan boy dolls in a local department store.

ZUKOR SCOFFS AT TRUST TALK, EXPLAINING BIG GERMAN BUY

Refuses to Talk About Reported Film Amalgamation — Bought German Features to Clear Way for Negri—Kaufman to Remain Abroad.

London, May 11.

Adolph Zukor will sail for home May 14 on the Aquitania. He declined to enter into any discussion on the possibility of an amalgamation of American film interests, or even that he had been approached on the subject.

Al Kaufman, who has been in London for several weeks, probably will remain here, or more assuming the duties of studio manager for the British Famous-Lasky Corp. Robert McAlarney, who went abroad to take charge of production, is expected to return after getting things in running order.

Of the 129 German pictures which Zukor is reported to have purchased for America, there are from 25 to 40 which are ordinary program features made during the war and of no special value, but which the president of Famous Players was anxious to remove from the market so they would not interfere with the exploitation on a large scale of Pola Negri, who is under contract to Famous to make pictures in America, under the direction of Ernst Lubitsch, the German producer.

CHAPLIN BADLY BURNED

Blow Torch Scorches His Legs—Off a Week.

Los Angeles, May 11.

Charlie Chaplin was severely burned while making "Vanity Fair" yesterday. He was clad in silk hat, morning coat and knee-length drawers, having discarded the old shoes, derby and cane for the picture. In one scene he is supposed to back into a blow torch in the hands of a plumber.

Asbestos sheets were used to protect the spots where the flames were to hit, but the clothes became ignited and his legs were burned. Edna Purviance rushed to his rescue and covered him with her cloak, smothering the flames.

It will be a week before Chaplin can resume.

PEARL WHITE'S FRIGHT

Felt Bad Effects from London to Paris Flight

Paris, April 30.

Pearl White is again in Paris, having returned from London by aeroplane. She traveled in the front of the machine, seated behind the pilot, although it was raining the entire voyage. She confessed having been tempted to ask the pilot to alight that she could seek shelter. She felt the bad effects of the journey, and on arrival at the Hotel Majestic, where she is staying, was almost exhausted.

In a short interview, she explained the trip and frankly acknowledged she had felt the thrill of her life when the machine, in which she was passenger, missed another aeroplane by a few feet.

When Pearl landed from the plane, which brought her from England, she was in an aviatrix's costume, reviving memories of her image on the screen.

CAMPAIGN AGAINST FILM THIEVES RECEIVES IMPETUS AT START

Ten Arrests in Four Cities—Conviction and Sentence in Chicago—Night Watchman in Cleveland Indicted.

Cleveland, May 11.

The indictment of Julius Watt following an arrest on a charge of having stolen prints of the United Artists' production, "The Mark of Zorro," and Universal's "Beautifully Trimmed," is the solution to what appears to be the nucleus of film thefts that have occurred in the past two years in Cleveland film exchanges.

W. C. Hawkins, a special representative or investigator for the National Association, made the arrest following information that Watt, alias Jimmie Flannigan, was the night watchman in the Cleveland Exchange Film Building and owned an automobile. He also learned that Watt was a frequent participant in crap games and

usually carried a large sum of money on his person. As watchman, Watt was in complete confidence of the exchanges. After one o'clock in the morning he was in sole charge of the building and had keys to each exchange. Believing the film thefts were an inside job, Hawkins trailed Watt and the latter was arrested in his automobile as he was about to ship "The Mark of Zorro" and "Beautifully Trimmed." His indictment quickly followed. During the investigation Hawkins alleged Watt gave assurance that "Passion," "The Kid" and other features could be delivered.

As a result of the Cleveland theft a dragnet for film thieves is now being drawn through the country, 10 arrests having been made in four big cities, a large number of stolen films having been recovered and clues have developed that are expected to lead to the arrest of a number of professional print burglars.

In Chicago last week the arrest and conviction of John Mikolins and John Ferns put a stop to a long series of film thefts. Films there were stolen from delivery wagons. The clue which led to the arrests was furnished by Clyde Eckhart, manager of the Fox exchange. He reported a theatre owner of St. Ann, Ill., was showing a Fox picture, "The Skywayman," although the management had no contract with the film distributors. It was subsequently learned that the St. Ann exhibitor had rented the picture from John Ferns, who was a former resident of St. Ann, but had moved to Chicago. In the cellar of Ferns' home was found a large amount of stolen film which he said he had bought from John Mikolins. In court Mikolins pleaded guilty to grand larceny and was sentenced to three months in the House of Correction. Ferns pleaded guilty to receiving stolen goods and was fined \$250 and costs.

The following films were recovered at the time the arrests were made:

Pathe News, No. 1709, and a reel with no number; Chester Outing, Air Lock, No. 1354—Love, 7 reels, Associated Players; Message of the Cuff, Honor of the Range, You Tell 'Em Lions, Where Is My Dog?; Pathe News, No. 2308; Pt. 1-2 Universal, No. 4439; Victory, Screen Mag, Burglar Proof, Getting Acquainted, Call a Taxi; International News, Do Husbands Deceive, Skywayman and The Understudy.

GERMAN PICTURES HAVE NO CHANCE IN ENGLAND

British Film Dealer Expresses Opinion.

There is a marked antipathy toward German pictures by British exhibitors irrespective of their merit, according to Harry Rowson, a British film dealer and a recent arrival in this country from London.

His opinion on how British exhibitors stood on the question of German imports, was likened to a national antipathy that had not removed itself since the beginning of the war.

"They haven't a chance, nor will they have for years to come, if at all," he said.

GOLDWYN CUTTING DOWN

But Three Directors Likely Remaining on Lot.

Los Angeles, May 11.

Victor Schertzinger and Clarence Badger, two Goldwyn directors, are completing their contracts at the Culver City studios at present and the indications are that there will be no renewals of agreement between them and the producers. Wallace Wordsley, a third Goldwyn director, has been "loaned" by the organization to the Katherine MacDonald Co., and will direct "Peachie," the next American Beauty production.

This leaves Reginald Barker, Frank Lloyd and E. Mason Hopper on the working list at Goldwyn.

This cutting down on the directorial staff is taken as an indication that the rumors regarding the Goldwyn slowing down production here to permit of the marketing of German productions lately secured abroad were correct.

The meeting of the sales organization of Goldwyn opened Monday of this week. The convention will continue throughout the week. Samuel Goldwyn and F. J. Godsol are here for the conference with the exchange heads.

Arthur F. Stratton, for a year with Goldwyn writing continuity, quit today and will free lance.

STARS REPORTED LEAVING

May Allison, Pearl White and William Farnum.

It is understood the next star who will follow in the footsteps of Nazimova by leaving Metro will be May Allison, despite that her contract with them was optional to run for another year.

In the Fox studio there is quite a good deal of talk about Pearl White's future resignation, although it can't be confirmed, while William Farnum is acknowledged as going back to the stage. That may not happen for some time, since he is due to meet George C. Tyler in Italy in the summer, where they will also be joined by one of the owners of the Chicago Tribune. Mr. Tyler, incidentally, is making his first trip to Europe since the war and will resume his famous but unexploited motoring trips through Southern France and Italy.

COUNTER DIVORCE SUITS

E. Mason Hopper and Ruth E. Mason Fighting for Child.

Los Angeles, May 11.

E. Mason Hopper, director for Goldwyn, and his wife, Ruth E. Mason, are the principals in counter actions for divorce. Both are fighting for the custody of their offspring.

The wife has been awarded \$300 monthly alimony pending the hearing of the case, and the child has been placed with a governess, with the parents allotted certain days to visit it.

Helen Darling Seeking Divorce.

Los Angeles, May 11.

Helen Darling, who was featured in a number of Christie comedies, is seeking a divorce from John Darling of San Francisco. They were married several years ago.

Late in 1919 the couple separated and Miss Darling came to Los Angeles to enter pictures.

Anna Q. Nilsson sailed on the Bergenford this week for Sweden to visit her folks. She will return early in July.

A CHAT WITH YOU

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VARIETY

Published Weekly at 154 West 46th St., New York, N. Y., by Variety, Inc. Annual subscription \$7. Single copies, 20 cents. Entered as second class matter December 12, 1905, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

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STARS TOUR AGAINST EQUITY

PITTSBURGH SAFETY DIRECTOR ISSUES 18-DEGREE BLACKLIST

Bans Everything from Shimmy to Objectionable Language—Most Complete Censoring Yet Decried for Speaking Theatre—Cites Complaints.

Pittsburgh, May 18.

Soon after R. J. Alberdice took up his new duties as Director of Public Safety here, he issued the most stringent set of regulations to the managers of the various theatres in the history of the city. The things banned comprise one of the most complete blacklists ever sent out to the local houses, with a view to putting the lid on everything from "shimmy-dancers" down to (Continued on page 2.)

CLOSING "FROLIC."

Notice Given by Ziegfeld for Roof Show.

Notice of two weeks' closing was posted on the Amsterdam Roof Saturday night by Flo Ziegfeld, marking the ending of the present "Midnight Frolic" there.

It is presumed the closing notice means there will be no roof show on the Amsterdam during the summer, for the first time since Ziegfeld commenced the midnight entertainment. The roof started recently with two shows, one at nine o'clock, which was shortly discontinued.

The metropolitan dailies made much of the announced closing of Ziegfeld's "Midnight Frolic" on the New Amsterdam roof, dated to go dark at the end of next week. From a news standpoint the closing was regarded as the finale to Broadway's night life. Prohibition, of course, is blamed, but the "Frolic" managed to flourish even after the country went dry. Private supplies of liquor via flasks were commonly in sight, until the New York State law clamping down the lid destroyed even that privilege. Business at the "Frolic" has been bad of late, but it is admitted the show was not up to form. The Ziegfeld office claimed this week that the "Frolic" would be resumed during the summer or in the fall.

The New Amsterdam closing leaves the town without a big roof show, the Century having converted its roof into a sort of theatre. At the Century since the opening in the downstairs theatre of "The Last Waltz," there has been, however, numerous calls for roof tickets. That in a way indicates that a strong downstairs attraction might have saved the roof project. On the last try at the Century the roof was reported losing \$5,000 a week.

KANSAS NOW BUSY BARRING CARNIVALS

Ottawa, a College Town, Leads the Way.

Kansas City, May 18.

The City Commissioners of Ottawa, Kansas, a college town, near here have adopted a resolution banning carnival companies from exhibiting in the city. The action was taken in the interest of community morals, was the announcement of Mayor Pleasant.

The question of allowing this class of attractions to exhibit is being seriously considered by the officials of many Kansas and Missouri towns and cities and the action of the Ottawa officials will undoubtedly be followed by many others.

At a meeting of the City Commissioners of Fort Scott, Kansas, last week, the license ordinance was revised, and in the cases of carnivals and other street shows the fees were made so high as to practically bar them from the city, which was the commissioners' intention. The license for carnivals was fixed at \$150 a day.

Richmond, Va., May 18.

The carnival business has been practically banished from this State through what is known as the (Continued on page 2)

OSWEGO PROTESTS.

Oswego, May 18.

Petitions, signed by all clergymen of the city and by hundreds of church members, protesting against the granting of licenses to carnival attractions during the year have been filed with the city authorities. The protests will block the traveling shows this summer, it is said.

CARNIVAL SUICIDE.

Binghamton, May 18.

Swallowing an ounce of hydrocyanic acid, Mrs. John Hunt, 23, formerly of Binghamton, and an employee of a carnival troupe, committed suicide at South Bend, Ind., last week, on the carnival show grounds. A love affair with a former husband from whom she was divorced and who was also a member of the carnival combination, is held responsible.

ALLEN OF KANSAS FEATURED

Fidelity Show at New Amsterdam will Hear Address by Governor—Plans to Troupe with Them Telling Country About "Equity Shop"—Audiences to Hear How Famous Stars Would Be Barred by A. E. A.—Those Appearing.

SERIES TENTATIVE

The Actors' Fidelity League is to give a show at the New Amsterdam Sunday night, June 5, which will present the full roster of Fidelity stars. Among those now pledged to appear are Mrs. Fiske, David Warfield, George M. Cohan, Laura Hope Crews, Margaret Anglin, Henry Miller, Holbrook Blinn, May Irwin, Billie Burke, Blanche Bates, Amelia Bingham, Louis Mann, Leonore Ulric, Ralph Herz and Frances Starr.

One of the main objects of the Fidelity performance, at the New Amsterdam, which it is planned to repeat in Boston, Philadelphia and Washington, will be the placing of the Fidelity's side of the "open and (Continued on page 2.)

CURCI MARRYING AGAIN.

Diva's Former Spouse Slashes Up His Portrait of Her.

Luigi Curci, former husband of Amelita Galli-Curci, will marry again next week. The bride is a New York girl, non-professional. Curci, who is an oil painter, will go to Italy on his honeymoon and remain there to paint for several years, after which he plans a New York exhibit of his works. A life-size portrait of his late wife, said to be his finest work, he recently slashed to rags with a knife in his New York studio in the presence of a number of select friends. Galli-Curci is now the wife of Homer Samuels, her accompanist.

ALL HOLLYWOOD NOW LINING UP AGAINST GERMAN MADE FILMS

Led by American Legion, Organizations of All Kinds Uniting Opposition—Independent Producers Follow Suit—Godsol's Statement.

SUMMER PICTURES IN N. Y. HIPPODROME

Mammoth Orchestra Extra Attraction—Hunt Film

The New York Hippodrome is to have a summer of pictures. Charles Dillingham has made up his mind to it. Mr. Dillingham is looking for the first feature film to open the house with.

The experiment is to be for the hot weather season only. It will not interfere with concert engagements at the Hip, already booked.

A mammoth orchestra is to be an additional feature. The Hip management would have secured Sousa's Band had not the band's summer engagements prevented.

In previous summers the stage of the Hip has been utilized for scenery building, for the forthcoming fall production there. Another arrangement will be made with the picture policy in force.

MACK IN FILM HOUSE

Andrew Mack is playing a week's engagement at the Merrick, Jamaica, this week. The Merrick is a straight picture house, tri-weekly split.

Mr. Mack will deliver a cycle of Irish songs and stories, changing the routine with each new picture program.

SHOES FOR RIGHTS.

A Hungarian author has forwarded to a friend in New York the script of a play written by him, which is now running in Budapest, offering him the American rights for the piece if he would send him two pairs of shoes as payment.

"IRENE'S" WEEKLY PROFIT.

Chicago, May 18. "Irene" company, which played Chicago for 22 weeks and then closed its season, is said to have shown a profit of \$238,000 on 35 weeks.

Los Angeles, May 18.

The principal picture topic in these parts at present is the fight against German-made films. Each and every branch of the industry is being lined up against the foreign product. Last Thursday night at a meeting held in the hall of the Hollywood Post of the American Legion a permanent organization was effected to oppose German films in this country. Representatives of the American Legion, the Authors' League, the Directors' Association, the Equity, the Am. Society of Cinematographers, the Hollywood Board of Trade, the Screen Writers' Association, the Art Directors' League, the Assistant Directors' Association and the Central Labor Council were named on the committee for organization.

On the night previous the Assistant Directors' Association held a meeting at which resolutions were adopted against German made pictures being shown in this country and copies were forwarded to President Harding, Mayor Snyder and the City Council of Los Angeles, as well as to M. P. Producers' Association.

At the American Legion meeting in Hollywood a number of independent producers were present and lined themselves with the forces opposing foreign films.

Following the closing of "The Cabinet of Dr. Caligari" at Miller's here F. J. Godsol stated that the picture was not owned by the Goldwyn organization, but that it was being released by them on a percentage arrangement. Unofficially it was stated that the picture was really the property of Ben Blumenthal, a film exporter in New York. Mr. Godsol stated that the company had not purchased and did not intend purchasing any German made pictures. Goldwyn, however, is said to have secured two Italian pictures, namely, "Theodora," based (Continued on page 2.)

LAUNDRIES IN KEITH'S

All Here Will Have Them. Prospect, Brooklyn, Already Fitted.

All of the Keith theatres in Greater New York are to be fitted up with complete laundries for the convenience of artists by the beginning of next season. Several houses have already installed the laundries, with the Prospect, Brooklyn, the latest to put in the washing machinery.

BURT CORTELYOU

READ THE BACK PAGE
LET ME HEAR FROM YOU NOW
MASONIC TEMPLE, CHICAGO

WAVE OF DEPRESSION LOWERS LONDON BOX OFFICE TAKINGS

European Tangle, Coal Strike, Sinn Feiners, Fear of General Strike and Japanese Prince's Attitude Increase Gloom—Houses All Heavily Papered.

London, May 18.
The most serious set-back West End box offices have suffered since the breaking out of the war is on in full force. Business is universally bad. Houses are being heavily papered, but even this does not help much as the European tangle due to the Silesian question, the continuing of the coal strike which effects electric light burning, the activities of Sinn Feiners even in London and the feeling everywhere in the back of men's minds that a general strike may fall on the country like a black and paralysing pall are combining to affect patronage adversely.

Despite conditions the King and Queen, the Prince of Wales and other members of the royal family and their households are making a brave effort to appear cheerful and entertain the Crown Prince of Japan adequately. His Imperial Highness, however, has not aided. His stiff and formal public attitude, his failure to acknowledge the cheers of the crowds all have helped forward the general feeling of depression apparent in public.

One exception broke the general gloom when 10,000 at Albert Hall gave Melba a signal reception before, during and after her farewell concert there. The King made it the occasion to bestow the Victorian Order on Hilton Carter, the Hall's manager for 20 years.

CAPUS OPERETTA.

Based on His Old Play—Its Success Doubtful.

Paris, May 18.
The charming comedy of Alfred Capus, "La Petite Fonctionnaire," created many years ago at the former Theatre des Nouveautés, has been taken as the book for an operetta for which Andre Messager has supplied the score.

This was presented at the Mogador May 14 and met with a splendid reception, though there are many who do not find the action sufficiently brisk for a musical comedy. But the names of author and composer will carry "The Little Girl Official" through several weeks, particularly as the title role is held by the talented Edmee Favart (by no means a flapper), with Henry Defreny as the rich young suitor she tactfully sponsors.

Others in the cast provided by Jay Gould comprise Maurel and Mmes. Davis, Exiane and Marquet. On the whole this latest operetta is a doubtful success.

Mistinguette in Casino Revue.

Paris, May 18.
Mistinguette will appear in a new revue at the Paris Casino in September after the forthcoming summer revues.

STAR TOUR AGAINST EQUITY.

(Continued from page 1.)

closed shop" controversy before the public.

Ex-Governor Allen of Kansas will speak at the New Amsterdam Theatre performance.

If the plan for the series, which is tentative at present, goes through, Gov. Allen will also speak at the performance in the cities mentioned.

The audience will be informed by Gov. Allen of every angle of the proposed "Equity Shop" plan, and the possible effect it might have on the Fidelity. It will be pointed out that should the "Equity Shop" become effective the public may be prevented from seeing thereafter such stars as those who will appear at the Fidelity show.

The Fidelity plans to carry its fight for the "open shop" in theatricals direct to the public. The show will consist of scenes from the big successes of Fidelity stars, such as the big scene from the third act of "Salvation Nell," to be played by Mrs. Flske and Holbrook Blinn. Individual turns by Cohan, Mann, Herz, Warfield, as well as those mentioned also appearing in scenes from plays they have been identified with, will probably be included.

NEW PLAYS IN LONDON; AMERICAN CLOSINGS

Attitude Toward Our Bedroom Drama Hits "Nightie Night"

London, May 18.
Even "Nightie Night," innocuous enough in itself, appears to have been affected by the West End's rapidly developing attitude toward what is described as the "American bedroom farce." They used to say the same thing about the French. "Nightie Night," meanwhile, closes May 21 to make room at Prince's for "The Gypsy Princess" May 26.

"Miss Nelly o' New Orleans" also moves to the Garrick for matinees when Michael Faraday takes over the house to present a double bill. One of his plays is called "The Woman and the Apple," the other "The Tartan Peril."

"Faust on Toast," reproduced at the Gaiety May 12, has had ten people connected with its reconstruction including Leslie Henson and Melville Gideon. The show is vastly superior to the original in every way and is altered almost beyond recognition.

Another change is due at the Ambassador May 21 when "The White Headed Boy" closes to make room for "If," by Lord Dunsany, with Henry Ainley and Gladys Cooper in the cast.

The one recent success is "Hunky Dory," a Scottish comedy produced at the Kingsway May 12, with the author, MacDonald Watson, successful in the leading role.

De Courville Postpones
Albert de Courville has again postponed "Pins and Needles" at the Royalty.

SAILINGS.

Sept. 15 (Vienna to New York), Oscar Straus.
June 30 (New York to London), Leon Kimberley, Helen Page, (Bengalia).
June 24 (New York to Paris), Mrs. Lydig (Julia) Hoyt, (Aquitania).
June 4 (New York to London), Mr. and Mrs. Max Dreyfus (Olympic).
May 28 (New York to London), Mrs. Tom Terriss.
May 24 (New York to London), Transfield Sisters, for a six weeks' visit to England; Gus Dreyer (Aquitania).
May 24 (New York for London)—Arthur Hammerstein, L. Lawrence Weber (Aquitania).
May 17 (New York for London)—Ella Retford (Carmania).
May 12 (from New York to London), Clifton Webb, Mable Baum, Dave Beecher, Lou Herman (Mauretania).



My word, but it is a joy to be dolled up for each performance by a valet and a maid. Just before going on the maid comes to the door of the dressing room and says: "Shall I be fetching anything from the bar?"

RICE and WERNER

No. 2

ELSIE JANIS, AS STAR, CAPTURES GAY PAREE

"Speaks French Wonderfully" in Apollo Review.

Paris, May 18.
With Elsie Janis, the American mimic, starred, a revue was produced at the Apollo May 13 by Mme. B. Rasimi of the Ba-Ta-Clan and was an instantaneous success. The house is now managed by Raphael Baretta. The authors are C. A. Carpentier and Roger Ferreol.

Roger Ferreol and Fernand Frey are featured with Miss Janis, who was highly praised by the local press. Her first appearance was in a scene representing a railroad station in Paris. She emerged from a hamper, and addressed the audience charmingly in French, which she spoke perfectly. Afterwards she sang in French with William Reardon, dancing with Julioan Thayer.

In the second act of the revue Miss Janis gave imitations of Sarah Bernhardt and Harry Lauder among others, a stunt for which she is said to be well known in the States. Miss Janis was also applauded in a travesty in which she impersonated a young swell.

Vax Tuerber's "Bubbles," a shadow illusion, was presented by Suzy Winker.

COVENT GAR. REPORTED LEASED FOR PICTURES

Geo. McDonald Said to Have Leased It—Opening June 15.

London, May 18.
George McDonald, fight promoter and theatrical man, has leased Covent Garden opera house and will exhibit pictures. Covent Garden has a seating capacity of 4,000. It is located off the Strand in the heart of London's theatrical district.

All of the opera stars of the Continent and America have sung within the Gardens historic walls, this being the first time that it has housed motion pictures.

The new policy will be installed about June 15 with a big American feature reported as possibly "The Four Horsemen of the Apocalypse" or "Queen of Sheba."

"CHERUBIN" REVIVED.

Paul Bernard Appears in Title Role—Looks Like a Hit.

Paris, May 18.
Andre Brule and Madeleine Lely being booked for London, the run of "Coeur de Lilas" has terminated and May 13 Leon Volterra revived at the Theatre de Paris the successful comedy of Francis de Croisset, "Cherubin," which was given at the Comedie Francaise in 1901, and at the Parc (Brussels) in 1908, also being revived at the Femina, Paris, for a short time in 1918.

The roles are now held by Paul Bernard who plays Cherubin, Jacques Deferaudy, Joffre and Mesdames Jeanne Provost and Laffont. Splendidly mounted, it went over nicely.

IN PARIS

E. G. KENDREW.

VAUDEVILLE AGENT CLAIMS FILM LIBEL

Bertram Montague Sues Hepworth, but Loses Case

London, May 18.
Bertram Montague, the vaudeville agent, brought an action for damages against the Hepworth film people last week for libel.

The plaintiff alleged the character of Montague, the vaudeville agent, in a picture called "The Strange Adventures of Mr. Bliss," showed him in a bad light. He further alleged the character was meant for him and made him out a would-be seducer of girls and a blackguard.

Members of his club had spoken about it, he said.

After much evidence, judgment was given for the defendants.

PITTSBURGH DIRECTOR.

(Continued from page 1.)

any kind of objectionable language. The director's letter in full follows:

A number of citizens have recently called my attention to some of the conditions existing in some of the theatres with particular reference to the language used occasionally by the players in the theatres as well as their mode of dress and suggestive conditions in dancing, etc. In view of the fact that my attention has been thus called to these things, I deem it wise, proper and necessary that I communicate with the managers of the theatres to advise them that I have adopted the herein-after named rules and regulations, with reference to the conduct of players and their manner of public conversation, sayings, etc. to the public, and which I trust will be observed and followed. These rules may be amended and enlarged from time to time as occasion may require and you will then be advised accordingly. They are as follows:

1. Girl shows, blow outs, and shows where ladies and children are not permitted, are prohibited.
2. No deformed human beings or other human monstrosities shall be exhibited.
3. Wheels, buybacks, or money prizes are not permitted.
4. Gambling in any form is absolutely prohibited.
5. Grafters, phrenologists, fortune telling, palmistry are not permitted.
6. Weapons, pistols, revolvers, knives, etc., excepting curios, shall not be displayed or played for.
7. Dialogues, gestures, songs (especially parodies) language or conversation of any kind, which are directly or by double meaning obscene or lascivious, will not be permitted.
8. Performances must be confined to the stage. This prohibits female performers, whether artists or members of the chorus, from using the aisle or passageway of the theatre, and performers of either sex from using or occupying seats in auditorium, boxes or balconies of the theatres during the performances of the shows.
9. The appearance of females on the stage in bare legs is prohibited.
10. Wearing of one-piece union suits by females, where simply used to wantonly display the figure, as in living pictures, is prohibited.
11. The portrayal by performers of either sex of a dope fiend, wherein the act of taking a hypodermic injection, the inhaling of or eating of dope, or of the use of dope in any manner, intended to show its effect on a human being, is prohibited.
12. All forms of muscle dancing by performers of either sex is prohibited. This includes every dance which contains suggestive or repulsive contortions of the human body.
13. The use of profanity is prohibited.
14. The portrayal of a moral pervert or degenerate is prohibited.
15. Ridiculing of creeds or na-

Paris, May 1.
"L'Egyptienne," the new work of Herold, is expected at the Comedie Francaise at the end of this month.

Louis Calvert will be the business manager for J. K. Hackett during the short Shakespearean season in English at the Odeon in June.

The Alcazar d'Ete, the former al fresco dancing resort of the Champs Elysees, opened this week with moving pictures and a few vaudeville acts as a program. Popular prices are charged at present, the promenade being only two francs.

The Ambassadeurs reopened as a cafe concert May 5, under the direction of Oscar Defrenne, also popular prices (three francs promenade, all taxes included). The program is comprised mainly of local but well known vocalists.

Another sign of the advent of melo-drama: The Ambigu is reverting to that policy, as is proper for the former home of blood and thunder. Eugene Sue's "Mysteres de Paris" is to be revived here shortly.

At the Ba-Ta-Clan the revival of "L'Assommoir," by W. Busnach and Gastneau, from the novel of Emile Zola (successful several years ago in London and America as "Drink"), is attracting. Arquilliere, who appears in the screen version of this melodrama, again holds the rôle of Coupeau, with Charlotte Lyses as Gervaise.

Sacha Guitry expects "Le Grand Duc" will keep him occupied until the end of June, when he hopes to have a rest on the seashore, for which purpose he has already taken a villa. In September he goes for a season at the Theatre des Galeries St. Hubert, at Brussels. The London engagement seems to be far off for the time being, while the negotiations for America are suspended.

The vehicle for Elsie Janis at the Apollo, under the management of Raphael Baretta, will be a revue by C. A. Carpentier and R. Ferreol, presented and dressed by Mme. B. Rasimi of the Ba-Ta-Clan. It is due next week.

ALL HOLLYWOOD.

(Continued from page 1.)

on the Sardou drama, and "The Ship," based on d'Annunzio's "La Nave."

It was the Hollywood Post of the American Legion that was responsible for the closing at Miller's. The post is practically composed of motion picture ex-service men in its entirety. The new organization which has been started by them they hope will become national in its scope, and it will undoubtedly organize a checking and tipping system on all foreign film coming into this country and give all American Legion posts in the country advance information as to the nativity of the films and as to the dates that it is booked in certain territories.

Locally it seems certain that German films are dead. The booking of "Deception" seems to have been killed and the bookings for "Passion" are being kept very much under cover in the neighborhood houses. The local First National Exchange denies that there have been any cancellations on "Passion" but this seems quite improbable.

At Venice, a close-by beach resort, a local ordinance was passed on Wednesday placing a \$500 license fee per night for the showing there of any German or Austrian film. This will stop the showing at the beach of any of these pictures, for the fee atop of the rental would be prohibitive.

KANSAS BUSY.

(Continued from page 1.)

Danville case going to the Virginia Supreme Court, with no attention from the carnival men.

As it stands now, a carnival must pay two taxes, \$150 weekly, city tax, and \$150 daily State tax.

The Low Dufour shows and the M. J. Reilly shows, opening their season here, were caught by the ruling.

16. Players are not permitted to address any remarks to persons in the audience.
17. Suggestive actions, which are of an immoral character are strictly prohibited.
18. The exhibition of Jew or obscene pictures is strictly prohibited.

FAMOUS PLAYERS STOCK POOL RESUMES AFTER SHARP DROP

**Amusement Leader Dips to 70½, Then Recovers
Most of Lost Ground—Bears Use Censorship for
Argument—Orpheum Gets in Line.**

Famous Players stock went through a sharp dip and prompt recovery during the Saturday and Monday sessions, and by mid-week had recovered much of its lost ground, rallying from 70½ to 75½ with the old pool apparently still pretty well in control.

Market opinion leaned to the belief that the movement had been inspired by the strong syndicate, or at least had taken place with the consent of the bull group, either for the purpose of making a quick turn on the short side or as a tactical maneuver to shake out small speculative trades, always a weak element in a campaign on the long side.

This sudden about-face by pools is often carried out as a device to invite the development of a short interest and then to run the bears in. The completion of the move ordinarily corrects the "technical balance" in the market position of an issue and gives the syndicate a quick profit. Few specialists in the amusements believe that the Famous Players operators have completed their campaign.

As indicating that the dip and recovery were allowed to work out unimpeded, it was noticed that the supply of stock available for lending to deliver against the short contract was plentiful and at reasonable rates. The opinion had gained ground that the big dealings in the stock for the past month had narrowed distribution considerably, while the free lending of stock would indicate wide distribution with especially large outstanding margin accounts in brokers' hands. Commonly free lending is a mark of general margin speculation, unless in this case the pool made its own holdings available to the short side to invite a plunge. If that was the maneuver the syndicate managers must believe themselves in an extraordinarily strong situation.

The Saturday break of more than 3 points brought about the rumor that the pool had completed its campaign and was getting out, but this view was pretty conclusively contradicted Monday, Tuesday and Wednesday when dealings continued around the 10,000 share mark, sure sign that the bull operators were bidding on the way up.

While the signing of the New York censor bill can have no very important bearing on the value of film stocks, Governor Miller's action on Saturday probably furnished the ever watchful bears with a certain amount of ammunition for a sales drive. Many a quick turn has been engineered on a less substantial basis. While censorship in New York probably will spread to other States and will undoubtedly be expensive, the film producer will lay off the cost on the public, just as he did in the jump in war taxes, which by the way was used to the fullest by the bears at the time.

There is a lot of interesting discussion going on about a vague design on the part of inside Famous Players interests to push the common stock above the preferred in an effort to get preferred holders to exercise the conversion privilege, turning the preferred into common for the profit represented by the difference. For example, if the common could be moved up to 95 while the preferred held to its present level of 90, the conversion would net \$5 a share.

The wiping out of the \$10,000,000 senior stock would be desirable to the company, of course, but it is not easy to see how it could be accomplished. As the obligations of the company now stand, it is necessary to put away 3 per cent of the net annually as a sinking fund against the ultimate retirement of the preferred. This ties up a considerable amount of capital. In addition the preferred is redeemable at 115, representing a premium of \$1,500,000 to investors, payable at some time out of the treasury.

Conversion of the entire preferred issue would, of course, do away

with these two obligations, but the point is, How could preferred holders be persuaded to agree? The only eventualities that would justify a price on the common above that of the senior stock would be a contest for voting control (common carrying a vote and preferred having no voice on the board) or the certain prospect of an extra dividend disbursement on the common. Neither of these two conditions is present or imminent.

The old story that Wall Street wants to rule the industry has been stilled for a year. As a matter of fact, Wall Street has about all the picture interests it wants and is adverse to extending its holdings. Besides which, it is generally believed that the Zukor group owns enough preferred stock to maintain the balance of control if the whole issue were converted. While the understanding is that the income account for the first quarter of 1921 (due for publication next week) shows the earning rate for last year maintained, the film business is going through a period of some stress, and the possibility of an extra dividend out of current earnings is remote.

Another element is that with the common at 95 and the preferred at 90, there would be the "arbitrage" maneuver to bring them together. That is, holders of common would sell, buy preferred, convert it and repeat the turn, making \$5 a share on each transaction. Such a situation would automatically close the gap, or, rather, would make the gap impossible, since there would be no preferred for sale. In the nature of things, the prior claim of the senior issue on earnings gives that stock a greater value than the common, which cannot participate in profits until the preferred is satisfied. The redemption and cumulative features of the senior security are additional considerations.

Orpheum moved in sympathy with the leader, getting down close to 25 Saturday and Monday, compared to its high of 30½ recently, but it shared in the midweek betterment. Wednesday it came in line with Famous, touching 27 in the second hour of trading. Minor movements in Orpheum are not looked on as significant, since quotations are pretty much in the hands of company officials.

Loew continued its listless course on normal turnover. When the other amusements were weak it declined sympathetically as low as 16½, recovering with the rest on Wednesday to better than 17.

Another 2,000 of Triangle came out this week in lots of 500 and 1,000. The source of selling continued to be a mystery. It was considered doubtful whether these dealings actually involved delivery, the impression being that they were "washed" for the purpose of bringing out sales of actual stock scattered about in minor lots. All new dealings were reported at 5-16.

The summary of transactions May 12 to 18 inclusive is as follows:—

STOCK EXCHANGE.									
	Thursday	Sales	High	Low	Last	Chg.		Friday	Sales
Fam. Play-L.	2600	74	77	73½	74	— ½		Fam. Play-L.	2600
Loew, Inc.	8000	17½	17	17	17	— ½		Loew, Inc.	2100
Orpheum	400	26½	26½	26½	26½	— ½		Orpheum	200
Boston sold 10 Orpheum at 26½; Chicago, 35 at 26½.									
Friday—									
Fam. Play-L.	2600	77½	75½	74½	74½	— 1½		Fam. Play-L.	13500
Loew, Inc.	2100	17½	16½	17½	17½	— ½		Loew, Inc.	3300
Orpheum	200	26½	26½	26½	26½	— ½		Orpheum	400
Boston sold 30 Orpheum at 26½.									
Saturday—									
Fam. Play-L.	13500	71½	69½	73	73	— 3½		Fam. Play-L.	10000
Loew, Inc.	3300	17½	16½	17½	17½	— ½		Loew, Inc.	3300
Orpheum	400	26½	26½	26½	26½	— ½		Orpheum	400
Boston sold 20 Orpheum at 26½; Chicago, 100 at 26.									
Tuesday—									
Fam. Play-L.	5000	75½	73	73½	73½	— 1½		Fam. Play-L.	300
Loew, Inc.	300	17½	16½	17½	17½	— ½		Loew, Inc.	2600
Orpheum	1400	26½	26½	26½	26½	— 1½		Orpheum	800
Boston sold 10 Orpheum at 26½; Chicago, 27 at 27.									
Wednesday—									
Fam. Play-L.	3100	75½	74½	74½	74½	— 1½		Fam. Play-L.	2000
Loew, Inc.	2000	17½	16½	17½	17½	— ½		Loew, Inc.	800
Orpheum	800	27	26½	26½	26½	— 1½		Orpheum	500
Chicago sold 500 Orpheum at 26½.									
Thursday—									
Triangle	1900	54	54	54	54	— ½		Triangle	500
Triangle	500	54	54	54	54	— ½		Triangle	500
Triangle	500	54	54	54	54	— ½		Triangle	500
Triangle	500	54	54	54	54	— ½		Triangle	500
Triangle	500	54	54	54	54	— ½		Triangle	500

PLEASANTVILLE, NEW JERSEY



THE CHIC AND TALENTED
LENORE KERN
IN
"SAMPLES OF VARIETIES"
Selling
Songs — Comedy — Music — Jazz
And Class.
Direction, Hughes and Manwaring.
Majestic, Dallas.

PURIFYING BROADWAY.

**Detectives Arrest Many Without
Notice, Held in \$500.**

Clean-ups of hand-book operators who work on the curbstones about Times square, ogles and loiterers who clutter the sidewalks, were being waged all week by squads of plainclothes men. Arrests were frequent and the prisoners were held in \$500 bail on charges of disorderly conduct.

The detectives played no favorites and took respectable citizens in the same patrol wagons with known habits of the "Shadows of Broadway." Numerous theatrical men were seized. The activities centered about the Longacre, Fitzgerald, Putnam, Palace and Knickerbocker buildings.

No "keep moving" warnings were given—it was arrest without notice.

WILL OAKLAND STAR

**Shuberts Will Present Him in
Piece Called "The Chief"**

The Shuberts are to star Will Oakland in a new play of Irish life titled "The Chief." Ellen Craig wrote the piece. It is a comedy drama in three acts. William McKenna authored the six vocal numbers that will be interpolated by Oakland.

The show will reach New York via Broadway during the summer. Mr. Oakland has appeared in vaudeville with singing turns for a number of years. This will be his debut as a star in the legit.

THE DUNCANS DIVORCED

St. Louis, May 18.
Mrs. Mary Jane Duncan, of Moody & Duncan, at the Orpheum last week, obtained a divorce in the Court of Circuit, Judge Hogan, from Daniel H. Duncan, of O'Brien's minstrels. Mrs. Duncan charged her husband with leaving her Nov. 24, 1918. They were married Oct. 11, 1913.

The Judge ordered Duncan to pay \$15 a week for the support of a daughter, Arletta, six years old and living with Mrs. Duncan's sister, Mrs. Hugh Ransom, of Webster Groves. Mrs. Duncan told the court she earned \$175 per week and that her husband was asking his employers for \$150 a week when she last heard from him. Gertrude Moody, dancing partner of Mrs. Duncan, appeared as character witness.

PANTAGES BACKING PLAY?

It's reported Alexander Pantages, the western vaudeville manager now in New York, has accepted a play that he will financially back and produce next season with Broadway the goal.

It will be Mr. Pantages' initial venture in the legit.

FRIARS' FROLIC.

There will be a Frolic at the monastery of the Friars Sunday evening, May 29, for members and their guests.

The public Frolic of the Friars will be held June 12 (Sunday) at the Manhattan opera house.

Eddie Dowling is in charge of the May 25 Frolic.

MONTH'S SIX BEST SELLERS

COLUMBIA RECORDS

"My Mammy."
"Do You Ever Think of Me?"
"Siam Soo."
"Make Believe."
"Siren of a Southern Sea."
"Day Dreams."
"Mazie."
"Two Sweet Lips."
"Bright Eyes."
"Underneath Hawaiian Skies."
"Nestle in Your Daddy's Arms."
"I Spoiled You."

VICTOR RECORDS

"My Mammy."
"Humming."
"Make Believe."
"Some Little Bird."
"Why Don't You?"—"Marimba."
"Siren of a Southern Sea."
"Mazie."
"Answer."
"Angels."
"Over the Hill."
"On Miami Shore" (Fritz Kreisler solo).

Q. R. S. WORD ROLLS

"Over the Hill."
"I Never Knew."
"A Rose in the Devil's Garden."
"Santa Barbara."
"Ain't We Got Fun?"
"Little Crumbs of Happiness."

SHEET MUSIC

"Bright Eyes."
"My Mammy."
"I Found a Rose."
"Humming."
"I Used to Love You, But It's All Over."
"Angels."

Other good sellers in sheet music are "Peggy O'Neill," "Ain't We Got Fun?" "Nestle in Your Daddy's Arms," "Make Believe," "Do You Ever Think of Me?" "I Like It," "Down Yonder," "All By Myself," "Old Irish Mother of Mine," "I Never Knew," "O-H-I-O," "Missing Mammy's Kissing," "Mazie" and "Some Little Bird." Production music is quite a factor these days and the best sellers include "Look for the Silver Lining" ("Sally"), "Snap Your Fingers at Care" ("Greenwich Village Follies"), "Love's Little Journey" ("The Right Girl"), "Good-bye" and "The Legend" from "Lady Billy" and "O Me O My" from "Two Little Girls in Blue."

The jobbers report increased demand for several heretofore average sellers and ascribe it to the theory that a dealer, when not very busy, sends a general order according to the monthly supplements mailed them by the jobbers instead of ordering the hits in demand direct from the publishers.

NESBIT OPENS CAFE.

**Vaudeville Star Retires and Settles
in New York.**

Evelyn Nesbit has opened an atmospheric eating house on 52d street, not far from Broadway. The former headliner intimates that she has retired from the stage and that she has done so primarily to settle down for the purpose of superintending the education of her son, Russell.

The opening of the rendezvous Monday was attended by many show people.

DORA FORD SECURES DIVORCE

Dora Ford (Ford Sisters), has been granted a divorce from Edward Emerson (Emerson and Baldwin).

The case was not contested. Custody of the seven-year-old son was given to the mother.

Buffalo Bill's Widow Very Ill.

Buffalo, May 18.
Friends in Buffalo this week received word that Mrs. William Cody ("Buffalo Bill") is seriously ill at Denver, and that her death is expected momentarily.



FRANK DOBSON

At B. F. Keith's Palace, New York, next week (May 23).
Frank Dobson, a young, versatile, fast, light comedian, who has headlined the best in vaudeville for the past three years, under Mr. C. B. Maddock's management. Frank Dobson is at your service for the coming season. Business representative, Max E. Hayes, Palace Theatre Bldg., New York City.

WEEK OF MAY 30, KEITH'S RIVERSIDE, NEW YORK.

SANTREY-SEYMOUR WEDDING

Chicago, May 18.
Henry Santrey and Anna Seymour (Harry and Anna Seymour) were married Saturday. The two acts had been booked jointly all season and several reports had been issued of a marriage previously.

Santrey is preparing a two-act with his bride and will seek to have it booked in conjunction with the two present acts, to follow them both.

HAL NEWPORT HUSBAND.

Hal Newport (Newport and Strick) was married to Sue Parker (musical comedy) in Detroit, May 10. Newport and Strick are now playing the Butterfield Circuit.

MAY BE SO.

Pittsburgh, May 18.
Acts at the Davis here are being reproduced nightly in various parts of the country by means of a radio instrument operated by the Westinghouse Electric Co. At about 9:40 each night the device is set to working for a half-hour. Anything the sound wave picks up, particularly singing, is heard any place the other catches up elusive sounds. Manager Eugene Connelly, of the two-day house, received word from Tucson, Ariz., last week that singing at the Davis had been caught up by a "listener in" near the desert, while a report from the Kansas City Star told his visitors at the Electrical Exposition in that city had been entertained by a part of the Davis program.

NOISY VENTILATORS WRECK SOUTH'S SHOWS; ACTS RAGE

Managers in Quandry—Can't Hold Audiences Without Arctic Fans, Which Drive Players to Threats of Walking Out—Annual Row On.

New Orleans, May 18. The annual Southern combat between resident managers and acts playing this section is now at its height. With the arrival of summer each year it becomes necessary for the theatres to place into action large typhoon fans, without which it would be impossible to operate at all. They keep the playhouses fairly cool and the people seem content to witness the performances while they are moving. When they stop there is a steady exit toward the doors.

Most of the turns realize it would be unbearable for the patrons without the huge "buzzers," but, rave and complain none the less. The managers are roasted and, toasted for keeping them in operation. There are daily threats of walking out that have become so common little attention is paid to them. It is agreed acts are placed at a terrible disadvantage through the noise, but if they must work and must be paid they must tolerate the condition.

Meanwhile, the managers and the actors must battle along daily so that vaudeville south of the Mason and Dixon line can proceed upon its way, for there seems to be no way out.

F. TEMPEST, BANKRUPT

Florence Tempest James, known in vaudeville as Florence Tempest (Tempest and Sunshine), has filed a voluntary petition in bankruptcy in the Federal District Court, through O'Brien, Malevinsky & Briscoe. Her liabilities total \$5,224; there are no assets.

The biggest creditor is H. Robert Law for services rendered as manager of the act to the extent of \$3,500. A personal loan debt to Anna Held, Jr., for \$130 is also included in the schedule. The balance is divided between trade papers, hat shops and jewelry stores on bills due.

CLAYTON-EDWARDS TROUBLE

The sudden withdrawal of Lou Clayton and Ike Edwards from the bill at the Broadway Thursday night of last week was brought about by a disagreement between the partners. Clayton had been informed, it is said, that Edwards had received an offer to join the now rehearsing "Greenwich Village Follies" and contemplated leaving the act.

The argument became heated and they left the bill, with Oscar Lorraine stepping in.

It was reported after the team stepped out of the bill that they had finally separated.

HELD FOR ALIMONY

Louis Leon Hall stepped into the male lead in the Valerie Bergers sketch at the Coliseum Monday, replacing Ivan Christy, who was arrested last week while the act was playing in Brooklyn on a charge preferred against him by his wife for alleged non-payment of alimony.

Christy has been lodged in the Raymond street jail.

STILES' SAD MESSAGE.

Another instance of the call of duty in show-business was evidenced Monday night at the Colonial 20 minutes before Vernon Stiles went on, when he received a telegram to the effect his father had died. Mr. Stiles went on with his act.

WILLIAMS' ENGAGEMENTS.

Harry Fox and Blanche Curtis have been engaged for the new Bert Williams show, now in course of preparation by A. H. Woods.

Roscoe Ails Returns.

Roscoe Ails has returned to New York from Saranac Lake, N. Y., rejuvenated in health. He was forced to cancel bookings in the West two months ago because of trouble with blood vessels in his chest.

The eccentric dancer plans to return to vaudeville in a short time.

\$100,000 FOR N. V. A.'S

Sunday Performances at Two Theatres—300 Pages in Program

Indications Wednesday pointed to the forthcoming benefit performances of the National Vaudeville Artists, to be held at the Hippodrome and the Manhattan opera house Sunday night (May 22), rolling up a gross of \$100,000.

The program will carry approximately 300 pages, and weigh three pounds. Seventy-five acts are listed for the show. The Hip seat sale includes 500 who will be seated on the stage.

The oldest team to appear in point of individual ages are Barney Ferguson and George Cunningham, 69 and 59 respectively.

The Lee Kids will be the youngest.

HARRY KRANZ REMARRIES

Harry Kranz (Kianz and La Salle) who was recently divorced was married Monday, May 16, to Ione Pruett, of New York, a non-professional.

SENSATIONAL TOGO

Featuring a SLIDE FOR LIFE, the most thrilling feat ever performed in vaudeville. TOGO is rightly billed as the SENSATIONAL. A superlative entertainer and always the most talked about act on the bill. This week (May 16), Alhambra, New York, and playing all the greater Keith theatres. Booked by AL STRIKER of H. B. MARINELLI office.

DOOLEYS IN 4-ACT.

The former four-act of the Dooleys and Morin Sisters is being revived. William and Gordon Dooley left their revue a couple of weeks ago, following some disagreement. It is reported, with the producers, Carlton Hoagland and Harry Carroll. The revue had a route booked over the Orpheum time at \$2,250 weekly it was reported. The four-act is asking \$1,500.



After 10 Weeks Capitol Theatre, and 39 Weeks Hippodrome, New York—
BACK AGAIN FOR THE FIFTEENTH TIME, at
B. F. KEITH'S PALACE, NEW YORK.

Next Week: Greenwood Lake—Basking in the Sun and Enjoying the Moonshine. As Ever.

JOE JACKSON

FOR WOUNDED MEN.

The "Cinderella Review" now at the Moulin Rouge Cafe and Ben Selvin's ten piece orchestra will journey to the Fox Hills Hospital and give a performance for the wounded service and ex-service inmates, Tuesday, May 10.

A tour of all the other hospitals in this district where disabled veterans are housed, will be arranged following. It is the first organization to volunteer for this kind of work despite that the convicts at Sing Sing are entertained almost weekly by Broadway attractions.

CONSENT FOR VAN & SCHENCK

Van and Schenck will play vaudeville in conjunction with the Ziegfeld "Midnight Frolic" now atop the New Amsterdam Roof, if satisfactory terms are made with the big time.

Flo Ziegfeld for the first time in two years consented to the singers accepting the vaudeville bookings.

ZIEGFELD ENGAGEMENTS

The following have been engaged for the new Ziegfeld Follies: Raymond Hitchcock, Innis Bros., Van and Schenck, Ray Dooley, Jack Donohue, Lane and O'Donnell, W. G. Fields and "Middy," the imported French Danseuse.

Fannie Brice will not be in the new Follies and is reported as about to accept a Keith vaudeville route for next season.

WM. H. CRANE REAPPEARING

William H. Crane, the veteran actor, returns to vaudeville July 16, when he starts a tour of the Orpheum Circuit at San Francisco. He will appear in "Winter and Spring," the sketch vehicle he played in when last in vaudeville.

DIXON AND PALACE GIRLS

Harland Dixon and the London Palace Girls, late of "Tip Top," have entered vaudeville and will open at Proctor's, Mt. Vernon, N. Y., week May 30.

OBITUARY

DR. CARL MANTZIUS.

Dr. Carl Mantzius, famous Danish actor and author and former head of the Danish State theatre, died in Copenhagen Tuesday, according to cable advices. He was 61 years old.

CHARLES J. RICH.

Charles J. Rich, dear of Boston theatre folk, and manager of the Hollis and Colonial theatres, died at his home, 15 Marlborough street, after an illness of eight months' duration.

His death is attributed to the results of a fall into an elevator well in his home on Bay State road

IN LOVING MEMORY
OF MY DEAR LITTLE IRENE
IRENE BLAIR SOPER
WHO DIED MAY 14th, 1921
17 years, 4 months, 22 days.

MRS. WM. A. SOPER and FAMILY.

which he suffered in November, 1919, and from which he never fully recovered.

Mr. Rich was born in Boston in 1855. From his late father, a theatre man before him, he inherited much theatrical knowledge and judgment.

His career in the theatre began in the spring of 1881 as treasurer of Oakland Garden, an outdoor summer theatre in Boston. He succeeded B. F. Tryon as treasurer of the Howard Athenaeum, then managed by his father and the late William Harris. When the firm of Rich and Harris opened the Hollis theatre in 1885, Mr. Rich became business manager, in the capacity of assistant to his father. In his early years he produced several successful farces and musical comedies, having a hand in the production management of such stars as James T. Powers, Peter F. Dailey and May and Flo Irwin. With the death of his father he succeeded to the theatrical interests held by him. He was Boston representative of the Klaw and Erlanger interests, which at one time included, in addition to the Hollis, Colonial and Tremont theatres, the Park and the Boston.

He is survived by his wife, who was Gertrude Long of Cambridge; his daughter, Phyllis, and two sisters, Miss Abbie Rich and Mrs. Clara Rice, wife of Edward E. Rice, the noted musical comedy producer. Mr. Rich was the last surviving member of the old theatrical firm of Frohman, Rich & Harris. Alf Hayman was the other surviving member.

ALBERT T. GILMORE

Albert T. Gilmore, 53, for 30 years an aerial circus artist, died May 13 at Fremont, O. Interment at Fremont.

MR. JOHN P. WILD

Mr. John P. Wild died at his home, 21 Carroll ave., Venice, Cal., May 2. He was ill for nine months with enlargement of the heart. Born in Apponang, R. I. he had spent the greater part of his life in Boston, where he was manager of the Boudoin Square Theatre. He was a member of "Kink Philip" Lodge A. F. and A. M. and the "Puritan" Lodge K. of P. of Fall River, Mass., where for about ten years he was associated with the old Castro and Rich's theatres, and many will remember him as lecturer in the old

LOVING MEMORIES
OF OUR LOVING SISTER "LIBBY"
ELIZABETH LEI SHAW
Who departed from us April 15th, '21
GONE BUT NOT FORGOTTEN
EDWARD & CHARLES MRS. HATTIE CARR
ESTHER WINIFRED SHAW

dime museum days. Also as lecturer in later years in big, spectacular productions, especially the "Austin and McConnell" shows, at expositions, resorts, etc., "Trip North Pole" Coney Island, and "Creation"

VIC SINI' LETTA

Victor A. Smith, better known as Vic Sini' Letta, died at his residence in Chicago May 4 from dropsy and heart trouble, after an illness of some weeks. Deceased was one of the original Sini' Lettas, an old-time circus performer, also owner and manager for some years of small wagon shows. He is survived by a wife, one brother, four sons and four daughters. Two of the sons and also two daughters are at present in the vaudeville profession. At San Francisco, Cal., it is known. Mr. Wild was a life member and graduate of the "American Institute of Soper, also is in the Lytell act.

Phrenology" in New York City and throughout his life devoted a part of his time to that line of work. The last few years he had appeared with many of the well-known stars in motion pictures. He leaves a wife, known professionally as Viola Sanfor formerly of the "Canford Sisters" musical act.

JOHN F. FIELDS.

John F. Fields, for many years a vaudeville actor, died this week at his home, Belleville, N. J., at the age of 66. Mr. Fields succumbed to an injury to his head sustained in a fall about three years ago. The deceased began his theatrical career in 1872 with the Tony Pastor Road Co. and was later with the Howard

IN LOVING MEMORY
of our dear loving daughter
ELIZABETH L. SHAW
(JONIA)
Whom our Father called home
April 15th, 1921.
DEARIE, WE MISS YOU
May Your Soul Rest in Peace,
Mr. and Mrs. James E. Shaw

Anthensum Co., Reilly and Woods Show, Barlow and Wilson, Primrose and West, W. S. Cleveland Minstrels and Gus Hill's World of Novelties.

Until three years ago he was one of the team of Fields and Hoyer and had appeared in all countries. He was a member of Newark Lodge of Elks, No. 21. He is survived by his wife Emma, two sons, John, Jr., and Frank E., and three daughters, Mrs. F. A. Wedeman, Margaret, Fields and Mrs. Florence Parsall. Interment in Holy Sepulchre Cemetery.

SAM LYONS.

Sam Lyons, connected with Henderson's, Coney Island, for upwards of 35 years, 20 years of which he was manager of the restaurant, died May 14 at his home, 821 Ditmas avenue, Brooklyn, Mr. Lyons was born in Philadelphia and was 50 years old. He was a member of Brooklyn Lodge of Elks, No. 22. A wife, Anna McAuliffe Lyons, two sons, William and Sam, Jr., and two daughters, Edith and Anna Lyons, survive.

ALF HAYMAN.

Alf Hayman died May 14 at his home, 615 Fifth avenue, from pulmonary trouble following pneumonia. Confined to his room for two weeks, he made a fight for life, constantly directing his business associates in Charles Frohman, Inc., from his bedside by telephone. The production of "Clair de Lune" was

IN LOVING MEMORY
OF MY BELOVED
HUSBAND
Who Departed This Life
APRIL 22, 1921.
His Loving Wife,
ELIZABETH LONG

his last piece of work and the Empire was closed Monday for his funeral. He was 57 years old.

Born in Wheeling, W. Va., he went early to San Francisco and was drawn into theatrical work by his brother, Al Hayman. Becoming first publicity man and then general manager for Charles Frohman, the two grew to be close friends; and Mr. Hayman carried on his business when the manager was drowned on the "Lusitania."

FRED PICKARD

Fred Pickard of the Pickard Bros. bar performers, was found dead in a furnished room on West 48th street Monday. He was reported to the police as a victim of accidental poisoning. It was at first believed he had succumbed to heart disease, but friends declared he had been putting in hard practice in a New York gymnasium lately, and his physical condition was sound. Although he was beyond 50, he could do a double from bar to mat without a tremor.

Pickard was from Quebec and was well known among acrobats. He traveled for several years with the old Forepaugh show, and had been in many circuses. Word was received Tuesday to hold the body for disposition by relatives coming from Saginaw, Mich.

IRENE BLAIR SOPER

Irene Blair Soper, sister of Frank Soper, manager of Hoyt's Musical Revue, and who formerly was with Billy Lytell and Girls, died in the home of her parents in Salem, Mass., May 14, after an illness of nearly two months. She was 17 years old. Her sister, Melba H.

MUSICAL REVUE FREE TO PATRONS OF KANSAS CITY CONEY ISLAND

Electric Park Will Try Experiment—Formerly Charged \$1 Admission—Dining Place With Immense Dancing Floor—Cabaret Features.

Kansas City, May 18.
Electric Park, Kansas City's "Coney Island," will have the distinction this season of being the only amusement park in the country offering a high class musical revue, with added vaudeville features, free.
For many years the park management has featured its music, having large bands as the leading free attraction and presenting "The Follies" in the Silhouette Gardens at \$1 admission. This season, which opens May 21, the bands will be discarded and the "Follies" given in the Music pavilion without admission.
The Silhouette Gardens will be converted into a dining room, with an immense dancing floor. Acts from the "Follies" will appear on the floor during the evening.
The "Follies," which made such a hit here in the past two years, will again be under the direction of Roy Mack. Added vaudeville features will be introduced every three or four weeks and the regular bill changed weekly. In addition to the company of ten principals there will be a chorus of 20.

AN ODE TO A PAIR

John B. Hymer Composes for Wright and Dietrich.

Upon celebrating the 12th anniversary of their wedding, May 12, while playing the Princess, Montreal, Horace Wright and his wife (Rene Dietrich) were presented with the following ode, written by John B. Hymer.

With the party happening in Montreal, it was a regular party without a look-out for Gov. Miller: Miss Rene sang soprano
So sweet and fascinatin',
Marse Horace warbled tenor
In a manner captivat'g.
Day met—day loved, and mated
And said, "we'll part—no never";
So Rene and Horace day sings
Soprano an' tenor together.

Heah tonight in Montreal
Dat day deys celebratin'
When de parson made 'em one,
And de song birds started matin',
Dey sho have flown aroun' a bit
Thru sun and stormy weather,
But Rene an' Horace still sings
Soprano an' tenor together.

Thru de mist of future years
I see in meadows bloom'g
A little home, and many flowers
Jes' all de air perfum'g,
A deah ol' white haired couple set
And rock in chairs of leather—
It's Rene and Horace still singin'
Soprano an' tenor together.

When life's shadows close yo' day
You won't be silent long,
Cause I heah aroun' de throne
Dey has a lot of song.
See dem angels all in line
A floatin' lak a feather?
Well Rene and Horace is dare
singin'
Soprano an' tenor together!

OTTAWA'S HOUSE DARK.

Lease of Dominion Expires—Future Uncertain.

Ottawa, Can., May 18.
The lease on the Dominion theatre has expired. The house, playing Keith vaudeville, operated by the Canadian Theatres Co., is now dark.

The Canadian Co. played vaudeville in the Dominion along with its other houses on this side of the border.

NEWARK SPLITTING ONLY.

That Proctor's Newark, N. J., is to star a feature film policy over the summer is denied by its manager, Lou Golding.

Mr. Golding says the only change in his house during the hot weather will be the changing of the vaudeville program twice weekly.

PROCTOR FILM BOOKINGS.

The Proctors theatres have booked the feature picture "Bob Hampton of Placer," with Wesley Barry, "Gypsy Blood," with Pola Negri, and "The Oath" for a showing at all their houses.

TROY'S POOR BUSINESS FURTHER AFFECTED

Jitneys Barred—Rather Than Strike-break, Crowds Walk.

Troy, May 18.
The flow of patrons at Troy theatres, which has slowly but surely been drained away by widespread unemployment and industrial depression, was further checked last week through action of the police in driving a large number of jitneys off the streets. Seventy-five per cent. of the people have been using this means of transportation since the inception of the street car strike fifteen weeks ago. With the decrease in the number of autos operating, many of the workers have the alternative of riding the cars, manned by strikebreakers, or walking, and they have chosen the latter.

This, of course, has a tendency to keep them from going downtown at night, which is reflected in a drop in receipts at the large theatres located in the business district. It is an ill wind that blows no good, however, and in this case the small picture houses in the neighborhood sections are profiting through the lack of satisfactory means of transportation.

NEW OHIO COMPANY

Vaudeville, Chautauqua and Other Ambitious Plans.

Akron, O., May 16.
A company has been formed under the law of Ohio known as the Ohio Entertainment and Producing Co., for the purpose of engaging in the entertainment and amusement field. Officers are B. Frank Connelly, president; John E. McCarthy, vice president; Donald F. Heath, secretary; J. F. Barnhart, treasurer; Joseph Thomas and J. T. Ward, directors. Offices have been established here.

The organization will be divided into four branches. A vaudeville circuit will be organized among the smaller cities and towns in the state, which will be in charge of John E. McCarthy. The company also proposes to promote a chautauqua circuit, in charge of J. E. Barnhart. The production branch will be conducted by Donald F. Heath, stage and musical director. A picture department will be developed.

ROCKAWAY COLONIAL OPEN

Keith Policy—House Renovated and Capacity Increased

The Colonial, Far Rockaway, opened Monday night with Keith vaudeville. The house has been entirely renovated and will continue with the present split week policy of six big time acts and a feature and news weekly picture.

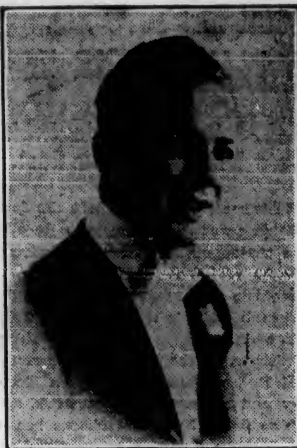
The opening bill consisted of the Three Bobs, Lady Teen Mei, McDevitt, Kelly and Quinn, Clark and Bergman, Harry Breen and the Ford Sisters.

The orchestra floor has been raised, increasing the capacity to about 1,250 for the two floors. An 11-piece orchestra has been installed. Emil Groh, of the Coliseum, opened the house and will continue as temporary manager until a manager is appointed.

Dan Simmons is booking the house through the Keith office. The Colonial is located about a block from the Strand, which has a similar vaudeville policy, booked by Edgar Allen through the Fox office.

Loew Bookers Move Next Week.

The Loew booking staff will move into their new quarters in the Loew Building the latter part of next week. The offices are ready for occupancy, but the removal has been deferred to allow the workmen in the new structure to finish the halls.



JACK JOYCE

"The Boy With The Smile"
WATCH FOR ME
WEEK OF JUNE 13th.
B. F. KEITH'S PALACE, New York
Sailing for England June 25, S. S. Olympic.

MATERIAL SHORTAGE IS DUE BY AUGUST

Unless Momentum Increases, Keith People Foresee It.

Big time booking men believe another material shortage will be felt about the middle of August, unless the routing of acts for next season gains more momentum than at present.

Neither the Keith nor Orpheum officials seem anxious to route acts at present, which has led to the belief a general reduction in admission prices is anticipated by both circuits for next season.

It was explained by one well informed member acts are asking last season's salaries in view of transportation and living costs, and that the managers preferred deferring the buying of acts until they were assured that they wouldn't be forced to cut their admission prices.

It is a foregone conclusion that any railroad legislation which tends to reduce the expenses of the artists will be discounted, when the new contracts are drawn, hence the slowness of the "blankets."

TAUBER WITH SHUBERTS

Leaving to Equip Firm's Vaudeville Theatres

Sam Tauber, who is now with the Shubert vaudeville, is leaving for the road this week. He is to direct the equipping of the houses, which are to be ready to open with vaudeville by Sept. 1.

It was stated that few houses now supplied by the Shubert legitimate booking office are included in the string and that a number of new theatres have been secured.

NEW WALLACE SHOW

Nephew of Ben Framing Circus in Kokomo to Move by Auto.

Bernie Wallace, nephew of the late Ben Wallace, who operated the old Wallace show, later the Hagenbeck-Wallace property, is framing a new circus organization in Kokomo. It is to be called the Lincoln Circus, and will move from stand to stand by auto. Details of its composition and probable movements are rather vague, but it is understood the capital to finance the enterprise was furnished by a Middle Western chain store proprietor.

Bernie Wallace formerly was a cashier and ticket seller for his uncle.

HOUSE CLOSING.

Colonial, Haverhill, closes May 9. Policy small time vaudeville booked by the Keith, Boston office.

Keith's, Dayton; Keith's, Columbus; Keith's, Toledo; Empress, Grand Rapids; Hippodrome, Youngstown; Keith's, Indianapolis; Keith's, Cincinnati; Mary Anderson, Louisville; Albee, Providence, R. I.; Shea's Dominion, Ottawa, Can.; Lyric, Hamilton, Can.; Temple, Rochester, N. Y.; Colonial, Erie, Pa., and Wilmington, Del., all playing vaudeville, have closed for the summer.

Waldorf, Waltham, Mass., closes June 11. The Broadway, South Boston, ends its season on the same date.

SECOND A. A. F. MEET.

About 400 at Bijou—Speakers Said Nothing.

The second, of what has been announced as a series of mass meetings of the American Artists' Federation, was held at the Bijou Thursday night (May 12), the Shuberts donating the house. The meeting was called to order at 11.45 p. m. The attendance, about 400, was approximately 100 less than that of the previous and initial meeting at the Bijou May 5.

Walter C. Kelly, "The Virginia Judge," advertised on hand bills as one of the speakers, did not appear. Disappointment was expressed among the audience at the non-appearance of Mr. Kelly, whose name was credited with drawing a large part of those present. At the previous A. A. F. meeting May 5, John Emerson, president of the Actors' Equity Association, and rated like Mr. Kelly, to be the star orator and "draw" name of the meeting, also failed to put in an appearance.

The four orators at the May 12 meeting were Frank Gillmore, Chas. L. Kahn, James W. Fitzpatrick and Harry Mountford, speaking in the order named. The speeches developed nothing new or of interest.

FOX, HOUSE HUNTING

Travelling About in Quest of More Theatres.

Early in the week William Fox had been away from New York for around two weeks with his intimates professing to have no knowledge of his whereabouts or the object of the travel.

Other channels said the vaudeville-picture man was going about the eastern section in search of more theatres to add to the Fox circuit, for pictures or vaudeville or both. What success he may have met with was not mentioned.

CHOOS' PALATIAL OFFICE

George Choos has leased the entire top floor of the Mathieu Building in 47th street and fitted it up in a fashion that sets a precedent for vaudeville producers.

The decorations are in green and bronze with the exception of the two large rehearsal rooms. One of the latter is done in Japanese fashion while the other is a novelty in interior work and is named "The Greenwich Village Room."

NEW JERSEY CITY HOUSE.

A new Jersey City vaudeville theatre will open Decoration Day. The house is on Central avenue, capacity about 1,500.

A split week policy will be inaugurated, five acts each, in addition to a feature picture. Bookings will be supplied by the John Robbins agency. The new house is owned by a Dr. Hespe, a locally well known dentist.

ARTISTS HOLDING OUT FOR SAME OR MORE PAY

Cuts By Big Time Looked for By Agents.

Acts offered routes for next season by the Keith office have been holding off signing, according to a majority of the agents concerned. The representatives report slow progress in getting their acts to accept slight cuts for next season, most holding out for last season's top, a few demanding increases, but mostly all asking for the old scale.

The booking men appear just as determined that no increases will be granted. Many reasons are given with the general impression prevailing a cut in admission prices is anticipated by the Keith officials, and that they are paving the way for the new conditions to be met next season.

One well informed source said the Keith people were adjusting themselves to the general reductions in prices of commodities which are expected, that the public had begun shopping in entertainment.

The artists on the other hand point to the increased living costs on the road, transportation and other incidentals commensurate with travelling, none of which has exhibited signs of a reduction.

Talk of opposition is also credited for the hesitancy shown in signing for next year.

MOSS' PANTHEON.

The name of the new house which B. S. Moss is building at 163rd street and Prospect avenue, has been changed from the Atlas to the Pantheon. It is closely adjacent to the Prospect, a former Moss house, now playing stock.

The Pantheon will be ready to open about Sept. 1 and will play Keith Vaudeville with a policy similar to the Coliseum, or six acts and a feature picture on a split week.

The house will seat 2,500.

FOUR POPS IN PICTURES.

The Mozart, Jamestown; Temple, Geneva; Glove, Gloversville; and Palace, Olean, playing Keith pop vaudeville in the winter season have all gone into pictures for the summer. The houses return to Billy Delaney's books in the fall, with the usual vaudeville supplementing the pictures.

Norworth and Adair Again

Jack Norworth and Janet Adair have been routed by the Orpheum Circuit to open this week. Last week they opened at the 5th avenue in their first vaudeville appearance since Norworth closed with "His Lady Friends" and Miss Adair with the Winter Garden attraction.



WILL HIGGIE

"WILL HIGGIE'S DANCING IS RESPONSIBLE FOR AN INNOVATION. STOPPING THE SHOW AT THE FINISH OF AN ACT. HIS PRINCIPAL DANCE ALSO ACTUALLY STOPPED THE SHOW IN THE MIDDLE OF A REVUE."—Said Sam McKee in "New York Telegraph"—while at Palace, New York, last week. The others follow:—

"It remained for Will Higgie to pull down the applause hit of the turn with his dancing. . . . can dance all around the Russian steps, we have seen. Watch this boy."—"New York Star."

"The Russian steps at the finish registered the strongest."—"New York Clipper."

"The Russian Dance brought down the house."—"Zit."

The papers of the entire country unanimously praise the marvelous stepping of Higgie—that's why he's booked solid with Moore and Megley's Santos and Hayes' Revue by HARRY WEBER.

NEWS OF THE MUSIC MEN

Gus Edwards is organizing a corporation for the purpose of re-embarking in the music publishing business once more. Edwards has been actively out of the business for some years. Associated with him will be Will D. Cobb, the official Edwards lyricist and librettist, and Ben Edwards on the business end.

George W. Meyer is now connected with the Harms firm.

While playing Elkhart, Ind., Wolfe Gilbert, the actor-song-writer-publisher, discovered a find in Bobby Donn, a juvenile native of the town, and accepted a waltz composition from the youth for publication. Gilbert set lyrics to the melody.

William Cary Duncan and Dr. Anselm Goetzl have written a "Mother Eternal" song around the Ivan Abramson film of the same name.

Louis Weslyn tendered a farewell dinner to Eva Applefield, California songwriter, Saturday prior to her departure for San Francisco, her home town, this week. Miss Applefield came east on business for several weeks and placed some eight new songs with the various local music houses. She expects to return to New York in the fall.

The title of Jack Mills' new number is not "Drowsy Head" as previously reported, but "Sleepy Head." This song was originally published on the coast by the Adrian-Reese Music Co. of San Francisco. Mr. Mills having bought it in the course of his recent cross-country trip.

Lester Santley, manager of the Feist band and orchestra department, is representing his firm at the Musicians' Federation convention in St. Paul this week. Leo Lewin of the Waterson-Berlin-Snyder staff is also there on a similar mission.

Louis Breau, professional manager of the Winkler Music Co., returned to New York last week, following a three months' business tour to the coast.

Mack Goldman, last with the Shapiro-Bernstein professional staff, is now associated with Fred Fisher as manager of the band and orchestra department. Al Green, last with Foster's New York staff, is also a recent addition to the Fisher force.

B. Feldman, the British music publisher, will represent the L. Wolfe Gilbert Music Corporation in England.

M. Witmark & Sons have the publication rights to the new all-colored "Shuffle Along" show due, to open next week at the 63d St. theatre. Sissle and Blake wrote the music.

A. V. Broadhurst of the British music house of Enoch & Sons is in New York on a business visit to the local branch office.

At a recent meeting of the Chambre Syndicale des Chansonniers in Paris the question of foreign music rights took up considerable time in discussion. The French music publishers are expecting a boom in foreign music demand, acting on the advice of an American music importer that within a short time the American demand for French and other foreign scores will be increased.

The appeal of Sam Coslow, a minor, in his suit against Joe Gold, Joe Ribaud, Joe Gibson and Leo Feist, arising from the song "Grieving for You," was argued before the Appellate Division the latter part of last week. Coslow is suing for a one-fourth interest in the song, alleging he wrote the lyric and disposed of it to the first three named defendants (who composed the music) for \$25; on the understanding it was to be employed by an act and not to be published. He is appealing at present from an order denying his motion for a temporary injunction to restrain Feist from paying to the defendants any sums of money accruing from the sales. Plaintiff also asks for a receiver to retain such monies accrued pending the determination of the action.

Appellant contends that the complaint sets forth a good cause of action; that the established rule in this State is that an infant may avoid his contract entered into during his infancy at any time prior to the infant attaining his majority or within a reasonable time thereafter. Coslow still is under 21 years of age, having been 18 at the time he allegedly collaborated on the song.

Philip Hart of the Nathan Burkan office, in his arguments in the plaintiff's behalf, contended that only a court of equity can determine his status as a joint owner and co-author and rescind his improvident contract and allow Coslow to benefit both in money and reputation.

The respondents maintain that Coslow does not merely seek to be relieved of a contract, but asks the court to make a new contract to make him equal partner with three musicians (Ribaud, Gibson and

Gold). They contend that they had no knowledge of Coslow's minority, deeming him to be about 22 years of age, and had him write a few words at his own price, the song's appeal resting in its catchy melody. Their affidavits state that Coslow has been known to have written entire songs for \$25 and less, and that had not "Grieving for You" proved a success, he would have remained quiet and probably thought himself lucky to get even the \$25 out of it. The defendants' counsel showed that Coslow seeks to tie up the entire royalties to protect his interest, which, at the most favorable outcome, would be only one-quarter thereof.

Decision on the appeal is expected in a fortnight.

The Arrow Music Publishing Co., now at 2305 Seventh avenue, New York, shortly expecting to open professional offices on Broadway, has a directorate of negroes. Its officials are W. Astor Morgan, president and chief of staff writers; F. H. Morgan, treasurer, with B. P. Woodlyn, N. B. Kimbrough, Charles Burnett, Sadie Peterson, F. H. Anderson, Jr., and William Spaulding of the staff. The Arrow people ap-

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MAIN ON LONG ISLAND

Begins Monday at Hempstead for Ten Days on Island—Sells-Floto.

Hempstead, Long Island, was billed this week as the first stand on the island for the Walter L. Main circus next Monday. It is expected the outfit will play stands on the island for ten days or two weeks. The Sells-Floto show is due in the same territory just following the Main top. The latter has an 18-car show, while the Muggivan-Ballard property has 26 cars.

The circus season on Long Island is brief, running from about May 1 to the opening of the bathing beaches. Experience has shown that the tops cannot draw against the seashore resorts. There has been surprisingly little opposition billing between the Sound and Jamaica along the line of the Long Island Railroad. The Main paper is scattered and rather ancient in design.

FOUR BIG TOPS ALL PLAYING NEAR HERE

R.-B. & B., Sells-Floto, Robinson & Morris Show in East.

This week and next finds the four of this season's big circuses close to the metropolitan district. Newark, N. J., will be plentifully amused with the two major big jobs right at each other's heels. The Sells Floto show plays the town Friday of this week, the Ringlings-Barnum and Bailey show following on Monday and Tuesday of next week.

The John Robinson shows are a bit further away, playing Reading and Camden. The Walter L. Mains outfit plays Morristown and Dover, N. J., during the week, starting a two weeks' tour of Long Island next week. The latter circus is the only one accepted by the railroads for Long Island. The outfit is using 15 cars for the dates there. Other shows tried, but were rejected by the railway people.

The Mains shows enjoyed the best week in its history last week when it played to a net profit of \$18,000. The show appeared in several Pennsylvania towns.

EDNA LUBY MARRIED.

Edna Luby, while playing in vaudeville at the Globe, Philadelphia, was married Tuesday of last week to Samuel Toy, a New York druggist.

The couple are reported as having met when Miss Luby went into Toy's store to buy some make-up, the match having been consummated on short acquaintance.

The bride will retire from the stage after her engagement in Atlantic City this week.

Keith House in Bedford Section.

Negotiations are reported under way that will add another new house building in the Bedford section of Brooklyn to the Keith string. The house is of large capacity and is practically ready to open.

LEGIT CLOSINGS IN PHILLY HASTEN OUT-DOOR OPENING

Willow Grove Park Gets Under Way Two Weeks Earlier Than Usual—Nahan Franko Opening Musical Attraction.

DREW POST BENEFIT AT HIP DOES \$11,500

Griffith and Frank Bacon One of Many Amusement Features

The gross receipts of the second annual benefit of the S. Rankin Drew Post of the American Legion, held at the Hippodrome, last Sunday night will total approximately \$11,500, according to estimates made this week. The Hippodrome gross was about \$10,000, and approximately \$500 was realized from the sale of programs. The program advertising it is estimated will total \$1,000.

The show held a remarkable list of acts for a benefit, among the "turns" being D. W. Griffith and Frank Bacon, in a sketch showing the inner workings of a picture studio, with Mr. Griffith as the director and Mr. Bacon as a candidate for picture acting honors.

Griffith proved he is a capable actor, playing with a finish and smoothness, consistent with Broadway standards. Mr. Bacon also shone in a role that had him acting for the camera.

Philadelphia, May 18. The early termination of the legit houses, while probably causing tears in managers' hearts, has worked in another way as regards the parks here.

Willow Grove, for example, opened Saturday night, whereas generally it gets under way on Memorial Day. This is the 26th season.

The opening orchestra is that of Nahan Franko, who will remain three weeks. Patrick Conway and his band will follow for three more; then Victor Herbert and his orchestra for another three, Leps and his orchestra for three, and Sousa's band for five. This latter is a longer season for Sousa than usual.

Rachel Morton Harris is soloist for the opening and others will be engaged for different series, and the Choral Society of Philadelphia will have its usual dates.

Aside from the usual freshening-up process, the park has no new attractions. Feature pictures instead of two- and three-reel comedies will be the rule at the picture house.

Woodside Park opened last week with Durbano's concert band. Edna Wallace Kinney is the soloist.

CABARET

The New York License Department has received 1,800 applications for dance hall and dance licenses within the city since the passing, three weeks ago, of the Cotillo law which requires licenses not only for dance places, but permits for all dances accessible to the public. The

Commissioner's office is still a good deal at sea as to the meaning of certain points in the law and has asked the corporation counsel for opinions on 37 different details covering questions that have come up. The Commissioner would like to know whether cabarets where there is dancing should take out only a dance hall license or should also apply for permits as the "sponsors" for dances. The law requires that any individual or association which proposes to give a dance shall make formal application to the license department and shall submit to an investigation of its character. This is in addition to the license issued to a dance hall. If the cabaret is to be licensed as a place, it is a question whether or not it should not take out a permit for the dance as well. From this point arises a question whether or not it shall not take out a license for each evening's dance. This is one of the points on which the city's law department has been asked to shed light.

Paul L. Specht is heading an orchestra playing at the Hotel Alamac, Atlantic City.

Guns again popped along the border last week. A pitched battle was fought one night between six bootleggers and eight bandits near the St. Regis Indian Reservation at St. Regis Point on the Canadian line. Two of the runners were shot and third was stabbed, according to word which reached the custom officials at Malone. Fourteen men participated in the affray, which reached its climax when the Jesse James succeeded in taking 120 cases of booze from the bootleggers after the latter had transported it by motor boat across the St. Lawrence river at Cornwall. None of the men was arrested at the time. Stones, clubs, knives and guns were used freely in the battle, which took place almost under the window of a Canadian customs office at the Point.

The bandits pounced upon the rum runners as soon as their boat, containing the liquor, touched the bank. After taking the red eye, the gunmen, beat it in high-powered automobiles toward the south. A general alarm was sent out. Two of the men were later caught by State troopers, who were in ambush for them. They refused to stop when ordered to do so and the troopers fired shots, which broke spokes in the wheel of the car and put it out of commission. Two hundred and sixty-four quarts of whisky were seized.

A number of prohibition agents were sent to Plattsburg and other points in Northern New York last

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TAMEO KAJIYAMA AT THE TOMB OF NAPOLEON IN FRANCE

TAMEO KAJIYAMA, the only exponent of Quadruple Mind Concentration in the world, who was described by the greatest phenological authority in America, Jessie Fowler, as possessing a mentality resembling that of Napoleon.

During his recent visit to England when KAJIYAMA appeared at the London Coliseum his demonstrations of the so-called "MULTIPLE ACTIONS" of the brain created the greatest sensation in the history of the theatrical world. All the eminent Scientists, Students, Phenologists, Peimanists and even the Spiritualists flocked to that great institution and at once acclaimed him the forerunner and the possessor of the mentality belonging to the inhabitants of the Twenty-one Century. And his name became as common in British daily papers and periodicals as Billy Sunday's was in New York papers while he was preaching in the great metropolis.

KAJIYAMA at once became the greatest drawing card attraction in England, and accordingly he was featured over some of the most eminent and favorite stars of the country.

The magnitude of his success and the amount of interest his demonstration created during his performance may be judged from the fact that he occupied the Coliseum stage for FORTY-FIVE MINUTES on No. 8 position on a ten-act bill composed of such great attractions as GROCK, NELSON KEYES, LITTLE TICH, THE GREAT ORGANS and "THE NOTHING DOING BAR."

AMERICAN MANAGERS, here is an act with unlimited possibilities for exploitation. It is the only act in the world that can make an audience LAUGH, APPLAUD, THINK, MARVEL and SIT UP and TAKE NOTICE at the same time. Psychology plays an important part in the presentation of this act.

Managers must not overlook the fact that this act was created and being presented by the man who has studied the psychology of human nature, taking into the consideration the tendencies and the inclinations of the minds of the people of the modern age that are craving for proper food for meditation, enlightenment and intellectual reflection.

VAUDEVILLE HAS NO GREATER AND MORE WELCOME NOVELTY THAN THIS!

The next advertisement will prove conclusively the reliability and justification of this sweeping assertion. KAJIYAMA will open at Jefferson Theatre the week of May 23, with eight following consecutive weeks in Greater New York. Sailing for England to open on Moss tour September 5th, 1921.

The act was booked for America direct by Mr. Eddie Darling after he saw Kajiyama at the London Coliseum.

This week (May 16), Temple, Rochester.

ARTISTS' FORUM

Letters to the Forum should not exceed 150 words. They must be signed by the writer and not duplicated for any other paper.

New York, May 15.

Editor Variety:

I would like to enter a protest against a statement in last week's Variety made by Mr. Sheldon Lewis in which he says that it is a well-known fact that only those who advertise in Variety receive favorable comment in the reviews. This is so unfair a statement that I want to come to the defense of Variety, simply from a standpoint of fair play.

During a period of 16 months in which I appeared in vaudeville I received perhaps a dozen extremely cordial and favorable reviews of my work. Several of these reviews contained criticism as to mannerisms, makeup etc., which I found to be helpful rather than derogatory.

During this same period I was solicited at least a dozen times by advertising representatives of Variety. I did not buy any space and should not have been surprised (from former experiences with the purely musical weeklies) had Variety given me unfavorable notice. On the contrary however, the reviews were increasingly good.

With no malice to Mr. Lewis or anyone else who may agree with him in his statement, I think if he studies the type of big amusement corporation advertisers which find it profitable to advertise in Variety, and who incidentally use the major portion of the advertising space contained in the magazine, he will agree that Variety stands in no need to coerce artists into buying space in order to get "good notices."

Alan Rogers

Variety is in its 16th year as a publication. During that time it has published hundreds of letters written to it by artists, objecting to adverse criticism. The majority of those letters said as Mr. Lewis said in his letter last week, that unless an artist advertised in Variety, he would not receive a favorable notice and vice versa.

Variety published those letters with the malicious statement as it did the remainder of the letters, because they were statements from aggrieved persons, who had equally a right, we believe, to criticize Variety or its reviewers as Variety has to criticize them. With their letters appearing in Variety, the same paper that criticized them, the writers therefore, were certain to know they were reaching the same circle of readers the criticism went to.

Variety has 14 reviewers on its New York staff. Its New York office has six advertising solicitors, four of whom solicit theatrical advertising. The advertising men are not permitted when visiting a theatre on business (to solicit advertising) to go in the front of the house as their business there is back stage. The reviewers have been requested (and it is commonly understood in the office), that they shall not go back stage when at a theatre to witness the performance for the paper. The reviewers and the advertising men have nothing in common as far as show reviews are concerned.

In the years this paper has published there never has been a man or woman on the staff who when out to review a show or picture of any kind that received any instruction.

Variety believed the paper spoke for itself in its reviews. There are any number of people in vaudeville who know that their effort to secure a shaded notice for themselves or their act through proposing advertising failed.

But for the first time in this paper's experience, Mr. Rogers, unknown personally to anyone in Variety's office, makes the above statement for publication from his observation and reading Variety while in vaudeville. It's equally true of any number of others including those vaudeville advertisers in Variety who received bad notices and immediately cancelled advertising contracts, or those advertisers who, after receiving a bad notice, said they would not pay their advertising bill.

Mr. Lewis said that it was a well-known fact that only those who advertised in Variety received good notices. Mr. Lewis at the time was complaining of a bad notice given Miss Pearson and himself at the Riverside theatre, New York, week before last. In Variety of March 11, this year, Virginia Pearson and Sheldon Lewis ordered an advertisement of a three-column picture

of themselves, which was published and for which they were charged \$60.

If Variety had ever wanted to sell its notices, it could have done so with ease, could do so now. Variety charges artists \$250 a page. The most anyone would expect to buy us with would be one page, perhaps a half-page. Some think \$10 is a lot to a newspaperman. It is. But, when the publisher of this paper gets ready to become a general horse thief, it won't be a matter of \$250 that will make him one. A far greater reason is that if Variety colored its notices for advertisers, if it changed its news policy to secure advertisements, it might make more money for a year, two or three, but at the end of that time there would be no Variety as far as value goes.

Possibly the most surprising thing in connection with this attempted defense of a criticism by saying "advertising" is that those who know Variety and the battles it was forced into for the first ten years of its existence must have realized that Variety went into those battles, losing advertising thereby from those who fought with this paper and it lost advertising from their sympathizers and friends. It could follow that when the loss of thousands of dollars stared Variety in the face through its policy, and Variety accepted that loss, it hardly could be influenced through a possible \$250.

When Variety is ready to sell its notices or its news columns, there's but one place for it—the East River.

Editor Variety:

In Lait's criticism of the Santos and Hayes Revue at the Palace last week he claimed the only flaw in the act was a line interpolated by the comedian which was "lifted from Val and Ernie Stanton."

We were at the Majestic, Chicago, Christmas week, while Lait was ill and unable to cover the show. Val and Ernie Stanton were on the bill with us and heard me use the line, namely, "That's just dandy—cut yourself a piece of cake."

Ernie Stanton asked permission to use it and out of professional courtesy I granted it. You can verify any of the above by getting in touch with him. Hope you will adjust this, as I do not want to be accused of using material not my own.

Saul Marshall.

New York, May 17.

Editor Variety:

In Variety of May 13 I see, in his review of my act, accuses me of lifting. My definition of lifting is stealing, and in order to steal one must be a thief. I am not a thief and resent the accusation.

In a review of my act at the Fifth Avenue Theatre another one of your writers said in his review: "In framing their turn Hughes and De-brow borrowed from no one. These boys should climb rapidly."

I see also said we were three-a-day only. It will, no doubt, be surprising to him to know we have been playing two-a-day practically all season. Some one is wrong in their judgment of my act. Who can it be? It surely can't be I see.

I see also took it upon himself to inform Green and Jenkins we were using one of their jokes. I was annoyed by Green and Jenkins, and have proven we are not using anything they are using. I have affidavits by reputable artists that will vindicate Mr. De-brow and myself.

Anthony Hughes.

MARRIAGES.

Charlotte Ives to Jan Maurits Bolsgevin, New York, May 12.
Walter Regan, New York "Irene" Co., to Sidney Reynolds, Chicago "Irene" Co., May 9.

Fred Bamberger to Frances Greives, non-professional. Mr. Bamberger has been associated with the various music publishers for many years, last with Feist.

Robert Nash to Ina Kuhn (formerly of the Six White Kohns), in Chicago, January 20. The nuptials have just been announced.

An announcement of the marriage April 11 of Kathleen Anne Fredericks to John Bishop Bailey was recently sent out by the parents of the bride. The ceremony was performed at the First Presbyterian Church of Hoboken. Mrs. Bailey was the original Miss Fredericks of Langford (Howard) and Fredericks.

BIRTHS.

Mr. and Mrs. Billy Arlington (Eleanor Cochran), a boy Misericordia Hospital, Philadelphia, May 13.

CON'S RUBBER BALLS GET ALTITUDE RECORD

One Went up so High it Came Down Wet—Tied for Homers.

Syracuse, May 18.

Dear Chick:

The rubber balls are the darab, and I've been gettin' away with murder ever since the season opened, but Cuthbert and Algy ain't speakin'. I was afraid Cuthie was gettin' swelled up, so I decided to switch for a week and give Algy a chance to fatten up his battlin' average and sock a few homers for himself.

Algy has been grabbin' one a day and he and Cuthbert are now tied for the leadership. Cuthbert's wife is so sore on Algy I'm afraid she will bean him any minute. You know there ain't no two female impersonators in the world who can get along outside of their own racket without battlin', so you can imagine one of them birds fightin' with the wife of the other.

I expect any minute that Cuthie and Algy will hook up at the park in a hair pullin' match, and I have tipped off the bunch to keep them split out away from the ball park.

I tipped Algy off Monday about the rubber ball stunt and told him that our pitcher would make the switch once a day, leavin' the other pitcher with the rubber apple to throw up. The first day Algy got ahold of the rubber ball he hit one so high when it cum down it was wet.

Cuthie didn't know I was slippin' Algy the doctored pill, so when it cum to about the sixth innin' he asked me what's the idea he hadn't got his daily homer. He was lead off man the next innin' and I told him the works would be in by the time he got up to the plate.

The regular ball was in play and Cuthie takes a blast at the first ball pitched, poppin' up a measly little fly ball that the right fielder caught without stirrin' from his tracks. Cuthbert comes back to the bench with a terrible beef, but I conned him, that it must of been bum rubber in that one.

When Algy slaps one over the center field fence that looked like it was breakin' all altitude records, Cuthie went berserker and nearly tore down the bench. He right away hollered that I had crossed him and slipped Algy one of the rubber pills to hit. I come back and explained that I was afraid the pitchers in the league would get hep if they saw balls disappearin' over the fence every day, all smacked by the same bird.

The thing I'm worryin' about is when I switch back to Cuthbert, Algy is goin' to holler murder, for I've given him a taste of that home run glory, and he has been the lion of the hour all week, three sheetin' around the hotel with a Natural Bloom stickin' out of his klaser bigger than a mail bag. I'll probably have to keep them neck and neck all season and the last week let them battle it out on the up and up.

It's a good thing Algy ain't married or I would have to hire a keeper to prevent the two wives from tearin' each other apart. Cuthie's wife, as it is, is ready to stick a hatpin in my tucker any minute since Algy broke out in his home run rash.

Ain't that just like a woman? Here I take this giboney and get him more publicity than he ever got in his life, and she could have a great outin' goin' to my funeral. Cuthie knows what I done for him but do you think he would alibi me to her? Not on your life. He likes to hear her pan me, for it makes him forget that it's me that's makin' the wheels go round.

"Tomato" is so heated up over the whole affair he wants to clout the pair of them, but I have been kiddin' him out of it. He is gettin' a yen to battle again, and if I don't get him a fight soon I'm afraid that he'll carom one of my ball gamers just for exercise.

I've got a whale of a ball club and I think we will be the club they will have to beat to cop the peanut this year. The rubber balls done it, for they have the mob all pepped up and fightin' like a lot of wild men for ball games.

Just keep your eye on the box scores and watch my pair of ball hawks.

Your old drinkin' companion,

Con.

INSIDE STUFF ON VAUDEVILLE.

Within a short while there will visit this country Fern Andra, who is to the German film world what Pearl White is to the American, only Miss Andra is really daring. She has made a leap from an auto going 40 miles an hour to a train going at the same pace, missing the first time and nearly being killed, to successfully repeat the feat within an hour afterward. Another by her was to ride a horse off the top of a five-story building into a stream of water. In Germany they don't stand for "doubling." The person featured as doing stunts must have done them.

But her picture perils are the least of Miss Andra's young though eventful life. Probably a few may be aware that Fern Andra of today is Fern Andree of yesterday and Chicago. Miss Andree when 15 years old went to Europe with the Bird Millman wire act. During the war she was in Germany and is reported to have been sentenced to be shot for aiding an Englishman to escape from that country. She was not killed. Almost on the appointed day of her execution, according to the story, Miss Andra married Baron Weiss, a German noble of high rank. After the armistice the Baroness sued for a divorce. It is said to have developed during the trial, when collusion was charged, that the couple had never lived together as man and wife. They are reported to have admitted the complicity, leaving the impression the Baron, after a personal appeal to the Kaiser to pardon the girl, married her in furtherance of his statements to Wilhelm. At the trial the Baron made a gallant statement which gave his wife her divorce.

The number of weekly performances in stock will receive the attention of the Equity when it begins to enforce the "Equity Shop," according to reports. The head of a well-known small-time vaudeville circuit in the East operates six or seven stock companies in which two shows are given daily. The salaries on this particular circuit are not any larger by reason of the extra performances, in fact, they are smaller than those paid elsewhere. The management is able to recruit casts because it is in a position to offer long engagements, and because the cities where the companies are located are not far from New York. Those who have played the towns say that no more money is made with 12 shows than could be with 9, that the twice-daily plan does not allow sufficient time to work up the fine points of a play, and that it results in mechanical performances. Some of the leading men and women have broken down, due to the strenuous work involved in appearing every afternoon and evening and rehearsing every morning. It is believed that the Equity will try to make nine shows a standard week, additional shows being paid for pro rata. One or two of the circulars recently sent out to members have touched on this point.

Although it was predicted several weeks ago the T. K. Smith ticket regulation bill would not be signed by Governor Miller, the latter's vetoing of the measure late last week, and his reason for rejecting it was a surprise along Broadway. A number of theatre ticket brokers did not know the measure had been passed by the Assembly, but on the inside it was known the bill was in the Governor's hands. Managers did not oppose the Smith bill, which provides that where a stipulation making it a misdemeanor to resell tickets for more than 50 cents is printed on the back, such stipulation was to be regarded as a contract. It was, therefore, believed that a curb on excess premiums would be provided.

Governor Miller stated he was opposed to measures which tended towards the placing of a man in jail for debt. He reasoned that, since the ticket law would permit jail or punishment by fine for the violating of the contract, it might open up the way for the use of the criminal courts for breaching of contracts which are matters for the civil courts. The Governor said, though, he was in sympathy with the idea.

Showmen say that still another method of stopping high prices in agencies has been killed off—this time without lobbying methods or any pressure by opponents. The vetoing of the Smith bill leaves the agency problem in about the same status as before, with the income tax law the only legal obstruction.

The Collector's Office is constantly on the watch for unreported excess premium sales, and thousands of ticket stubs are collected and examined every month.

NEW ACTS.

Frank T. Hunter and Co. in "The Sheriff," sketch.

"Inspiration," six-people tab written and produced by Dan Cassler and Alan Lieber.

"Lost—Twenty-four Hours," with Jennie Moscovitz, Flossie Redmond, Matty Well and Howard Brooks. Songs and talk with a special act.

Lillian De Vere, a single from the west (Sam Fallow).

Stanley and Caffery, two men, eccentric and acrobatic dancing.

Joe Mack, formerly Corcoran and Mack, and four girls in a condensed version of the girl act, "Rose of Spain."

Scott Welsh is to be featured in a vaudeville skit with a cast of three, Beresford Lovett and Edna May Spooner and Co. in "Find the Thief," sketch.

Los Caritos, featured dancers, last season with "Spanish Love," are to take a flier in vaudeville until the show reopens next September. The turn includes four people.

John Steele, tenor, single, assisted by a pianist, (Harry Weber.)

Sammy Weston has teamed with Josie Rooney for vaudeville. Pianist carried. (Joe Sullivan.)

Little Jerry, now in "Clair de Lune," will return to vaudeville June 20, offering a new act.



DORIS DUNCAN
"THE LOVE BANDIT"

Offering a musical prescription, non-alcoholic but intoxicating. Meeting with great success on the Orpheum Circuit. Personal Direction of CHARLES BIERBAUER. Seattle Orpheum, This Week (May 15). Portland, Hellig, May 22-23.

CHICAGO VAUDEVILLE SHOWS

MAJESTIC, CHICAGO.

Chicago, May 18.
Although the years are creeping upon Eddie Foy his drawing powers haven't diminished, at least not in this territory—one of the best houses plus one of the best all-around bills seen here in months. To add to all this the orchestra was in ship-shape under a new leader and several new faces in the pit. From the first to the last act there wasn't a hitch, and everything ran like well oiled machinery.

Bert and Florence Mayo had the honor of starting the show off, and it was justly deserved honor. There isn't one dull spot in their entire "trap" routine, and at certain times they both worked on separate flying bars, doing individual tricks that were worthy of being done separately. Bevan and Flint were sacrificed in the deuce spot, but they deserve credit for starting the ball rolling for comedy honors. The man is a comic of real ability, while the woman, good to look at and in her handling of the straight portion of the work, helps put the comedy over. Placed lower on the bill they could have copped a hit. As it was they took three bows.

Earl Dewey and Mabel Rogers, in a vaudeville confection, "No Tomorrow," have a novelty that speaks of big time and that big time can speak of with pride. It has all the ingredients that go to make up real vaudeville. Bright lines, good performers and an idea. It was accepted with open arms.

Charles Irwin comes back in a new monolog that was just brimful of wit and laughs. His analysis of "Annie Laurie" is a gem. Irwin has arrived with both feet as a single, and if he keeps up his pace will have some of the old-timers wondering why. Buzzell and Parker were the outstanding hit, and after their first five minutes could have done anything and gotten away with it. Buzzell is credited with being his own author. They knocked out a sweet home run not only in laughs but as all around utility players.

Wellington Cross fared 100 per cent better here than at the Palace several weeks ago. He seems more sure of himself and has some new talk that is really smart in spots. The burlesque mind-reading bit found a ready response, though it smacks of Nelson and Chains' mind-reading bit, and if so should be eliminated. The shooting bit was done twice with Charles Irwin, the third member of the cast, Irene and Bernice Hart stepped over from the Palace, where they were last week.

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bookers and outside agents. Billy Diamond does the booking for this house and from all appearances he gives those present just what they want, which is sufficient to have a line waiting for admission.

Cornell and Malone, two men, opened the show. These boys are really clever dancers and can shake their feet, getting as much attention as any act on the better bills, any time they care to let their feet talk. Hanson and Lucille require a change in their style of working. These girls work nicely in their first numbers, but the boy and girl bit is out of order. What they could do is to have one girl do a number, exit, then have the piano player do a solo, then have the first girl come back for a double song. Romeo is an accordion player. They laughed when he came out. They should have saved it until his finish. There isn't a second lost in his entire act, for he plays continuously. A pause between some of the numbers would give the audience a chance to appreciate his "art" more fully. Knorr Rella and company offered a sketch which requires worlds of rehearsing and would then need something. A booze hound, heir to millions, marries a girl who is provisionally inclined. They argue; he won't work, but upon a telephone call that he is disinherited, he is forced to work. A man and woman are the only characters. The man is exceptionally strong, and the woman needs a brace. Howard and Foster, man and woman, are woefully misled as to what vaudeville goes for. Both are just what they should not be. A transparent plot isn't even strong enough for this crowd. The man changes too often from straight to drunk, and drunk to straight. The woman shows distant possibilities.

The Monterey Four were obliged to cancel and Reed, Scott and Russell, harmony singers, took their place. The numbers are good and please in every way. The woman's voice and appearance fit in nicely with the men's. Sammy Milton had the only comedy bit bill contained. He does a Hebrew comic monologue that is accepted here, and formed for better time. Even though he sings numbers, Milton does not once step out from his character, which is commendable. He stopped the show. Hart and Francis, two men, threw boomerangs and hats, and juggled hoops. They are fit for better houses and got hearty laughter and applause.

KEDZIE, CHICAGO

Chicago, May 18.

Another of the outlying houses that is holding its own against the steady decline in business. Probably the good bills offered regularly here account for this. At the first show (last half), the main floor held a 50-50 clientele of men and women, and had few empties. Chalton and Keke showed some difficult wire walking stunts. The man first enters on the wire in feminine attire and changes to male dress. All the work and applause received depended upon the man's feet, as the woman is simply a helper. An impressive bit of the act is the beautiful drop. It drew considerable comment and proves the background is as important as wardrobe. Lucien Lucca did very well with his double voice singing. He opera by singing off stage in a clear tenor, then handles a number of songs and opera selections that require double voices. His robust tenor and high soprano brought him back for an encore.

Hunting and Francis are as soothing as a lemonade after a hot summer hike. Without the least exertion the man reads his lines, almost lives them, and the woman with her musical laugh, clear, bell-like voice, leaves an indelible impression. The act has been seen often around here and is far from monotonous. Six Kirkham Sisters harmonized and played their various instruments in a fashion. The only number which takes this act out of the straight classical division is the closing one, "When My Baby Smiles at Me." Everybody gave a solo except the piano player. She couldn't have hurt it any and might have helped. She could easily hold the stage alone. Bevan and Flint tore loose with their hick stuff and vamping. The woman wears fine clothes and is just the type the man requires for a foil. They are just as standard as the United States dollar.

Brown, Gardner and Barnett closed the show. The style of dancing, the accompanist's numbers, all contributed to spontaneous response. The act is entitled to a better spot for the theatre to get the most out of it.

RIALTO, CHICAGO.

Chicago, May 18.

With an all-star bill announced and no one headlined, the theatre was filled to the very top shelves. Many of the names were strange to the regulars but this only helped to make the audience impartial and

the acts work under favorable conditions. Topping these facts the weather was the box office king and nothing more could be desired.

Les Arados, assisted by another man, broke the ice. The curtain goes up on full to show the devil's home in three drops. A large opening on the background drop permitted a clown to come in, burglar like fashion. He tries to crack a safe. Explosion and the demon himself comes out. Then they go to work, doing handsprings, pantomime, and all in all present a novel turn. Those out front became very enthusiastic.

Ecker and Dena, man and woman, spread a net of songs, talk and piano and guitar playing and pulled in a harvest of applause. Hackett and Beach offered a timely satire on 'phone service before a drop depicting a hotel lobby. The 'phone girl's lingo, the business man's exasperation all contributed to run as high score as any one appearing so far. Stone and Hallo dance with beautiful drops and a jolly good bunch in front of them. The team work with dexterity, the man looking nice in his tux and the woman wearing good wardrobe. May Stanley and Co. is the former old Stan Stanley act. They were the high spot of the crackerjack bill. The new audience man gets the crowd and fits into the act nicely. There are a few good changes in material, but handled in Stan Stanley fashion.

Maleta Bonconi touched the fine points with her four selections from opera. She extracts from the violin some wonderful strains, which show mastery of long practice. An encore was demanded of her and it was surprising she did not stop the show. In Harry Simpson she has a fine accompanist who adds to the turn. Race and Edge, two men, open before a drop in one, showing London Bridge. The Englishman's dialect goaled them, while the American-Irishman's peculiarities banged the act over to many bows.

Gypsy Trio, two men and one woman, even though they closed, held everyone in and received many curtains. The trio do different dances. They worked hard and the crowd stuck right with them to the final note. Clifton and Sparta and Sherman and Pierce not seen at this show.

McVICKER'S, CHICAGO.

Chicago, May 18.

It was an icelike audience to witness a light bill. Few sickly laughs were heard throughout the entire show, and it was a shame to see much talent and bright comedy do a flop.

Jack Gregory and Co. started the show with hoop rolling and juggling. Two girls and two men make up the entire act, and as each of the four do different things at the same time with music that usually accompanies the saw-dust trail, the act wasn't accepted by the crowd. The stunts are only fair.

Gene and Minette are two neat appearing girls. One sings in a deep voice and the other plays the piano and violin. Under favorable circumstances this duo will turn the tables regardless of the early spot. Alf Ripon went through his entire ventriloquist act to silence. It was a

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ALLIED BOOKING OFFICES SELECTS MAN FOR NEW YORK

Association and Keith Chicago Office Will Have Nat Kalchheim in Orpheum Offices, N. Y.—Authorized to Issue Blanket Contracts for Middle West.

Chicago, May 20.

Nat Kalchheim will arrive in New York Sunday, taking up his post in the Orpheum Circuit office as representative of the Orpheum J. nior, Western Vaudeville Managers' Association and B. F. Keith's Chicago office. Kalchheim leaves with authority to give out blanket contracts for 30 weeks and to set salaries for acts for both local booking offices for next season.

The Western offices have wanted a representative in New York for a long time.

Willie Berger was reported for the Kalchheim book in the Western office, but it has been decided Berger will remain as Sam Kahl's assistant, leaving the Kalchheim book open for the present.

The move through which Kalchheim will go to New York, where he spent some time before returning here as a booker, is accented as along the recent lines laid out to strengthen the Association and Keith offices in this city. At the time of that announcement in New York it was stated that the plan had been adopted to have a Chicago man per-

manently in New York, representing the allied booking offices here and with authority to engage acts for the Middle West.

CHICAGO LEGIT SHOT

All But Three Attractions to Go Within Month.

Chicago, May 18.

A general exodus is on in the legit theatres here. Within two weeks half a dozen attractions will take the air and within a month every show in town with the exception of "The Bat," "Mary" and "Bab" are expected to blow. Summer bookings look very lean here, though a few months ago producers were fighting for the wonderful prospects of running here this summer. The Shubert-Central has closed for the season, already. The weather is not to blame, being ideal. If anything can be accountable, it's high box office prices, Chicago having been the first place where the big figures were charged and apparently the last to maintain them.

THREE-DAY PARTY FOR REMARRIAGE

Frank Clark, W. B. & S. Manager Entertains.

Chicago, May 18.

Frank Clark gave a three-day carnival at the home of his parents-in-law in celebration of his recent re-marriage to Flo Jacobson. It started Saturday night and was still raging Tuesday night.

Practically every prominent figure in local and visiting show business attended at one time or other. It was a case of "open house," day and night, with plenty of famous hospitality.

The "bidding" for the event read "Greater than the World's Fair," and the results proved it.

Col. Gimp acted as bartender. Among the guests were former Chief of Police Garrity, Judge Lawrence Jacobs, Ed Smith, Tink Humphrey, Nat Lewis, Pai Moore, Joe Burman, Charlie White, Glen Burt, Billy Jackson, Sam Tishman, Max Halperin, Jimmy O'Neil, Mike Levy, Billy Diamond, Tom Chamalas, Fred Mann, Mike Fritzel, George Silvers, Lew Kane, Dave Miller, Fred Cleveland and Joe Sherman. Three bands, Sol Wagner's, Frank Westphal and Isham Jones, with the whole chorus from the Marigold Gardens. Every music publisher in town was represented, and not one song was sung. They had every kind of game there was, and run by Izzy Lazarous—roulette, Klondike and chuck-a-luck. The entire company of "Broadway Brevities" was also there.

EXIT WINTER GARDEN.

Another Famous Chicago Night Life Place Passes.

Chicago, May 18.

The Winter Garden Cafe, which has had a checkered career in the last four or five years, will write finis as a rendezvous for loop-hounds June 1.

It has been sold to the Harmony Cafeteria Co., and after undergoing alterations, it will be opened as a cafeteria.

"THE BAT" TO STAY

Hit Will Occupy Chicago Stand Till September.

Chicago, May 18.

The Princess, now owned outright by the Shuberts, is enjoying its most profitable year. "The Bat," which is now in its twentieth week, has renewed its contract and will stay until Sept. 5, when "The Bad Man" will follow with what is expected to be a full season's run.

WANTS GREENWOOD BOOK.

Chicago, May 18.

In all of the advertising for "Linger Longer Letty," Oliver Morosco calls attention of local playwrights that he will pay \$1,000 and usual royalty for a new show for Charlotte Greenwood for next season.

All plays to be submitted to Franklin Underwood, his general manager.

NEW PUBLISHING FIRM

Chicago, May 18.

The latest addition to the Chicago music publishers' ranks is the Gott & Henderson Co., headed by two deaf and dumb men who formerly engaged in booklet publishing catering to the deaf and dumb.

The music publishing issue is an outgrowth and an adjunct to their former enterprise.

WALTER MEAKIN'S WIFE DIES.

Chicago, May 18.

Mary Meakin, wife of Walter Meakin, died May 16. Mrs. Meakin had been an invalid for six years, having undergone numerous operations for cancer. She was 46 years old.

"ROMANCE" FOR CHICAGO.

Chicago, May 18.

Doris Keane, in "Romance," will follow "East Is West," at the Garrick. Nothing is yet announced for the Studebaker to replace "Broadway Brevities."

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SPORTS

According to the talents of Jack Dempsey's sparring partners the champion is working to develop speed and cleverness which is exactly the wrong way to box Carpentier according to experts familiar with the Frenchman's style.

The odds of 8 to 5 are prevailing with Dempsey favorite, but an old-timer who has boxed Dempsey and Carpentier remarked this week Dempsey trying to outbox the foreigner wasn't worth better than an even money shot.

Carpentier's record bristles with "retirements" in favor of American boxers, which is a French word for our "quitting." A bruising, mauling, rough terror like Dempsey would have a great chance of stopping Carpentier providing he made that kind of a fight and didn't try to out-speed the challenger.

But Dempsey trying to box, as in the Brennan fight, and Dempsey in there, shooting punches at every mark that presents itself, as in the Willard engagement, are two different gentlemen.

Rumor has it that Goldie Rapp and Benny Kauff are to be traded to the Athletics for Connie Mack's sensational young third baseman, Dugan. It will about clinch the pennant for McGraw if true. Dugan is a mighty sweet infielder who can hit all styles of major league pitching, which Rapp has failed to do to date. The latter looked like a "find" during the training period but has apparently never recovered properly from a throat operation this spring. Kauff was acquitted

this week of a charge of automobile theft. His speedy reinstatement by Judge Landis is anticipated.

Harry Mansell, the sensational English bantamweight who arrived here from Europe about a year ago and since participated in 26 fights on the coast and who will make his first eastern appearance when he meets Abe Goldstein, May 29, at Manhattan Casino, expresses his opinion in favor of Dempsey when the champion meets the pride of Europe, Georges Carpentier.

Mansell was virtually brought up with Carpentier, having fought several high class men in Paris, who mixed with the European heavy-weight when he was considered a bantam, consequently bases his opinion on experience. When only a youth Carpentier boxed Georges Gloria in Paris and was knocked out in 6 rounds. The winner met Mansell in Paris several years later and lost the decision in 6 rounds.

Carpentier's increase in weight at that time forced him to enter the heavyweight class, but at no time did he meet any fast men. In 1911 he lost to Frank Klaus in 19 rounds and the following year lost in 17 rounds to Billy Papke, and the Dixie Kid (deceased), in 11 rounds. A few years later he knocked out Bombadier Wells in 2 rounds and Jim Sullivan in 3 rounds, and his last fight in England also terminated the same way, against Joe Beckett in 1 round at the Holborn Stadium, London, Eng.

Mansell claims the French pride has not participated against any men in the heavyweight division (Continued on page 29.)

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BURLESQUE MEN DISCUSS FEWER MATINEES IN SMALLER CITIES

Two to Four Afternoons a Week Suggested to Better Business—Expense Saver Too—Standpaters in Opposition.

The question of whether it will be the better policy to give the regular number of six and seven matinees in burlesque next season, or to cut down that number in certain cities to two, three and four afternoon shows has been the subject of informal discussion among burlesque managers of the Columbia and American wheels since the season closed.

Those who believe the better plan would be to cut down the mats, advance the argument that as much and possibly more business could be done in some cities with say three matinees, instead of a matinee every day, than with the regular six or seven afternoon performances. The "fewer matinees" exponents point out that the wear and tear on the equipment would be lessened and there would be a saving of expense in lighting the house, house staff, etc.

Those who favor sticking to the customary "matinee every day" policy say it is the established custom for burlesque to give a daily mat, and it would be folly to change the custom after following it for so many years.

The "standpaters" contend a show might strike a series of rainy or snowy days for the days that matinees were to be given, and the off days might be clear with consequent loss of business. The "antis" answer this with the assertion that rain or snow, or any sort of bad weather, in most instances tends to drive the audience in at a burlesque mat.

The discussion does not include altering the customary matinee every day plan in such theatres as the Columbia, New York, or in fact any of the big city stands, embracing only the smaller cities.

Nothing official has been done on the matter, nor is anything likely to be done, although it has been suggested that the proposed change in the every mat plan, be presented to both wheels for consideration.

PEEK-A-BOO.

Smart burlesque show at the Columbia, opening this week for the summer run there. The show is smart in build, in looks, in comedy and in people. It was produced by a smart burlesque man, Jean Bedini, and it's the 1921 version of "Peek-A-Boo," the Bedini show that has twice before gained the distinction of selection for the summer attraction of burlesque's leading theatre on Broadway.

The Columbia got about its best break Monday night. It was good theatre weather and there was no opening opposing. The only one listed, at the Manhattan opera house, had been postponed. This gave the Columbia, for the first time in years, a chance with the reviewers of the dailies. Previously one, two or three have been at the Columbia, but Monday evening nearly all were there. They saw a good show, a fine entertainment in these days for \$1.50 top, and a corking burlesque performance, but just how the men of the dailies might take the show was conjecture—they usually judge everything in production by the "Follies" and comedy by the Winter Garden, without thinking of the price, as their tickets are free.

In comedy, however, it's doubtful if among the flood of new musicals shows listed for Broadway this summer there will be any one that can furnish the laughs of "Peek-A-Boo." The Bedini show this time is better balanced than ever. Formerly it seemed to depend upon its comedians. Now it is dependent upon no one and nothing. There is enough of everything, and two or three of the comedy scenes make themselves. Each will be better developed.

The first real laugh has laughable originality to it that starts the house giggling when the premise is exposed. An empty animal cage is shoved upon the stage. Two of the comedians are induced to act as phoney animal trainers to attract the populace, with another to become the prop lion. He has on the lion's skin and is carrying the lion's head. While the "trainer" exits to don his uniform, the empty cage is shoved off one side and from the other side is shoved forward another cage with a real lion inside. The "trainer" returns and approaches the cage, when the lion snarls, making a pass at him. He says: "That's right, kid; put a little ginger in it,"

with remarks following on how well the lion is being played. At the finish the "trainer" can't persuade the lion to take off its head, and is about to enter the cage, thinking something has happened, when the actual trainer appears. There is no limit to the comedy possibilities of this scene if the lion will snarl and pass with his paws as often as wanted. Monday night he seemed content to snarl and pass once. It looks like a very friendly lion.

Another and next comedy scene is where Bobby Clark, principal comedian, agrees to fight a six-round bout that evening with "The Terrible Kid," upon discovering the Kid is a consumptive and a push-over. Clark pushes him over on the stage to make certain. That's in "one." Going into full stage, a prize ring is revealed with a big calcium light over it. The scene is neatly staged. A preliminary bout is given for three short rounds with a couple of professional bantams to create the atmosphere, when Clark as the Hamburger Kid is introduced. The announcer immediately states the Terrible Kid has just dropped dead, but the Terrible Turk has been secured in his place. The Turk is about six feet high and weighs over 200 in looks. Clark is small. As they start to box Clark waltzes to his corner and the bell rings when he slips into his chair. Each round ends as Clark maneuvers to his corner for the bell. This will also be built up.

"Room 202" is a revised and rewritten version of "A Terrible Night," made funny with some low comedy and business of the comedians with a manicure. The comedy is low throughout the show, but it's high in laughs. One lit in the "Room 202" scene had the house laughing for half a minute. Another laugh maker at the finish that didn't get what was expected was a travestied Zouave drill.

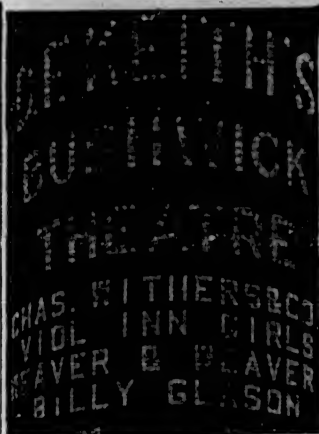
"Peek-A-Boo" probably has the best lot of chorus girls ever carried by a burlesque show. There are 13 girls, 12 of whom are English dancers who dance much as the Palace Girls did in "Tip Top." One of the best staged dancing numbers ever done in burlesque was when the chorists gave a protracted dance in two trios, quartets and other formations, after backing up a musical number by the Musical Spillers. Again in the "Room" scene six of the girls did the close formation kicking bit as done by the Palace Girls. Each went over.

Two production hits were the Bride number, closing the first act, and the Toy number, ending the second. Scenes of this nature seldom call for applause in burlesque, but both secured applause. The Bride number was the prettiest of the evening, extravagantly gowned with an idea in the carrying out, everybody present representing in dress something connected with a wedding. The Toy number was impressive in this show, fashioned after a Hippodrome number scheme and with Charles Mack doing a Fred Walton soldier for the center to Herbert's "March of the Toys" song, and much as Walton did it when over here, though Mack cut the dance. This toy scene is probably the first ever shown in burlesque that could appeal to children. It should be a foundation for the boosting of matinee business, with the real lion as an additional attraction for the kids.

The first part ran very well and the second part did its share, though specialties slowed up the last half, as one specialty had a tendency also to slow up the first part. Still one can't tell just how the burlesque public will take to this mixture of burlesque and vaudeville. They are bound to like the total and may esteem the second half as highly as the first, though there are a couple or more of slow spots that should have substitutions, and some rearrangement of the running could not harm.

In people the show is again fortified with Clark and McCullough, who are featured. Bobby Clark once more stamps himself as a simon-pure burlesque comedian, getting laughs all the time. Mr. Mack had his chance with his "drunk" dance in the "Room 202" bit, and got it and he also joined in some of the over. Jack Edwards did an acrobatic dance that won good applause. Jim Buckley was the straight, also of the White Way Trio, that got in late in the proceedings for their songs. The other two are Wally Sharps and Eddie Bland. Frank Sabini played a wop and gave his audience act of Frank Sabini and Co., the slow spot of the first part, though the house liked the turn.

Nothing unusual among the women, other than the chorus. The



BILLY GLASON

"JUST SONGS AND SAYINGS"
By Billy Glason, and Neal O'Hara,
Staff Humorist, N. Y. World.
Keith's Colonial Now (May 16).
Direction, LEW GOLDER

women principals looked nice, wore good clothes, but did not shine otherwise. If a leader among them were to be selected she would be Emily Earle, a pretty brunette, said to be an English girl. Miss Earle delivered songs quite well. For looks also were Helen Stanley, Gertrude Angell and Ruth Wheeler. But the girls had no opportunity to distinguish themselves.

Other than the pop songs in the specialties, there is a specially written score, with "Hitch Your Wagon to a Star" quite melodious as the theme number. "Melody Dream Girl" is another fetching strain with a production end, various girls singing old songs as they are sent out to about the third row in the orchestra on what looks to be duplex crane arrangement. This number is extremely well gowned.

The Musical Spillers did as customary with their brasses; Eary and Eary scored heavily for contortions in a circus set scene, and Clark and McCullough sang parodies on top of their other endeavors, while a couple of waits in "one" were filled in by single singers.

Bedini is reported to have stated this season's "Peek-A-Boo" represented \$43,000 before it opened Monday. The show played the last half at Perth Amboy, N. J., to break in. It opened to \$700 Thursday and closed Saturday night to \$900, following a \$600 Saturday matinee. If you know Perth Amboy, that will tell you everything. The show is carrying over 45 people; its present payroll is reported at around \$3,500 weekly. While this is a drowsy looking show, it doesn't seem to reach in the production the last "Peek-A-Boo," but in everything else it's away head of its predecessors and any other show ever rated as a good one on the Columbia wheel. If this "Peek-A-Boo" takes to the Columbia Circuit next season as it is now, and that is quite likely, it's going to make it awfully hard for a lot of other Columbia attractions that could not touch Bedini's if their producers tried. No Columbia patron will complain against \$1.50 for "Peek-A-Boo," but they will yell murder after it to pay that much for many another.

The Columbia can justly claim that "Peek-A-Boo" is the best laughing show on Broadway, and at \$1.50 Bedini can justly claim he has the best burlesque show ever turned out. The Columbia Circuit can claim it has a musical comedy at the Columbia and is calling it burlesque. At any other Broadway house it could get \$2.50, with just as many if not more laughs.

Harry Archer wrote the special score. Bedini should tie him up. P. D. Cook wrote the lyrics, Billy K. Wells and Paul McCullough the "book," with the numbers staged by Seymour Felix. Mr. Felix is entitled to a world of credit. The Toy number was put on by Aurella Coccia. But Jean Bedini produced the show. Bedini for years was a juggler and juggler during that time Bedini wasted those years. He's a producer and a peach producer.

TAKES GARRICK, ST. LOUIS

American Shows Will Open There in August.

St. Louis, May 18.

Loew's Garrick, which closed Feb. 6, when Marcus Loew withdrew his vaudeville to the King's, will reopen about Aug. 15 by a corporation representing St. Louis and New York interests, which recently purchased the J. J. Butler theatrical holdings, which included the Standard here and the Century, Kansas City, according to a statement made by Forrest P. Tralles, trustee for the transfer of the lease.

The new management will operate American burlesque wheel shows in the house.

FRILLS AND FASHIONS

By ALICE MAC

The bill at the Palace this week appeared quite draggy. Anatol Friedland, who has surrounded himself with some pretty girls, the prettiest, perhaps, is Jean Shirley. She wore a handsome frock of black sequins, made on straight lines, with narrow panels at the side of silver beads worked or not, while flaring on the top of each panel was black net. Lucille Ballantine is a charming miss and dancer; she looking very sweet in her short frock of white and sequins, the only coloring being pink and blue feather tips at the sides. Gypsy costumes were attractive worn by the maidens. Chiffon skirts, consisting of orange and yellow shades, with wide mauve brocaded sashes tied around the waist.

Miss Ballantine wore the same style of costume, only different coloring; her's being pale pink and blue, with the bodice of a pinkish tint, showing through the opening a pretty shade of green.

Josephine Victor was attired for this part in clinging robes of white shimmering material, which was later discarded in her dressing room (stage scene) for a charming evening gown of white, heavily decorated with sequins. The jade green chiffon sash, tied at the side, gave the gown a dash of color. During the changing of the gowns, Miss Victor displayed quite an attractive kimono of rose pink silk, embroidered in various shades of silk.

Fancy visiting a burlesque show and regretting when the curtain finally descends on the last act. That is the case when seeing Jean Bedini's show, "Peek-a-Boo," at the Columbia this week. The comedy flows fast and furious. The boxing scene is a gem, and the same can be said of the bedroom scene. But the comedy isn't the only thing worth while, there are the ladies, and plenty of them, and how they can dance, especially the Ten High Steppers, who are a credit to Seymour Felix.

Emily Earle comes first of the women for charm and grace, with her dark beauty. A pretty picture she made on her first appearance, in a frock of blue grey silk, with squares of blue dotted all over the skirt. The tight-fitting bodice consisted of silver, while the cape enfolded around her shoulders was of blue chiffon that had three or was it four rows of fringe for a trimming; setting jauntily on her dark locks was a tam of the blue. Then in a taffeta frock sort of peach shade Miss Earle looked just as attractive, with its large circles of silver edged with blue feathers, that also formed the hem.

An attractive blonde was Gertrude Angell with her fascinating lisp. One of her costumes consisted of orange net (this seeming to be the featured color scheme throughout the show). Miss Angell's frock had panels back and front of gold sequins, with a large black velvet flower pinned at her waist.

Beautiful is hardly the word to describe "The Syncopated Wedding" scene. It is one of the best dressed seen along Broadway in many a day. One set of costumes worn by some of the girls represents the different articles used at a wedding; for instance, one miss was the ring, another the bridal bouquet, then came the cake, and so on. Another scene that stood out, not quite so elaborate, but very artistic, was "The Toy Fantasy." Helen Stanley and Dolly Manuel were cute as the Boy and Girl. Miss Angell made a sweet "Music Box" doll in her old-fashioned frock of pink net with its rosette trimmings.

As a manicurist Miss Earle wore a frock that was pleasing. It had the long-waisted top of orange, while grey fringe (of one length) served as the skirt, and also hung from the short sleeves.

Ruth Wheeler wore a pretty frock in the first scene, consisting of two shades of blue chiffon that fell into a pointed hem, red and pink roses trailed down one side of the skirt, while the bodice was of pink, as also was the turned-up hat of melleine.

Summing up the bill at the American this week (first half), it is what one could call just an average small-time show, but it was enjoyed by the onlookers.

The woman of La Rose and Lane wore two frocks, both effective. One was of black net and sequins, with the waistline decorated with a sash of gold cloth that had little bobbles on the ends. Blue net, with numerous frills on the skirt, contributed the other. Brilliants on a background of gold tissue formed the bodice, while panels of colored sequins hung back and front of the skirt.

Bergman, Murray and Nicolai, two girls and a boy (the latter far the best of the trio), had the girls first in dresses of ruffles, one pink, the other blue. For their Chinese number they wore black satin, edged with yellow, while decorating their heads were headdresses of white and diamonds. Black net dresses were worn for the finish that looked as if they had run short of material, the frocks being so skimpy.

Joe Mack, surrounded by four maidens, has Spain as a background for his act, and, at the close, one thinks Mr. Mack ought to stick more to dancing. Grey silk frocks were pretty worn by two of the girls, with the hems falling into points. The skirts had an opening down the centre displaying a foundation of chiffon which had rows of green trimmings, mauve were the sashes that encircled the waist. As the action for this skit was laid in Spain, the girls had to at least appear once in native costume, which they did, wearing rather full skirts of orange, with bodices of a deeper shade and black sashes.

Miss Overholt, or was it Young, in the act of that name, isn't burdened with excess baggage, as far as her wardrobe is concerned, she only wearing one costume. Nevertheless it was attractive, of apple green silk that had the top in the style of a sweater, turned back with white wool. The small turned-up hat matched.

SHOW BY STODDARD & SPINK.

George L. Stoddard has been commissioned to furnish the book and lyrics for Mollie Williams' new Columbia wheel show. Stoddard has been associated with the productions of "Listen Lester," "Jim Jam Jams," et al.

George Spink will furnish a score.

NATIONAL STOCK CLOSING

Minsky's National Wintergarden closes its stock burlesque season tomorrow night (Saturday), the house playing Italian stock during the summer. The final Keith booked Sunday concert for the season will be held next Sunday night.

The burlesque stock and Keith Sunday shows resume late in August.

RUBE BERNSTEIN MARRIES.

Rube Bernstein, the American burlesque wheel manager, and Inez Nesbit, last on the stage in a Lewis & Gordon's vaudeville act, were married at the home of the bride's cousin, Arthur Pearson, last Monday.

The couple after a honeymoon westward will return to New York to live.

BURLESQUE MEETINGS

The Columbia Amusement Co. and the American Burlesque Association were scheduled to hold special meetings yesterday (Thursday) May 19, to discuss the "open shop" plan of operation, with respect to musicians and stage hands next season.

The Thursday meetings of the two burlesque organizations were originally set for May 15, but were postponed.

Marcus Show Post-Season.

Fort Wayne, May 18.

The Marcus Show is here this week on a short-notice after-season booking for a week at popular prices, after which it opens in No. Adams, Mass., and will tour a month in New England.

Marcus is doing this to keep his people working until rehearsal of his new piece.

This is the fourth week for the Marcus show in Fort Wayne this year. A vaudeville bill had been booked into the Palace. When Marcus made the booking on short notice he agreed to pay off the acts in full.

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Sam Sidman, inactive for the past three years, will return to burlesque next season according to present plans.

James Facheinghan is the new manager of the Regent, New York, taking the post vacated by Jack Hills, who goes out ahead of a musical comedy.

Unemployment is again on the increase in New York State, according to a survey just made by the State Department of Labor for April. The total of factory workers declined two per cent. for the month, making the lowest figure since January, 1915, with the exception of last January. It is pointed out that the minor gains of February and March were merely seasonable and did not mark the beginning of a general betterment.

A default judgment for \$2,187 was entered in the Supreme Court last week by Joseph F. Sheehan against Hamilton E. Reynolds, doing business as the New York English Opera Association, on breach of contract grounds. Sheehan alleges a written contract as leading tenor for Reynolds' organization at \$250 a week plus expenses, and sued for ten weeks' salary plus \$167.55 expenses. He admits receipt of \$523.45 and sued for \$2,144.10 as balance due.

An \$8,256.28 default judgment on a note was entered against John Cort this week by Harry Hollis. The note was made out December 1, 1914, in Spokane, Wash., for \$6,000, with interest at 8 per cent., which brings it to the present total.

The Keith bookings for the Camden, Parkersburg, W. Va., have been switched from that house next season to the Hippodrome. The Camden will play pictures and road shows. The Hipp opens Labor Day with four acts and picture policy, acts booked by Billy Delaney.

Ed R. Booth will be manager this season of the Casino Lake theatre, at Meyers Lake Park, near Canton, O. Vaudeville bookings will be through Shea & McCullum of Cleveland. The Lake theatre opens May 22.

I. R. Samuels, the Keith booking man, laid up some months ago, left New York this week for the Adirondacks. Mr. Samuels will remain in the mountains for the balance of the summer, returning to his desk in the Keith office in September.

The Magnet, Rockville Centre, L. I., has installed vaudeville Saturday nights, the first show opening there last week. Harry Lorraine of the Fally Marcus office is arranging the bills.

The Long Branch, N. J., house booked by Jack Linder, playing vaudeville three days a week, has discontinued that policy, playing vaudeville but one day, the remainder of the week being filled in with pictures.

The theatre in Babylon, L. I., will install vaudeville Saturdays, commencing this week. Paul Wolf of the Walter Blumner office will book the shows.

Jack Rose, the nut comic, appeared on Broadway Sunday with the prize makeup of the season, wearing a high silk topper with a brown overcoat over a cutaway.

The Knights of Columbus Hall from Camp Upton, L. I., has been transferred to the West End of Long Beach, where it is being rebuilt into a theatre. Vaudeville is reported as a possible policy for the house, although definite arrangements have not been made.

Charles M. Geiger, master mechanic with Otis Skinner's company, has announced an invention of a motor-driven hand saw when the show played here last week.

THE SEWER OF "SHOW BUSINESS."

All of America is familiar with the phrase "carnival of crime," and most of the population, outside the very large cities, is familiar with the crime of carnivals. Why they call them carnivals is revealed in the Standard Dictionary, a scholarly tome which says of the word "carnival," that it is a "riotous revel, sometimes characterized by excesses and indecorous behavior." If the dictionary is economizing space because of the hard times, it might drop the "sometimes" in the next edition.

For many years the so-called carnival thing has roved about the rural sections of the United States, leaving behind it, wherever its contaminating touch has rested, dirty stains of outrages, pillage, corruption and vice. But this year the unsavory institution has come into its heyday with its latest grift—bootlegging. While, perhaps, this is not the lowest of the indescribable practices fostered in decent communities by these roving bands of grifters, sharpshooters and purveyors of traveling tenderloins, it is the newest. And it is combined with and made an integral cog of the classic methods of carnivals—sort of applied science of trimming the chumps according to the times, by the standard methods.

This season almost every one of the 60 or more bagdit carnival outfits is carrying a tent attraction as a sideshow, called "Days of '49." It is fitted up as a crude replica of a mining camp saloon. Come-on girls, dressed in short clothes as dance-hall maidens, of the wooly West, wait for the honest yeoman to enter. Immediately the band of three pieces hits up, and each yokel is invited by a girl to dance. At the end of the spiel each girl swaggers in Arizona fashion to the bar and cries out, "Drinks for everybody in the house." In a twinkling cheap soft drinks are served and the farmers are "stuck" at 25 cents for each.

At this point a shill enters, gets loud and ugly, and starts a row with one of the strangers, claiming he is trying to "steal his girl." The girl whispers in her boob's ear that he'd better slip out, as the fellow is dangerous, and she rushes him through a back slit in the tent. In the darkness she leads him quickly into another tent and stops suddenly, as though she had made an error. She whispers to him that she has unwittingly led him into the "wet tent," where some real liquor is cached for the crew of the show—however, since the damage has already been done, why not sneak in a drink or two of real hooch? Rarely does the sap quail here, for bootlegging of red-eye is rare in country towns, and there is this girl who has already saved him and has intimated that she has taken a sudden fancy to him—why not? The stuff is real, but it's awful; and the price is what the girl thinks she can nick the victim for, sometimes as high as \$2 a drink. This tent is known to the insiders as "the second degree." If he drinks enough of it, or has any money left, there is still another tent—the "third degree," where the girl leads him. This cannot well be described here.

As low as that have the carnivals sunk in their battle against constantly decreasing territory being closed against them, by awakening communities which have risen in indignation when tolling the aftermaths of ruin and plunder in the wake of these malodorous gangs of thieves and worse.

The few centres left for them are forced open by flagrant spreading of graft among sheriffs, county commissioners, constables and mayors. Where the palm-crossing is heavy the prices for bootleg booze and the other illegitimate features go up. While the noise and the lights of the "shows" draw whole townships to the public square, the second-story workers frisk the empty homes as the pickpockets frisk the crowded and gaping rubes.

It is a pretty business, brother, and what hurts hardest is that they call it "show business."

SERVICE AND EFFICIENCY

So much is heard daily in big business about service and efficiency, without any concrete example becoming generally known, that an instance of both kinds in connection with theatricals and the American Express Co. is worth the mention.

The American Express Co. some months ago started a series of advertisements in Variety, with the object of inducing professionals to buy the American's traveling checks weekly with their surplus salary. The express company in its attractive and well worded announcements detailed the advantages of carrying American Express Co. checks, as against the primitive theatrical method of postal money orders, grouch bag, etc. The expense of the express checks was slight and the reasoning logical. No doubt it made an impression upon the readers aimed for.

And also in the probable course of events, since the express company advertised in Variety, the paper was read to ascertain mayhaps its value as an advertising medium for the company from its reading matter, usually a better guide to the class of readers a paper may attract than an A. B. C. audit to an astute advertiser, and especially with a trade paper.

Last Friday morning the financial department of the American Express Co. at 65 Broadway called Variety on the phone. J. J. Bulger was speaking. Mr. Bulger said he had noticed in Variety of that day a letter from Jimmy Lyons, who mentioned having been held up in Detroit and obliged to fill out his book of travelers' checks to "Cash." Mr. Bulger said that while other companies also issued travelers' checks, he assumed those lost by Mr. Lyons were American Express Co.'s checks. Could Variety, asked Mr. Bulger, get into communication immediately with Mr. Lyons, wiring him to write the American Express Co. at its downtown headquarters all information concerning the loss of his checks. Mr. Bulger said the company would do everything possible to protect Mr. Lyons in his loss and thought there might be a fair chance of either preventing final payment or tracing back those that had gone through. It was a voluntary action on the part of the American Express Co., denoting both service and efficiency of the highest grade for its patrons.

Mr. Geiger explained that the idea came to him when a fire destroyed all the show's scenery in Louisville two months ago. He hastily put together his device and within 94 hours had a new set completely built, which otherwise would have taken several weeks.

Phil Baker, the accordion monologist, returned from a four weeks' tour of the English halls on the Aquitania April 21. Baker's new bride, Vivian Vernon, formerly with "Sally," accompanied him.

Sousa and his Band will make a four weeks' tour of Cuba, opening in January. The terms asked by the band were guaranteed by the Cuban government.

The Maine Musical Festival will have its 25th annual event Oct. 10-12 at Portland.

Dave Beehler, the Chicago agent, sailed Thursday of last week on the Mauretania for England, from where he will start for a tour of the

continent in search of vaudeville material. Beehler had been in New York about two weeks prior to his departure for the other side, but suddenly made up his mind to catch the Mauretania when he found he could secure proper accommodations. Lou Herman, representing Cantor and Yates, the independent agents, sailed on the same steamer.

The Sunday concerts at the Teller's Shubert, Brooklyn, were discontinued last Sunday.

W. O. Woole has been appointed manager of Loew's State, Indianapolis, supplanting James Greeley who resigned a few weeks ago. Carl Levy, the Loew relief manager in the middle west, has been managing the house since Greeley left.

Rachel Crothers, author of "Nice People," at the Klaw, issued a call this week for a second company to go on tour next season. Charles Francis Gibney is expected to join the New York company next week.

THE STAGE, THE CHURCH AND MORALITY.

A line of type has probably killed off more ambitions and futures than any other one thing, not forgetting the former notorious reputation held by the now precious and expensive booze. Liquor has been officially sentenced, but, publicity is always a free-for-all, and the line of type is still doing its deadliest.

The trouble with type is that it is convincing. Too much so. Often a man with a press agent has placed his O. K. on a pipe story about himself, submitted to him by the press agent and, perhaps, he said at the time: "That's going pretty far, isn't it; I don't think I should stand for that?" but after it appeared in type, he believed it.

The love of publicity is a human trait. Publicity as distinguished from notoriety. A great many are indifferent to it, but none run away from it.

So for publicity this city of New York may witness the spectacle of two men, one a minister and the other once a minister, afterwards an actor and now a business man, debating in public the faults of the stage and church people. The minister will attack the stage. He is John Roach Straton, with a reverend attached to his name, but, from his insane desire to attack anybody or anything to get his line of type, there appears nothing reverend about him or his calling if he is its example. The other man, the self-appointed defender of the stage, Edwards Davis, who was, until recently, president of the National Vaudeville Artists, may have a better excuse than his forthcoming adversary. Publicity just now may mean, commercially, something to Mr. Davis, as he is going into business for himself. Mr. Davis applied for the job of defender and was granted it, because he combined knowledge of two trades, acting and preaching. In the face of that, a couple of other lines of typers, one quite famous for it, William A. Brady and Burr McIntosh, withdrew.

Then, because of this awful type germ, the stage and the church must be held up and reviled, for the benefit of the daily press. The only applaudable point of the controversy is, that the Actor's Equity Association got the angle and said it would have nothing more to do with the whims of the Straton person.

The stage took care of itself before there was a Straton or a Parkhurst, the founder of the Straton breed. The church did the same. Both are still in business, in the same kind of places, with the same kind of platforms, one called a stage and the other a pulpit. The theatre charges admission, the church charges for pews and takes up a collection. Whatever it may be called, business or Christianity, it's their own affair, requiring no defense, with the members of both undoubtedly able to cope with any condition that confronts them, whether morality or sensationalism. That the human frailty of any group should be made the objective of publicity seekers should strike editors of dailies as proper matter to delete, for, while the show people, whose aim is publicity, could not express a preference for reading matter that either degrades or upholds them as a class, church people, if they are genuine and not looking for a line of type, cannot possibly believe that to question them as church people is a proper discussion, privately or publicly. And if their ministers, who are their spiritual advisers, must be left open to that sort of criticism, they would prefer it less.

It's nauseating, this continual sex play, from the pulpit to the stage and the screen, from the office to the home, all for nothing, mostly from people who don't know what they are talking about and wouldn't understand if they could.

The ministerial fanatics should be gagged. They don't preach religion when they revile as Straton has done. Straton would object to his congregation seeing certain plays or pictures, but he seems to tell his audience much more than they could see or hear. That's another phase of the sex question. And Davis or Brady, who know the show business, why?

SUPER PRESS AGENTS.

Press agent is a good, old-fashioned term clung to by all save the "Directors of Publicity" who go into "conference" in picture firms' offices. But there are press agents and press agents. A few months ago this paper carried an editorial referring to the "greatest press agent in the world" who, like all able men in his profession, prefers to remain inconspicuous. Two years ago he was asked by an actress now well known how she should proceed—to fame. He told her—for nothing. Now she is top of the heap, but the main point justifying this allusion is an illuminating bit that came up in the course of their conversation:

"Theatrical publicity men tell me," she informed him, "that editors are against them and hire a whole staff to keep their stuff out of the paper." This man replied: "There's their greatest asset, did they but know it. It keeps the small fry where they belong and leaves the able man space to perform in." Answered in a nutshell, but it is worth remembering that this man remained in show business about four months. He couldn't afford, as things broke, to do otherwise, but his counterpart in theatricals would be a composite of David Belasco, George Bernard Shaw and C. B. Cochran.

Who hires such men, pays their price, gets the benefit? The answer is forever on the first pages of the daily papers. Consider Henry Ford or Thomas A. Edison, and in show business reflect that Shaw and Belasco have to play their own best bets. Ford wanted to capitalize his political ambitions and he turned the yearnings of millions toward a ship called the Ford Peace Ship and the stunt was done. That stunt was worth millions spent in advertising. It gives just a hint, no more, of how to do it.

Thomas A. Edison's method is different and part of a business scheme starring Edison in the world of profit. His ridiculous questionnaire has just been laughed out of court by experts. The working power of a man's mind is worth while, but cannot be judged by the number of facts stored up from grammar school. College training, he forgets, perhaps purposely, to polish the mind so it will function better, but the whole issue has been thrown into the ring with Edison answering everyone and continually on the long end. His ability as an inventor is not unusual, but press agents have made him a newspaper figure. And his questionnaire must have been suggested by Moss and Frece, a colored vaudeville act, the first to ask "How high is up?"

But the smash bang, illuminated prince of them all is George Bernard Shaw. Even the war did not still him. It began, immediately he hauled Sir Edward Grey and all British policy into the limelight, abused it roundly, made everyone in England his advertiser, then stilled talk by subscribing 100,000 pounds to the war loan. The secret in this method is to take the opposite side—the ability comes in through the power to make things hum. But this is the king method of them all. It is practiced by Maximilian Harden in Germany, by Arthur Brisbane and others, but not so many others.

Theatrical firms should learn it. Managers who know it go far. Those who do not gradually will see the light. Some already have men alive to the larger issues, guiding or advising about policies, with some well paid clerk posing as press agent, but really getting his tips from above.

START OF SUMMER SHOWS PUT BACK; NEW CAPITAL CAGEY

Premieres Set for July Instead of June—"Last Waltz," Newcomer to Century, Scores and Is Probably in the Money for Warm Weather.

The weather holds to favorable show temperatures, but the "bottom has dropped out" was the observance of managers this week. Broadway is all set to end the season, the dark list of houses has grown, and several of the summer musical entrants have been set for premieres here in July, instead of June. Boston has already folded up, with only three legitimate attractions offered, other houses trying with special films. Philadelphia is worse, with two legitimate houses holding regular attractions.

The summer musical field has narrowed somewhat over the last two seasons. Outside money support being less in evidence, supplying one factor, "The Belle of New York," for the Winter Garden, May 30, at which time Selywn "Snapshots" comes into the Selwyn. These attractions may not be followed with anything important in the revue field until Ziegfeld's "Follies" enters the Globe June 20. Frank Fay's "Fables," a new revue for this summer, is a possibility about the same time. But George White's "Scandals" is now dated for July, and the annual "Greenwich Village Follies" is time for that month also.

"The Last Waltz," at the Century, is the newest Broadway sensation and is a smash, in spite of the drooping takings in other houses. This attraction on its first week's business vies with "Sally," at the New Amsterdam, and, in fact, is the only attraction since the latter's coming that has achieved equal rank. "The Last Waltz" drew a little under \$33,000 for its initial week, and it attains equality

N. Y. GOVERNOR VETOES BILL TO CURB "SPECS"

Miller Objects to Uncertainty of Smith Proposal.

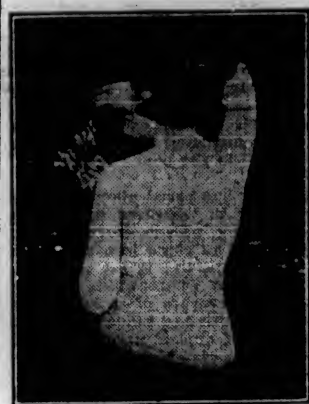
Albany, May 18.

The theatre ticket speculators' bill introduced by Assemblyman T. K. Smith, Republican, of Onondaga County, was vetoed by Governor Nathan L. Miller last week.

The Smith bill proposed to add a new section to the general business law permitting the printing on the reverse side of an admission ticket to a theatre or any other place of amusement, of a contract prohibiting the sale of a ticket at a price in excess of 50 cents in advance of the price printed on the face of the ticket. It was set forth in the bill that a violation would be a misdemeanor. The measure provided that if such contract was not printed on the ticket there must be printed thereon a statement that the ticket may be sold by any one at any price.

The Governor stated in his memorandum on the veto that he found a provision in the proposed law which he considered objectionable, and that was the main reason he rejected the measure. Early in the late session of the State Legislature a theatre ticket scalpers' bill was passed by both houses. The Governor discovered it was unconstitutional and he vetoed it.

As a result of the Governor's ac-



LYNN CANTER

This statuesque prima donna, formerly with the "Fringes," is booked for the entire Loew circuit as a single. Her repertoire, embracing all types of songs, is a distinct display of versatility.

Direction, ABE FEINBERG.

COUNSEL FOR EQUITY APPEARS FOR MANAGER

Elmer Hause, Actor, Loses Suit for Salary—Was Summarily Dismissed.

Elmer Hause, stock actor, lost his two weeks' salary claim against Percival Vivian, manager of the Percival Vivian Players, in the Third District Municipal Court Tuesday. Both litigants are non-Equity members, although Vivian tendered Hause the A. E. A.-P. M. A. contract form. In the action Equity's counsel, Raymond P. Parker, appeared for the manager.

Hause sued for two weeks' notice at \$45 a week plus \$8.92 railroad fare back to New York. Judge Ellenbogen awarded Hause only the \$8.92. The manager admitted dismissing Hause April 2 on the strength of the illness clause, alleging Hause's hoarse throat prevented his continuance with the company, although Hause had been appearing for over the prescribed 10 days in a similar condition which had proved acceptable to the manager.

Leonard R. Hanower of the Frederick E. Goldsmith office appeared for Hause.

HIGH SCHOOL TRY-OUTS

Molnar's First and Other Offerings at Washington Irving.

The third of a group of original Hungarian plays which are being put on in native tongue will be presented in the Auditorium of the Washington Irving High School next Sunday night. The school auditorium is equipped with a stage. Sunday's play will be a first presentation here as with the others. It is called "The Love Market," about which there is unusual interest.

This play was presented in Vienna as "an American play" and it met success. "Love Market" was really written by a Hungarian, Erno Vajda by name. The author had had a failure produced and no manager would consent to risk anything else he offered. Vajda thereon conceived the idea of masking authorship and the title page was inscribed with "Sidney Garriek" as author, with supposed translation into the native tongue credited to Vajda the real author.

This subterfuge later resulted in a court action. A German film company started after the piece. When Vajda heard of the scheme he went into court and proved authorship.

Last Sunday evening in the school auditorium the first play written by Franz Molnar was given an initial showing. The piece is called "A Doctor Ur" in German, the literal translation being "Attorney for the Defense." It is a crook farce with a different twist than American dramas of the sort. Molnar has his crook-hero making it hard for himself in order to enjoy the escape, and double-crossing between the crook and his attorney is cleverly worked out.

MERRY WIDOW CANDIDATES

Two names have loomed up as possibilities for the "Merry Widow" role in the forthcoming revival.

Vivian Siegel is the most likely candidate, with a grand opera singer from the Chicago Opera Company as second choice.

MARY KIRKPATRICK FIRST WOMAN ELECTED TO P. M. A.

Represents Rachel Crothers and Owns Part of "Nice People"—One Producing Manager Rejected for Membership—"Declassée" Claim Held Up.

SHUBERTS VOTE BACON SHOW OUT

"Princess Virtue" with Players Taking Cuts Quits.

"Princess Virtue," the musical show, produced by Gerald Bacon, stopped at the Central Saturday, after managing to remain a week and a half. As indicated last week, continuance of the attraction was in doubt. Reported new capital failed to materialize, the company morale slipping, due to the forced commonwealth plan, probably figuring.

Business failed to reach anything near the figure that would have permitted an even break and although the players consented to remain on the basis of 33 1/3 of the salaries contracted for, the Shuberts voted to close the attraction as the house loss was around \$3,000 weekly.

The show grossed something under \$8,000 last week which was its only full week on Broadway. The company share was 50 per cent, the contract calling for that percentage up to \$10,000 gross. With deductions for extra advertising and other house items which the attraction shared on, the net company share of around \$2,500 was turned over to the Actors' Equity Association. The latter at the request of the players had a representative at the house Saturday night to protect their interest. With the company salary list at \$5,000 the players received approximately one-half salaries. Claims for two weeks' salaries for out of town appearances are said to be still due.

Saturday matinee and night Edward J. Flammer, who held an interest in "Princess Virtue," stepped into the show in Hugh Cameron's role. Flammer is said to have been in a Belasco company at one time. He is said to be in the dye business now.

STEWART'S SUCCESS

Follics Wm. Collier at Mason With His Opera Company.

Los Angeles, May 18.

The California Opera Company, the organization sponsored by William G. Stewart and which gave a week's performance of "Iolanthe," at the Auditorium, about a month ago, moves into the Mason here Monday for a two-weeks' stay, following William Collier. The opening bill will be "The Firefly," which is to be followed by "The Mikado." After the Mason engagement a coast tour is planned.

The company will have as principals Irene Payloska, Roy Atwill, Suzanne Keith, Sybil Bacon, Rolfe Sedan, Marie Horgan, Ethel Jenks, John Westervelt, Lawrence Tibbets, Philip Ryder, Athel Atwell, Fred Holmes, Edwin Stevens and Basil Ruysdale. The two latter will make their reappearance in "The Mikado."

In the latter bill Lady Le Wah, a Chinese prima donna, is to make her debut.

Charles R. Baker, manager of Miller's, is the business manager, and it is possible that Harry Bailey will take over the company's management for the engagement.

GRAND OPERA AT GLOBE.

Boston, May 18.

The Globe, the Erlanger house here, dark for several weeks, will reopen Monday for a summer run with a season of grand opera.

The Fleck Opera Co., of New York, will have the house, and in the first week five operas are announced for presentation.

The house will have a \$3 top, with the lowest priced seat \$1.

Frances White with Shuberts

Frances White has signed with the Shuberts, and will appear in "The Belle of New York" at the Winter Garden.

The recent annual meeting of the Producing Managers' Association was really accomplished in two sessions, uncompleted business and the annual election of officers, directors and new members occupying all the second meeting. At that time it was voted no changes be made in the executive personnel whatsoever, although it had been planned to elect one new director.

Two new members were elected, one Mary Fitzpatrick, who is the only woman member of the P. M. A., and Philip Klein. Miss Kirkpatrick has represented Rachel Crothers for several years and owns an interest in the current "Nice People." Several other independent managers were reported up for election but their names were not proposed. But one new candidate was rejected by vote of the meeting. One producing firm was announced not in good standing and several others were announced as dropped from membership.

The death last week of Alf Hayman places the adjustment of the Actors' Equity Association's claim on behalf of the members of "Declassée" outside of the P. M. A. Mr. Hayman as a member of the organization insisted on settling the matter himself and the claim was held up by his illness. When Ethel Barrymore became ill on tour, the company was moved several times to cities where "Declassée" was booked, but eventually was brought back to New York when the star was unable to appear. The players contended that since they were kept out on the road and ready to appear, salaries became due despite the star's illness.

BIG NAMES IN STOCK.

Stuart Walker to Do Four Plays by Famous Writers.

Indianapolis, May 18.

Four new plays will be presented for the first time by the Stuart Walker Company at the Murat during the summer. Names have not been made public, but the authors will be Sacha Guitry, Harriet Ford and Harvey J. O'Higgins, Samuel Merwin and Peggy Wood, and Stuart Walker.

Artists who will appear with the company either regularly or part of the season are as follows: Aldrich Bowker, Oscar Davissson, George Gaul, Robert McGroarty, James Morgan, McKay Morris, Arvid Paulson, Tom Powers, George Somnes, Edgar Stehli, Walter Vonnegut, Mr. Walker, James P. Webber, John Wray, Helen Burch, Lael Davis, Judith Lowry, Beatrice Maude, Julia McMahon, Margaret Mower, Elizabeth Patterson, Lillian Ross, Marjorie Vonnegut, Regina Wallace and Blanche Yurka.

Plays on the future list include "Civilian Clothes," "Daddies," "Smilin' Through," "Rollo's Wild Oat," "My Lady Friends," "Monna Vanna," "Peter Ibbetson," "Tea for Three" and "Jane Clegg."

Special settings designed by Frank J. Zimmerer and James W. Reynolds have been features of the first two weeks of the season, which have aroused unusual local comment.

REHEARSING "RIP"

Los Angeles, May 18.

Rehearsals began last week on the Frank Keenan revival of "Rip Van Winkle." The piece is to open June 13 at San Diego, come to the Mason here the week following and then go to San Francisco for two weeks at the Columbia.

In the cast are William Courtleigh, Julia Blanc, Jay Morley, Frances Carpenter and Helen Fields.

SALARY STILL DUE.

The members of "The Sacrifice," which opened at the Greenwich Village theatre two weeks ago and lasted but two nights, are clamoring for their salaries, having held four-week play or pay contracts with the producer, Morris Wittmann, a Brooklyn baker.

The matter has been turned over to the Equity.



FRANCIS X. BUSHMAN

and BEVERLY BAYNE

in "The Poor Rich Man"



BUSHMAN'S

Frank Xpressions

or the Philosophy of a Poor Rich Man.

No. 1—Unkind truths from a true friend are far more acceptable than a flatterer's lies.

No. 2—it is far better to do good in the right way than to just think you are doing good, when in reality you are being done good.

In demand in the ticket agencies. "Sally" has the edge, in that it has been running for 22 weeks. Both these attractions are sure contenders for the summer going. That, too, includes "Two Little Girls in Blue" at the Cohan, playing to big night business for a gross of around \$15,500, which is fine business at \$2.50 top.

A measure of "The Last Waltz" success also is to be counted in the admission scale, for that offering joined the group of \$2.50 top musical attractions. The Saturday night scale is set for \$3, but weekend business already has started to slide.

The musical shows have a contender in "Peek-a-Boo," burlesque's contribution to the summer lineup. It got away to a fast start at the Columbia Monday, being voted a fast show all the way and capital entertainment. With the Columbia in at a popular priced scale, some of the musical comedies are in for a trimming in comparison. There was but one other opening for the week, that being the "Three Musketeers," listed for the Manhattan last week, but postponed several times and due for a Thursday opening. "Honeydew" relighted the Casino for a second engagement try, the management framing a system of cut rates designed to get as much of a draw as possible.

There are four attractions coming

(Continued on page 27.)

tion on the first scalpers' bill the Smith measure was carefully drafted as a substitute in order to overcome the Chief Executive's objection to the one he vetoed.

In explaining his action on the Smith bill, Governor Miller said:

"The second section of the article provides that it shall be a misdemeanor for any person wilfully to violate any contract made for the benefit of the public with intent thereby to deprive, and whereby any individual is deprived of any benefit to which such individual, as one of the public, is entitled under such contract. This section is not limited to the special contracts specified in the first section and, being unlimited, it is impossible to foresee its consequences. The criminal law should not ordinarily be made available as a means of redress for a mere breach of contract."

Peggy Hopkins Going to Chicago.

Peggy Hopkins, whose mind has been filled with legal lore of late, is reported to have declined an immediate engagement, through being obliged to visit Chicago next week, on matters of personal litigation.

Jack Norworth's Next Play.

William J. Hurlburt is writing a new play for Jack Norworth for next season to be called "Hard Luck Hardy."

T. M. A. MAY OPERATE ON "OPEN SHOP" BASIS NEXT SEASON

Refusal of Stage Hands' and Musicians' Unions to Agree to Wage Reductions Will Result in Road Managers Instituting "Open Shop."

An official of the Touring Managers' Association, qualified to speak for the road managers organization, authorized the statement this week that the Touring Managers will institute the open shop as regards stage hands and musicians, as well as actors, next season, unless the stage hands and musicians' unions agreed to a reduction in the present salary scale, which would become effective Sept. 1.

The declaration for the open shop by the T. M. A. official was brought forth by the announcement that the American Federation of Musicians had gone on record at their convention in St. Paul last week as against any reductions in the present wage scale in any branch of theatricals.

The T. M. A. now has an application on file with the American Federation of Musicians and International Alliance of Stage Employees, requesting a lower wage scale for next season, than that now existing for the pop price road shows. The T. M. A. contention is that the union musical director with a pop price road show, playing at \$1 now receives \$85 weekly, the same weekly wage as that called for by the union for a musical director with a \$3 show. The T. M. A. in view of the fact that the pop price show must necessarily play to a lesser gross, than its \$3 contemporary, argues that the pop price managers should pay less for their leaders. The same argument is applied to the stage hands by the T. M. A., which points out that the stage carpenter, electrician and property man of a \$1 show must according to the union rule be paid the same weekly wage (\$62.50) as a \$3 show of the Broadway type.

The burlesque interests have already intimated the open shop policy would become effective on both big burlesque wheels next season.

At the Stage Hands' Union it was stated the present high cost of living made it impracticable for a stage carpenter, electrician or property man with a traveling show to accept a reduction from the present wage scale. The T. M. A. people in reply offset this argument with the statement that the cost of living had been considerably lowered throughout the country during the past year.

An open shop next season by the T. M. A. would mean that seventy-five per cent. of the traveling shows would be affected.

JOLSON IN WHITE FACE

Through With Cork—Has Producing Ambitions

Los Angeles, May 18.

Al Jolson is through with black face. That is the information the comedian imparted to friends here before leaving for the east at the conclusion of the engagement of "Sinbad."

Jolson's ambitions are to become a producer, and to that end he has accepted a play by Ethelbert Hales, Jane Cowell's leading man in "Smilin' Through" and will produce it.

After that Jolson says he is going into polite farce and will appear in white face. There may be some incidental musical numbers in the piece, but he is certain that he is through with comedy roles in the big spectacular productions.

ENGLISH ON CANADIAN TIME

Considering Tour of Dominion One-Nighters.

Several English actor-managers are reported as contemplating sending dramatic shows over the Trans-Canada one-nighters next season, a cry having been sent out by the Canadian interests that they had no really good dramatic shows last season and that what musical pieces were secured were too inferior to be of any value.

Among those named as sending shows into Canada are Percy Hutchinson, H. V. Edmond and Martin Harvey, all Englishmen.

EGGS PLAY BIG PART IN SYRACUSE U'S SHOW

Storm from Gallery Drives Orchestra to Cover.

Syracuse, N. Y., May 18.

Working in the face of such handicaps as sporadic barrages of fruit—tree and hen—from the gallery, a strike on the part of the orchestra which quit the trenches when the first fell short, the Tamboourine and Bones Society of Syracuse University scored another success at the Empire Monday evening in the musical comedy, "I'll Say She Does."

It was a college play with nothing lacking—laughs, good acting, good music, fruit, eggs 'n' everything. There was a decided college atmosphere about the whole performance that breathed of the old days when they used to "bust 'em up."

If the orchestra anticipated a surprise attack or ambush, they made the mistake of not bringing along their helmets; in fact, it was a mistake not to bring them anyway in these days of uncertainty. It may have been inexperience and their first baptism of fire or, perhaps, they had been there before. At any rate they gave ground early.

Twice they struck. They were coaxed to return after the first retreat, but when a nice large Wyandotte egg with a questionable past whizzed over the head of the leader with a hoot on it (the egg) he signalled a retreat and they beat it to their dugout and refused flatly, absolutely and irrevocably to make another stand. They had come there to play, not to die the leader declared, and henceforth and thereafter there was no orchestra.

TWO MORE THEATRES TO BE YIDDISH HOUSES

Mt. Morris and 14th St. Leased —\$29,000 Rent in Harlem.

Two more theatres have been added to the chain of Yiddish playhouses in New York. One is the acquisition under lease of the Mt. Morris, 116th street and Fifth avenue, by Max Gobel, formerly conducting a theatre on the Bowery under his name. The Mt. Morris comes to him in a 21-year lease at \$29,000 annually, with a \$75,000 advance for security and good will before the doors are opened.

The other is the 14th Street theatre, off Sixth avenue, which has been taken over for three years by Louis Schnitzer, one of the lessees of the former Jewish Art. It is possible the term "Art" will be used over the 14th St., and report has it that Rudolph Schildkraut may continue under Schnitzer's management. Louis Schnitzer and those affiliated in the former venture are reputed to have lost around \$40,000.

READING "WHIRL"

Shuberts Arrange to Put Hussey Show Atop Century.

"The Whirl of the Town," which was closed after the Philadelphia run, will be the attraction for the Century Roof and the first for that house since its conversion into a theatre. The presentation of "The Whirl" atop the Century was in doubt until this week when arrangements between the Shuberts and Jimmy Hussey had been straightened out.

Hussey will appear in the show, as will Mae West, Moran and Weiser and most of the original cast. Ann Cody, who at first was billed as Mlle. Codee, with Frank Orth, will withdraw. With the Orth and Cody act out of the show, the combination turn framed last season with Moran and Weiser is off.

The "Whirl" show went to the road as a combination of Hussey's "Tattle Tales" and the second edition the "Midnight Rounders," which was the Century Roof attraction. New numbers are to be put on, the idea being to evolve a show entirely new for New York. The "Whirl" was presented in Philadelphia at \$1.50 top. It is expected to be ready for the Roof by the end of the month or early in June.

FIRST CALL FOR WOODS.

Refusal of All Shows in Chicago His Concession.

Chicago, May 18.

A. H. Woods is said to have procured from the Shuberts first call on any and all shows playing Chicago for his new Apollo. This deal was in consideration for his turning over to Shuberts the booking of the Playhouse, which he and Lester Bryant control, and which they have been booking independently.

'O'BRIEN GIRL' BEATS 'MARY'

Boston, May 18.

The gross of the "O'Brien Girl" at the Tremont for the second week of about \$20,000 is better by about \$1,500 than "Mary," the other Cohart show at the same house a season ago did.

It indicates it was good business for Cohart to advertise this show as a sister of "Mary" and get the play popular on these grounds.

Ten per cent. of those attending the show, and judging it on merit, claim it isn't in "Mary's" class, but the other 90 per cent. go around singing its praises.

EFFICIENT UPSTATE TAX HOUNDS HERE

Dug So Well They Are Loosed on New York.

Syracuse, May 18.

Acting Collector of Internal Revenue Jesse Clark has received instructions to send a force of seven men connected with the collector's office to New York City. These men are experts on admissions and theatre tax collection.

The Syracuse check-up on theatres has been so efficient that it was decided to turn the tax hounds loose on the big city.

"LUCILLE" QUITS CHICAGO.

Titled Costumer Says Town Is Small-Time; Town Sneers.

Chicago, April 18.

The local establishment of Lucille (Lady Duff-Gordon) on Lake Shore drive is to be closed and discontinued. Lucille's is in the old home of the late Franklin MacVeagh, who was Secretary of the Treasury under Roosevelt, on Lake Shore drive, next door to the Potter Palmer castle. It was converted into a modiste mansion five years ago and has never paid.

The management says Chicago is "too provincial" to support an international fashion bazaar; Chicago says it is too provincial to fall for Paris prices.

LILLIAN LORRAINE OUT

Fully Recovered from Accident, But Wearing Brace

Last Sunday saw Lillian Lorraine emerge from the seclusion of a sanitarium, where she had been confined since hurting herself in accidentally falling downstairs several weeks ago.

Miss Lorraine, with the aid of a brace to support her weakened vertebrae, showed no symptoms of an injury. She entered and alighted from an auto with all of her former agility.

Miss Lorraine is reported engaged as one of the featured members of the Selwyns' production of "Sonny," due in the late summer.

PEGGY WOOD QUITS 'BUDDIES'

Boston, May 18.

Peggy Wood is out of "Buddies," running on the last week at the Wilbur. Helen MacKellar is in her place.

Miss Wood left the show Saturday after almost two seasons in it. Donald Brian is the only one of the original trio now with the piece.

EQUITY FORCES NEW OPERA CO. TO FILE \$5,000 BONDS

Organization of Atlanta Promoters Unknown, Reason for Arbitrary Action—Made to Post Guarantee for Two Weeks' Salary of Players.

SUIT AGAINST STOCK CO. FOR INFRINGEMENT

Jinks Stock Alleged to Have Lifted 'Tennessee's Pardner.'

Kansas City, May 18.

Arthur C. Alson, of New York, last week filed suit in the United States district court, against the H. Jinks Musical Comedy Co., to recover damages for the alleged infringement of copyright on "Tennessee's Pardner." The defendant company which May 9 closed on 83-week consecutive engagement at the Empress several weeks ago presented a bill called "The Mountain Girl." Mr. Alson alleges in his petition it was lifted from "Tennessee's Pardner" protected by copyright, for which he asks damages as follows: \$100, for the first performance, \$50, for each succeeding one and \$5,000 actual damages and an injunction.

"The Three Musketeers," the first production try by the Southern Opera Co., reported to have the backing of wealthy Atlanta people, was due to open at the Manhattan Thursday night after a series of postponements. The attraction was announced "positively" for Tuesday night, but the premiere date was set back after the dress rehearsal Monday. It was stated that more time was needed to smooth out the performance, in lieu of no out-of-town trial.

Investigation divulged the new producing company was forced to put up a bond of \$5,000 guaranteeing the players' salaries for two weeks. This came after the Actors' Equity Association advised the management that being a new company, such a bond would be required. Judge Dennis J. Griffin of Atlanta arranged for the bond.

Reports that the Southern Opera Co. was in financial difficulties were denied. It was stated the "Three Musketeers" had thus far incurred an expenditure of \$35,000. That sum included rent of the Manhattan for 16 weeks at \$1,000 weekly, the lease



Before swinging down the Coast to play a two weeks' engagement at the Orpheum, San Francisco, starting Sunday next.

IRENE FRANKLIN

And BURTON GREEN appeared in Portland. The "Morning Oregonian" said: "Miss Franklin's interpretations are redolent with pretty witcheries and aflame with the spirit of youth. Her radiance begins with her hair and her gay smile and continues in her personality. Her comedy is healthy and vigorous, even her cynicisms are wholesome and amusing."

restraining the company from further presentation of the piece and compelling the return of the manuscript from which "The Mountain Girl" was produced.

The suit was directed against Frank O. Dalton, A. G. Lyle, Edgar Barnett, Louis Bridges Barnett and Al. Bridges. The first two are claimed to be the principal stockholders of the company, Barnett the producing director and the two Bridges the principal actors.

The company left the day of the suit for Los Angeles where it is scheduled for a two-year run in the Burbank theatre, which the company has under lease.

\$500 LEFT TO ELFIE FAY.

Husband, Who Died in March, Supposed to Have Been Wealthy.

Buffalo, May 18.

Samuel A. Benner, husband of Elsie Fay, and who died at the Hotel Iroquois here last March, left but \$500 to his widow, according to the application for letters of administration filed in Baltimore this week.

Benner is reputed to have been a wealthy steel magnate and formerly vice-president of the Export Steel Co. of Pittsburgh.

DILLINGHAM RELIEVED.

The suit brought by Irene Castle to recover for salary alleged to be due on a contract to appear at the Century theatre during the Dillingham & Ziegfeld regime was tried before Judge Platzek this week.

Wednesday afternoon the jury returned a verdict against the corporation and absolved Charles Dillingham from personal liability.

Nathan Burkan appeared for Dillingham.

SHOWS IN N. Y. AND COMMENT

"Bad Man," Ritz (37th week). Holding steadily to little under \$10,000, which should send it well into summer going. Rates as one of season's best comedies.

"Broken Wing," 48th St. (24th week). Should stay another month or longer, run now being close to six months. Around \$8,000 lately.

"Biff, Bing, Bang," Ambassador (2d week). Canadian show given by ex-service men; won good notices. Should fare well for moderate run.

"Clair de Lune," Empire (5th week). Little less than third week, with gross \$18,500. Scale \$5 top; could get \$14,000 more.

"Deburau," Belasco (22d week). Again in top money class with takings around \$17,000. Management preparing to close at first cracking hot weather is expected to cause. May not run more than two or three weeks longer.

"Emperor Jones," Princess (16th week). Will leave Saturday. Without matinee of "Diffrant," gross under \$4,000, affording slight margin for attraction.

"Enter Madame," Fulton (40th week). Moves to Republic next week; house dark this week with withdrawal of "Dear Me." "Madame" got little over \$8,000 with cut rate aid last week and figures to hold pace for another month. "Lillom," new dramatic hit, moves up from Garrick to Fulton Monday.

"First Year," Little (31st week). Extra matinees running Fridays since first of year have been called off. With nine performances last week, \$12,500. Will ride through summer on eight performances basis.

"Ghost Between," 39th St. (9th week). Management claims acceptable profit on gross or around \$7,000. Show listed indefinitely and will remain into summer.

"Gold Diggers," Lyceum (85th week). Gertrude Vanderbilt stepped into lead role Monday, succeeding Ina Claire. Show getting better than \$10,000.

"Irene," Vanderbilt (79th week). Little under \$13,000 last week. Management figuring on musical run record holder by sticking in to summer.

"June Love," Knickerbocker (4th week). Third week just under \$14,000, which management states is satisfactory. Show switched scale, running on basis of \$2.50 top starting this week.

"Just Married," Comedy (4th week). Comedy that arrived late but stands good chance to stick. Had it entered the lists earlier might have made season's run. Moves to Shubert next week.

"Ladies' Night," Eltinge (41st week). Farce success of season. Riding ahead of most of the other long run attractions and good in to hot weather.

"Lady Billy," Liberty (23d week). Last week, "Mitzi" made excellent run to profit, playing to better form than predicted. House dark for several weeks. Next attraction either Fay's "Fables" or White's "Scandals."

"Lighnin'," Gaiety (140th week).

Continues to flash as vividly as though in first season. Last week quoted at \$13,795.

"Lillom," Garrick (5th week). Sell-out since opening. Capacity limited here to around \$9,000. Moves to Fulton Monday where it can get over \$15,000.

"Little Old New York," Plymouth (37th week). Proving merit by standing up to better business than many other long run successes. Over \$8,000 last week.

"Honeydew," Casino (1st week; repeat). Bowled in Monday, this being second engagement. Special sharing terms and cut rates figure in repeat.

"Love Birds," Apollo (10th week). Sticking to fine business at \$2.50 top, gross around \$15,000. Show predicted for 12-week stay, but should run into summer going.

"Mixed Marriage," Frazee (2d week). Closed Saturday, having been revived to fill gap. John D. Williams' "Gold," new O'Neill play, next week.

"Mr. Pim Passes By," Miller (11th week). Pleasing light comedy holding on nicely. Gross around \$9,500 weekly provides neat profit. Five-person play. One set.

"Miss Lulu Bett," Belmont (31st week). Between \$5,000 and \$6,000 weekly. House making profit along with attraction. Should run well into June.

"Nemesis," Hudson (7th week). Final week. After jump in takings for second week business steadily declined, showing piece failed to register. "The Tavern," with George M. Cohan in lead, succeeds for repeat showing of attraction next week. Looked forward to with interest.

"Nice People," Klaw (12th week). Running along to smash business, gross last week again \$14,300, close to house capacity. Agency buy extends to June 15 and seats selling into July.

"Passing Show of 1921," Winter Garden (21st week). Withdraws next week, then "The Belle of New York" week May 30. "Passing Show" goes to Woods' Apollo, Chicago.

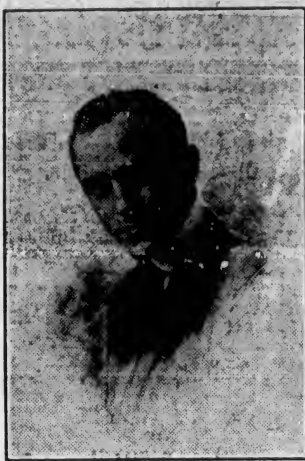
"Phoebe of Quality Street," Shubert (2d week). Stops Saturday. Drew only fair notices and business showed no strength. "Just Married" moving over from Comedy.

"Right Girl," Times Square (10th week). Two weeks more. Then announced for road, with Boston, first date. John H. Mears succeeds with "Century Midnight Whirl."

"Relio's Wild Oat," Punch & Judy (26th week). Looks like two weeks more for this comedy, with exiting date June 4. Has made run as predicted. Small capacity of house held down receipts to \$6,000 lately.

"Romance," Playhouse (12th week). Leaves for road at end of next week. Announced for Chicago, at Garrick, May 30. Revival held until two weeks ago, then shifted into cut rates.

"Sally," New Amsterdam (22d week). Looks set for continuance into next season, with seat sale extending to September. First



DAVE ROTH

Versatility Personified

Riverside, New York, next week (May 23)

Playing an operatic aria on the one-string fiddle is one of his various accomplishments—part of a typical and entertaining vaudeville offering which has resulted in 211 consecutive weeks of greater Keith Booking, Orpheum, Brooklyn, this week (May 16).

time for "Follies" to be presented in another house. Ziegfeld show dated for Globe June 20.

"Servant in the House," Broadhurst (3d week). Another week for Walter Hampden repertoire, mostly Shakespearean. Grosses around \$7,000 weekly.

"The Bat," Morosco (39th week). Quoted at \$16,000 weekly, but has started to slip. Should have good chance for summer continuance.

"The Champion," Longacre (20th week). Last lap of run. Last week between \$7,500 and \$8,000. Will probably withdraw early in June.

"The Green Goddess," Booth (19th week). Still big, with summer continuance now assured. Gross \$13,000 last week.

"The Last Waltz," Century (2d week). Newest sensation on Broadway. Despite house location, separated from theatre zone, first week drew over-capacity business, with gross little under \$33,000.

"Toto," Bijou (9th week). Slipped in last few weeks. Started with rush and figured strongly in spring offerings. Another three or four weeks.

"Two Little Girls in Blue," Cohan (3d week). Looks set for summer run, takings for the second week \$15,000 or better. At \$2.50 top means fine night draw.

"Tyranny of Love," Cort (3d week). Stands good chance until high temperatures arrive. Cut rate aid and fairly good gross.

"Welcome, Stranger," Sam H. Harris (36th week). Should last two or three weeks more. Last week around \$8,700. House may get summer revue.

"Way Down East," 44th St. (38th week). Film. Little over \$10,000 and still making money.

"Over the Hill," Park (32d week). Film. Getting most of play at end of week.

"Four Horsemen of the Apocalypse," Astor (11th week). About \$14,500 last week.

"Connecticut Yankee in King Arthur's Court," Selwyn (10th week). Moves to Central next week, where it will stay several weeks, then "Shame" will follow. Selwyn dark for rehearsals of "Snapshots," due May 30.

"Dream Street," Town Hall (6th week). Talking picture end of this attraction now being boosted. Around \$10,000 claimed.

"Queen of Sheba," Lyric (6th week). Around \$13,000.

enough parties and reservations to cinch their run. "Mary" outdrawing them all, never having fallen below \$25,000. A typical Chicago musical comedy hit. Of the other eight some deserve the fate, while others did not heed the handwriting on the wall and insisted on holding up war-time prices.

"Call the Doctor" (Powers, 2d week). Though doing profitable business of around \$10,500, will move May 28, not caring to chance hot weather. Laurette Taylor coming in with her revival of "Peg o' My Heart."

"Linger Longer Letty" (Olympic, 5th week). Getting between \$16,000 and \$17,000. Will not leave until September.

"East is West" (Garrick, 10th week). Only two more weeks to go, with no show underlined to succeed it. Though "The Passing Show" was originally billed to follow, the bookings have been switched, giving it the honor of opening the new Apollo, Al H. Woods' newest theatre. The Fay Bainter show got \$16,000 this week.

"Gertie's Garter" (Woods, 5th week). Only one more week, and then Marjorie Rameau in "The Sign on the Door." This was the show groomed and originally booked for Woods' new theatre, but owing to the failure of the "Garter" show switching was necessary.

"Mary" (Colonial, 6th week). \$26,000; \$5,000 more than any other show on the market. Can drop to \$15,000 and still make money.

"Smooth as Silk" (Cort, 1st week). Well spoken of by most critics and Taylor Holmes a tremendous favorite. Doubtful if it can get any money.

"Meanest Man in the World" (Cohan's Grand, 2d week). Went to little better than \$12,000, increase of \$2,000 on opening week. Show being nursed for all summer run, featuring new box office prices getting results.

"Four Horsemen" (La Salle, 7th week). Continues same, never varying \$200 from \$12,000 weekly business.

"The Bat" (Princess, 20th week). \$17,700. Advance sale tremendous. Advertising tickets eight weeks ahead, with \$40,000 advance sale. House completely sold out to May 23.

"Samson and Delilah" (Playhouse, 2d week). \$9,000. Though Ben-Ami praised to sky by critics, show not accepted so readily. Last week, Mary Nash following with "Thy Name Is Woman."

"Tickle Me" (Illinois, 6th week). Around \$20,000, which is possible, owing to high prices Saturday and Sunday. Business off first half, said to be closing in three more weeks. Impossible to lower box office admission with heavy cast. Management offered to cut salaries 20 per cent with same cut on admission scale for an all-summer run. This is said to have been refused by Tiney.

"Broadway Brevities" (Studebaker, 1st week). \$18,000. In on four week contract and leaves after that. Show in terrible condition, fit only for one-nighters. Lillian Gonne added to the cast for local engagement.

"Bab" (Blackstone, 5th week). \$10,000. Leaves June 8. House going dark, preparing for a full year run of "Lightnin'" to start next August.

THREE LEGIT SHOWS IN BOSTON NEXT WEEK

Other Houses Dark or Holding Pictures.

Boston, May 18.

Only the unexpected and the unusual can keep the legitimate theatres in this town housing legitimate attractions much longer this season, for every day clearly indicates the end is not far. From present signs, there will be but three legitimate offerings in the town the coming week, out of a possible eight.

"The O'Brien Girl" at the Tremont will continue to run for several weeks to come. Last week it was ahead of the bunch by a big margin, and in the two weeks it has been here has reached higher figures than was struck by many shows of a like character during the height of the season.

"Up in the Clouds," a new show said to be well liked by J. J. Shubert, will come into the Wilbur for an indefinite stay, Monday, and "Three Live Ghosts" will probably continue at the Plymouth. This show, opening a bit chilly, has gotten over splendidly, and Monday had a turnaway.

As for the other theatres in town, they will either be dark or else will house films. Already two, Majestic and Colonial, have pictures. The Shubert would have had "The Birth of a Nation," if it were not for the adverse action of the local censors. Estimates for last week are:

"The Cameo Girl" (Hollis, 2d, last week). Show rather a frost first week, because of many conditions, opening here after a short tryout, and with nothing but the names of Adelaide and Hughes and Lator to help it out. Did not receive the finest treatment from the critics, either. Did about \$6,000 first week,

at \$2.50 top on week nights, and opened weak Monday of this week.

"Deception" (Colonial, 3d week). Will vacate at the end of week. Hasn't proven financial success, although generally boosted as a film. Did only \$6,000 last week, drop of \$2,000 from takings of previous week in which there were but five and a half days' showing. Another film will be booked into this house.

"The O'Brien Girl" (Tremont, 2d week). Did between \$19,000 and \$20,000 last week, which compares with \$18,000 the opening week. Undoubtedly, one of the hits of the season, and will more than likely go through the entire summer, making money.

"Prince and Pauper" (Shubert). Finished Saturday, not standing up very strong in final week. About \$11,000 last week, drop of \$3,000 from previous week. House dark, through failure of "The Birth of a Nation" film to show.

"Buddies" (Wilbur, 3d week). Last week. Grossed, \$12,000, running almost identical with takings of first week. Exceptionally well for repeat.

"Dream Street" (Majestic, 3d week). About \$12,000 during second week. Film is picking up all the time, and looks good for extended stay.

"Three Live Ghosts" (Plymouth, 2d week). \$10,000 first week at \$2 top. Had full house Monday of this week, with good outlook. Received splendid notices from critics, and has been well advertised about town by word of mouth.

"Honey Girl" (Park Square, 5th week). Couldn't have lasted much longer, as it has just about reached end of rope. Last week, it is figured, it didn't do much better than \$8,000. As far as can be observed now, this house will be dark after the departure of this show.

"The Four Horsemen" (Tremont Temple, 3d week). Did better last week than it did the opener, grossing \$12,000. In for a long run, evidently.

WHOLESALE CLOSINGS IN PHILADELPHIA

Only Three Shows Doing Well 'Village Follies' Record.

Philadelphia, May 18.

Wholesale closing marked last week and left just two to carry on the burden. This makes the season's close almost a month earlier than last year.

Mantell did about \$7,000 for the closing week at the Broad. "Robin Hood" dropped to about \$10,000 at the Forrest for its third week. "The Belle of New York" departed peacefully after two weeks at the Lyric to a tune of something over \$10,500 and "Dream Street," heavily advertised, made money at its finale.

Speaking roughly, however, there have been about three money-makers of any account since the end of February, and no more. One of these was "Lincoln" and another "The Greenwich Village Follies." "Mary" is possibly the third, but this would be disputed.

Estimates for the week are: "Greenwich Village Follies" (Shubert fifth week).—A really surprising record is being run up by this one considering conditions here. Last week it cleared \$14,000. This is the last week.

"Mary" (Garick, third week).—Not by any means filling the good—

(Continued on page 26.)



DOROTHY WARD

Who won a pronounced and instant success in the star role of Phoebe in "Phoebe of Quality Street" at the Shubert Theatre, has cancelled her bookings in London and will remain in America for the next several months, opening in a fortnight at the Winter Garden to star in "The Belle of New York of 1921." Miss Ward has been offered a two years' extended contract by the Shuberts which she has reluctantly been obliged to decline, as she is booked in London and the provinces four years ahead.

"I must thank Mr. Shubert and all with whom I have been associated for much of the pleasure I have derived from my visit," Miss Ward declares, "and the host of English and American friends for their encouragement and kind wishes."

PLAYING CHECKERS IN CHICAGO THEATRES

All But Four Hear Call, "Your Move Next."

Chicago, May 18.

Of twelve legit shows now on the local boards, eight of them will either seek other climate shortly or rest in storage until next season. The most interesting ones are the four that will probably last out the hot weather. They are "The Meanest Man in the World" at Cohan's Grand Opera house, which started weak, but, owing to common-sense management putting in the right kind of box-office prices, climbed \$2,000 better than last week. The only show in town to show an increase on the week. "Linger Longer Letty" has the advantage of having a tremendous Chicago favorite, Charlotte Greenwood, who will keep this show here. "The Bat," the long run show of any legit here now running, is a sensation and is guaranteed to stay until September 5. They have played 190,000 people and have



SHAUN GLENVILLE

Who, Variety said: "unbuckled a number of bits of comedy business that are new to American standards" in the role of the Irish Sergeant in "Phoebe of Quality Street" at the Shubert Theatre, will enjoy superior opportunities for the display of his qualities as a fun maker in "The Belle of New York of 1921," in which he will open May 30, at the Winter Garden in the star role. To play this engagement and remain in New York until the new year at the earnest solicitation of Mr. Shubert, Mr. Glenville has cancelled all English bookings for this period.

JOHN DREW HEADS COMMITTEE ASKING NEAR EAST RELIEF

Warm, Durable Clothing Should Be Sent to 5 West 30th Street—Chairman's Statement—Theatrical People Serving—Great Need.

As chairman of the National Theatrical Committee of Near East Relief, John Drew is making an appeal to all members of the theatrical profession and allied industries asking them to send old clothes in bundles to his committee at 5 West 30th street. Tags can be obtained at 261 Madison avenue.

It is hoped a whole shipload of clothing can be collected in New York State and sent to the destitute Armenians. What is needed is good durable garments that will stand wear and keep people warm. Ball gowns are useless, but tights can be used. Size makes no difference. "Anything will be acceptable to these poor people," said Mr. Drew. "I have read cablegrams received by Near East Relief which show the most desperate conditions of poverty."

The Theatrical Committee is made up of: E. F. Albee, Grant Allen, A. E. Anson, George Arliss, Lionel Atwill, Gerald Bacon, John Barrymore, David Belasco, Holbrook Blinn, Dorothy Bryant, R. H. Burns, George M. Cohan, F. Ray Comstock, Edwards Davis, Pres. N. V. A.; Owen Davis, chairman Dramatists Guild, Authors' League of America; John Drew, John Emerson, president A. E. A.; A. L. Erlanger, Mrs. Fiske, Daniel Frohman, Mary Garden, Walter Hartwig, Theresa Helburn, Gus Hill, Eugene Howard, Willie Howard, Mrs. Lydig Hoyt, Doris Keane, Howard Kyle, Grace LaRue, John McBride, Carroll Comas, Marilyn Miller, Mitzel, Alexander Pantages, Carrington Phelps, Alice Leal Pollock, Annie Russell, Edgar Selwyn, Constance Talmadge, Norma Talmadge, Lauretta Taylor and Gilda Varesi. Mr. Henry Morgenthau, honorary member.

LUPINO LANE TO TOUR.

Arranged for Him to Go with Delysia in "Afgar."

Advices from England verify the return here this summer of Lupino Lane, who will be featured in the tour of "Afgar," in which Alice Delysia will again be starred. When the attraction opened here last fall, Lane scored the show's comedy hit, but returned to England after playing three weeks, being unable to secure cancellation of contracts there.

"Afgar" will open at Toronto Aug. 29. In order to allow Lane to rejoin the show, contracts for next season with C. B. Cochran, who is interested in the piece, have been dated ahead. Picture contracts here with William Fox have been amicably cancelled.

DAVIS SETTLES FOR \$2,000.

Edwards Davis, who brought suit against David Belasco and Frances Starr for an accounting on his contract to appear in support of Miss Starr in the Edward Knoblock play "One," has accepted \$2,000 in settlement of his claim.

Davis signed a contract with David Belasco to appear in "One" for the run of the play. Following two weeks' rehearsals he was dropped from the cast and promised employment in another Belasco production, which did not materialize.

CASTING MISS ULRIC'S PLAY

David Belasco started the selection this week of a supporting cast for a new Lenore Ulric starring vehicle for next season. The people engaged were not informed as to what title has been selected. That will not be divulged until the piece is ready to open.

Miss Ulric has completed a season on the road in "The Son-Daughter," which will be sent out next season with a new lead.

"Sign on Door" at Savoy.

London, May 18. George B. McLellan will produce, by arrangement with A. H. Woods, at the Savoy, in September, "The Sign on the Door," with Gladys Cooper in the leading role.

PHOEBE STARS FOR BELLE

Dorothy Ward and Shaun Glenville Re-engaged.

Dorothy Ward and Shaun Glenville the English players especially brought over for the Shuberts' "Phoebe of Quality Street" which closes at the Shubert this week, have engaged for stellar roles in "The Belle of New York" and will join that attraction next week.

Both are well known in vaudeville abroad. Miss Ward was given contracts extending to Christmas this week and set back English music hall contracts which call for several years booking starting January 1.

Harry Kelly also joined the "Belle" this week in Atlantic City. He withdrew from the Eddie Cantor show, which has two weeks more to go before ending the season. Cantor and the "Midnight Rounders" will open in Chicago in September.

RUN CUT; TINNEY WON'T

"Tickle Me" to Close Because Star Won't Reduce.

Chicago, May 18. The stand of Frank Tinney, starring in "Tickle Me," is said to be responsible for the weeks' notice closing the show at the Illinois. This is the only remaining attraction here asking \$3.50, and the price is prohibitive at the present rate of theatrical apathy.

The management wanted to reduce and proposed to Tinney that if he would cut his salary in proportion the show could stay on. Tinney refused, and the closing notice was posted. Tinney is said to be getting \$1,400 weekly and a percentage against which that salary is a guarantee.

BUILDING UP "CAMEO GIRL"

Boston, May 18.

"The Cameo Girl" is apparently going to continue. Oscar Eagles is still on the job. The first performance of the rewritten book last night has brought cheer and hope to Walter Wooster, the New York broker, who is making his first venture into producing, with Adelaide and Hughes starred.

A report circulated to the effect there had been another delay in meeting the salary list seemed groundless, as all bills had been met and the entire company had been paid by Monday afternoon.

Only one change has been made in the cast so far by Eagles during the two weeks he has been doctoring the production, Primrose Caryll, daughter of Ivan Caryll, replacing Gladys Miller.

The talkiness of the book is being rapidly eliminated and the story is being made incidental to the fantasy instead of the original ideas of Neil Twomey and Myrta Bel Gallier, which subordinated the fantasy to the story.

FROM YIDDISH TO GERMAN

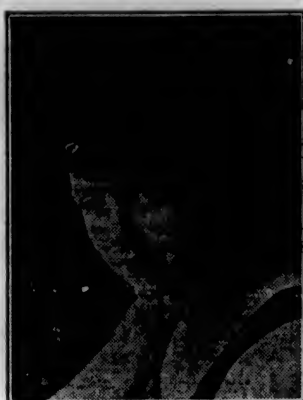
From Yiddish repertoire back to her native German from which she came, Jeannie Valliere, the German-Yiddish speaking actress will begin a week's repertoire in German (May 23), at the Irving Place, in "Madam X."

Greta Meyer, also a former German speaking star, is due in Chicago in a fortnight beginning a two-weeks' engagement with Glucksman, essaying roles in Yiddish.

"MISS TEDDY" AND "HOME"

George E. Stoddard has completed a three-act musical play for the International Play Company, which will be produced in Boston in August, with New York to follow. "Miss Teddy" is the title of the piece.

In collaboration with James Hanley, Mr. Stoddard has also written a musical piece entitled "Home, Sweet Home," for which Ballard McDonald has written the lyrics. It will have an early fall production.



RUBY ROYCE
OF
ROLLS-ROYCE

Vaudeville's Dancing Sensation. As the car has stopped crowds in the streets, so the act has stopped shows in the theatre. Keith managers will testify to this the Circuit over. This week (May 16), Keith's, Washington.

1921 ADVANCE AGENCY

Girl Astride Horse Tells New York "Sun-Kist" Is Coming.

The theatrical editors of the New York dailies started sitting up bolt-right this week, stimulated by a new sort of advance agency. Dolly Harvey, seven months out from "Frisco" and on her broncho "Sun-Kist," got into town Tuesday, coming direct from Washington.

Miss Harvey, a native San Franciscan, is the avant courier—and a real courier ahoo!—at that—for "Sun-Kist," the Fanchon and Marco Pacific Coast musical extravaganza that comes into the Globe next Monday for the four weeks preceding the opening of the Ziegfeld "Follies."

Mayor Hylan got a visit from Dolly and her horse within half an hour of her landing on the New York side. After telling the Mayor's secretary the substance of a message committed to her by the San Francisco Board of Trade, inviting over-crowded and over-priced New Yorkers to go West, the new type of cross country theatrical herald weaved her way up through Broadway's thick traffic to the McAlpin Hotel Annex, where she breezed through the main entrance astride her steed, and up to the desk, registering from the saddle.

Then Miss Harvey—all in the same day—trekked around to the various newspaper offices to tell city, managing and dramatic editors what sort of a show "Sun-Kist" is, also something of the comeliness and characteristics of the colony of native California girls that help Fanchon and Marco make show pictorial and tuneful.

"SHUFFLE ALONG" MAKE-UP

Harry Cort and Al Mayer, the vaudeville agent, are organizing the Nikko Producing Corporation to sponsor the all-colored "Shuffle Along" show. Sissie and Blake and Miller and Lyle, who wrote and appear in the leading roles in the revue, are also on the board of directors, Florian E. Miller being the treasurer, Noble Sissie, secretary, with Cort and Mayer the two leading executives.

The sharing system will be 50-50, Cort and Mayer furnishing the capital and the others the production.

WOOD'S BUILDINGS.

A. H. Woods will break ground in Boston Monday for the erection of the house adjoining the Shubert theatre in that city.

Woods will commence the building of a new house on the southwest corner of 135th street and Broadway, New York, some time in July. The plans call for a 2,000-seat house, and is to be conducted as a popular price combination theatre. He owns the land, having acquired it some time ago.

KILGOUR IN "EASIEST WAY"

Los Angeles, May 18.

Joseph Kilgour, who is appearing in pictures here at present, has been signed by David Belasco for the revival of the Eugene Walter piece, "The Easiest Way."

The revival is to open at the Lyceum, New York, Aug. 29, according to the present plans.

"LAWFUL LARCENY" TAKEN

Sam Shipman's first and uncollaborated play, called "Lawful Larceny," was accepted by Sam H. Harris for production this fall.

STOCKS.

The Jefferson theatre stock, Portland, Me., will open May 23 with "Tiger Rose." Frederick Kaufman is the stage director. Among the company are Lavinia Shannon, Iska Murff, Anne Austin, Warren Lyons and John R. Brown.

Wheeling, W. Va., May 18.

The Victoria went into summer stock May 2, the attraction being the Jack Ball Stock Co., with Percy Kilbride, Eva Sargent, Louis Lytton and a strong cast. "Turn to the Right" was the opening bill with business reported as good.

Steuenville, Ohio, May 18.

The Herald Square here will go into stock as a summer policy beginning May 16. Jack Bell will install the stock company. George Schafer is the house manager.

The Poli Players opened their second summer stock season at the Court Square theatre, Springfield, Mass., Monday, with "Turn to the Right." Alice Clements and John Warner head the company. Others are Shirley Booth, Kenneth Richards, Catherine Duffin, Henrietta Brown, Lester Paul and Harry Fischer. Arthur Holman is director, Joseph Latham, stage manager and Maurice Tuttle, scenic artist. The Al Luttringer Dramatic Stock is playing a short engagement at the Plaza in the same city. Al Luttringer, Ann Kingsley, William Laveau, John B. Whiteman, Kenneth Flemming, H. H. Fish, Billy Hall, Marie Fountain, Grace Matrice and Isabel McGregor comprise the cast.

Clara Joel has been engaged as leading woman for the Jefferson Theatre Stock, Portland, Me., which opens May 23.

VANDERBILT IN "DIGGERS"

Replaces Ina Claire, Who Retires After More Than Year

Gertrude Vanderbilt went into the lead role of "The Gold Diggers" Monday night, creating an excellent impression. It is her first appearance in a straight comedy role. Like Ina Claire, whom she succeeded, Miss Vanderbilt was formerly in vaudeville and more recently in musical comedy.

It is understood that David Belasco gave Miss Vanderbilt a contract for two years and expressed satisfaction over her performance. There were five or six candidates for the part.

BOARD OF TRADE DISSOLVES

The Associated Theatrical Board of Trade following six weeks of experimenting in an endeavor to organize equipment and supply dealers as a means of protecting their investment, with producers, disbanded last week.

Following inquiry, the split occurred as a result of the inability of the prominent members of the A. T. B. of T. to agree among themselves on policy and activities, according to an erstwhile executive.

PAYTON AND MILES IN SCRANTON ROW

Stock Companies Competing with Road Shows Kept Out.

Scranton, May 18.

A stock war between Corse Payton and C. H. Miles is of more than local interest. Road attractions have been kept out of this city virtually all season because of peculiar theatre conditions and bookers have hailed the "battle" keenly, since the new situation will permit several hit attractions to play here before the season is closed.

Payton had tenancy of Miles' Academy for the better part of the season. Recently the house reverted to Miles, who immediately inserted a stock company, continuing the policy. This left Payton out of the running until he grabbed off the Majestic, which had been playing burlesque.

Although Payton also continued playing stock, he has consented to stepping out for several weeks, to permit the booking of "Lightnin'," "Irene" and "Mary." "Lightnin'" opened Monday to a \$10,000 advance sale. It will be followed by "Way Down East" (film) next, with the other attractions later.

Payton is further interested in this section and is reported to have taken over the Grand at Wilkes-Barre. Plans for next season call for Payton's stock to play three days at the Majestic and the same period at the Grand, leaving both theatres for road attractions for half of each week.

Outside of a few bookings at Poli's, Scranton has had no road shows this season until this week. Miles controls the other two houses—the Lyceum and Academy. With the Majestic now under Payton's direction, it is unsettled whether burlesque will have a berth here next season.

EVA CLARK'S HONOR MEDAL

Chicago, May 18.

Eva Clark, prima donna of "Sun-Kist" going into the Globe, New York, May 23, just received a diploma rendering official the presentation of her gift, a medal from King Albert, of Belgium, of the Palms of Gold by the Order of the Crown, which honors her admission to all royal court functions.

FUND'S BOSTON BENEFIT.

Boston, May 18.

The Actors' Fund Benefit will be held at the Tremont, Friday afternoon. Prices scale from 50 cents to \$5.

Together with the professional talent, there will be hits from the Vincent Club and Hasty Pudding shows, work of high society amateurs, and also 100 sailors in the show.



LILLIAN CONNE
(THE ORIGINAL "SASSY")

THE TINIEST BREVITY OF THE "BROADWAY BREVITIES"

Now Playing Studebaker, Chicago.

My New Act Is a Whiz and Is Entitled "MERRY XMAS" and Was Written for Me by Ames and Winthrop—Making It in All a "Happy New Year."

Lillian Conne, a little will-o-the-wisp, a regular little Polyanna, and just refuses to grow up. Bubbling over with personality, she enthuses the entire audience, making them glad they came.—VARIETY.

JACK LAIT'S REVIEWS

RIVERSIDE

Hang a medal on Belle Baker. She not only outdistanced a strong supporting bill Monday night, but she did the unprecedented for a ballad singer—she corrected a lyric writer's grammatical blunder—and she the wife of a songwriter! If it be treason, this reviewer pins upon her the Croix de Funk and Wagnalls and kisses her upon either cheek. In "It's All Over" where the lyric writer wrote, as is the way of lyric writers, "for just us two," Belle sang it "for just us two." True, she was a bit self-conscious over it, and inhaled the "us," but at least one quick and grateful ear caught it, and therefore the decorations and the peans of praise.

Belle worked easily and smoothly. The Riverside, her assistant home, welcomed her as became the prodigal daughter who, after disappearing, returned with a child in her arms—after singing mother songs so long had laid off a season to learn what they meant. Coming, all the way through, and going, Belle was hand-clapped to the echo, and when for the fourth time she blew kisses and whispered "You're so sweet," someone in the gallery sounded the sentiment of the mob when he called back, "So're you, Belle."

Looking great, the favorite dawned in a green gown to just below the knees, greeting her admirers with a "Welcome Stranger" song neatly constructed for the purpose; the first verse had to do with thanks for the reception, the second with the coming of her little son, her welcome stranger. Irish-Jewish Jubilee, a crackling topical comedy song, took her off. She returned with "They Call Them Mothers," and ran off to make a quick switch into her famous "Wop." In this she lilted "My Frienda Marie," a wise, naughty, sparkling ditty. A bit of comedy with the leader, well done on both ends, led into "All Over" which she sang on the level but clown in talk and gesture. The encore was "Holding Hands," in Yiddish dialect, and the second encore "You Made Me Forget," after which she stopped the show to a speech, gleaming all the honors available.

Elsa Ryan, one of the numerous "Peg o' My Heart" girls discovered by Morosco in 1913 when he equipped a fleet of road companies, came second after intermission, a strange spot for a turn that must be classified technically as a "sketch," this one being "Peg for Short," well known skit by Dion Titheradge. It was a knockout comedy hit, creditable to some one who talks United States, whether it be Titheradge or someone else; Titheradge sounds English, and so does the structure of the act. But the asides, and Miss Ryan is a delicious and expert asider, made it, and made it uproariously. She is a ripping entertainer. She has played this one-acter for some years and she has it right up to the minute in feminine slang and deft business. Rodney Ranous, once Chicago's foremost stock Romeo, gave a splendid performance. A mishap at the curtain cue, neatly camouflaged by Miss Ryan, hurt the applause, which was all ready for the touch-off, but there was enough. The Ryan act held perfectly, amused mightily; its star is one of the few "legitimate" performers ideal for vaudeville.

Kelly and Pollock (Jim and Emma), pleasant old timers, opened the second stanza with good effect. Miss Pollock is a low comedienne of unusual ability, and Kelly is a stentorian straight and individual monologist and character comedian. They said they had been abroad. They must have been for they released "Argentine Portuguese," etc., as a comedy song, and "Old Pal of Mine" as a ballad; but later Miss Pollock did "Maggie Murphy," so maybe they're collectors of antiques. Went very strong—stronger than anything ahead of it.

The first half was marked by George F. Moore and his skillfully combined revue consisting of a prima donna, two show girls, a toe-dancer and a pianist. Moore covered a broad range of characters—conventional, English ass, Dittishstein rogue, "dash of lavender" and ragtime juvenile. In his British bit he might omit the peculiar play on words associated exclusively with Bert Clark. Otherwise the routine had originality in treatment and execution. The soprano sang excellently and the little toe artist was sensational from the knees down, though lacking showmanship in facial congruity with the role; to be impressive—and this child is a wiz—a toe artist must apply the specious difficulty of the work. This youngster did it so easily that while she showed up many who went before her, she proved that they knew their business better than she does—as yet.

The Breen Family closed. This reviewer got a fine lesson as to how unjust a critic may be as to what a difference atmosphere, surroundings, locality and standing can make. This season he had made light of this act at the Windsor.

Chicago's joke outlying small-time trout joint. At the Windsor it was ghastly; here it was great. One girl has been added, three now appearing, but this made no decisive difference. The comedy juggler, bitterly panned at the Windsor and charged with "adding the element which probably keeps this act on the small time," stood up powerfully, got laughs and worked like a new Ford. He didn't keep the act on the small time, despite the reviewer's decision, and when it showed on the biggest of big time he made good. But the Windsor has since closed. So there was something the matter, somewhere, and the reviewer therefore passes the buck to the Windsor and exonerates the Breen Family, which held in the goodly folks and pleased them with songs, dances, burlesque juggling and extraordinarily pretty little girls.

Miss La Toy's Models opened, finely trained posing dogs and other four-footers, not heavily applauded, but pretty and workmanly. Jim and Betty Morgan, using piano, violin, clarinet and guitar (almost obsolete, that last one, in this post-ukelele era), and Betty sang a couple of songs. It did well enough—two bows.

Buckridge and Casey took third. Miss Buckridge sings superbly and dances niftily; one shimmy moment got a gasp—either of appreciation or shock—the undersigned doesn't know the burg well enough yet to distinguish too closely between kindred emotions. The turn lacked direction woefully. The steps were all old chorus one-two-threes and some of the character business was trite. Miss Casey looked great in brief dresses, and the pair has many other assets, but a smart, artistic stage craftsman could do wonders for it in an hour's intelligent guidance. Brown and O'Donnell capped a comedy hit in the fourth inning with their familiar and snappy cross-fire. O'Donnell later distinguishing himself further with impromptu hoak in the Moore act. Lait.

AMERICAN ROOF.

Hanging onto a chair in a balcony loge, pitched at an angle of no less than 45 degrees, the pop-eyed reviewer got a weird slant on the show, the balcony incline having put a weird slant on him—for 60 c's and war tax in. Those who never tried sitting with the left hip 11 inches lower than the right (and nothing on either, either), can scarcely appreciate the privilege of having one's waistband act as the hypotenuse of a right-angled triangle. The chair being a bit wobbly from successive patrons bracing themselves flat-footed on the cement to keep from landing in P with a ticket for X, added an element of rocking seasickness to the precarious tip of the vessel. For all of which the act hereinafter mentioned are not to blame; neither is he who mentions them.

The talent of the Tuesday evening show seemed divided between two trios—Weber, Taylor and Hicks and the Leach-La Quillan Trio, the last two turns. The closer is a standardized circus and vaudeville offering in which two women with iron jaws and cast steel necks let a heavy male walk and leap and cycle and somersault on slack wires supported between their teeth and on webs around their heads and necks. It was very showmanly and expert, and it closed the entertainment with a wallop.

Weber, Taylor and Hicks, three harmonists in Tuxedos, luthered the evening ruthlessly, gathering the accumulated gravity of a performance which had not been heard on the hands heretofore. The comedian-baritone is a star and the act can next-to-close without apogies in anybody's theatre. The work started briskly, kept up without letdown anywhere, and ended after a series of encores to an ovation; all thoroughly well done and the applause heartily deserved and extended.

Overholt and Young did not land so firmly. The opening showed a General Delivery drop for a bit of comedy with a hidden stagehand, after which an alarm clock was introduced to point some prevarication laughs on the same principle as the thermometer in "George Washington, Jr." and the falling fruit in "The Apple Tree." The talk was strictly built to order for the Big Ben, and got nothing except when it jangled, and not much then. After the first time, each ring was anticipated; and the first was no wild surprise. The clock came in without any preliminaries and was so obviously a plant that it defeated itself before it got going. The singing and dancing elsewhere through the routine were mild.

Jimmy Reynolds, a house favorite, apparently, opening intermission, scored. Reynolds is a monologist of big-time appearance and \$3 theatre technique with 10-cent material crazy quilted from standing in the wings or buying tickets out front, superinduced by a few clipped from "Bright Sayings of Children" and the Birmingham Age-Intelligencer. (Continued on page 20)

Out of Town Reviews

NOBODY'S MONEY.

Mr. Judson.....Florence Earle
Francis R. Carey.....John C. King
Carl Russell.....Ethel Remy
Helen Carey.....Sue MacManamy
Grace Kendall.....John W. Hamilton
Eddie Maloney.....Will Deming
Annette Riley.....Shirley De Mo
Henry Kendall.....Howard Gould
Bertram Miller.....Franklyn Hanna
George Kelly.....Louis O'Connor

Washington, D. C., May 18.
Was "Nobody's Money" written for Otto Kruger or did fate play into the hands of L. Lawrence Weber when he was casting this, his latest production, which had its first showing here at the Belasco? The question is a natural one, the part is just Otto Kruger, the Kruger from "Capt. Kidd, Jr." down through a long line of successes. From the moment of his first entrance as the supposed book agent until the final act his performance is a positive delight.

In this case, however, it is not the player altogether and not the play that made this entertainment enjoyable, because William Le Baron has written a clever comedy. It skates on mighty thin ice on numerous occasions, even closely bordering onto farce and forcing the working of one's imagination to a great extent.

Mr. Le Baron has given us two authors who have created another writer, an imaginary one, who has become an American idol. Everything has been running along smoothly for about a year, when one of the creators of the imaginary author "starts something" by delving into local politics with an attack upon the Governor of the State, who is up for re-election within the next two weeks.

Libel suits are threatening, the Governor's daughter is coming to make an appeal to the fictitious author, when it dawns on the two youthful scribes that their writer has got to be produced. At this point in comes the book agent (Mr. Kruger), and of course he becomes the author.

It is all worked out with only occasionally slips from the real; the lines are bright and there are many, many whole-hearted laughs. A goodly portion of the comedy is supplied by Will Deming.

As to the balance of the cast, Sue MacManamy was charming as the Governor's daughter. Frederick Raymond, Jr., gave an excellent performance as Carey, one of the scribes, as did Howard Gould as the Governor. Mr. Gould presented just the politician we see here in Washington. (That is meant for a compliment, should any question be made.)

The remaining members are adequate. Mr. Weber has supplied two attractive sets. The first, the living room of the two writers, is particularly effective. There is one thing, though, the producer hasn't done; the blame must be his. All of the women appeared in the last act in the same gowns they wore in the first, after a period of some few weeks has passed. A Governor's daughter would not do that. Meakin.

THE FRONT SEAT

Washington, May 18.
Rida Johnson Young's latest play, "The Front Seat," which had its premiere at Polli's, is so far above anything in the line of dramatic offerings here in a long time that one leaves the theatre really enthralled. The gradual unfolding of the story, which is a preachment against free love, is so skillfully handled the thought cannot be withheld but that Mrs. Young, who gave us such light plays as "Brown of Harvard," "Boys of Company B" and the delightful "Maytime," can develop to greater things.

There seems to have been touched in Mrs. Young's creative genius a deeper understanding, a humanness that others seemed to have failed to reach. Each of her characters is consistently real.

The author has taken a group of men and women residing in Greenwich Village who are of many temperaments. The girl sculptor, whose work lacks life; the smooth man about town, who endeavors to convince her he is the one that can give her that certain something so needed to bring her recognition. That "certain something" being a trip to South America with him. There is the youth who remains amidst all the false atmosphere because of his love of the girl and whom he will not take unless it be through the marriage vows, although she has offered herself to him.

The period of the play covers some 35 years from the time the youth marries the sister instead, through their heartrending struggle, the girl going for the trip south because of being so hurt through her lover forsaking her, until we find the man and wife living into old age, and although success and fortune have come to the girl, she has become crabbed and bent and very unhappy.

An unexpected ending has been given the play, the value of which is questioned. It seems to fit all right, but rather weakens that which has gone before. Mrs. Young has made it all a dream of the girl that to her was so vivid that when she awakened all her troubles about

INSIDE STUFF ON LEGIT

"Chu Chin Chow" is now in its fifth year at His Majesty's, London, and it will have passed its 2,150th performance this week. Recently reports were that the piece would soon close. This met response from Oscar Asche, who made special announcements in the newspapers, stating: "Oscar Asche and Lily Brayton beg to inform the public that the report that this play is shortly to be withdrawn is untrue. The end of the long life of 'Chu Chin Chow' will be duly announced by the doctor (Oscar Asche), who was instrumental in bringing him into the world, and not by certain interested undertakers who wish for his sudden demise."

The reference to the "interested undertakers" is supposed to mean Lorillard & Grossmith, who bought His Majesty's from Lady Tree at the end of the first year of the "Chu" run. Though they paid 100,000 pounds for the house, they have been unable to secure possession and are said not to have participated in any of the profits, the house percentage going to Lady Tree, according to the alleged provisions of the sale of the theatre. This agreement stipulated that "Chu Chin Chow" would be withdrawn when it dropped under \$20,000 weekly and that Lady Tree participate as manager until such time. This arrangement has brought her two fortunes.

Morris Gest sailed for Europe Saturday, but without his press agent and running mate, Will A. Page. The fact that Page has a heavy contract with William Fox to boost "The Queen of Sheba" knocked Will out of the trip and Gest out of someone to pick on. The last time over, about a year ago, Gest called Will so many names so many times that Page "quit" his job no less than three times. He always came back, however, when the bankroll ran low.

The best press stunt cooked up between them was the boarding of a crowded liner, having themselves listed as steerage passengers. They slept in deck chairs for one night, then secured an officer's cabin, but the cabled news of the stunt, which hit the front pages here, forgot the last item.

The family history of an English girl, who opened recently with a Broadway musical show, which links her closely with English nobility, is being kept dark regardless of its publicity value. The girl in question, who has done but little stage work, is of the Battenburg family and was married to a German aristocrat, from whom she was divorced during the war, which necessitated her going on the stage, she being engaged as a dancer in England prior to coming to this country.

A group of professionals desirous of making a tour of Canada, due to its beverage privileges, managed to secure sufficient backing to give them a start with a revival of an old melodrama which they took out a few weeks ago for a tour of the Canadian one-nighters. No word was received from any member of the company for some time, the latest report to reach Broadway being that two of the players had worked their way into Toronto, with the whereabouts of the remainder of the company and the production unknown.

One of the best known producing managers has been in the habit of permitting play manuscripts to accumulate for several months at a time, after which he would order the batch gone through. Usually a promising script is given to several play readers. One play among the group recently digested looked very good to all three readers, and that included a well known dramatic editor.

Upon getting the "low down" that the play was "right," the manager started trying to nail it, learning, however, that an independent producer who steps in occasionally had grabbed the desired rights. The big manager thereupon started making offers to the little fellow, offering a 50 per cent. interest to the latter for his rights. That was satisfactory to the independent manager until he discovered his share would not commence until certain "expenses" were deducted. They were to include \$200 a week salary to the producer, \$180 a week "office" and so many other extras that the little fellow called everything off and decided to put the show on himself.

free love had vanished and the conventional embrace ends the play.

Arthur Hammerstein has gathered together a cast worthy of the work of Mrs. Young. Elizabeth Risdon as the girl gave an eminently good performance. Lily Cahill is worthy of unstinted praise as the sister. She was the balancing wheel of the falsely created atmosphere. Edmund Lowe in the first act suggests nothing more than the conventional leading man, but who in the latter portions of the play reached a depth of sincerity that was most convincing. Crauford Kent, the man who always is in the front seat of the show of life—it is his argument of how some are always in front while others are in the back that the title of the play is taken—was remarkably well cast, as was Harold Vermilyea as the poet. Mr. Vermilyea and Florence Malone supplying the only comedy relief of the story, it is needless to say that both handled their respective roles most capably.

Frank Relcher in staging the play has sensed its full value, but Mr. Hammerstein, although he is deserving of full credit for his selection of the cast and in securing the services of Mr. Relcher in directing it, committed an unforgivable sin when he took a trip to some storehouse and dug up the set. It may only be a tryout, but even that cannot forgive it. Mr. Hammerstein has a valuable piece of property. Meakin.

ZIZI.

Atlantic City, May 18.
What may be considered as the most sublime twaddle yet offered to the theatre-public was presented Monday at the Apollo. Authors, producer and stage director, it seemed, revelled in the commission of every dramatic and theatrical sin. Dispensing women, kisses, and millions with that kind of prodigality with which prodigals usually dispense prodigality, Fred Jackson, with the connivance of Fred de Gressac, persuaded Sam Harris to produce a melange called "Zizi," hoping, no doubt, Irene Fenwick might by some heaven-sent chance perform a miracle.

Miss Fenwick's idea of a young ingenue, however, was a thing of turned in toes and protruded tummy, garnished with a sweet grin, while Mr. Bennison divided his undivided attention between a very, very long cigar, and a very, very fat pipe, both of which he waved pro-

miscuously and nonchalantly in punctuation of piffle doled out to him.

Watching and listening to this in the same theatre which housed "The Tavern" last week, one could not help but think of the half-witted inn-boy and murmur in momey. "What's all the people for—what's it all about—what kind of a night is this anyway?" Schuer.

COLLIER'S \$12,000 WEEK

Los Angeles Advance \$4,000 in "Hottentot"—Mary Nash Does Well.

Los Angeles, May 18.
William Collier will do \$12,000 at the Mason in "The Hottentot" this week. The advance sale at the box office went to \$4,000 on the day the sale opened.

Mary Nash took in \$7,500 at the same house last week. Takings for the Saturday matinee and night performances reached \$3,000.

"Over the Hill" at the Philharmonic Auditorium opened light, but picked up last week, getting a little over \$10,000.

Nita Naldi Joining "Sally"
Dolores has decided to leave the cast of "Sally" to make a trip to Europe for a vacation. Nita Naldi has been engaged to take the Dolores role. This is the second change among the principals in the piece, Mary Hay recently leaving the show.



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SAN FRANCISCO SHOWS

ORPHEUM, SAN FRANCISCO.

San Francisco, May 18.
With the exception of a couple of acts the Orpheum this week has a bill requiring full stage sets most of the time. The curtain twice was lowered for Chester scenes and an impromptu bit by Langdon and Yeoman. Both these were enjoyed, and so the running went along smoothly while the stage was set. The entire bill, in fact, was full of comedy, and went over big.

Irene Franklin and Burton Green headlined. Miss Franklin is as personable as of old, and scores with her customary punch, her routine including "Cash Girl," "Dirty Face" and "The Fireman's Wife." The latter, announced as new, is a comedy gem. Mr. Green enjoyed his share of appreciation.

George Yeoman with his conversation about the mythical Lizzie and other chatter found the going easy in fifth position, and secured an abundance of laughter, although portions of the routine sounded familiar. Billy Hibbitt and Eddie Malle, billed as Sons of the South, reminiscent of Aveling and Lloyd but with different material concerning the watermelon, held next to closing comfortably, securing a goodly amount of laughs for the comedy hit of the bill.

William Newell and Elsie Most are entitled to much credit for the excellence of their offering. With their noticeable neatness and refined manner of handling a good routine they registered a sensational hit in second position. Winton Bros. occupied the opening spot, their hand balancing in a novel manner winning more than the usual appreciation.

El Rey Sisters presented an excellent skating revue in closing position. The interpolated piano numbers by Murray Hencher during costume changes were up to standard, but failed to hold the audience in tact. Howard Hall in "Abraham Lincoln, a Man of the People," held over, continued a big feature.

Jack Josephs.

PANTAGES, SAN FRANCISCO.

San Francisco, May 18.
Pantages this week has an uneven bill, lacking speed and lamentably short on comedy.

Shaw's Comedy Circus gave the show the right impetus in opening spot, the leaping greyhounds arousing quite some enthusiasm. The Temple Four, a familiar quartet, frame up with good harmony but with comedy needing revision, did satisfactorily next to closing.

Ralph Cummings and Co. in "The Typewriter Girl" were out of the bill. The Royal Pekin Troupe, who replaced them, held closing position with interest.

Ernest Hlatt gained strength as he proceeded, finishing to good applause, his comedy recitations getting most.

Leroy and Hartt, with a refined singing offering, pleased.

Berg and English open their act with a motion picture showing them leaving the Hal Roach studios. The screen, when it is raised, shows them made up as Harold Lloyd and Snub Pollard. Then they go through some unusually clever acrobatics.

Jack Josephs.

LOEW'S HIPPODROME.

San Francisco, May 18.
Loew's Hippodrome this week has a bill of all-around uniform excellence for this clientele, notwithstanding that with one exception the whole bill was made up of mixed doubles. However, there was no conflict.

The exception was "Let's Go," a miniature musical comedy without a chorus, but with Billy Batchelor, an exceptionally clever chap; Hazel Vert, a stunning beauty, and Cramer, a Yiddish comic, who delivered the excellent dialog and respective comedy bits for a tremendous hit, easily establishing the act as the best seen recently.

Ralph Seabury did not appear, as

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he had been switched to the Casino. Weston and Marion had the initial spot, creating a nice impression with attractive dancing. The male member also displayed singing ability.

Brennan and Hurley held second spot with songs and comedy patter, superbly handled by the girl, their boxing bit going especially well. Gray and Graham in a melange of instrumental music and comedy were accorded hearty recognition.

Craig and Catto is an excellent combination and handle a wealth of bright material in a thoroughly efficient manner. Craig is a comedian of big-time class and has a worthy mate in Miss Catto. They were a big hit.

Jack Josephs.

CASINO, FRISCO

San Francisco, May 14.

Very good all around program at Loew's Casino last week. The bill was light but interesting, with singing well to the fore. Sherlock Sisters and Clinton were the class and deserve a place in bigger company. The sisters are unusually comely and make the most of their appearance by neat costume changes. They liked the trio from the start, with a costume change number and attractive stage drapes, followed by an excellent collection of comedy songs and semi-ballads effectively put over. This, combined with good dancing, sent them over for a hit.

Morey, Senna and Dean also went through with a whoop in the closing spot. They have some bright talk in a good comedy routine and laughs are plentiful. The three (two men and a girl) have good singing voices and with spicy lines in choruses of popular numbers with all three employing ukes they stopped the show.

Robt. E. O'Connor and Co., with a comedy playlet "2,700," was well liked. The sketch held plenty of attention and the dialog in "One," between the two men, gives the act a good start. The familiar material employed by the "tramp" during the running detracts. Otherwise it carries a good idea and is well presented.

Bob Calvert and Tony Shayne had the opening spot with a routine of comedy numbers. The boys are of the cabaret type and the numbers employed are not new.

Will King Co. in "Tattle Tales" closed as usual.

SUBSTITUTE HYPNOTIST.

San Francisco, May 18.

Mme. Zulleka playing the Pantages circuit was severely injured in Vancouver, B. C., falling into an areaway sustained a compound fracture of the left ankle, shoulder dislocated and wrist broken. She was removed to the hospital and is now gradually recovering. Her act was continued with Mrs. Thomas Shaw who is traveling with her husband (Shaw's Comedy Circus) on the show behind.

Mrs. Shaw successfully manipulated the hypnotic powers of Mme. Zulleka for four weeks and when the act reached San Francisco, Mr. Shaw, seeing how well the act was going, demanded more money than the original agreement called for and unless compensated beyond their verbal agreement informed the local manager that Mrs. Shaw would not go on. Mr. Willard, who is the husband and manager of Mme. Zulleka, was compelled to submit.

Mr. Shaw, it is said, endeavored to book the act with the Bert Levey circuit as his own act, as word had been received here from the Pan headquarters at Los Angeles that unless the original Zulleka appeared the act would be discontinued.

The five plants that the act carries were prepared to join the hypnotic turn in the event Shaw received bookings. As no bookings could be secured from the Levey offices the act is laying off pending the recovery of the original Mme. Zulleka.

PRaise FOR DALE WINTER

San Francisco, May 18.

"Trene" opened well at the Curran. The press praised the show and its star, Dale Winter. A good advance sale presages big business for the three weeks' engagement.

"Mary" completes a successful four weeks' engagement at the Columbia Saturday.

JOLSON'S 1-NIGHTER RECORD

San Francisco, May 18.

Al Jolson is doing capacity on the one-nighters this week and is hanging up records everywhere.

JOLSON BEATS \$60,000; GETS \$67,000 IN FRISCO

Two Weeks' Stay at Curran Ends Saturday.

San Francisco, May 18.

The anticipated \$60,000 mark received some heavy blows by Al Jolson and his "Sinbad" company at the Curran in a two-weeks' stay which closed Saturday when total receipts showed over \$67,000. These figures are by far the greatest ever reached in this city and looks like a record that will stand for some time.

George M. Cohan's "Mary" is continuing to good business at the Columbia, being on its fourth week. Business the second week held up to its precedent and the play has an especially bright looking future for the next few weeks, being booked for return dates in the one-night valley towns.

Legitimate business on the coast is going well; Jolson's record is not the first record to be broken as Mary Garden and the Chicago Grand Opera Co. did some heavy scoring here a few weeks ago.

The Jolson show is playing the Oakland Auditorium in Oakland Wednesday and Thursday night of this week under a \$5,000 outright purchase put up for the two performances by W. A. Russo, owner of the Georgia Minstrels.

QUEER MIX-UP

Almost Results in Law Suit for Heavy Damages.

San Francisco, May 18.

A most unusual occurrence, which was really but a joke, almost resulted in a law suit of grand figures against the White theatre of Fresno last week when George M. Cohan received both a surprise and a shock through one William Cressy who recently played the White. The house plays combination shows the first half and uses the Orpheum bill the second half of the week.

It seems that during the week of Cressy's appearance two advertising bill signs received some mixing up by Cressy in the following manner:

In the lobby of the theatre a billboard announcing the coming of George M. Cohan's "Mary" to the house adorned one side. On the other side stood a bill announcing the coming of Stetson's "Uncle Tom's Cabin." Whereupon Cressy cut away the part announcing George M. Cohan's; leaving "Mary" alone; then cut away Stetson's; leaving "Uncle Tom's Cabin" also alone. He then pasted "George M. Cohan's Comedians" over Uncle Tom's Cabin, with the result that the billboard appeared, "George M. Cohan's Comedians" "Uncle Tom's Cabin."

Then to make it a good job, Cressy snapped a picture of the new sign and mailed same to Cohan, personally.

A few days passed. It seems Cohan received quite a shock and thrill, knowing that he had no such show on the road and still in a maze as to what this White theatre was trying to drive at.

Now comes the law suit. Attorneys O'Brien, Melvinsky and Driscoll, Cohan's legal advisors, were notified. The matter was placed in their hands. The White theatre received a few legal letters.

And now Cohan is satisfied that it was just Cressy's mischievous doings and everything is shaping up favorably. But the matter proved a near sensation.

T. & D.'s BIG BOY

Row Among First National Franchise Holders.

San Francisco, May 18.

All of the amusement houses of Pasadena have been purchased by the T. & D. circuit.

This step is the first of what promises to be an "invasion" of Southern California territory by Turner & Dahnen and is considered direct opposition to Gore Bros. & Sol Lesser who have been in control of the amusement industry in and around Pasadena, Bakersfield and Taft and other such towns of that vicinity. The T. & D. outfit holds the franchise for First National releases out this way.

SAN FRANCISCO ITEMS

San Francisco, May 18.

Tom and Ray O'Neill, who have been out this way visiting with their mother, who has been ill, are preparing to leave for the east again with the recovery of their parent.

The John J. Hill musical comedy company opened for a tour of one-night stands at Modesto May 12.

A new front drop curtain of gold tapestry was installed in the Fulton theatre, Oakland, by the Edwin Flagg studios last week.

After flopping with several musical comedy enterprises, Fort Bragg is giving dramatic stock a hearing.

Bert Ragan orchestra leader for the vaudeville and pictures at the Casino theatre, where he alternates with Herman King of the Will King show, has resigned after two years' service and will replace Pietro Marino as leader of the Pantages orchestra. Will Davis of the Casino orchestra replaces Ragan at that house.

As the result of the MacArthur in Oakland changing from a dramatic stock policy to a Bert Levey vaudeville policy, all road shows booked for Oakland for the next two or three months have been canceled. Probably the valley towns will benefit by this decision. The Oakland Auditorium has a theatre which could comfortably handle a road attraction, but its location is considered somewhat of a handicap. Jolson is using it this week.

The star leaping hound of Me-

han's Hounds with the Al Jolson company died last week in this city as the result of an infection in the mouth and stomach of the canine caused by chewing on rope.

Stating that a recent announcement which said his orchestra would play at the Ambassador Hotel in Atlantic City this summer was an error, Art Hickman has issued a letter to the press in which he says no such plans have been made or are being contemplated.

More than 7,000 people attended the opening of Bert Levey's new Garrick in the Fillmore district a week ago Sunday, when Chaplin's "Kid" was featured. Business continued to capacity for several days afterward and a bright future is expected for the house. Other pictures are included in the program. Lester Stevens heads a syncopated orchestra of 12 musicians and aids with a special musical program. Phil Furman is a fixed feature with vocal numbers. The house is playing to 25 and 30 cents admission.

After serving in Loew houses around the State for more than a year and a half, Ed Bachman is back at the Casino as an assistant to Lew Newcomb, manager of the house. He will probably be assigned to one of the new Loew houses upon its completion.

The Orpheum Circuit golf tournament, which will run for six months under the guidance of Al G. Spaulding's company, opens this week at the Lincoln course. A beautiful trophy goes to the winner.

ORPHEUM SCALE LOWER

Immediate Result is an Increase in Patronage.

San Francisco, May 18.

The Orpheum inaugurated its new scale of reduced prices this week. The immediate result was a marked increase in patronage.

Jensen, Pasadena, has Loew Show.

San Francisco, May 18.

The Jensen, Pasadena, opened Sunday with a Loew policy for Sunday and Monday and Wednesday and Thursday.

The house will use the full six-act bill from the Ackerman & Harris offices in each two day stand.

NEWS OF MUSIC MEN.

(Continued from page 6)

pear to be enterprising. They opened their music publishing business on June 1, 1920, and in November of the same year incorporated. Starting in a single room, they have grown to an entire floor for the home office, with the Broadway professional rooms already decided upon. Some of the numbers the Arrow has worked into successes are "Love Is Like a Bubble," a ballad that the Arrow is now devoting its professional attention to; "There Will Come a Time," fox trot; "Dying for the Blues" (going on the piano rolls); "Every Mammy Loves Her Child," "Oulja" and "Desert King." Some of the Arrow's numbers have been featured by the colored stocks. The Arrow seems to be New York's first all-colored association of songwriters and music publishers. It attracts more attention than ordinarily through the composition of its staff.

In the injunction and accounting suit by Shapiro, Bernstein & Co., Inc., against M. Witmark & Sons, Wilner & Romberg, Inc., Max R. Wilner and Sigmund Romberg, arising from the publication of the "Love Birds" sheet music by the Witmarks, Justice Newburger signed an order Friday denying the plaintiff's motion for a temporary injunction, but also directing the defendants to put up a \$10,000 surety company bond to secure the S.-B. company against any loss or damages. The order also directed the defendants to furnish an accounting and be required to pay any sum as is directed on final adjudication. In case the \$10,000 bond is not posted within ten days of the entry of this order (some time this week) the injunction pendente lite becomes effective.

Shapiro, Bernstein & Co., Inc., sued on the ground that Ballard MacDonald, who is under contract to it, wrote the lyrics for the show which the defendants published despite the fact they knew that the lyric writer was contracted to another house.

Whether one publisher can pass

on the title of a song to another firm without the consent of the writers will receive a legal test, according to Eugene West and Otis Spencer, writers of an "All By Myself" number published by Jerome H. Remick & Co. last year, who are objecting to the use of that title in an Irving Berlin number recently issued. The writers state they will resort to law. Berlin claims Remick gave permission to the use of the title, but the writers are not satisfied, because they were not consulted in the matter by either firm.

This time of the year is convention time in the music industry with several meetings having taken place and others to follow. June 6-7, for the first time, the National Association of Sheet Music Dealers will congregate in Chicago in an effort to attract Western dealers in that fashion who found it inadvisable to journey to New York as heretofore. The following week, the Music Publishers' convention is scheduled to take place in New York city.

Several important issues are up for discussion at the both conventions, among which is the cost of doing business in an effort to arrive at an attractive sheet music retail price. The music selling slump is ascribed to the unattractive price. The association will keep in mind, however, the recent Supreme Court decision that the fixing of a selling price on musical instruments is illegal.

A national credit bureau will also be established and thus weed out the bad accounts which have proven detrimental to the industry. The advertising and publicity angle will be dealt with at length, that part of it being considered an important adjunct to the popularization of sheet music.

The 20th annual meeting of the National Music Roll Manufacturers at Chicago last week resulted in the election of Thomas M. Fletcher, of the Q. R. S. Co., as president. The members pledged themselves to contribute one-twentieth per cent. of their gross sales to the support of the Music Industries Chamber of Commerce.

E. C. Mills, chairman of the Executive Board of the Music Publishers' Protective Association, is away on a southern trip in the special interests of the American Society of Composers, Authors and Publishers for the purpose of establishing offices in each state to further carry out the work of the American Society. An office will be established in the capitol city of each state.

The next division of accrued royalties of the society will take place in July, and at the present rate at least twice the amount of money will be divided among its members as last April. Already there is \$25,000 in the "melon" coffers, that being the amount split up at the last division of royalties. It is expected \$50,000 will be sliced by July. This is exclusive of the \$180,000 in the reserve treasury.

A. C. BLUMENTHAL & CO., Inc.

REALTY BROKERS

SPECIALISTS IN THEATRICAL FINANCING, LEASING AND CONSTRUCTION IN THE WEST.

58 SUTTER STREET

SAN FRANCISCO

MARION HARRIS and BAND (6).
 Songs.
 15 Min.; Full Stage (Special Set).
 Royal.

Marion Harris has appeared in vaudeville before as a single but for some time she has confined her efforts to phonograph record-making, in which line she has established herself as a singer of "blues" numbers. For vaudeville, Miss Harris has brought the "blues" with her.

The present routine is devoted to numbers of this variety which detracts from its effectiveness, the act having a sameness throughout that is not productive. Miss Harris sings each of her numbers in a monotone and with practically the same mannerisms, including much mugging.

Lack of variety is the turn's main weakness. Each of the numbers has value as a "blues" offering, but being sung one after another they lose their effectiveness the singer also suffering.

Opening after intermission at the Royal, Miss Harris did but fairly. On the records Marion Harris can continue as a singer of "blues", but for vaudeville she must present numbers of greater variety than in her present offering, one good "blues" number being retained to top the offering with.

Fred Hoff's orchestra is one of the strong features of the turn.

LANG and BEE.
 Songs and Talk.
 14 Mins.; One.
 American.

This is a man and woman team possibility. The woman is a good-looking blonde, who knows how to dress and gives the act what it needs, so far as looks go. Her speaking voice is not what it should be, but a little coaching should remedy this and make her a corking straight woman.

She does not sing much, and her voice is not a real voice, but she is able to get away with it. The male end of the team is using a dialect of some kind. Not heavy, just a light tint thrown on here and there, and this could easily be dropped because it is not needed. The man seems to have natural ability and is funny, with a good idea of what is and what is not humorous. He works in straight makeups, a little mustache, not false, is all the comedy adornment that he carries. He works snappy, and the act carries a bright quick air that is as valuable almost as the comedy. The couple have not found themselves yet, but this is a very good big-time prospect and, with the proper thought and working along the right lines should land in the big-time net.

AGNES KANE.
 Song and Talk.
 10 Mins.; One.
 H. O. H.

It is probably not fair to judge Agnes Kane on her showing Monday night. The girl was apparently so nervous she could not begin to do justice to her work.

If she was not nervous then there is little to say excepting that her offering will not do for vaudeville. She does all her material without leaving the stage. Most of the time is taken up with a bride song in which she introduces pictures of her five husbands, delivering a monolog on each one. The pictures are of a comic variety and the material might not be bad if properly done. For a finish she strips a trick dress appearing in Turkish garb for a burlesque dance which, like the rest, seems forced and awkward, rather than funny.

It may all have been due to nervousness and nervousness as before mentioned. In that case Miss Kane should go out and work the sticks not for ten days, but for ten weeks until she gets the points and rides herself of the trying to be funny air which is now there.

SIX HARLEQUINS.
 Acrobatic.
 10 Mins.; Full Stage.
 Fifth Ave.

Three men and three youths. With one exception this is a troupe of Arabs, with whitened faces and pierrot costumes. The exception is a youthful colored boy who works in natural "color." This kid is the life of the act.

There are so few colored acrobats that this one is all the more exceptional. Another of the kids is clever, too, but the chocolate drop is a corker, not alone as a top-mounter but in somersault work. The turn drew encores, winning applause from the opening spot, and a goodly portion of the credit goes to this unusual colored acrobat.

Ibco.
FLORENCE MOORE and CO. (1).
 Songs and Talk.
 22 Mins.; Four (Parlor-16) One (5).
 Proctor's, Mt. Vernon, N. Y.

Florence Moore's return to vaudeville is after a considerable absence in the legit, in farce, under the management of A. H. Woods. Miss Moore has appeared in "Breakfast in Bed" and "Parlor, Bedroom and Bath."

Comment on Miss Moore's current vaudeville act could almost cover a similar opinion held regarding another turn on Proctor's, Mt. Vernon, first half bill, Ray Raymond, also returning after production engagement. Both originated in vaudeville, were vaudevillians, became legit, and are no longer of vaudeville, as vaudeville knew them before.

Whether it is that a period of comparative ease for an applied vaudevillian before a legit and therefore an easy audience for them, surfeits the vaudevillian people with a confidence of getting over that lessens their vaudeville value, of course, is unknown, but Miss Moore returns to vaudeville very much as the legit at one time, thinking vaudeville a cinch for them, came into it with their \$2 ways that vaudeville audiences do not care for. Which turns up that a vaudevillian going into a legit production, Winter Garden brand of musical comedy excepted, becomes a legit, in fact and nature, perhaps.

However, the Mt. Vernon audience Tuesday evening liked Miss Moore. It's the friendliest sort of a family or neighborhood gathering, rather of nice grade for that sort, but still just small time in its life. Nevertheless, Miss Moore, to get them right, had to depend upon five minutes in "one" to close, having opened in a parlor with a piano and a pianist, Cliff Friend.

The "one" closing was virtually all consumed by what Miss Moore announced as an imitation of a red nose comic singing in a London hall, with dreary expression. It was the "Ha, Ha-He, He, He" number, with gags, such as the singer's father had his arm cut off, and wasn't it fortunate it wasn't the arm carrying his wages? That number over here is accredited to Sam Mayo, an English hall star. The same imitation was previously done on this side by Billy Montgomery. Miss Moore, when first gaining vaudeville fame as a nut comedienne, appeared with Mr. Montgomery (Montgomery and Moore), later also with her brother, Frank Moore.

Florence was one of the first nuts in vaudeville, one of those in those days who did on the stage what you might have expected of a vivacious girl in a parlor among friends. But the parlor stuff got over in vaudeville, as peculiar as that was and is, and the same style of parlor stuff sufficed for 1,000 male nutty boys, more or less, all in vaudeville and all playing the same lousies. As a nut comedienne Miss Moore finally worked herself into a legit farce. But coming back she is restrained, toned down, with the ginger, pep, vivacity and animation reduced to a minimum.

Miss Moore started with a little punch line number about "Romeo and Juliet." Then she did a "Love, Love" number, afterward talked about cigarettes and other things, leading up to first wives, and concluding with a short verse that ended with "Did your first wife ever do that?" a copy of the song of that title first brought over by Alice Lloyd and now being used by Miss Lloyd, though Miss Moore's lyric is not the same. Perhaps the strength of the laugh she received on it in Mount Vernon means Miss Moore will hang onto the verse regardless, but in the bigger houses she expects to play it will be recognized as belonging to Miss Lloyd and will not help her in a professional vaudeville way any more than the Mayo thing will. Her next was "Stay Single, Girls," and then another about "Broadway," after which she returned in "one" with a short talk, running into the song.

During the turn Mr. Friend sang "Devil's Garden," with Miss Moore inserting her only real nut stuff of the session, lolling alongside the singer with comment and joining in the chorus for harmony that was not. During the turn Miss Moore had several "My Gods," each one winning a laugh.

On her past vaudeville rep and the name Florence Moore has won for herself in the legit, she should do for a turn around the big houses with this act, but as a Florence Moore vaudeville act it is far away. Florence Moore with a straight piano player looks too much like too many two-acts built the same way, which leaves nothing new other than a couple of songs in her turn.

Time.
GEORGE LANE and ARCH HENDRICKS.
 Songs and Talk.
 17 Min.; One.
 Royal.

George Lane (Lane and Moran) and Arch Hendricks (Hendricks and Stone) have a song and talk two-act following the familiar lines of male duos consisting of a comic and straight.

Lane handles the comedy throughout with his partner doing an intelligent straight for all of the business.

The main weakness is the lack of gags of value, the greater number of which have seen much service Lane securing his best comedy returns with clowning.

Down late in the second half at the Royal the men scored a steady stream of laughs, securing one of the comedy hits of the bill.

HARRY HAYDEN and CO. (3).
 "The Love Game." (Comedy).
 18 MINS.; Three. (Special).
 Prospect, Brooklyn.

Harry Hayden authored "The Love Game," which he is assisted in presenting by three others, two women and another man. It's one of the numerous second cousins of that good, old standby "Bibbs and Bibbs," nicely modernized. There is also a dash of "The Taming of the Shrew."

A youthful lover has a sweetheart who is inclined to be flirtatious. A friend of the lover advises him to "treat her rough," announcing that, as his method of handling the ladies. The recipe also includes "make her jealous."

The adviser is married. When giving the advice, however, he does not reckon on the henpecked lover utilizing his (the advisor's) wife to make his sweetheart jealous. Usual complications.

The act is an excellent comedy of its kind, nicely produced and splendidly played by Mr. Hayden and his company. It went over for a laughing hit at the Prospect.

Bell.
JIMMIE FOX and CO. (2).
 Comedy Sketch.
 16 Mins.; Full Stage.
 23d St.

Three capable people in a poorly written and badly constructed sketch, made almost ridiculous in an effort to evolve a new twist of the old triangle.

Jimmie Fox is a light comedian who has been half of a former standard two-act. In the effort he is assisted by a male opposite and a pretty girl who handles a thankless role convincingly.

Fox makes the most of the few opportunities the material offers as the young man who is called in by his pal to square the latter's girl and talk her out of her desire to get married immediately. There are a dozen technical faults in the construction of the skit, with the dialog showing but one or two bright flashes.

The three people are worthy of a stronger vehicle.

Oon.
FRANK KAMPLAIN with Lou Bell.
 Songs.
 10 Mins.; One.
 23d St.

Frank Kamplain has been making records for Edison and Columbia for some time, his forte being yodeling, which, too, is the main idea of the vaudeville routine now offered with Lou Bell, billed as the "Dixie Girl."

There were two duets at the opening, one called "Please," with "Moonlight" following a bit of chatter. Miss Bell retired to change an unbecoming frock. Kamplain used "Roll On, Silvery Moon" for his solo, the number selected patently for the opportunity to yodel. It won results. There was another dash of yodeling in the next number, partly duetted with Miss Bell.

A Spanish number was used for the finale, Miss Bell again changing and looking her best for it. For the split houses the turn fits nicely, for Kamplain's yodeling gets across.

Ibco.
LYNN CANTOR.
 Songs.
 11 Mins.; One.
 American.

Lynn Cantor opens with a song which tells the story of her fame. From the verse she secured this fame with the Ziegfeld "Follies," and she hopes to continue it at the American. She is a big girl, with a powerful rather than a musical voice. She sang three numbers and closed with an impression of Tetrazzini. The mention of the singer's name seemed to carry weight. Just one of those straight, single women, who find spots more readily on the Loew bills, where they play eight and nine acts than anywhere else.

RAY RAYMOND and the "MEL-ODY CHARMERS" (5).
 Music, Songs and Dances.
 30 Mins.; Full Stage.
 Proctor's, Mt. Vernon, N. Y.

Ray Raymond and the "Melody Charmers" appear to be much along the formation of Johnny Ford and the same title of turn, which Mr. Ford opened with several months ago. Only that Ford had five pianos and girl piano players on the stage, whereas Mr. Ford has but three, although in addition he has, and they are featured in the billing, the Foshee Sisters, two of them, cute little girls, neat little girls, one with a personality and bearing that should get her real fame in the show business before she is much older, while otherwise as far as the two Foshees are concerned, they hold up Mr. Raymond's act.

When Ray Raymond, before going into productions, became known in vaudeville as one-half the team of Ray Raymond and Florence Bain and when appeared in eastern vaudeville with "The Four Husbands," Raymond was light comedian, a juvenile who could sing, dance and do comedy. Now he sings and dances only. There is no suggestion of a light comedian of any kind in this vaudeville turn and there isn't much else that Raymond does worth noting, other than his final song, a souse number set to a pretty melody.

Meanwhile he sings and dances, with the Foshee girls, with the other three girls at the piano, and by himself, without making a count when not coupled with either or both of the sisters, except the closing song. The two uprights and concert grand mean nothing, their players mean less, so it does leave only the Foshee Sisters as the act. They are programmed referred to as late of "The Velvet Lady" and "Blue Eyes," musical productions Mr. Raymond has also appeared in among others, since he left vaudeville. The comic on Florence Moore and her production experience in this New Act department directly applied as well to Ray Raymond.

For 30 minutes in vaudeville the turn contains little. As a comparison it was a better turn with Johnny Ford for Ford did his single dance at the conclusion that sent the act away with a hurrah.

There is left though the name of Ray Raymond at the head of the ensemble, for whatever that name may be worth to vaudeville. *Time.*

FEVER and BERNET.
 "Off and On" (Comedy Skit).
 21 Mins.; Full Stage.
 23d St.

Two young men using the former Flannagan and Edwards comedy, "Off and On," with the action within a littered hotel room. Rather strange to see so many empty beer bottles around. It must be a problem to keep up the supply these days.

The billing credits Flannagan with the act and for the most part the routine is followed as in the original. There is a finale bit in "one," also along the same lines, with one of the team playing a uke. His partner gets jazz sounds from an empty tin, resembling the results of a jug. Fever and Bernet are using a new lyric for the closing, it being called "Topics of the Day" and founded on the film idea.

The team has been in the West. They handle "Off and On" with sureness. On fifth they were sure fire, with the same results assured on any split bill.

Ibco.
FOX and BARTON.
 Songs and Talk.
 15 Mins.; One.
 American.

The Fox of this combination was formerly of Gilday and Fox, a Hebrew dialect team. In this specialty Fox is essaying the well-dressed straight man but at times gets back into the old dialect. The comedian tries a hair-rip character at the opening and does a semi-drunk at the finish. The talk contains nothing that would be worth remembering. There is little point to it and at no time does it become funny. The one funny bit is the short leg incident, done well and repeated for a good laugh. The singing of a ballad by the straight man will gain results in these houses where ballads are about as sure fire as anything that can be secured. Any time two men, straight and comedian, come on it is a cinch bet that a ballad will be forthcoming. The act may get by in its present surroundings, but it is far from a good act, and next to closing is too much for them. On this half bill there are at least three acts in "one" ahead of them that have a better license to the position.

ADELE ROWLAND.
 Piano and Songs.
 20 Mins.; One.
 Palace.

Adele Rowland returns to vaudeville aided by a girl pianist who is also utilized in two numbers to harmonize. The musician possesses a contralto hum that blends effectively with Miss Rowland's soprano voice.

In her opening song Miss Rowland is allowed opportunity for operatic travesty, handling deftly a prima donna impression and a Galli-Curci assortment of notes that gets her under way nicely. She gets a laugh here by evading the top note and taking a low at the conclusion.

"Jane" is next doubled with the pianist to be followed by impressions of a slang girl at the movies and a more refined type trying to beat the ticket line a tone of the local "hits." The bits are labeled "pests" by the singer and properly introduced into the dialog. Both got over as familiar characterizations.

"My Madonna," a beautifully written ballad with an appealing melody, sung fearlessly, with "Keep On Humming," one of those optimistic things substituted for her former "Pack All Your Troubles," concluded.

Miss Rowland was forced to encore with "Suzanne," a holdover song recitation from her former turn. Miss Rowland has a fine knowledge of values for vaudeville and is equipped with her usual sure fire assortment in her present vehicle.

Con.
BRYANT and STEWART.
 Talk, Song, Dance, Musical.
 15 Mins.; One.
 Lincoln Square.

The boys are new in the east, although out West they popped into the limelight through the kindly graces of Ernie Young as an overnight sensation. Judging from the Chicago review of last year, the routine has been altered somewhat. The duo has discarded the Prince Albert stuff, although they still peddle the same brand of hoke and semi-nut low comedy—and get stiff applause prices therefore.

Clean cut, personable youths, they affect an eccentric make-up only as to shellfish "cheaters," which they maintain until the final bend. The turn is built for comedy, and good comedy means plenty of laughs. They delivered on both ends in full measure. While a portion of the crossfire listens familiar its treatment lent it a nascent sound. The Windy City review also makes no mention of the burlesque instrumentalization on "kazoo" saxophones, and since this consumed some six or seven minutes, it must be something new to the act. The response it earned warrants its retention permanently.

As to the act's possibilities as far as the bookers are concerned, the impromptu crack, "I think we ought to be at the Colonial (the big time neighboring house) this week" speaks for itself if carried out in accordance with the team's desires for they certainly can deceive it easily in the twice daily.

STANLEY and COFFEY.
 Comedy Acrobatic.
 9 Mins.; One.
 Greeley Square.

Apparently two acrobats who are trying to get away from a straight tumbling turn and have devised a quantity of "nut" stuff and dancing to serve as a novelty. They are not yet sure of themselves and do their clowning in an uncertain way that leaves the audience at times wondering if they are kidding themselves or the customers.

One of the men lies prone on the stage and waves his arms while the other displays a sign "Impersonation of a swimmer." The comic flops about the stage when the banner reads "a hooch hound." Both men seize every opportunity to make announcements, with the usual results when an acrobat talks to an audience. They have a burlesque lariat manipulating bit that might be developed, but most of the stuff needs remoulding by an expert hand.

This is not true of the acrobatic dance which serves as the finale, and which is a first rate performance. It has some neat steps and a quantity of excellent ground tumbling such as back somersaults and half back-flips and "kip-ups." It would take an acrobat to get this dance over and the bit is worth developing.

The pair have the raw material for an interesting turn, but it needs a good deal of building. An investment in advice from an experienced professional coach might pay the pair many times over.

Rush.

WILLIAM MANDEL and Co.
 Comedy Acrobatic.
 14 Mins.; Full Stage, Close On.
 H. O. H.

William Mandel and Co. are two boys, formerly with the Jack Alfred Trio. There is no reason for the act being called William Mandel and Co., for whoever is the "company," he deserves equal billing with Mandel. The act is built along similar lines to the old trio act, although changed enough to be considered different. The boys are working mostly for laughs and succeeding in gathering them in large quantities.

Both are doing comedy derived solely from their efforts at putting on a real acrobatic act. It finally gets down to be a burlesque on the bowing and scrapping foreign acrobatic turns.

The topmounter has a face like Chaplin with a sad expression and each time he breaks out into a smile, his whole face lights up and the audience go right along with him. He has a great sense of burlesque, and his facial expressions enhance the comedy values. The understander is the thick set clumsy type of acrobat who also gets laughs from facial expressions. There is little to choose between the two as laugh getters.

The beauty of this comedy turn, however, lies in the fact that back of all the clowning they are able to do out of the ordinary hand-to-hand and head balancing. Each trick is really performed before it is missed, and it is done so well that they gain both the applause and the laughs. A trampoline is used for most of the tricks, and one great bit of business is gleaned from this. The topmounter is in position on the platform ready to make his leap to the trampoline and then into a hand to hand with the understander. The understander, who has been having an argument with some one off stage, stands ready to catch. When the flyer is in midair he turns to answer the argument and leaves his partner high and dry. It is a howl and the best piece of comedy acrobatic business that has shown up in many a day.

They have also hit upon a funny ending. They finish and wait for the curtain, talking off stage whispering curtain, curtain. They don't get it, and so go through their last trick again, bowing and calling curtain. This time the curtain comes down but back of them. It is well worked as is all the rest of the business. They finish in "one" doing a corking head balancing trick.

Mr. Mandel should first give his partner equal billing and then settle down to play just as many weeks of big time vaudeville as he desires. It is a corking comedy acrobatic act that should be used in the body of shows to get its full value.

CAPT. BETT'S SEALS.
 Animals.
 13 Mins.; Full Stage.
 H. O. H.

Besides the seals, Captain Betts has two monkeys and a fighting cock which contribute their share to the entertainment. A girl works the seals, and Captain Betts takes care of the monkeys and fighting cock. There is some little novelty to the combination, and also in the fact that the animals work together. One trick in which a seal goes up and down a flight of stairs, balancing a pole upon which the cock is perched, pleased the audience immensely. The monkeys work well and several very good laughs are gained with them. One of the monkeys plays ball with the seals and also throws them fish. This is the sort of stuff that Captain Betts should work up to, for it is meat for an audience. The seals, four of them, go through the regulation tricks.

The act is a pleasing and entertaining one of its kind and where, an act of this description is needed, will fill the bill very nicely.

LEON MORRIS and CO. (2)
 Trained Pony.
 11 Mins.; Full.
 23rd Street.

Man in bed snoring. Wife enters and informs audience he has been out all night. Man awakes. Some crossfire. Pony who has been concealed beneath the bed clothes appears.

Pony is bone of contention in domestic wrangle which follows. A travestied drama with the pony as the hero wrestling with and ejecting the villain is the finish.

The turn is draped around a novel idea but the dialogue has been borrowed from current gags and old boys. The woman handled a pop song solo that helped.

The act qualifies as a good three-day opener mainly through the novel handling.

KENT and McGRAVE and Co. (1).
 Dramatic Sketch.
 18 Mins.; Full Stage (special set).
 58th St.

This is S. Miller Kent with a company of two. A man and woman, the man featured in the billing with Kent, and rightly so, for his work stands out in the playlet and his character becomes the dominating figure in the piece.

The story is of two old college cronies, a lawyer and a priest. The lawyer (Mr. Kent) is a non-believer and a user of drugs. The priest knows of his weakness, but does not let on. To make him confess, he hires a girl to meet him on the street to break into the lawyer's bachelor apartments and confront the two men as a burglar. In getting the story from the girl as to why she is a thief, she tells them she is a dope fiend and steals to secure money for the drugs.

The lawyer cross questions her minutely and she, as prearranged with the priest, tells the dope story and then accuses the lawyer of being a drug user.

The priest feels that this is the only chance of saving him and thus the plot. The story does not tell whether the priest is successful or not as far as the dope is concerned, but it does make the lawyer admit he is no longer an unbeliever.

The sketch in less capable hands would probably pass into the discard without any serious consideration, not that it is bad, but it is a subject not altogether pleasant. In this case there is nothing horrible about it, but it is just one of those things that might as well be left out of the theatre, especially the vaudeville ones. It would hardly make for good matinee entertainment.

A pretty silk set is carried and the details are nicely worked out.

Mr. McGrade is the outstanding principal. He looks the part of the good natured, whole souled dispenser of good, and plays the part with just the slightest of Irish brogue. It is a neat bit of work. Mr. Kent plays the straight well to do lawyer in immaculate evening attire, to a nicety. A very good vaudeville actor is S. Miller Kent with a good knowledge of vaudeville tricks.

The girl gets along evenly until called upon to do something a little heavy and then fumbles a bit, but she is not at all bad and her work doesn't take away from the piece.

The act did all right at the 58th Street and in similar houses would probably do as well. It seems like a bad time of the year to put on a dramatic sketch with the warm weather coming on and the general bent toward light entertainment.

MCDONALD TRIO.
 Bicyclists.
 12 Mins.; Full Stage (Special Cyc.)
 Colonial.

A very classy bicycle act. Closing the show at the Colonial within a minute or two of 11 o'clock, it held the audience in till the finish. It is made up of two girls and a man, the girls attired first in abbreviated Watteau dresses, with little hats to match. The act is backed up by an artistic sateen cyclorama drop on which are painted a couple of fancy portraits in medallions, the figures being in Colonial costumes in keeping with the dressing of the girls in the act. After going to all this trouble to secure such an artistic effect, the man in the act is attired in modern Tuxedo raiment, not at all in keeping with the "picture."

Later the girls strip to tights with ballet-length skirts and knickers, and are at all times comely in appearance. All three ride their wheels well, performing single, double and trio work of good quality.

A very pleasing act of its kind.

Jolo.

LEW FREEMAN.
 Songs and Talk.
 19 Mins.; One.
 H. O. H.

A black-face comic of the old school. A few minutes of talk and a song and repeat for fifteen minutes. The talk is old fashioned and delivered in the same manner. The songs also date back many a day. At least eight or nine minutes of the time is taken up with Al Herman's monolog which is announced as an imitation.

Announcing an imitation may be excuse enough for using another's entire act. This was the only portion of the specialty that got anything at all.

Lew Freeman may get away in some of the smaller houses with play pictures and vaudeville, relying on the pictures as the attraction. In any case, at least six minutes should be cut from the specialty.

MORLEY SISTERS.
 Songs and Talk.
 13 Mins.; One.
 58th St.

These two girls in their present vaudeville offering are a disappointment. They were with Joe Wood's "Mimic World" for several seasons. After the retirement of Seymour Felix from the act the girls were mostly responsible for putting it over. It looked then as though they were sure fire for vaudeville, but the present specialty is anything but that.

All semblance of the big act should have been discarded. Instead the comedienne is still sticking to the trouser effect costume and is attempting comedy along the same lines with probably some of the old dialog retained. This portion of the present act should be discarded at once.

The dressing is most unbecoming. The straight girl's opening costume is too bad for words. The dresses worn at the finish are a little better but still not nearly good enough for the time these girls should be able to play. It isn't necessary for them to make a change of wardrobe. A pretty evening gown apiece would be sufficient, but they should be real gowns. Vaudeville is pretty well dressed these days, the small as well as the big time. The comedy, of course, should not be eliminated, but it can be done in pretty clothes quite as well if not better.

The Morley Sisters are much better endowed with natural ability than the majority of sister acts now playing the better houses, and it seems a pity to let them slip simply because someone has not taken the trouble to tell them what's what.

Both girls have corking vaudeville voices and they harmonize beautifully. The comedienne is funny and can handle comedy, a rare accomplishment in a woman. The songs used at present could be improved. One is a very old number and while well done, there is no reason for using old songs with the market flooded with new ones just as good and better. There may be the usual excuse that the girls are just breaking in and have not had time, but it can't go very far for any one by description could tell that this act never framed up to the ability of the girls. The Morley Sisters would be wise to withdraw from vaudeville immediately and frame something worthy of them before stepping forth again.

"DUMMIES" (6).
 Tabloid.
 24 Mins.; Full Stage. (Special Set.)
 Colonial.

"Dummies" is a William B. Friedlander production, book by Harlan Thompson, music and lyrics by the producer, with the dances arranged by Seymour Felix. It makes no pretensions to the "quantity" exhibited in numerous tabloids that have been presented in the two-day in times past, but endeavors to make up for it in quality, and in this respect can be set down as a success.

There are but four girls for ensemble work and two principals a comedian on the style of Andrew Tombes named Ernest Wood and who is featured in the billing, and a soubrette not programmed. If this soubrette isn't featured before long she is being deprived of her just deserts. She is cute in appearance, has a dainty figure, sings acceptably, speaks her lines well and dances in approved professional style. Her personality is of the soft and clinging kind and she immediately charms. The comedian acquires himself creditably in a semi-effeminate role—that of a window dresser in a modiste shop.

All four of the girls have lines to speak, and do it much better than one is wont to hear in such presentations, besides having plenty of "business" to perform in the execution of the comedy. The lyrics are good and the music pleasing with nothing especially catchy in it. The story, while simple and direct, is adhered to throughout. The miniature musical comedy is played in an attractive set and there is a plentiful display of constantly changed costumes.

As the location is supposed to be in a modiste shop there is a semblance of reason for donning the numerous gowns and also for the appearance of the girls in dainty Georgette undergarments. The male window dresser is in love with the soubrette who works in the shop, but is too bashful to propose. He practices his proposal on what he believes to be a wax figure in reality one of the girls pretending to be a dummy. The soubrette becomes jealous, and so on. Speaking of the storesaid soubrette once more, she is some chicken.

Jolo.

ELIZABETH SOLTI and CO. (3).
 Song, Dance, Musical.
 15 Mins.; Four (Special Hangings).
 Lincoln Square.

The act may have been of the Solti Duo of some five years back. The present company consists of three, the dancing couple and the man who performs in the orchestra trench on the concertinas, who also conducts the musicians in between times. The dancers do a Spanish number for an opening, the concertinist performing thereafter, Miss Solti taking up the vocal refrain at the conclusion of the concertina solo. The third man showed a stepping solo interestingly, a ballroom dance finish sending them off to a good getaway.

Excellent pop house frame-up.

PRINCETON and WATSON.
 "Browderbyville."
 Comedy Skit.
 15 Mins.; One. (Special).
 Prospect, Brooklyn.

Jack Princeton and Lillian Watson have a veritable slang classic in "Browderbyville," a talking skit, replete with modern colloquialisms. There is a slight thread of plot that holds together a story of a chorus girl stranding in a rube town, and her subsequent meeting with the wise-cracking advance agent of another "turkey" show. The talk simply sparkles, holding a laugh in every syllable.

Mr. Princeton has the "fat," and makes the most of it, reading his lines legitimately and with a sure knowledge of values. Miss Watson is, likewise, natural, feeding perfectly.

The best slang skit, and in Mr. Princeton, the best exponent of slang vernacular since the days of Bert Leslie. The turn cleaned up next to closing at the Prospect.

It's a big timer, and a novelty for the best.

HARRY WHITE.
 Monolog.
 12 Mins.; One.
 Greeley Square.

Familiar type of blackface monologist, neat in appearance with well fitted gray suit and pearl gray hat. Opens up briskly with well turned talk on cost of living and holds to that subject entirely, elaborating the theme with comic points nicely delivered and breaking the talk with several comedy songs introduced with a catch line.

The profiteering landlord and store keeper furnished most of the material leading to the suggestion that it would be a good idea to furnish a flat on the installment plan and then "fade," leaving the landlord the moving van and furniture dealer all holding the bag. This went uproariously with the Sixth avenue audience.

The topical songs were introduced with such lines as "Don't slap the baby's face. Nature has provided another place," and the like. The crowd ate up the offering. Rush.

HALL and WEST.
 Songs.
 12 Mins.; One.
 H. O. H.

These boys have tried to get away from the usual two-man singing and piano act. They have only partially succeeded. Open with a scuffle and a burglar bit that ends in the discovering of the piano and then into a song. They go from this into a bit that Clayton and Edwards are doing, and later return to do the ukellel and dance bit even to the "Why don't you stop" catch lines. This seems pretty raw, even though they don't do it well enough to make any difference to the black-face team.

The team only did fairly at the Opera House, and will not do any better in any other houses with their present routine. Acts of this description are usually very well liked in the "pop" houses and, unless they go very good they are not getting over.

The efforts to get away from the usual is commendable, but the taking of someone's else material to do it is hardly the way to be different.

FRANKLYN BROTHERS.
 Equilibrists.
 10 Mins.; Full Stage.
 Fifth Ave.

The understander of this team resembles in build, name and style of work the strong man in the Franklyn, Charles act. The brother act flashed a good routine that held most of the house in the closing spot. The stunts are well done without, however, an attempt at speeding in other routines of the kind. For the finish they have evolved a lift suggestive of the chair lift in the Franklyn, Charles act. The brothers work it out with a table, which is not as spectacular and does not look as difficult.

Jolo.

LOLA GIRLIE MANZELLI.
 Dances.
 12 Mins.; Full Stage (Special Hangings).
 23rd St.

Miss Manzelli was formerly with Ivan Bankoff. She has appeared several times since then and recently added to the "Girle" billing, probably using her own surname. Assisting her as accompanist and soloist at the piano in the present offering is Axel Bording, who plays throughout the turn with solos during a trio of costume changes.

Three of the four numbers had Miss Manzelli on her toes. A lively ballet dance at the start was appreciated. In Chinese costume she next proved exceptional leg strength in several toe stunts. An Oriental number was the most ambitious of the routine. For it the dancer was arrayed in an elaborate costume festooned with many rows of pearl beads.

For the concluding dance Miss Manzelli appeared in boots and the costume of a Hungarian peasant, tripping a Gypsy number. A slight and dancing turn, and effective for a single.

Ibec.

ADAMS and GURIE.
 Song, Dance, Talk.
 14 Mins.; One.
 Lincoln Square.

One of those boy and girl combinations, "15 minutes in one," gagging, double numbering it and topping it off with some hoofing. Very cute and sweet and confirmed deuce spotters.

This combination brings this train of thought to mind: They decide to become actors; they need an act; all right, they retain a vaudeville author to write them a vehicle; they rehearse and follow script religiously. Discounting the song and dance stuff which is not written in the script, they do the chatter in painfully studied manner without intonation or coloring or power of delivery. It scores on the strength of the lines and not in any great measure by virtue of intelligent or talented delivery. However, that may come in time for the laughs are there; even those are not very original, but they are there. Certainly the hoke ordering of a meal in a humpty-dumpty joint which the yegg table slave translates into his picturesque diction, is nothing startlingly new in theme. But the routine has been framed for sure-fire small time results and gets them well enough.

The male comic is too brash, too eager to shove his comedy over. He needs polish of the emery grindstone variety and then the sandpaper finish to follow. The woman lacks vivacity until the soubrette finish when she displays some color—a henna mop and a couple of shapely limbs. The titian in the hair is far subservient to the glamor of the ankles. On the whole, made to order No. 2 spotters for the present grade of houses, although No. 3 at this particular Loew theatre.

FRED WEBER and CO.
 Ventriloquist.
 14 Mins.; One. (Special Drop).
 American.

A drop showing the stage entrance of a theatre with a messenger boy (dummy), seated on a bench outside, with the man working the dummy from the back, gives the act a little different opening. A woman does a small bit with the dummy and does not appear again in the act. The man takes up his position on the bench and the act continues, although, for a couple of bits, the dummy is again worked from the back. Another dummy, a baby, is brought in natty and a very good "kid" crying bit is introduced. The act is a little different from the many ventriloquial offerings. There is no attempt at eating and drinking while handling the dummy, and the turn runs along smoothly and evenly with a reason. The singing and yodling are very good, and the act makes for very good entertainment in its present surroundings. The act would stand up very nicely in the smaller big-time circuits. It went very good here, getting nice applause throughout and finishing strong.

FLORENCE PAGE.
 Songs.
 12 Mins.; One.
 H. O. H.

A straight singer with a piano player. Florence Page has a good voice, dresses nicely and looks well. There are many others who answer the same general description.

Three numbers were sung, two of the waltz variety, and a third a Chinese number for which she slips a kimono over her dress. Acts of this description held very little vaudeville value.

(Other New Acts continued on page 20.)

JACK LAIT'S REVIEWS

(Continued from page 16)

Herald. Reynolds' facial expressions are worthy of better stuff, for his features have mobility and their applications have intelligence. He looks "classy" and has a warm, radiant, readily-liked personality. His whimsies got laughs—they always did. He went powerfully, and without an effort took home the laugh cream of the show; but as long as he retains his present admixture of bromides and warmed-over, wise cracks he will continue to grow beloved on the small time as a regular and recurrent manifestation. Two girls, sitting in the slanting loge next to the reviewer, exploded the crackers on half his witticisms before he did. That may make steady work in vaudeville, but it spells rut.

Joe Mack closed the first siesta. Mack, also, seemed anticipated. Two men who sat in an upper box applauded vociferously at inopportune moments. If they were his agents, they need have no tremors about him—he can work with this act on the Loew time forever, for it is a healthy hoakum pot pourri gleaned from burlesque shows of yesteryears and has Mack's agile limbs to dance it to success. Mack is of the Tom Dingle dancers and of the Hal Skelly comics, doffing his Disney to neither. His four girls will never drive Maude Adams back in the show business to defend her title, but each does a bit that gets by, and the combination makes for amiable laughs. The act was cut down from a pretentious girl act and could be cut down some more; three of the girls might be farmed out to the bush league for nine or ten years; Ziegfeld and Shuberts could easily be induced to sign waivers. The one who does the high kicking bit could give Mack all the support he needs and still leave him a headliner on the time.

Koler and Irwin, the comedian using a nondescript dialect mongered up between Dutch and Yiddish, kicked a comedy hole through the smoky air, but it took work. Both dressed painfully "neat," they gave themselves a shade the worst of it, for the comedian would find it much easier if he canned the tailor-made Shepherd plaid for a character outfit. He is a low comedian of the old-fashioned type; he is a Loew comedian of the comedy-and-straight-man formula. The talk jumps from one topic to the other with such baffling elisions as "Oh, by the way," etc., though in spots it is brisk and bright. It smacks of curbstone humor, most of it with lineage that would be labyrinthine to trace through its tortuous descent by way of many generations of talking entertainers. It seemed attuned to the audience and made the sailors on shore leave and the tired workman roar, but did not rock the building at the end.

Bergman, Murray and Nickolay were cast third. The man has a snappy appearance and not much besides; the girls have pep and shake a wicked shimmy, harmonizing there better than in their melody efforts. One plays the piano and does a solo there which is saved in the nick of time by becoming a duet, and then is saved only from death itself, not restored to robust health. The youth does a couple of songs with vim and eager earnestness, apparent but not electrifying, and he seems to react negatively despite his good looks and debonaire attire. One of the girls looks like Theda Bara. The other is blonde and well put up. These assets let the three out. La Rose and Lane, man and girl, worked cleverly, second to bat. The souse and sex talk is punchy and both can get by anywhere on looks

MICHON BROTHERS (2).

Acrobatics.
6 Mins.; Three.
Lincoln Square.

The Michons are two in number only and not a trio as formerly. They do very little, but what they do do, is "there." Dressed in alpaca, Tuxedos they present a very neat appearance jointly. Following a half minute warming up in "one" with a two-hand high stunt, they go to "three" for a hand to hand leap stuff from a special prop elevation. It's a thriller. So is the springboard leap—even more so.

The back-to-back spinning is also a spontaneous applause starter and makes for a sweet exit. The boys are just that—boys; natural gymnasts who do it for the joy of it. As far as vaudeville is concerned, they can open any shows with the best of 'em.

CUSHING AND WEST.

Comedy Skit.
16 Mins.; Full Stage.
Albemarle, Brooklyn.

Two men, one black-face comic and the other doing straight in white face, in one of the numberless versions of the old "nigger act" classic, "The Doctor Shop." Both are experienced vets, playing with a smoothness denoting a thorough schooling in low comedy methods. The act holds a good average of laughs and will fit nicely in the pop bills as a comedy turn.

Bull.

and dress. Charles Reader opened, not seen in the confusion of descending the balcony Alps into the loge.

PALACE.

One of the best vaudeville shows of the season at the Palace, the current bill holding 10 acts, with the house sold out solidly Monday night. Dancing predominated in most of the turns, but the comedy and artistic elements were not slighted, three of the former and two "names" in Adele Rowland (New Acts) doing a reappearance from a long musical comedy engagement, and Josephine Victor in the Lewis & Gordon sketch, "Juliet and Romeo," among the entries.

Miss Victor closed the first half in about the classiest skit that has hit vaudeville in some seasons. She is a legitimate actress of reputation and histrionic ability, and is surrounded by a strong cast. The way the act went at the Palace will go a long way towards exploding the booking fallacy that a sketch does not make for good vaudeville, as it shows up the show. The spot was perfect and the act toned up the opening section of the bill like a spring tonic. The finish seems to be an anti-climax after the dressing room scene, and could probably be dropped entirely with the author's help.

Just ahead of Miss Victor, the Weaver Brothers, originators of the hand-saw playing and other freak musical instruments, walked off with the first-part comedy honors. Garbed in the official regalia of the Arkansas "yokels" they so truthfully depict, the men got a big laugh on appearance and mannerisms alone. The instruments enlivened it, with the speech at the finish adding just the proper closing touch. It's a standard comedy turn for vaudeville and welcome on any bill.

Anatol Friedland in his revue held the third position. The support is capable, the girls all good looking and Friedland a good showman. One or two obvious "plugs" for some of the Friedlander songs were noticeable, but did not interfere. All of the girls can dance, with the costuming up to the high standard that vaudeville has set for itself with this type of entertainment this season.

After intermission Joe Jackson, who has been at the Hippodrome for several seasons, opened with the same act that he first showed to vaudeville ages ago. The pantomimed "pinching" of the comedy bicycle got almost as much as when first seen. The edge has been taken off the comedy business with the floppy cuff that always gets in his hand and the dilapidated auto horn that he steps on while trying to mount, but none do it quite like Jackson. The business of picking up the quarter has been changed, and, coupled with a new encore bit of the house darkening just as the clown pantomimes the beginning of a speech, are the only new touches. He went strongly.

Miss Rowland followed and pulled down unusual returns in her song cycle, being presented with flowers at the conclusion. Miss Rowland flipped a few remarks to a box on the left of the house where Joe Lynch, the bantam champion, was entertaining a bunch of admirers of Miller and Mack, who were down next to closing. One of the Lynch party was so enthusiastic in his enjoyment of the Rowland turn that the artist thought she was being kidded.

Pearl Regay walked off with the hit of the bill following. This girl has developed into one of vaudeville's marvels. Her contortioning is so cleverly blended into her dancing she amazes at times. Add the personal charm and the grace of a gazelle and a slight mental picture is constructed. Her work is as frictionless as the running of Man of War, the body bending and dancing riveting attention at each appearance. A singing voice of good quality completes the cycle of talents. The jazz band and production helped the general impression, but could be dispensed with if necessary. Miss Regay holds plenty. The house applauded until arm weary at the conclusion of her last jazz dance with the body pin-wheel finish.

Miller and Mack got on at 10:40 and checked the receding dribble with their first number. The boys went at their fast and furious, doing exactly 11 minutes and goading them as usual with their low comedy and dancing. A little higher they would have mopped up, but it is doubtful if anything ahead could have held them at that late hour.

Mme. Riatt and Co., programed to open the second show. The dancing turn was sacrificed after the Regay act and had a steady walk-out to contend with all the way. The Gellis, one of the best acrobatic turns of its kind, opened, with Russell and Devitt following.

COLONIAL.

A rearrangement of the program at the Colonial Monday evening resulted in destroying to a considerable degree its value as entertainment. When the first half was concluded the show was practically concluded. The switching resulted in Kennedy and Berle, a couple of children, being moved from No. 3 to second from closing. Perhaps they scored very strongly at the matinee. They might with the audience made up of minors, but for

grown-ups it is difficult for them to sustain any interest in a pair of youngsters doing imitations and travesty at 10:40 P. M., following professional talent.

The opening turn was not interfered with—Herbert and Dare, a pair of smart looking athletes who went through a brief routine of hand-to-hand lifts and kindred stunts slowly and concealing the effort exerted. As a consequence they were well applauded. Frank and Milt Britton, instrumentalists, wound up to big applause. They played the piano, slide trombone, xylophone and cornet. So vibrant was the sound from the xylophone that the balcony swayed perceptibly. They are good musicians, but their showmanship could stand a lot of improvement. William B. Friedland's "Dummies" (New Acts).

Billy Glason had the audience roaring with his monolog and followed up the good work with a recitation that was also applauded. An encore was demanded, and he went off to even bigger applause. He was compelled to make a "speech," in which he said it was a greater pleasure for him to entertain the audience than for them to listen. Mr. Glason might analyze that statement before using it for a set speech.

Charles and Mollie King entertained pleasantly with songs, dances and Miss King's imitations. It is always cute to hear and see a pretty woman impersonate male artists. Of course, none is a bit like the original, but it's cute anyway. Their stage setting from ground cloth to cyclorama is most artistic, but the color scheme so carefully planned was ruined by permitting "props" to dress the stage with a pair of white flower baskets containing red roses which had been used to decorate the platform for the opening turn.

After the interval "Topics of the Day" No. 107; then Vernon Stiles, a tenor of vast range and volume, with a remarkable facility for enunciation, even when reaching his highest notes. It is a legitimate concert turn, and as such should not be prolonged beyond a certain point. Mistaking the appreciative applause, Mr. Stiles sang just one number too many. His voice seemed a bit "tired," or maybe, he had a slight cold Monday evening.

Following Kennedy and Berle were Gordon and Ford, who entertained in approved vaudeville style with a female feeder for class and distinction working up the Yiddish "nut" stuff of the man, who is funny, along the lines of Willie Howard. McDonald Trio (New Acts).

On the whole, an unsatisfactory entertainment. Jolo.

BROADWAY

With the Jackie Coogan picture, "Peck's Bad Boy," as the feature film, the Broadway stood them up Tuesday evening. The eight-act bill consisted mainly of single and double turns, with but one act, which closed the show, having three people. Although the bill was limited in the number of people appearing the acts provided a variety of entertainment that gained speed from the start and kept it up continuously until the feature picture was flashed.

De Voe and Statzer, a two-man acrobatic team, opened the show first, doing banjo playing which proved somewhat out of the ordinary for an act of this type. The men have a flash trick for the finish that sets them off handsily. Lucille and Cockle, a standard bird turn, No. 2, had little trouble, it hitting a responsive chord and created laughs throughout the turn. Tim and Kitty O'Meara with their names in the lights, provided a dancing sensation. The O'Mearas are a dancing couple who have kept abreast of the times, outliving many dancing acts that flourished in the early days of the present ballroom dancing.

Barrett and Cunneen, formerly known as Pat and Nora Barrett, with a talk offering framed around the hick characterization by the man, figured in the comedy honors of the evening. The wise dame character played by the young woman works in well opposite the rural comedy of her partner, she allowing him to handle the meat of the turn. A strong finish placed this couple well in the hit division.

Elsie Pilcer and Dudley Douglass provided the flash turn, based on the strength of Miss Pilcer's dressing. This girl has never lost the fundamentals of flash dressing taught her by her brother Harry, while he was appearing in this country with the late Gaby. Douglass is improving with his song delivery, the turn resting largely on his shoulders most of the time. His handling of numbers while his partner makes changes brings the proper response in every instance. A parody with a prohibition punch caught on for many laughs for this chap, with his remaining numbers nicely blended.

Willie Solar sang his way into the applause hit of the evening, topping it off with the head spin. It was somewhat difficult for Willie to whirl on his head Tuesday evening, slipping over on both occasions when trying the stunt. The Robinson Crusoe number provided a wealth of laughs for Solar, the comedy value of each of his numbers being brought to the front. Morgan and Gates, a two-man combination,

clowned their way into a comedy hit, although placed rather late in the bill for an offering of this order. The travesty bit with the double dance at the finish rounded out a turn that gathered many laughs.

Art Studies, a posing turn, smacking of class, closed the show. This act shows the non-necessity of posing turns in the nude. Each of the pictures done by the three girls is productive, and in each the girls are clothed—something out of the ordinary for a posing number.

JEFFERSON.

The summer split week policy at the 14th street house got off to a good start with an eight act bill, a feature picture and the news weekly. The show was good entertainment at the prices and seemed to please the natives, with the hit of the bill going to Jack Rose, who broke straw hats all over the neighborhood and "nuttet" his way into the good graces without trouble. Rose arrived late and worked in his pearl gray trousers and "complaint" in Time Square for the past week. The closing piece of business where the "nut" borrows a girl's hat and convulses the audience each time he pantomimes the breakage, could be elaborated by using a plant's hat and finally breaking it for keeps. The Rose traffic whistle was good for laughs each time used. He was on ninth, though programmed for the seventh spot.

The show ran straight through to the picture without an intermission. Dallas Walker in a new western idea opening nicely. Miss Walker is a personable miss with considerable production used to introduce her lariat spinning and dancing. She has a novelty in the presentation and should develop into a big time entry.

Miller and Capman, a two-man dancing team, picked the tempo up next with a good routine of solo and double soft shoe, buck and wing and eccentric stepping. The ankle stuff got them most.

"Flirtation," which has been around the metropolitan houses for a period, found the Jefferson going just to its liking and mopped up quite a hit in the third spot. Most of the dialog is frayed through use, but the act is held up by the two featured people, Dorothy Van and Frank Ellis. They liked the act immensely.

Dody and Berman were fourth, moved up one notch, and also found the house friendly to their wop and straight characterizations. The finish with Berman on Dody's knee in the ventriloquial bit goaled them.

Ford and Cunningham followed, subbing for Morris and Campbell, who were programmed but off the bill. The team retain about the same routine as witnessed around, but have smoothed up considerably in the work. The man retains the comedy song which sounds small time and detracts from the rest. They scored solidly, nevertheless.

"Tango Snobs" found a home next. The house rocked and roared at the hoke and comedy types used for the dancing contest. The fat girl, as usual, scored a personal triumph with her solo dance and agility. The turn is about played out locally, but they acted as if they had never seen it before at the Jeff.

The Clinton Sisters, also dancing, followed in their neat act, but found the going rough all through, after the comedy riot that preceded them. The girls have a neat idea in the cartoons on the picture sheet instead of a musical stop gap between changes. The act is costumed prettily and produced lavishly. The spot handicapped them heavily, their being just about enough for one healthy bow at the finish.

Jack Rose was next with the feature picture closing. Business was heavy on the lower floor with the balcony and upper boxes half filled.

Con.

AUDUBON.

Ben Turpin in a five-reel comedy (film) was the main attraction first half of current week. It followed the conclusion of the vaudeville and managed to obtain more laughs and provide more amusement than any of the respective turns.

Wright and Wilson, billed on the one-sheet programs as physical culture exponents, can easily insert the word "comedy" in their billing, for they have enough of the latter to make things enjoyable. Their acrobatic routine, founded on table and barrel manoeuvres, combined with frequent touches of comedy actions, land them successfully.

Green and Myra, man and woman combination, have an elegant chance for promotion, and if not the latter will surely find constant work around the smaller circuits with the present turn. Although strong enough at present to hold attention, with admiration extended toward the man with the violin, they need coaching before being considered a finished two-act. The woman has personality and stage routine, but lacks in vocal power and distinguishable enunciation, while on the other hand the man has excellent ability but neglects footlight attitude.

Jack Strouse, in blackface, was formerly of the Century Roof, and according to report expects to re-

turn there in about three weeks with another show, consequently in vaudeville for a short period. His vaudeville presentation is founded on comedy songs and talk, presumably of the exclusive type. He creates a favorable impression but frequently forgets he is in blackface and occasionally neglects the dialect. With a little more attention paid to this, Strouse should command attention as a single.

Pinney Jarrett and Co. in a comedy domestic skit, "The Dentist," with a quartet of Juveniles, registered with satisfaction. The entire action is in the home of the dentist, who also plays the father. Scene opens with a young girl acting as the maid, answering a telephone call and immediately afterward making her exit, conveying the impression she is in another room assisting the dentist. The dentist's children are playing around when in walks a kid patient, pulled along by his kid sister. Waiting for the dentist appears to be too long, therefore the son of the dentist, assisted by his sister, seats the patient in an armchair to look over the job. Hearing more or less about taking impressions, he fills the mouth of the patient with plaster, and in clearing the mouth of the latter he makes the proper extraction, for which he receives one dollar. Father appears, and after looking over the job bawls out the kid and at the same time takes the dollar away. Act closes with the patient receiving the dollar he paid as a donation for the trouble he went through. Very good for the smaller houses.

Bobby Heath and Adele Sterling were next to closing in comedy talk and songs, he attired in regular civilian clothes while she wears a two-piece costume of the abbreviated style. At present Heath carries the whole turn, with the comedy points coming from a third member in a box. The box member not only is responsible for some comedy, but also renders several ballad numbers that hit the mark.

Eadie and Ramsden went over fine. This couple kept them pleased at all times, especially the actions of the man, who goes about his work quietly and effectively. Notwithstanding that this combination have been before the public for quite some time with the same offering, they can still hold attention and are worthy of the credit bestowed.

GREELEY SQ.

Taking into consideration the class of audience at the Greeley Square, which draws from the tenement district west of Sixth avenue, below Thirty-fourth street, a clientele presumably not very "wise" in entertainment, but having its own standards, the first half bill was splendidly framed. The one fault was perhaps its lack of more vigorous comedy as a counterbalance for "Too Wise Wives," a film feature, with its humor rather finely drawn and its story values rather subtle. However, the screen comedy, a "Torchy" story called "The Hayseed," went some way to balance this.

The six-act specialty bill was excellent light entertainment. It started briskly enough with a neat acrobatic number, dropped slightly for a few moments, then rose to a laughing "wow" when a blackface monologist held forth, and finished with a first-rate musical and dancing number by Clark's Hawaiians.

The Flying Russells began proceedings. The man and woman workers on the flying traps have a first rate routine and an altogether slightly arrangement. At the opening the nice looking girl is swinging in a flowered trapeze down center. The decorative apparatus is removed at the appearance of the man partner, who goes through a simple routine on a lofty swinging bar while the woman does a bit of dance. She is an especially attractive, shapely person, and her dressing is a model of bright neatness that might serve as an example for this sort of offering. The man goes into a series of wide swings out over the audience, dropping into an ankle hold, a feat which has its thrill. The woman changes from her pink frock to one of blue and does more stepping. For the finish she brings on a square board with strings like miniature guy ropes from the corners. From a foothold the man holds the board suspended in his teeth while the girl hangs head down from the board and does a final bit of "upside down" dancing. A good applause finish.

Lillian De Vere sang three songs and told half a dozen kid stories to fair returns. She has rather a different style of delivery, but the goes rather gracefully with the type of children's stories. For the finale she does a number to display a fair coloratura soprano, getting a good enough exit on a high note.

Stanley and Coffey (New Acts) got a fair return in laughs for their odd clowning, followed by the sketch "A Chaste Diana," an uncertain affair with queer ideas of drama, but which got over, thanks to its brevity and a rather amusing characterization by the man. The story deals with a lawyer who is trying to "make" his stenographer, who resists his advances, in spite of prodigious promises of autos, diamonds and clothes. He does his courting in cave man style, and out of his gruffness the comedy is supposed to arise.

(Continued on page 32.)

VAUDEVILLE ARTISTS

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BILLS NEXT WEEK (May 23)

IN VAUDEVILLE THEATRES

(All houses open for the week with Monday matinee, when not otherwise indicated.)

The bills below are grouped in divisions, according to the booking offices they are supplied from. The manner in which these bills are printed does not denote the relative importance of acts nor their program positions. *Before name indicates act is now doing new turn, or reappearing after absence from vaudeville or appearing in city where listed for the first time.

B. F. KEITH.

Palace Theatre Building, New York City
NEW YORK CITY
 Keith's Palace
 "Courtney & Co."
 "Stetley & Sawyer"
 Rome & Gaut
 Frank Dobson Co
 Robins
 J. & B. Morgan
 Fred Lindsay
 Pete & Pals
 (One to fill)
 Keith's Riverside
 D. D. H.
 Wm Kent Co
 Kitty Gordon Co
 Jack Wilson Co
 Swift & Kelly
 David & Sils
 Selbini & Grovini
 Galletti & Kokin
 (One to fill)
 Keith's Royal
 Joe Howard Rev
 V. & E. Stanton
 B. & F. Valentine
 Stephens & Hollister
 Beth Berri Co
 Dotson
 Holland Dockrill Co
 J. & M. Harkins
 Althea Lucas Co
 Keith's Alhambra
 Gus Edwards Rev
 "Dummers"
 Billy Glason
 Ethel Clifton Co
 Ford & Cunningham
 Boyce Coumbie
 (Others to fill)
 Keith's Colonial
 Henry Santay Co
 Nash & O'Donnell
 Ruth Royce
 Edwin George
 Madame Herman
 H. & A. Seymour
 H. & F. Steadman
 La. Bernicia
 (One to fill)
 Moss' Broadway
 Gordon & Ford
 Ethel McDonough
 Kennedy & Berie
 Prince's Wah Let Ka
 Finley & Hill
 McFarlane & Palace
 Ferguson & C
 (One to fill)
 Moss' Coliseum
 John B. Hymer Co
 Lucille & Cockie
 Toney & George
 Signor Frisco
 Dolly Kay
 T. & K. O'Meara
 2d half
 Middleton & S.
 Demarest & Collette
 Jack Rose
 "Crazy Fashion Pl"
 "Miller & Blair"
 1 Blue Devils
 Keith's Fordham
 Bushman & Bayne
 Adelaide Bell
 Brown & O'Donnell
 Kelly & Pollock
 McCormack & R.

Lydia Barry
 Miller & Capman
 Princess Rajah
 Hason City
 The Finnards
 (Others to fill)
 1st half (22-25)
 Newhoff & Phelps
 Avey & O'Neill
 (Others to fill)
 2d half (26-29)
 Princess Rajah
 Bernard & Garry
 Will Lacey
 (Others to fill)
 Proctor's 5th St.
 J. W. Ransome Co
 Morgan & Gates
 "Gould & Thorne"
 Devoe & Statzer
 Robbie Gordone
 2d half
 "Darrell & Van"
 Piller & Douglas
 "Jay Regan Co"
 Major Jack Allen
 (Two to fill)
 Proctor's 5th Ave.
 2d half (19-22)
 Frisco
 Princeton & Watson
 Bernard & Townes
 "Lassalov & Sils"
 Noel Lester
 Plessa Joe Quon Tal
 (Others to fill)
 1st half (23-26)
 Plessa & Klais
 Maria Lo Co
 4 Harmony Kings
 Ray Raymond Co
 "Rappi"
 (Others to fill)
 2d half (26-29)
 "Flirtation"
 Jack Osterman
 "Elva Lloyd"
 (Others to fill)
 Proctor's 23rd St.
 2d half (19-22)
 Ethel Clifton Co
 Nonette
 J. & B. Page
 R. & L. Bell
 "Lassalov & Sils"
 G. (Others to fill)
 1st half (23-26)
 "Quinn Kids"
 Morley Sils
 Kramer & Boyle
 "Freddie & Dayton"
 (Others to fill)
FAR ROCKAWAY
L. I.
 Columbia
 Harry Watson Jr
 Bessie & Baird
 Frank Gaby
 Kitty Rogers Co
 Bartram & Saxton
 (One to fill)
 2d half
 Herman Timberg
 Pressler & Klais
 Miller & Capman
 "Dixon & Girls"
 (Two to fill)

JERSEY CITY, N.J.
 B. F. Keith's
 2d half (19-22)
 Eva Fay
 McGrath & Deeds
 Curdy & Partner
 "Jones & March"
 (Others to fill)
 1st half (23-26)
 Farrell Taylor Co
 "Inman & Lyons"
 Jimmy Rosen Co
 Will Lacey
 (Others to fill)
 2d half (26-29)
 Lydia Barry
 Morley Sils
 Mabel Burke Co
 "Elva Lloyd"
 (Others to fill)
KNOXVILLE
 Bijou
 1st half
 Sheridan Square
 (Johnstown split)

PATERNON, N. J.
 Majestic
 H. & K. Kelly
 Dody & Burman
 (Others to fill)
 2d half
 Waters
 Gardner & Aubrey
 Mabel Burke Co
 Bessie & Baird
PHILADELPHIA
 B. F. Keith's
 Mme Doran Opera
 Capt Anson Co
 Bud Snyder Co
 Ellmore & Williams
 Flashes Revue
 Mary Haynes Co
 Lady Alice's Pets
 Jean Granes Co
 Mel Klee
PITTSBURGH
 Davis
 LaFrance Bros
 Shaw & Campbell
 Yvette
 Brooks & Powers
 Hymack
 Brown & Weston
 Geo Millert
 Pistol & Johnson
 Ishikawa Japs
SAVANNAH, GA.
 Bijou
 (Jacksonville split)
 1st half
 Foster & Dog
 Marion Davis
 Horton & Grannon
 George Rosencor
 Lamy Bros
SYRACUSE
 B. F. Keith's
 Betty Beale
 H. & G. Ellsworth
 Dillon & Parker Co
 Wright & Dietrich
 Frank Wilcox Co
 Merlin
 Brown & Weston
 Geo Millert
 Pistol & Johnson
 Ishikawa Japs
TORONTO
 Shea's

HOLMES AND WELLS
 With Geo. Jessel's "Troubles of 1920"
 ORPHEUM, LOS ANGELES (MAY 30)
 Hostler & Huston
 Jackson Taylor Co
 Cooper & Lane
 Stead's Septet
WORCESTER
 Pol's
 Francis & Wilson
 Cooper & Lane
 Nonette
 Jackson Taylor Co
 Wilson Aubrey 3
 2d half
 Bernard & Ferris
 Josie Rooney Co
 Fisher & Gilmore
 Mora & Reckless 2
 (One to fill)
FLORIDA
 George Akron
 A. & N. Delmont
 Frazer & Bunce
 "Oh You Butler"
 2d half
 Dave Johnson
 3 Dusky Steppers
 California 3
 2 Belmonts
 (One to fill)
WKS-BRE, PA.
 Pol's
 (Scranton split)
 1st half
 Plotow Bros
 Fan O'Brien Co
 Lee & Cranston
 Bernard & Scarth
BOSTON B. F. KEITH
 Vaudeville Exchange, Boston
BOSTON
 (Two to fill)
BROCKTON, MASS.
 Strand
 Frank Bardon
 Guilfoyle & Lang
 Creedon & Davis
 "Melody Garden"
 2d half
 Moore & Fields
 "Profitteering"
 Margaret Padula
 The Norvelles
CAMBRIDGE, MASS.
 Gordon's Central Sq.
 Pollard Sils
 Koane & Williams
 Foley & O'Neill
 3 Belmonts
 2d half
 Anthony
 Kennedy & Kramer
 Marie Dorr
 Gruet Kramer & K
LYNN, MASS.
 Gordon's Olympia
 Adams & Robinson
 Chas Rogers Co
 McCarty Sils
 Corinne Co
 2d half
 Mack & Station
 Milton Pollock Co
 Ernie & Ernie
 F. & A. Smith
WICHERSTER, N. H.
 Palace
 Jerome & France
 Kennedy & Kramer
 Whipple Hous'n Co
 Vincent O'Donnell
 Samps & Syver
 2d half
 G. & M. LePevre
 Rome & Cullen
 Holmes & Holliston
 Wilson Aubrey 3
NEW BEDFORD
 Gordon's Olympia
 Anthony
 Nelson & Barry Co
 Margaret & Padula
 Gruet Kramer & G
 2d half
 Foley & O'Neill
 Vincent O'Donnell
 (Two to fill)
NEWPORT, R. I.
 Opera House
 Mora & Reckless 2
 Marie Dorr
 Rome & Cullen
 The Norvelles
 (One to fill)
 2d half
 Frank Bardon
 Pollard Sils
 Chas Rogers Co
 Bert Stoddard
 Nelson & Barry Co

Tracey & McBride
 Rice & Newton
 Ramadalis & Deyo
Palace
 Valenski
 Suttell Co
 Olson & Johnson
 Bobby La Salle
 Conlin & Glass
 Eric Zardo
 Grey & Old Rose
 Emerson & Baldwin
 Lillians Dogs
State Lake
 Chas Withers Co
 De Haven & Nice
 Tighe & Leddom
 Toto
 Flo Lewis
 Black & White Rev
 Moody & Duncan
 Dora Hilton
 Bohn & Bohn
DENVER
 Orpheum
 (Sunday opening)
 4 Forda Revue
 McConnell Sisters
 Billy Beard
 Sylvester Family
 Williams & Pierce
 Cummins & White
 Edmund Burnham
EDMONTON, CAN.
 Orpheum
 (23-25)
 (Same bill plays
 Calgary 26-28)
 Tracie Briganza
 Bradley & Ardine
 Rose Claire
 "Summertime"
 Matthew & Ayres
 Homer Romaine
 Van Horn & Inez
KANSAS CITY
 Orpheum
 Paul Nolan Co
 Francis & Kennedy
 Ash & Hyams
 B. & B. Wheeler
 Mang & Snyder
 Grace Doro
 Emma Curo
 Sheila Terry Co
LINCOLN, NEB.
 Orpheum
 Williams & Wolfus
 Tom Smith Co
 Jas C Morton Co
 Bert Melrose
 Edith Clifford Co
 Deimar & Kolb
 Harriet Rempel Co
LOS ANGELES
 Orpheum
 Blosser Seely Co
 E. & B. Conrad
 Grant Gardner
 Ned Norworth Co
 Dalay Nellis
 Bronson & Edwards
 Samson & Dellia
 Alan Brooks Co
MINNEAPOLIS
 Orpheum
 The Rectors
 Carl McCullough
 Wilfred Clark Co
 Saxton & Farrell
 "Trip to Hittland"
 Byron & Haig
 Max York's Dogs
 Wallace Galvin
MILWAUKEE
 Majestic
 Arman Kalix Co
 Anna Chandler
 Ruby Norton
 Kellam & O'Dare
 Anderson & Graver
SEATTLE
 Orpheum
 June Elvidson Co
 Connelly & Francis
 Butler & Parker
 Marmel Sils & S
 Mantell Co
 Sampson & Douglas
 Fox & Sarno
ST. LOUIS
 Orpheum
 Frankie Ardell Co
 Lolya Adler Co
 Dunham & Williams
 Prosper Moret
 Larry Comer
 Four Gossips
 Selbini & Nagel
SAN FRANCISCO
 Orpheum
 Lew Dockstader
 Morton & Glass
 Sultan
 Curzon Sisters
 The Landons
 Irene Franklin
 Rae Samuels
VANCOUVER, B.C.
 Orpheum
 June Elvidson Co
 Connelly & Francis
 Butler & Parker
 Marmel Sils & S
 Mantell Co
 Sampson & Douglas
 Fox & Sarno

OMAHA, NEB.
 Orpheum
 Margaret & Alvares
 Otto & Sheridan
 Holmes & Mast
 David Sapirstein
 El Rey Sisters
PORTLAND, ORE.
 Orpheum
 Singler's Midgets
 Duncan & Carroll
 Hugh Herbert Co
 Sidney Grant
 Foster Ball Co
 Three Romanos
 Texas Walker
SACRAMENTO
 Orpheum
 (23-25)
 (Same bill plays
 Fresno 24-28)
 Geo Jessel's Rev
 Ruddle Walton
 "Fall of Eve"
 The Midgets
 Joe Browning
 Ducos Bros
ST. LOUIS
 Orpheum
 Marie Cahill
 Hickory Bros
 Scanlon D Bros & S
 Langford & Franks
 Ryan & Bronson
 Flying Mayos
ST. LOUIS
 Orpheum
 Laura Pierpont Co
 Hart Sisters
 Adler & Dunbar
 Gordon's Circus
 Orren & Drew
 "36 Pink Toes"
SALT LAKE
 Orpheum
 Franklyn Ardell Co
 Lolya Adler Co
 Dunham & Williams
 Prosper Moret
 Larry Comer
 Four Gossips
 Selbini & Nagel
SAN FRANCISCO
 Orpheum
 Lew Dockstader
 Morton & Glass
 Sultan
 Curzon Sisters
 The Landons
 Irene Franklin
 Rae Samuels
SEATTLE
 Orpheum
 June Elvidson Co
 Connelly & Francis
 Butler & Parker
 Marmel Sils & S
 Mantell Co
 Sampson & Douglas
 Fox & Sarno
ST. LOUIS
 Orpheum
 Frankie Ardell Co
 Lolya Adler Co
 Dunham & Williams
 Prosper Moret
 Larry Comer
 Four Gossips
 Selbini & Nagel
SAN FRANCISCO
 Orpheum
 Lew Dockstader
 Morton & Glass
 Sultan
 Curzon Sisters
 The Landons
 Irene Franklin
 Rae Samuels
VANCOUVER, B.C.
 Orpheum
 June Elvidson Co
 Connelly & Francis
 Butler & Parker
 Marmel Sils & S
 Mantell Co
 Sampson & Douglas
 Fox & Sarno

BUDDWIN
 WALSH and AUSTIN
 in "AT THE BEACH"
 Barry & Layton
 Wilbert Adams
 Oscar Mirano 3
Palace
 Ernest Evans Co
 Charles Irwin
 Ja Da Trio
 Drew & Wallace
 Ben Harney
 Rose Kres 2
 Harrison Dakin & H
 Aerial Andersons
OAKLAND
 Orpheum
 Howard Hall Co
LOUISVILLE, KY.
 Fountain Ferry Pk.
 Knight's Roosters
 Lucella Lucca
 (Three to fill)
MARION, O.
 Orpheum
 Silver Du Val Co
 "Night on B'way"
 (One to fill)
 2d half
 Dezzo Heller
 Kalama Co
 (One to fill)
RICHMOND, IND.
 Murray
 Charles Wilson
 Geneva May Co
 (Two to fill)
 2d half
 Doyle & Elaine
 "Hungarian Rhaps"
 Achland & May
 (One to fill)
TOLEDO, O.
 B. F. Keith's
 Harlan Mont & H
 Williams & Howard
 Kalama Co
 Bobby Harris Co
 (One to fill)
 2d half
 Merriman Girls
 Clayton & Lennie
 Rives & Arnold
 Farrell & Carley
 "Night on B'way"
LANSING, MICH.
 Majestic
 Jack Norforth
 Cressy & Dayne
CHICAGO B. F. KEITH
 Vaudeville Exchange, Chicago
C'DSVILLE, IND.
 Strand
 Helen Staples
 "Now and Then"
 (One to fill)
DAYTON, O.
 Keith's Strand
 Ackland & May
 Doyle & Elaine
 Farrell & Carley
 Clayton & Lennie
 (One to fill)
 2d half
 Bobby Harris Co
 Nlle Marsh
 (Three to fill)
HAMMOND, IND.
 Parthenon
 Marcelle Hardy
 "Hungarian Rhaps"
 "Apple Tree"
 (One to fill)
NEW YORK
 Palace Theatre Building, New York City
CHICAGO
 Stan Stanley Co
 Moss & Frye
 Janet Adair
 The Duttons
MEDELON and PAULA
 MILLER SISTERS
 ACT ARRANGED AND PRODUCED BY
 CHANDOS BRYANT
 1412 Broadway, Suite 801. Bryant 5935.

NEWARK, N. J.
 Proctor's
 Wm Seabury Co
 Alex Bros & Evelyn
 Wm Mandell Co
 Ben Smith
 Joe Cook
 Mattie Lynn Lippr'd Co
NEW ORLEANS
 Palace
 (Mobile split)
 1st half
 H. & P. Oakes
 M'Cmick & Wallace
 Tommy Allen Co
 Julian Hall
 Tuck & Clare
NORFOLK, VA.
 Academy
 (Richmond split)
 1st half

VALENTINE VOX

Originator of singing in two voices simultaneously.

*Noel Lester
 2d half
 John B. Hymer Co
 Frank Gaby Co
 Zeigler Sils Co
 "Peggy Carhart"
 Muller & Stanley
 (One to fill)
 Keith's Hamilton
 Dave Harris
 "W. C. Frica Co"
 Pearson & Leeds
 McGrath & N. P.
 Mire Rialto
 (One to fill)
 2d half
 Bushman & Bayne
 Kelly & Pollock
 Brown & O'Donnell
 Adelaide Bell Co
 Maxie
 (One to fill)
 Keith's Jefferson
 Kajiyama
 Muller & Stanley
 3 Blue Devils
 Peggy Carhart
 (Two to fill)
 Harry Watson Jr
 Harry Johnson
 Dave Harris
 Lucille & Cockie
 Sensational Togo
 Mme Rialto
 Moss' Regent
 Creole Fashion Pl
 Demarest & Collette
 Devine & Williams
 Sensational Togo
 (Two to fill)
 2d half
 Kajiyama
 Morris & Campbell
 Allen & Cantor
 Toney & George
 McGrath & Deeds
 (One to fill)
 Keith's 31st St.
 J. R. Johnson Co
 Chick Sale
 "Pedestrianism"
 Tom Patricia Co
 L. & P. Murdoch
 Royal Gascolines
 Keith's H. O. H.
 2d half (19-22)
 Lovenberg Sils & N
 Bernivick Bros
 Messenger 3
 Duval & Little
 Ed E Ford
 (Others to fill)
 1st half (23-25)
 Walsh & Edwards
 Eva Fay
 Paul & Pauline
 (Others to fill)
 2d half (26-29)
 Kramer & Boyle
 "Rappi"
 Eva Fay
 (Others to fill)
 Proctor's 125th St.
 2d half (19-22)
 Dave Harris

CONEY ISLAND
 Brighton
 Mollie & Chas King
 Davis & Darnell
 Dooley & Storey
 Toney & Norman
 "Sanction & DeVile"
 "Graham & Quirk"
 Ona Munson Co
 Miller & Mack
BROOKLYN
 Keith's Bushwick
 Wm Gaxton Co
 Buckridge Casey Co
 Herschel Heniere
 Glenn & Jenkins
 Belle Baker
 Duffy & Mann
 Calis Bros
 LaToya's Models
 McIntosh & Maids
 Keith's Orpheum
 G Campbell Co
 John Shaw
 Henry & Moore
 Horlick & S. Sils
 Moran & Mack
 Hyams & McIntyre
 Kane & Herman
 Anderson & Yvel
 The Gellia
 Moss' Flatbush
 Masters & K Rev
 Sybil Vane
 Watson Sils
 Jack Kennedy Co
 Eddie Clark
 3 Bobs
 Keith's Boro Park
 Morris & Campbell
 Harry Johnson
 "Hiller & Fair"
 "Dixon & Girls"
 (Two to fill)
 2d half
 "Tango Shoes"
 Dolly Kay
 Devine & Williams
 Bartram & Saxton
 T. & K. O'Meara
 (One to fill)
 Keith's Greenpoint
 2d half (19-22)
 Ross & Ross
 Robbie Gordone
 (Others to fill)
 1st half (23-25)
 J. K. McCurdy Co
 Yip Yip Yapha'kers
 "Elva Lloyd"
 (Others to fill)
 2d half (26-29)
 Farrell Taylor Co
 "Inman & Lyons"
 (Others to fill)
 Keith's Prospect
 2d half (19-22)
 Valerie Bergere Co
 "Florence Moore Co"
 McIntosh & Maids
 Mason & Cole
 Reddington & Grant
 Jean LaTrosse
 1st half (23-25)
 "Percival & Noel Co"

JOHNSTOWN
 Majestic
 (Pittsburgh split)
 1st half
 The Bradnas
 Frank Gould
 Tom Brown's Co
 Connell Leona & Z
MOBILE, ALA.
 Lyric
 (New Orleans split)
 1st half
 Welton & Marshall
 Prossin
 Ashley & Downey
 Francis & Hume
 Kara Co
MT. VERNON, N.Y.
 Proctor's
 2d half (19-22)
 Masters & K Rev
 Oscar Lorraine
 3 Blue Devils
 Bett's Seals
 Walsh & Edwards
NASHVILLE
 Princess
 (Louisville split)
 1st half
 Alfred Latell Co
 Fargo & Richards
 Chalfonte Sisters
 Coley & Jaxon
 The Paynes
CHICAGO
 DANNY DAVENPORT OFFICES
 MICKEY CURRAN, Manager
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NEWARK, N. J.
 Proctor's
 Wm Seabury Co
 Alex Bros & Evelyn
 Wm Mandell Co
 Ben Smith
 Joe Cook
 Mattie Lynn Lippr'd Co
NEW ORLEANS
 Palace
 (Mobile split)
 1st half
 H. & P. Oakes
 M'Cmick & Wallace
 Tommy Allen Co
 Julian Hall
 Tuck & Clare
NORFOLK, VA.
 Academy
 (Richmond split)
 1st half

CHICAGO
 Stan Stanley Co
 Moss & Frye
 Janet Adair
 The Duttons
MEDELON and PAULA
 MILLER SISTERS
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 Palace
 (Mobile split)
 1st half
 H. & P. Oakes
 M'Cmick & Wallace
 Tommy Allen Co
 Julian Hall
 Tuck & Clare
NORFOLK, VA.
 Academy
 (Richmond split)
 1st half

Damrell & Vail
Ballet & Opera
Mile Twentieth Co
(Two to fill)
2d half
District School
Babcock & Dolly
Mile Twentieth
(Two to fill)
DES MOINES
Majestic
Bolger Bros
Peggy Vincent
Johnny Raymond
John Singers
(2d half)
La Petite Jennie
Arthur Abbott Co
Fairman & Patrick
One to fill.
ST. LOUIS, ILL.
Erbers
Hart Wagner & E
"Mixtures"
Novins & Mack
Herman & Shirley
2d half
Watake & Underday
Chabot & Tortoni
Kenny & Hollis
Westons Models

MAY and HILL

New with Doralinda Road Show
HORWITZ—KRAUS

ELGIN, ILL.
Kialto
Stanley & Birnes
"District School"
(One to fill)
2d half
Cal Melvin Bros
Black & O'Donnell
Brazilian Heires
Florence
Mayflower
The Wilsons
Nalo & Rizzo
Cal Dean & Girls
Wells & Deverra
Lamont's Cockatoos
GALESBURG, ILL.
Orpheum
Warden Bros
Zelaya
"Chinese Revue"
2d half
Jeanette Childs
Roy & Arthur
(One to fill)
GRANITE CITY, ILL.
Washington
Jack Rosher & M
Beck & Sullivan
2d half
Wm Sisto
Forrest & Church
(One to fill)
HUTCHINSON, KAN.
New Midland
The Wilsons
Cal Dean & Girls
Wells & Deverra
Lamont's Cockatoos
JOLIET, ILL.
Orpheum
Al Shyne
Teschows Cats
(One to fill)
2d half
Laurel Lee
Toyama Japs
(One to fill)
KANSAS CITY
Globe
Young & Francis
Laney & Pearson
Charles Lloyd Co
Byrd & Alden
Three Regals
2d half
Belle & Benson
Robinson, Rollo & R
(Two to fill)
LINCOLN, NEB.
Liberty
Belle & Benson
Johnson & Parsons
The Volunteers
Robinson Rollo & R
(One to fill)
2d half
Ebel & Vernon
Walch & Rand
Moore & Shy
Three Lees
(One to fill)
MADISON, WIS.
Orpheum
8 Bright Girls
Lillian Walker
Bert Baker Co
Green & Dean
Herbert's Dogs
(One to fill)
2d half
Willie Hale & Bro
Murray Girls
Golden Bird
Kimberly Page Co
Hampton & Blake
Five Avalons
OMAHA
Empress
Snell & Vernon

Casad Irwin & C
Jewel & Raymond
Stanley & Dolly
Arthur Terry
Marie Correll Co
SIoux CITY, IA.
Orpheum
Hall & Gullid
Joe Jenny 2
Bessie Browning
"Moonlight"
Gene Greene
Five Avalons
2d half
B & J Gray
Allen & Canfield
Brown Gardner & B
Weeks & Barron
Gene Green
Choy Ling Hie Tr
SO. BEND, IND.
Orpheum
Fulton & Burt
Rice Pidding
Harry Cooper
Johnson Baker & J
(Two to fill)
2d half
Gordon & Delmar
Nick Hufford
Mullen & Francis
Owen McGivney
Kirksmith Sis
(One to fill)
SPRINGFIELD, ILL.
Majestic
Joe Melvin
Waltman & Berry
Jack Russell Co
Leo Beers
Bloom & Sher
Dare Bros
2d half
The Naclys
Finn & Tom Sawyer
Kingsbury & Mun
Clifford & Johnston
Jimmy Lucas & F
Betty Anker 3
ST. LOUIS
Columbia
Challion & Keke
Cliff Clark
Kingsbury & Mun
Norville Bros
Golden Troupe
2d half
Jupiter Trio
Beck & Stillwell
Roy La Pearl
Marie Correll Co
Grand
Follett's Monks
Cleveland & Faye
S & B Boas
Clifford Wayne 3
Kahne & Boone
Martelle
2d half
"Rubenfeld"
Burton & Dyer
Frazier & Peck
(Three to fill)
Skydome
O'Hara & Neely
Bill Robinson
Roy La Pearl
2d half
Dan Ahearn
Challion & Fletcher
Donahue & Keke
TERRE HAUTE, IND.
Hippodrome
The Naglys
Wm Sisto
Aurora Co
Chabot & Tortoni
Jupiter Trio
(One to fill)
2d half
Mr & Mrs G Wilde
Ed & Mac Williams
Nevis & Mack
"Rice Pudding"

DR. JULIAN SIEGEL
Official Dentist to the N. V. A.
1493 BROADWAY (Putnam Building), New York

Walch & Rand
Moore & Shy
Three Lees
2d half
C & H Polly
Beale Clifton
Joe Jenny 3
McLains Hawaiians
PEORIA, ILL.
Orpheum
Forrest & Church
E & M Williams
Three Wise Co
Bobbe & Nelson
(Two to fill)
J Roisher & Muffs
Elizabeth Brice Co
Claude Golden
Golden Troupe
(Two to fill)
QUINCY, ILL.
Orpheum
Jeanette Childs
Roy & Arthur
(One to fill)
2d half
Men Bros

DR. JULIAN SIEGEL
Official Dentist to the N. V. A.
1493 BROADWAY (Putnam Building), New York

Jack Hodge 3
(One to fill)
TOPEKA, KAN.
Novelty
Aerial Lavalis
Bandy & Fields
De Maria Five
Taylor & Francis
Hirovius & Brown
2d half
Young & Francis
Laney & Pearson
Chas Lloyd Co
Byrd & Alden
Three Regals
WICHITA, KAN.
Princess
The Wilsons
Nalo & Rizzo
Cal Dean Girls
Wells & Deverra
Lamont's Cockatoos
2d half
Aerial Lavalis
Bandy & Fields
Taylor & Francis
Hirovius & Brown
(One to fill)

MARCUS LOEW

Putnam Building, New York City

NEW YORK CITY
American
Gillette
F & G Hall
2d half
Mabel Harper Co
Robert Reilly Co
Cortez & Ryan
Murray & Lane
Bryant & Stewart
King Bros
2d half
Roof Garden 3
Kittaro Japs
Harry White
Kaisha Co
Shannon & Norman
Chisholm & Breen
Harry Z Welsh Co
(One to fill)
Victoria
Michon Bros
H West & Chums
Chisholm & Breen
Cooper & Ricardo
Kaisha & Co
2d half
Goldie & Ward
Jimmy Reynolds
"Fashions of 1921"
Haley & Noble
Haley's Whirl
Lincoln Sq.
Bollinger & R
Arthur Lloyd
Cardo & Noll
Harry Z Welsh Co
Grace Ayres & Bro
2d half
2d Cliforda
Celia Weston Co
G S Gordon Co
Adrian
Greeley Sq.
Juggling Perrier
Goldie & Ward
Chapman & Ring
Jimmy Reynolds
Wonder Girl
2d half
Sig Frens Co
Paul Barle
Curtis & Fitzgerald
Lester Bernard Co
BIRMINGHAM
Blow
Work & Mack
Fein & Tennyson
Connors & Boyne
Waters Hopk's & C
5 Musical Buds
2d half
Stutz Bros
Reed & Lucey
Geo Randall Co
Ferro & Coulter
Stone & Mayer Sis
2d half
Marco Co
Allen & Moore
Hamilton & Walton
Gordon & Healy
Casting Lloyds
BALTIMORE
Hippodrome
Flying Howards
Duftel & Covey
The Cris
Ward & Wilson
6 Virginia Steppers
BOSTON
Orpheum
Collins & Dunbar
Dougal & Leary
Jean Gordon Co
Lynn Cantor
Fox & Barton
Johnnie Clark Co
2d half
Lew Hoffman

ATLANTA, GA.
Grand
Stutz Bros
Reed & Lucey
Geo Randall Co
Ferro & Coulter
Stone & Mayer Sis
2d half
Marco Co
Allen & Moore
Hamilton & Walton
Gordon & Healy
Casting Lloyds
BALTIMORE
Hippodrome
Flying Howards
Duftel & Covey
The Cris
Ward & Wilson
6 Virginia Steppers
BIRMINGHAM
Blow
Work & Mack
Fein & Tennyson
Connors & Boyne
Waters Hopk's & C
5 Musical Buds
2d half
Stutz Bros
Reed & Lucey
Geo Randall Co
Ferro & Coulter
Stone & Mayer Sis
2d half
Marco Co
Allen & Moore
Hamilton & Walton
Gordon & Healy
Casting Lloyds
BALTIMORE
Hippodrome
Flying Howards
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Ward & Wilson
6 Virginia Steppers
BOSTON
Orpheum
Collins & Dunbar
Dougal & Leary
Jean Gordon Co
Lynn Cantor
Fox & Barton
Johnnie Clark Co
2d half
Lew Hoffman

E. HEMMENDINGER, Inc.
PLATINUM DIAMONDS REMODELING
JEWELRY RECOUNTING
Tel. 971 John 45 JOHN ST. New York City

Wilson & McAvoy
Delaney St.
Nada Norrine
Stanley & Caffrey
G S Gordon Co
Dixie 4
Kittaro Japs
(One to fill)
2d half
Gaby Bros
Mabel Harper Co
Fred Weber Co
Weber Taylor & H
Fads & Fancies
National
A Sparks Co
Paul Earl
Lester Bernard Co
Josephine Harmon
Ed Gingers Co
2d half
Cortez & Ryan
Cardo & Noll
Fisher & Lloyd
Romas Troupe
(One to fill)
Orpheum
Gaby Bros
Lillian Devere
Fred Weber Co
Wilson & McAvoy
Royal Harmony 5
2d half
Michon Bros
Nada Norrine
Chas Deland Co
Bryant & Stewart
Tid Bits
Boulevard
Delaney 3
Shannon & Norman
Chas Deland Co
Celia Weston Co
Dancers Supreme
2d half
Sincilar & Grey
Arthur Lloyd
LeVan & Devine
Dixie 4
Elizabeth Salti Co
Avenue B
Dawson L & C
Overholt & Young
Adrian

Barlow Banks & G
McBride G & M
Phillips & Ebby
Robinson McCabe 3
Timely Revue
CLEVELAND
Liberty
The Cromwells
Kane & Childow
Nancy Boyer Co
Dave Manley
Lindley's Septette
DALLAS, TEX.
Jefferson
O'Neill Sisters
Walsh & Bentley
Week From Today
Walter Kaufman
Skating Macks
2d half
Les Perettes
Loren & Perry
Denny
Will J. Evans
Jones Family
DAYTON
Dayton
The Hurleys
Norton & Wilson
Voice & Money
Rand & Gould
LaFollette Co
2d half
Vernon & Franklin
Rounder of B'way
Lloyd & W'house
Stanley Bros

DETROIT
Colonial
Billy Kinkaid
Rilly & Moran
Copes & Hutton
"Buzin Around"
DULUTH
Low
Ajax & Emily
Margaret Morris
Women
Johnson Bros & J
NEW HEADQUARTERS
AFTER MAY FIRST
JOE MICHAELS
Suite 402 LOEW ANNEX BUILDING
100 West 46th Street, New York City.

4 Moxes Sis
(Two to fill)
2d half
Gene Morgan
Hawthorne & Cook
Kramer & Paterson
(Three to fill)
BROOKLYN
Metropolitan
Chas Reeder
Leonard & Porray
"Fashions of 1921"
Baker & Rogers
Sig Franz Co
2d half
King Bros
Harry West & Co
Murray & Lane
Cooper & Ricardo
Royal Harmony 5
Fulton
McMahon & A
Harry White
LeVan & Devine
Hawthorne & Cook
Elizabeth Salti Co
2d half
Grace Ayres & Bro
Chapman & Ring
Stanley & Caffrey
Robert Reilly Co
Palace
Low Welch Co
Gene Morgan
Kramer & Paterson
(Two to fill)
2d half
Dawson L & C
Overholt & Young
Baker & Rogers
4 Moxes Sis
(One to fill)
Warwick
White, Stepper
Boothby & E

Wells Virginia & W
Dance Original
HOBOKEN
Lyrie
Boyd & King
Eugene Emmett
Amoros & Jeanette
Erford's Whirl
(One to fill)
2d half
Adams & Chase
Leonard & Porray
Terminal 4
BOB BAKER
Booking Acts of Merit My Specialty
COAST TO COAST
505 Loew's Annex Bldg., 160 W. 46th St. N. Y.

Margot & Francola
(One to fill)
HOLYOKE, MASS.
Low
Sincilar & Grey
Curtis & Fitzgerald
York & Maybelle
Fisher & Lloyd
Tid Bits
2d half
DePierre 3
Miner & Evans
Rudnick
Josephine Harmon
Al Espe
HOUSTON
Princess
Jean & Valien
Robinson & Pierce
Walter Fennor Co
Anger & Adelon
Brava & Michellina
2d half
Casson Bros
Lindsay & Hazel
Cory Revue
Moher & Eldridge
Catland
INDIANAPOLIS
Low
Paramo
Vincent & F
Rounder of B'way
Lloyd & W'house
Stanley Bros
2d half
McMahon Sis
Conne & Albert
Ralph Whitehead
Arthur Sullivan Co
Kanazawa Boys
KANSAS CITY
Garden
Willie Karbe
Dell & Ray
Lyndall & Laurel
Babe LaZor
Grazer & Lawlor
2d half
McConnell & Austin
Harry Sykes
3 Kenna Sis
Callahan & Billa
J & I Marlin
KNOXVILLE
Low
Marco Co
Allen & Moore
Gordon & Healy
Casting Lloyds
2d half
Galloway & Garotte

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Producers of Girl Acts and Revues.
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Last Grand Opera House, Chicago, Present.
"Last Night" with Earl Cavanaugh and Ann Francis—Best Girl Act of the Season. Now on Pantages Circuit.

Palermo's Canines
Gene & Menette
At Hippo
(Two to fill)
MODESTO, CAL.
Modesto
(23-23)
Marvelous De Onzas
E J Moore
Mack & Maybelle
Willings & Jordan
Billy Hart Girls
(21-28)
ST. PAUL
Low
Mykoff & Vanity
Bobby & Earle
"Palon Stars"
Wm Dick
Apollo 3
2d half
Mankin
Reeder & Armstro's
Morris & Towne
Mumford & Stanley
Virginia Belles
SALT LAKE
State
William & Daisy
Bob White
Pearl Abbott Co
Carlton & Belmont
"Fickle Frolic"
2d half
Reckless & Arley
Taylor & Arnold
Exposition 4
Tom Mahoney
"Synopacted Feet"
SAN ANTONIO
Low
Peters & LeBuff
Gordon 3
Straight
Evans Mero & E
Downing & B Sis
4 Bangdars
Jean & Valien
Robinson & Pierce
Walter Fennor Co
Anger & Adelon
Brava & Michellina
SAN FRANCISCO
Casino
(Sunday opening)
Frank Hartley
Play & Cantelon
Wm Sisto
Van & Vernon
Sherman Van & H
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Morey Senna & D
Sherlock Sis & C
2d half
Mr & Mrs Wiley
Calvert & Shayne
Ronair & Ward
Arthur Deagon
Wheeler Trio
OKLAHOMA CITY
Liberty
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Beulah Pearl
Harry Mason Co
Fredly Silvers & F
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2d half
Cooper & Rodell
Brown & Elaine
Mae & Hill

BOB AUSTIN and ALLEN
PANTAGES CIRCUIT

Wells Virginia & W
Dance Original
OTTAWA, CAN.
Low
Gorgalla 3
Berry & Nickerson
Maurice Samuels Co
Howard & Lewis
Chappelle S Co
PASADENA, CAL.
Jenson
(23-23)
Reckless & Arley
Taylor & Arnold
Exposition 4
Tom Mahoney
"Synopacted Feet"
(25-26)
Sieglist & Darro
Grace De Winters
Marietta Craig Co
Royal 4
Everest's Circus
2d half
Wilbur & Grille
Rose & Thora
Dae & Neville
Tom Mahoney
Fred La Reine Co
LOS ANGELES
Hippodrome
Wilbur & Grille
Rose & Thora
Dae & Neville
Tom Mahoney
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2d half
Canaria & Cleo
Howard & Hoffman
Regal & Mack
Mills & Moulton
Gleeson & Houlihan
2d half
Celine & Dunbar
Lynn Canton
Jean Gordon Co
Fox & Barton
Johnny Clark Co
FRESNO, CAL.
Hippodrome
Cliff Bailey 2
Hodge & Lowell
Burton & Shea
McCormack & W
Stepping Stone Rev
2d half
Marvelous De Onzas
E J Moore
Mack & Maybelle
Willings & Jordan
Billy Hart Girls
HAMILTON, CAN.
King St.
Kenny Mason & S
Harry Russell
L & N & Dayton
Fields & Pink
Bader Co
2d half
Wanda & Seals
Ethel Levy 3
Townsend Wilbur 3

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GEO. CHOOS
110 WEST 47th ST., NEW YORK CITY.
Phone BRVANT 7955

Wells Virginia & W
Dance Original
ST. PAUL
Low
Mykoff & Vanity
Bobby & Earle
"Palon Stars"
Wm Dick
Apollo 3
2d half
Mankin
Reeder & Armstro's
Morris & Towne
Mumford & Stanley
Virginia Belles
SALT LAKE
State
William & Daisy
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Straight
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4 Bangdars
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Robinson & Pierce
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Anger & Adelon
Brava & Michellina
SAN FRANCISCO
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(Sunday opening)
Frank Hartley
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Ronair & Ward
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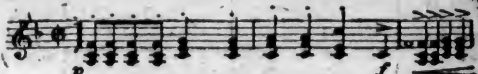
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Wm Dick
Apollo

A SMAS

CHI

CHERIE



Far a-way in France there lives a sweet coquette,
If you saw her once I know you un-der-stand,



She's a lit-tle dancing ras-cal, you can bet;
Why the fel-lows long to claim her heart and hand;
She does ev-ry dance that
But she only smiles and



we do o-ver here. And in ev-ry dance some fellow whis-pers in her ear;
turns her head a-way, Still they keep on court-ing her and you will hear them say:

CHORUS



Cher-ie, Cher-ie, You're sweet, just as sweet as can



be; Cher-ie, to me You're



fair as the rare "fleur-de-lis," Dance on with an-y-one you



see, But save your kiss-es all for me, Cher-ie Ba-



By! You're part of my heart, Ma Cherie, Cher-ie." D.S.

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with any 'Feist' Song"

PUT THIS ONE ON NOW

I'M NOBODY'S

A POSITIVE HIT FOR SINGLES OR DOUBLES

By BENNY DAVIS

MON HOMME

America's Biggest Dance Sensation

BOSTON 131 Tremont Street
SAN FRANCISCO Pantages Theatre Bldg

MINNEAPOLIS 2 Lyric Theatre Bldg
PITTSBURGH 302 Savoy Theatre Bldg

LEO FEIST

711 SEVENTH AVENUE

NEWS OF THE DAILIES

Charlie Chaplin was overwhelmed last week with messages of sympathy. One from Jackie Coogan said simply, "I am praying for you." Chaplin is heavily insured, but will put in no claim, as he will have recovered from his burns sufficiently to work within a week.

Marjorie Tooke, "The Film Girl" of the Syracuse Post-Standard, has taken charge of the theatrical columns of that daily.

Al Miac, known as the "king of clowns" because of his age and abilities, has quit the sawdust ring at 81 years of age. He says he will be back with the Ringling show "after a little rest."

William H. Anderson, superintendent of the Anti-Saloon League, has been kept out of the Aldine Club for forcing his dry views on the

membership when a guest there. That his name had not been forwarded to the directors by the membership committee was admitted by O. S. Marden, president of the club. What makes it embarrassing is the sharing of quarters by the Clergy Club and the Aldine. Rev. Walter Laidlaw, a member of the Clergy Club and Anderson's chief friend and sponsor, is secretary of the Aldine, but despite this, younger members rose in revolt when Anderson was proposed as a member and threatened to resign en bloc.

"The Right Girl" will be produced in London shortly.

A. H. Woods last week pulled an amusing satire on the Edison tests. Among other questions he says his actors in future will be asked is, What Sam Shipman thinks of Max Marcin, and vice versa, and could

either be arrested for what each thinks of the other.

Brock Pemberton will present Claire Eames in "Swords," by Sidney Howard, next season.

Eugene G. O'Neill is in town for rehearsals of "Gold."

The Hotel Astor now charges it wants to oust Tyson's from its lobby because the theatre ticket brokers have been "profiteering."

Gov. Miller let it be known last week he would not sign the anti-scalper bill. Unconstitutional, he says.

The marriage of Grace Darling to a Japanese known as Clifford Oga-wa was last week annulled.

In Buenos Aires claquers, whose business it is to create applause in theatres, have demanded the right to unionize and be paid union wages.

The Provincetown Players and some other "groups" down in Greenwich Village last week were

prevented from parading, and Playwright S. Iden Thompson subsequently announced in flawless English that the police "were getting horrid."

Margaret Illington, whose husband is E. J. Bowes, manager of the Capitol, has bought a big country place near Ossining.

Helen MacKellar substituted for Peggy Wood in "Buddies" in Boston on 12 hours' notice. Miss Wood was called away by her mother's illness.

Mme. Frances Alda accuses the brokerage firm of Van Antwerp, Bishop & Fish of selling out stock for her to the tune of \$130,000 loss, which she claims is unjust. She has brought suit to get her money back.

A. H. Woods has incorporated for \$5,000,000 in Illinois, with \$999,000 to be devoted to business in that state.

The Playcraft Producing Co., headed by Harold Orlob, has been formed to present musical plays. Among them are "Suzanne," by Wil-

liam J. Hurlburt; "Brownie," by Fay Pulsifer and Mr. Hurlburt, and "Trial Honeymoon," by Mr. Orlob and H. I. Phillips.

Charles Dillingham has accepted "The Scarlet Man," by William I. Baron, and Fred Latham will shortly begin work on production.

Abe Attell's name has figured in the baseball scandal of two seasons ago, but his case was adjourned in the West Side Court last week pending the arrival of extradition paper from Chicago.

Grace R. Schnobel, owner of the Pig and Whistle restaurant in Greenwich Village, must pay \$100 each to the three colored persons who sued her for refusing to serve them by decision of the Appellate Term.

Detective Oliver S. Williams, a negro, was attacked by a mob when he made a liquor arrest at 118th street and 8th avenue last week. During the attack Michael Donovan, bartender, escaped, later surrendering at the station house, say

THE YEAR'S ONE BIG SENSATION

ERIE

By LEO WOOD
and IRVING BIBO

"IT'S A 'GO' WHEREVER YOU GO"

I'M NOBODY'S BABY

I used to be my mother's
Now that my baby days are
ba by, When I was near my Dad went wild, When-ev-er
o ver, I long for things that I had then, I miss the
we had com-pa ny, They'd bounce me on their knee, The neigh-bors thought I
lit-tle girls and boys, I miss my dolls and toys, Oh, how I wish I
was a dar-ling child, Once I was ev-ry-bod-y's
was a kdd a gain, I guess there's lots of grown-up
ba by, But right now I'm lone-some as can be You see I'm
ba bies, Feel like me and need some com-pa ny You see I'm
CHORUS
No bod-y's ba by I won-der why
Each night and day I pray the Lord up a-bove, Please send me down some
body to love, But no bod-y wants me, I'm
blue-some-how, Wont some one hear my plea and take a chance with me because I'm
no-bod-y's ba by now

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BABY

MILTON AGER, LESTER SANTLY

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Grand Opera House Bldg.DETROIT
144 West Larned St.PHILADELPHIA
Globe Theatre Bldg.TORONTO
193 Yonge St.KANSAS CITY
Gayety Theatre Bldg.

MON HOMME

Europe's Biggest Dance Sensation

ing he had nothing to do with the mob. Williams was rescued by the reserves, who made five arrests.

T. H. Jordan is to build a picture house at Milton, W. Va.

Al Weeks, Detroit newspaper man, has sued Norah Bayes for \$5,000 for work he says he did for her.

Ruth Hale has finally won her fight to be known as Ruth Hale, not Mrs. Heywood Brown. She is the wife of the dramatic critic. Recently they bought a house together and she got legal sanction to have her name appear as Ruth Hale on the deed. Miss Hale last winter refused a passport because the State Department insisted on describing her as Mrs. Brown.

The English King and Queen are reported as being converts to American jazz as dance music.

Despite her husband's death an hour before, Elizabeth Ross bravely played her role with the Hudson Theatre Stock, at Union Hill, May

14. He was John R. Sumner, aged 55.

"Dumbbells," now at the Ambassador, is presented cooperatively by a group of Canadian soldiers, and the chorus men get as much pay as the "prima donna."

Fines for speeding hit Creighton Hale, Frisco and Erno Rapee this week. Rapee, orchestra leader at the Capitol, had to pay out \$25.

Edna Spooner is suing her husband, known on the stage as Arthur Behren, for a separation. He is in "East Is West." They have been apart for five years.

Peggy Hopkins has replied to Stanley Joyce's suit, for divorce by entering pleas for separate maintenance, alleged cruelty and for relief from harassment by detectives.

William K. Vanderbilt was one of the backers of "Miss 1917" which played at the Century in that year, sponsored by Ziegfeld and Dillingham. This came out in the trial of

the suit in New York in which Irene Castle asks for \$30,000 for being dismissed from the cast. Florenz Ziegfeld had testified she quit in a huff when refused permission to sing a song "she had set her heart on."

William Fox has leased the Central theatre until Labor Day and will move "The Connecticut Yankee at King Arthur's Court" there.

William A. Brady has accepted the Rev. Dr. John Roach Straton's challenge to a debate on theatre morality, the question to be voted on by the audience in writing.

The censor board in Boston revoked the license of the Shubert there and barred "The Birth of a Nation" because of negro protests May 16.

"The Hot Heads," which started out as "The Right Way" will open in Washington June 6.

Warda Howard, who has been in the Far East for two years, has returned from Ceylon.

BRADY WINS OLD SUIT

Ten Year Battle With Erlanger
Settled by Appeals Court

A long-pending, \$25,000 damage suit begun ten years ago by William A. Brady against A. L. Erlanger came to a final conclusion last Friday when the Court of Appeals of New York affirmed a judgment award for the full amount in favor of the plaintiff. With costs and interest, the judgment will total upwards of \$30,000. Nathan Vidaver represented Mr. Brady.

The action revolves about the lease of the Auditorium theatre, Chicago, which Brady charged was a joint venture with Erlanger. The plaintiff's grievance was to the effect that Erlanger had organized a dummy holding corporation and sold the lease to another party for \$20,000. In the defense, Erlanger

maintained that this was done with Brady's full knowledge and consent.

Brady's damage claim was based on the loss incurred by the sale of the lease. The first decision was a defeat against Brady but on the appeal the judgment was reversed and a new trial ordered, following which a referee was appointed. The latter decided in Brady's favor as did the Appellate Division on Mr. Erlanger's appeal. This final affirmation of the damage award by the Court of Appeals in Albany disposes of the matter finally.

"ENTER MADAME" TOUR

The sending of the original company of "Enter Madame" with Gilda Varesi to London will not occur until fall. The company will play Boston and week stands to Chicago, where it will remain until ready to sail, a closing being arranged in order for the company to have a short vacation before departing.

A WARNING!

May 4th, 1921.

TO THE ARTISTS:

The following letter was received, and I had occasion to write to an artist who had been complained of on account of the material in his act which was undesirable. I am not going to give the artist's name, but I want you to read these two letters carefully.

In one other town besides Lynn, on a circuit in the West, an artist was taken off the stage and he was kept off, and the manager was told that if he ever played the artist back in the town again, his license would be taken away, and this same manager was without a license for four weeks as a disciplinary measure for allowing this artist to play his house and use the material that he did.

Don't blame the managers if something drastic happens. You will then have no one but yourself to blame. At the present time, you condemn the managers if, in their interest and your own, they cut certain remarks, suggestive songs, etc., which should have no place on any bill.

E. F. ALBEE.

Dear

Enclosed please find copy of a letter which I received. I trust that this will have some weight with you in determining the wisdom of taking out of your repertoire any song which might be subject to criticism. I have preached and prayed to the artists to observe the decent rules of our profession in presenting their acts to ladies and children, but neither my advice nor that of any other manager seems to be of any avail. Very soon there will be a general Censorship, and a demand will be made that we take this or that artist off the stage, the same as was done by the Mayor of Lynn, who advised the manager that if he put the act on again he would take his license away. I spent one whole day telegraphing, telephoning, conversing, etc., with the Mayor manager and the Censorship Committee to get that artist back on the stage.

This is no trivial matter. New York State has just passed the picture censorship bill, and the next will be vaudeville and musical comedy. Now is the time to clean up, before we are compelled to do so by more drastic measures than the managers would think of.

Sincerely yours,
(Signed) E. F. ALBEE.

Chicago, Ill., April 13th 1921.

Dear Sir:

We cannot too forcibly impress on your mind that the so-called "Blue Laws" are very dangerous, and if we do not get together and oppose them, they are going to censor every theatre and take any act or show off the stage that they consider immoral or improper for the public to listen or look at.

The Blue Law agitators have opened five different well-equipped headquarters in Washington, with unlimited finances. And there has to be some quick work done on our part by getting to the Congressmen and heading off any proposed laws. But we cannot do this without a big organization behind us. And we ask you to get in the trenches and help us fight.

Yours very truly,

ANTI-BLUE LAW LEAGUE OF AMERICA,

A. P. Daniels, Secretary.

ran about \$1,000 under that. "Dream Street" went to \$11,000 with plenty of plugging. "Way Down East" is getting \$10,000—fine for its long run.

The Central is dark this week because of the sudden withdrawal of "Princess Virtue," and again swings into the film division. "Yankee Consul" moves there from the Selwyn on Sunday and "Shame" will follow at the Central in a few weeks. The Selwyn goes dark for rehearsals of Selwyn's "Snapshots," due Decoration Day.

The brokers counted the closing of "Princess Virtue" last week and "Phoebe" this week as "lifesavers." The buys list is: "Bliff Bang Bing" (Ambassador); "Green Goddess" (Booth); "Last Waltz" (Century); "Debutante" (Belasco); "Two Little Girls in Blue" (Cohan); "Just Married" (Comedy); "Nice People" (Klaw); "First Year" (Little); "Sally" (New Amsterdam); "Romance" (Playhouse); "The Bad Man" (Ritz); "Phoebe of Quality Street" (Shubert).

In the cut rates are offered: "Bliff, Bang, Bang" (Ambassador); "Love Birds" (Apollo); "Lulu Bett" (Belmont); "Honeydew" (Casino); "Tyranny of Love" (Cort); "Broken Wing" (48th Street); "Mixed Marriage" (Frazee); "Enter Madame" (Fulton); "Welcome Stranger" (Harris); "June Love" (Knickerbocker); "Champion" (Longacre); "Romance" (Playhouse); "Little Old

New York" (Plymouth); "Emperor Jones" (Princess); "Rollo's Wild Oat" (Punch and Judy); "Phoebe of Quality Street" (Shubert); "The Ghost Between" (39th Street); "Right Girl" (Times Square); "Passing Show" (Winter Garden).

PHILADELPHIA'S CLOSINGS.

(Continued from page 14.)

sized house, but is making money for every one. Some say it will stay on indefinitely, thus achieving something no show has here in many years, but others believe it will depart after two more weeks. Did about \$13,500 last week.

Philadelphia, May 13.

Briefly reviewing the season, it may be said that the Broad street had about as even a record as any of them. Mantell at the tail end didn't break any records, and "Transplanting Jean" wobbled a bit, but this house battled heavily with "The Famous Mrs. Fair," "Clarence," "Bab," "Abraham Lincoln" and "Shavings." "Clarence," with seven weeks, was one of the longest runs of the season.

The Forrest, which had on the whole higher class stuff than ever before, probably did not approach last year's total in the matter of receipts, mainly because fewer shows had \$4 tops and got away with them. "Monsieur Beaucaire," one of the most delightful musical shows of the year, was a financial frost in two weeks; George White's "Scandals," which attempted too high a scale, toppled when Tinney's "Tickle Me" came to the Shubert across the street. Ziegfeld's "Follies" were off a bit compared to last year. Nevertheless, they, together with "Tip-Top" in a short stay, "Erminie" and "Hitchy Koo" got the cream. The favorite revival was a world-beater except for the very last week.

The Garrick started off with seven weeks of "Mary" and is ending with a month or so more of the same show. Cohan's knockout roled the dollars into the till from the word go. "Lady Billy," well spoken of here, still gave no promise of lasting the year out on Broadway. It did moderately. Skinner's "At the Villa Rose," a frost in the west, was A-1 here for a short stay. Warfield turned crowds away for three weeks of "Peter Grimm" and "The Storm" more than broke even.

After that, however, this house faltered. "Call the Doctor" was shy; "One" just about broke even; "Nemesis" lost money, and "The Son-Daughter," after a good opening, did not live up to expectations.

The Shuberts had the majority of the long runs, but they also had some frosts. "East Is West" at the Chestnut Street led the season here (except Mary's two visits), with eight weeks. The charming "Buddies" had seven, "Scandal" had six (by stretching); "Smilin' Through," six; and "The Masquerader" six, while "The Purple Mask," "The Sign on the Door" and "The Greenwich Village Follies" had five. It might be well to remark that it is a Shubert custom here to keep their

plays longer than any of the syndicate houses try to do.

Good examples of the unexpected "flops" here were, besides "Beaucaire," "Adam and Eva," "Opportunity," "Pitter Patter," "The Girl in the Private Room" and "The Girl in the Limousine." "Daddy Dimples," a try-out which never had a chance in the world. "Honeydew" and "The Son-Daughter" both undershot anticipated marks.

The historic Walnut, reopening with George Arliss in "The Green Goddess" did splendidly with that, and well with Hampden in his repertoire and with "The Masquerader," but fell hard on some second-rate stuff. High-class plays with noted names are the need of this out-of-the-way house it would appear.

The Chestnut Street hit on all four cylinders with "East Is West," but sank to a low ebb with "The Whirl of the Town" which did not please here, even with extensive advertising. The same drop marked the showing of the two Griffith pictures. "Way Down East" and "Dream Street." Probably the last year for legitimate attractions here. The Shubert Theatre battled well with "Tickle Me" and "Irene" and

is doing beautifully with "The Greenwich Village Follies." "Sinbad" was capacity on its return, and "Jimmie" did fairly well. "Cinderella" fell from a flying start; "Aphrodite" hardly got enough to make up the very heavy overhead, and "Kissing Time" and "Florodora" were weak sisters.

The north Broad street houses, Lyric and Adelphi, had such wonders as "Buddies" and "Scandal" and "The Purple Mask" and a couple of excellent artistic and financial hits in "Smilin' Through" and "The Mirage," but they also housed some pitiful frosts like "Dimples."

Altogether there were 73 shows, and 40 of them were musicals, which gave the straight shows an almost even break. Last year the musical shows outnumbered their rivals by fifteen to twenty.



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A SENSATION ON BROADWAY

ETHEL and JOHN BARRYMORE

in "Claire de Lune"

with "The Mite of Mirth"

LITTLE JERRY

THE SMALLEST MAN WITH THE BIGGEST VOICE

"WATCH FOR MY NEW VAUDEVILLE ACT"

OVERHEARD—

on the stage of the Jr. Orpheum, South Bend, last Sunday night.

"They say they want comedy acts for next season. Well, if they really mean what they say you're booked now."

"Yes," another voice chimed in, "I have seen a few of these movie acts, but you folks have certainly got one that can't miss."

We say, "The above comments were voiced verbatim by brother artists on the bill, and, while it may not mean anything, still it is a reiteration of what we hear every week, and one is bound to admit there must be something happening to cause people to make such remarks."

What it takes to make 'em laugh, we've got. (And it's clean.)

What do you booking managers say about a route for next season?

(Signed) LEON KIMBERLY & HELEN PAGE.

SUCCESS MAKES SOME PEOPLE CONCEITED—IT MAKES ME ONLY GRATEFUL

JOE DARCEY

THANKS TO MANAGERS, CRITICS, BOOKERS AND MY AGENTS

5th AVE., NEW YORK

The most attractive thing about the bill the first half was the return of Joe Darcey within two weeks. Darcey is doing blackface, singing and talking. Jack Lait raved over him when Darcey appeared in Chicago. Jack's rave was partially at least deserved, for Darcey is one of the best ballad singers New York has seen, with no exceptions, not even Jolson. Darcey has a voice and can throb and sob out the numbers in such a certain way the house is agreeable to have him remain in front all night. Each ballad was a riot of applause. Darcey invited requests, making his biggest scores with "Over the Hill," "Mammy" and "Rose in the Devil's Garden." When Darcey mentioned he would sing by request from his previous visit "Rose in the Devil's Garden" a wave of applause ran over the house, and as Darcey does it, it's there. But Mr. Darcey is somewhat shy on talk. If he can bring his talk and delivery of it to equal his ballad singing, or singing, he can rank among the best blackface singles in the country. That's how good Darcey can be. Just now he's sure fire for any vaudeville, for his ballads could stop a Metropolitan opera.

Simc.



PALACE, CHICAGO

Joe Darcey led little casino, made up for a spade, and tangled the show up so tightly that it took the whole next act to unravel it again. Darcey has a voice that is beyond resisting. It quivers and it grabs the heart and wrings it. He also knows how to put power into his climaxes with clenched hands, dramatic crouches and a grasping earnestness of delivery. He teased many a bow out of that mob, but he couldn't escape without doing his full duty. He stopped the show and held it stopped, scoring one of the biggest hits in months in an early spot.

Lait.

ROUTE FOR SEASON 1921-22

Aug. 15—Keith's Fordham & Moss' Coliseum, N. Y.
Aug. 22—Keith's Bushwick, Brooklyn.
Aug. 29—Keith's Riverside, New York.
Sept. 5—Keith's Orpheum, Brooklyn.
Sept. 12—Keith's Palace, New York.
Sept. 19—Keith's Alhambra, New York.
Sept. 26—B. F. Keith's, Lowell.
Oct. 3—B. F. Keith's, Portland, Me.
Oct. 10—E. F. Albee, Providence.
Oct. 17—B. F. Keith's, Boston.
Oct. 24—Keith's Jefferson, New York.

Oct. 31—Keith's 81st St., New York
Nov. 7—Moss' Flatbush, Brooklyn
Nov. 14—Proctor's, Newark
Nov. 21—B. F. Keith's, Washington
Nov. 28—Davis, Pittsburgh
Dec. 5—Mary Anderson, Louisville
Dec. 12—B. F. Keith's, Cincinnati
Dec. 19—B. F. Keith's, Indianapolis
Dec. 26—B. F. Keith's, Dayton
1922
Jan. 2—Colonial, Erie

Jan. 9—Hippodrome, Youngstown.
Jan. 16—B. F. Keith's, Columbus.
Jan. 23—B. F. Keith's, Toledo.
Jan. 30—Chicago
Feb. 6—Empress, Grand Rapids
Feb. 13—Temple, Detroit
Feb. 20—Temple, Rochester
Feb. 27—Lyric, Hamilton, Can.
March 6—Shea's, Buffalo
March 13—Shea's, Toronto
March 20—Princess, Montreal

March 27—Proctor's, Mt. Vernon and Keith's Prospect, Brooklyn.
April 3—Keith's Royal, New York.
April 10—Keith's Boro Park, Brooklyn, and Moss' Regent, New York.
April 17—Columbia, Rockaway, and Keith's Fordham, New York.
April 24—Moss' Broadway, New York
May 1—B. F. Keith's, Philadelphia
May 8—Maryland, Baltimore
May 15—South (Up to July 10).

KEITH'S ROYAL, NEW YORK, THIS WEEK (MAY 16)

Direction MORRIS and FEIL

FOUR A'S ELECTION

Cope, Equity Man, Succeeds Fitz-Patrick as Vice-president

John Cope succeeded William J. Fitz Patrick as vice-president of the Associated Actors and Actresses of America at the bi-annual election of officers of the organization held last week. The Associated Actors and Actresses or Four A's, as it is better known, is the parent organization of the Actors'

Equity, American Artists' Federation, Hebrew Actors' Association, Chorus Equity, etc. Other officers elected by the Four A's were John Emerson, who succeeded Francis Wilson, as president; Harry Mountford, secretary, and Frank Gillmore, treasurer, both re-elected.

Mr. Cope, who succeeded Fitz Patrick as vice president, is a member of the Equity council. John Emerson is president of the Actors' Equity.

TAKE GARDEN RESTAURANT

Shuberts Bought to Build, But Need Adjoining Lot.

Unable to secure the adjoining property, which is held under a 21-year lease with two renewals, the Shuberts have leased the property at the southwest corner of Seventh avenue and 50th street, for years conducted as the Garden restaurant, to J. C. and M. C. Mayer, who will convert the property into stores and offices.

It was originally designed to acquire the adjoining plot, 236-240 West 50th street, but the lessees refused to sell. The combined land would permit of the erection of a large theatre.

KOUNS SISTERS' REPLY

Nellie and Sara Kouns' answers in the two \$5,000 Supreme Court damage suits brought against them by G. M. (Broncho Billy) Anderson for alleged breach of contract, say their withdrawal from the cast

of the "Frolics" was necessitated when Miss Nellie's voice went back on her. Also that Anderson had promised them they would not play outside New York City. The sisters went as far as Philadelphia with the show, but left the cast on March 23, 1920, as alleged in Anderson's complaint.

The impresario is suing each individually for \$5,000 damages, alleging a written agreement from Dec. 1, 1919, to May 12, 1920. He estimates his damages by virtue of the fact that he had special scenery built for the Kouns sisters' act as well as an exclusive and expensive wardrobe. Also that he was obliged to pay a larger salary to the substitute artist who replaced the Kouns' act. The complaint does not disclose the identity of this artist.

N. Y.'s Only "Rapid Transit"

Work will be started on a new musical piece to be produced by A. L. Erlanger entitled "Rapid Transit" about the middle of July. The piece will be taken out of town preparatory to a Broadway showing in September.

Abrams' "Village Follies" for South. Saul Abrams, through an arrangement with Bohemians, Inc., takes over the first "Greenwich Village Follies" (1919-20) and will send it over the southern territory for a 30 week tour next season, with a new cast.

ERLANGER'S SCOTTI TOUR

San Francisco, May 18. A. L. Erlanger is reported here to be negotiating for the handling of the tour of the Scotti Grand Opera Co. in the West.

Veronica, the dancer, has sailed for London. She recently appeared here in "Somebody's Sweetheart."

BROADWAY STORY.

(Continued from page 12.)

In next week as against six definite closings Saturday, with special reasons for the late starters. George M. Cohan brings back "The Tavern," appearing in the leading role. This is of particular interest, for several players have tried out the "vagabond" part, Mr. Cohan interpreting the character differently from the others. "The Tavern" goes into the Hudson, replacing "Nemesis," which failed. Fanchon and Marco's revue, which takes on a new title for Broadway, goes into the Globe as a stop gap until the "Follies" are ready. "Shuffle Along," the all-colored show put out by Harry L. Cort, will reopen John Cort's 63d Street Music Hall. "Gold," a new drama, will be offered by John D. Williams at the Frazee. Just why a drama should risk bowing in at this stage of the season is a problem.

"Ehoebé of Quality Street" will stop Saturday at the Shubert. This importation opened last week, but flopped from the jump-off. "Lady Billy" ends a good run at the Liberty, which house also goes dark until "Scandals" is ready. "Emperor Jones" quits the Princess, also going dark. "Mixed Marriages" stops at the Frazee, being in for two weeks only, and some of the company go into a revival of "John Ferguson" at the Garrick.

Several changes are dated for the end of the week when the hit show "Lilliom" moves from the Garrick to the Fulton. "Enter Madame" was due to end its season at that house Saturday, but the Republic, dark this week, was taken for an extension of the run, which should go four weeks counting for consideration.

able on cut rate aid. "Just Married," recently arrived farce, will be moved from the Comedy to the Shubert, leaving the former house dark.

Next week's closings are led off by "Romance," which may leave the Playhouse dark, and "The Passing Show" at the Winter Garden. Both attractions go to Chicago, "Romance" getting the Garrick there. That house became available when Woods' new Apollo was given the "Passing Show," which originally was listed for the Garrick.

"Clair de Lune" has three weeks more to go at the Empire, the eight weeks' engagement stopping June 11. The Barrymores' piece was called off Monday night because of the death of Alf Hayman. Extra advertising appeared in the dailies this week. The \$5 top is still maintained, but the slipping pace shows the attraction to be getting about 50 per cent. of the house's capacity.

The special film showings on Broadway also show the declining business pace. "The Four Horsemen" leads, with last week's business over \$14,000. "Queen of Sheba"

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NOW APPEARING

AT THE 81st ST., NEW YORK, THIS WEEK (MAY 16th)

Direction CHARLES BIERBAUER

GREETING

FROM

BERNARD
GRANVILLE

To All My American Friends:

Having taken a rest for my health's sake in the form of a trip round the world and having fully recovered my health, I stopped in London to play the part of *Tom* in the J. L. Sacks production of "MARY" at the Queens Theatre. I find British audiences most lovable and wonderfully appreciative. My success warrants my remaining here for a long time, but I do not want to be forgotten by my friends at home.

Queens Theatre, London, W.

May 2, 1921.

SELIG AND RORK TOGETHER.

Col. William N. Selig and Samuel E. Rork have formed the Selig-Rork Corporation for the production of full length and short reel features. They include "The Rosary," now in course of production, directed by Jerome Storm, and a series of two-reel dramatic and comedy features, primarily designed to occupied a

place on the programs of vaudeville houses and routed as acts. B. P. Schulberg will have charge of the distribution of the Selig-Rork output.

BATHELMESS BETTER.

Richard Bathelmess left Flower Hospital last Monday, after recovering from a severe attack of mastoiditis.

His wife, Mary Hay, is at present an inmate, suffering from an abscess of the throat. It is said that an operation may follow.

M. O. H. AUCTION JUNE 22

Henry Brady, in pursuance of a judgment, dated April 4, 1921, will sell at public auction, June 22, the Manhattan Opera house.

The judgment was obtained by

Stella Keating and Rose Tostevin, daughters of the late Oscar Hammerstein, against Emma Swift Hammerstein, widow of the impresario-builder. Mrs. Hammerstein is defendant individually and as executrix of the estate of her husband. The Hammerstein Opera Co. is also named as co-defendant. The judgment is for \$143,324.83.

AWAIT PICKFORD RULING.

Nevada's Action to Set Aside Decree Expected This Week.

Los Angeles, May 18.

A decision in the suit of the Attorney General of Nevada to have the divorce of Mary Pickford from Owen Moore set aside is looked for this week.

The probability is that the county court ruling will be carried to a higher tribunal on appeal, both sides having made all preparations to take the case up further.

Pickford Film Terms

The new Mary Pickford release, "Through the Back Door," is playing the Strand this week on the basis of \$5,000 guarantee and 50 per cent. of the receipts over \$25,000.

JOSEPH P. WARD DIES

Joseph P. Ward, a member of the firm of Ward and Glynne, picture exhibitors and owners of a circuit of independent vaudeville theatres in and around Brooklyn, died May 13. Death was due to a complication of diseases. Mr. Ward was 44 years old.

NOTES.

Clay Lambert will send out two companies of "Twin Beds" on the road next season, which will be the seventh year for the piece. Lambert secured the interest in the piece held by the late A. S. Stern

upon his death, Cincinnati people also being interested in it.

As a curtain raiser to "Mary Rose," Ruth Chatterton next year may appear in a one-act play she herself has written around the life of Thomas Chatterton, the poet, of whom she is a collateral descendant.

Bert Brennan (Brennan and Murley) laid up a truck driver last week while in Sacramento, Calif., on the Loew time. Mr. Brennan and his wife were walking along the street with their young Peke dog, when the dog stopped and the truck driver kicked the animal into the gutter. Shortly after, a Sacramento paper reports, Brennan walked into the Emergency Hospital and asked

that his hand be dressed. His knuckles were severely lacerated. Before Brennan left the truck driver arrived. He was Carl Hudson and he needed quite some attention. The hospital surgeon asked Hudson how it happened. The driver replied: "An actor hit me and I hit the sidewalk." Eyewitnesses of the encounter say Brennan ruined the truck driver in the most approved fashion.

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TRUNKS, \$10.00

Big Bargains. Have been used. Also a few Second Hand Innovation and Fibre Wardrobe Trunks, \$20 and \$25. A few extra large Property Trunks. Also old Taylor and Bal Trunks, 24 West 31st Street, Between Broadway and 6th Ave., New York City.



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Soll. A. Lachs

An Entertainer of 1921 Type
My Maryland My Maryland
At the Maryland, May 9, 1921

By a Maryland Boy of B. P. O. E. No. 7

The company of yourself, wife, sisters and friends are solicited

AS I
IS

Tickets for sale by the Secretary of
B. P. O. E. No. 7

Stage Name, FRANK GOULD.

Presented with solid gold headed cane and umbrella. Special banquet tendered Monday after show. This ad was sent out by the Elks — 600 of them.



1921-1922 ALL READY FOR SEASON 1921-1922

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in "TWO BOYS FROM DIXIE" (A BIG HIT)

Opening Our Pantages Tour Week May 21—Pantages, Des Moines, Ia.
Direction HORWITZ & KRAUS

Week June 5, Pantages, Minneapolis, Minn.

CABARETS.

(Continued from page 6.)

week. Two new troops of the State police, which are to be located at Malone and Sidney, will be ready for duty about June 1. Arrangements for permanent quarters have been made and the money for permanent barracks raised.

The Trouville at Long Beach, Long Island, may reopen this summer. During the week it was said Billy Kurth was negotiating, and that Walter Kaffenberg might be interested with Kurth, if the latter got it.

Despondency still hovers over the restaurant business in New York. No one is optimistic. The reported closing of Ziegfeld's "Midnight Frolic" will hang a gloom over the dance places in the city, which think they have a chance during the summer. One or two places claim they are doing business, but unbiased reports say no place is doing anything to brag about. Selling goes on about the same. Those closely known can get what they order, in some places more openly than in others. But the buyer must be extremely well known from every angle, and even at that, in some places getting something is an operation of the sneaky sort.

The Shuberts are reported trying to rent the restaurant privileges of the Century Roof. For summer trade the Century roof has pleasant porch extending away from the roof's auditorium and overlooking Central Park. The Shuberts think the roof restaurant can do business, especially dinner, independent of the roof show that is shortly to open up there. Accordingly they have tried to impress a few restaurant men with the advantages, without much success to date, as it would require an investment from anyone taking it over. The Shuberts for their bit is indifferent whether it is 15, 20 or 25 per cent. of the gross sales, but it must be some percentage. Restaurateurs are shying at 15 per cent., even of the gross nowadays, for food only to sell.

Newman's Lake House, a widely known summer hotel at Saratoga Lake, was raided by a party of deputy sheriffs last week and 165 cases of liquor, valued at \$8,000, seized. The seizure, one of the largest yet made in northern New York, was accomplished without the aid or knowledge of Federal officers. The place, which was being prepared for the opening of the season, was in charge of Leon Kenny, a negro caretaker. Kenny was arrested on a charge of violating the State Prohibition Law, although he steadfastly maintained that he knew nothing about the booze. Part of the precious fluid is said to have been stolen recently from a cottage at Hadley, a short distance away. After the death of Mrs. Katherine Newman, the proprietor, a few months ago, the hotel was sold to Matthew J. Dunn, of New York.

Time-honored tricks of burlesque and vaudeville comedians have been called into play to outwit the prohibition enforcement authorities hereabouts. One of the cleverest ruses is the old artificial nosegay stunts. Remember the friend who used to invite you to take a whiff of the flowers in his buttonhole, and how your unsuspecting nose was answered with a spray of water, shot through the posies, which were nothing more than a camouflage for the opening of a concealed hose and water-filled bulb?

Well, the up-to-date bootlegger has adapted the trick for his own purposes. Only instead of smelling the posy, you walk up to him and open your mouth. He skillfully sprays in a fair-sized shot of hooch. There's a tiny hose running from the bootlegger's nosegay to his trousers' pocket, where the hooch-filled bulb is hidden.

M. J. Fritzel, formerly owner of the Arsonia Cafe, is now proprietor of the Friar's Inn, Wabash avenue at Van Buren street, Chicago. The inn has dancing and those entertaining are: Sidney Erdman, Herbie Vogel, Madge Keifer, Flo Whittman, Emma Lewis and Pinky's Society Band, formerly with the Fanchon-Fritz show. The present plans of Fritzel are to have many professional nights, and have companies playing Chicago as their guests. Freddie Emde, who was connected with Shuberts, is manager.

Whiteman's orchestra leaves the Palais Royal tomorrow night (Saturday). The musicians open, May 27, at the Pavillion Royale, formerly

SENSATION OF THE SEASON

"THE LAST WALTZ"

OPINIONS OF THE WORLD'S GREATEST CRITIQUES

ALAN DALE, JACK LAIT, ZIT, CHARLES DARNTON, BURNS MANTLE, HEYWOOD BROWN, KENNETH MacGOWAN and others from the daily newspapers and the theatrical press.

By ALAN DALE. *New York American*, May 11, 1921

Giuran and Marguerite did some extremely agile dances, their terpsichorean feats were extraordinary. They were quite a feature of the entertainment.

By R. B. H. *New York Star*

Giuran and Marguerite dance excellently and in a way that does not suggest the necessity for importing any of those fancy foreign disciples of the classic or modern dances.

By JACK LAIT. *Variety*, May 13, 1921

Of the specialties those of Giuran and Marguerite scored most resoundingly.

By ZIT. *Zit's Weekly Newspaper*, May 14, 1921

Some amazing dances were executed by Giuran and Marguerite.

New York Journal, May 11, 1921

Striking features of the performance were the dances by John Giuran and La Petite Marguerite.

New York Herald, May 11, 1921

The dancers John Giuran and La Petite Marguerite earned their keep.

The Evening Post, May 11, 1921

The dancing of John Giuran and La Petite Marguerite left nothing to be desired in any way.

The Evening Mail, May 11, 1921

The dancers Giuran and Marguerite contribute interesting interludes.

The Globe, May 11, 1921

People like Giuran and Marguerite introduce dances of their familiar and excellent kind.



New York Tribune, May 11, 1921

Giuran and Marguerite were effective in their acrobatic Russian dancing.

Evening World, New York, May 11, 1921

There was also skilful dancing by John Giuran and La Petite Marguerite.

Daily Eagle, New York, May 11, 1921

Clever acrobatic dancing by Giuran and Marguerite.

Direction ED. DAVIDOW & RUFUS Le MAIRE

the Hoffman Arms, on the Merrick Road, Long Island. The Palais Royal will install a new orchestra and will remain open as long as business warrants.

No "Main Street" Till Fall

The Shuberts this week called off preparations for the producing of "Main Street" until fall. People for the Sinclair Lewis piece were being called to the Shubert office for the past few weeks and were informed that the production was off until fall, although the original plans were merely to give it a short try-out on the road.

SPORTS

(Continued from page 9.)

that could qualify as a second rate over here. The only exception offered to his knockout over Battling Levinsky in this country last year is that Levinsky was far from being

in proper condition; furthermore, he was past the age limit.

It is the opinion of Mansell that Carpenter will not last over eight rounds with the American champ. He also states that it will be a great fight for the first five rounds until Dempsey finds out the Frenchman's routine and then fireworks when Dempsey uncorks.

Governor Miller has signed the Simpson Bill which brings boxing and wrestling under the supervision of the Athletic Commission which abolishes the present commission of salaried officials. The Athletic Commission will be composed of three non-salaried members who will be appointed within three weeks by the State executive.

Trial of the action in Buffalo of Frank P. Spellman, of Batavia, against Jack Dempsey and Jack Kearns to recover \$100,000, claimed as his slice of the profits of "Dare

Devil Jack," resulted in a disagreement Thursday. Spellman testified that under a verbal agreement he was to receive a share in the profits amounting to 25 per cent., while Dempsey and Kearns were to receive the remainder. David Horsey, Philadelphia picture promoter, told that he offered to place Dempsey in pictures, the fighter to put up \$50,000 and Horsey to give his studio and picture experience to the venture. Kearns is said to have stated to newspapermen that Spellman made an offer of settlement to him several weeks ago of \$500. Spellman means to have a retrial of the case, as the jurors were about evenly divided. One of the side-lights on the trial is the fact, adduced during the testimony, that Dempsey's income from "Dare Devil Jack" has amounted to date to \$28,500.

Benny Leonard will appear in the act of the Marx Bros., when it opens Monday at the Palace, New York.

It has not yet been decided upon whether the champ will remain in the turn for the week, or merely the first day. He went into the act at Proctor's, Newark, Monday night, kidding around. Benny got his show experience hanging out with the Waterson-Snyder bunch, with Leo Levin of that music publishing office his close pal. Leo would steer Benny around the usual haunts of the professional departments, with Benny accepting the opportunity to sing the firm's songs as a plug, and it was certainly a good plug, as Leonard did it. Besides his rep, Benny has a nice singing voice, and almost handles himself as well professionally as he does in the ring.

Governor Miller last week at Albany, N. Y., signed the Simpson-Brundage bill reorganizing the State Boxing Commission. Wrestling as well as boxing matches will be placed under the jurisdiction of an unpaid commission, according to the provisions of the law. The

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OPENING COLISEUM, LONDON, JUNE 11

SAILING SEPT. 1 FROM LIVERPOOL TO SYDNEY, TO PLAY 60 WEEKS FOR BEN FULLER TOUR. BEGINNING:

FULLER'S ANNUAL PANTOMIME, 12 WEEKS, SYDNEY, FOLLOWED BY 12 WEEKS IN MELBOURNE

(BOOKED PRIOR TO DATES IN ENGLAND, WHERE 100 WEEKS WERE OFFERED)

DUE IN VANCOUVER, FROM NEW ZEALAND, JANUARY 1, 1923

THANKS TO HORWITZ & KRAUS, WHO HAVE HANDLED ACT FOR LAST TWO YEARS

offices of the present commissioners—three in number—who receive annual salaries of \$5,000 each, will be abolished. Under the terms of the new law, three deputy commissioners are to serve at annual salaries of \$4,000 each, as was the case under the Malone act, the last Republican boxing statute, repealed during the Whitman regime.

The Walker boxing law, which permits 15-round contests to decisions, is not changed by the reorganization bill. The new commis-

sion is empowered to adopt rules prescribing the length or duration of wrestling matches and the manner in which wrestlers shall engage in contests "and further safeguards and conditions as shall insure fairly sportsmanlike and scientific contests."

The first annual golf tournament of the N. V. A. Club will be held at Garden City Country Club, L. I., June 6, 7, 8 and 9. All active and lay members are eligible to enter. There are no entry charges, each player paying only his daily fee at the club.

The prizes have been donated by the leading vaudeville circuits and are valuable trophies. The qualification round on which handicaps will be based will be held Monday, June 6, and will consist of 18 holes. Medal play starts at 9:45 A. M., daylight saving time, no starters after 3:30 P. M. Play by twosoms only. All match play by sixteens will start at 9:45 A. M., Tuesday, June 7.

Only those who have turned in qualification cards are eligible. Eighteen hole matches. Sixteen lowest scores qualify for cham-

pionship division. Handicapping by club professionals. Prizes awarded as follows:

1. The Tom Nawn trophy to the player with the lowest score on the qualification round. This trophy to be won twice for permanent possession. The following prizes to be awarded outright.
2. Championship prize.
3. Runner up first sixteen.
4. Winner second sixteen.
5. Runner up second sixteen.
6. Winner third sixteen.
7. Runner up third sixteen.
8. Winner fourth sixteen.
9. Runner up fourth sixteen.
10. Play off defeated eight—first sixteen.
11. Play off defeated eight—second sixteen.
12. Play off defeated eight—third sixteen.
13. Play off defeated eight—fourth sixteen.
14. Consolation handicap prize for all losers.

The announcement today that the title wrestling match between Zybszko and Stecher would be held in Convention Hall, Kansas City, May 26th, was a complete surprise to most of the mat followers who figures that it was sure to go to New York. Stecher made the Kansas City affair possible by agreeing to take a chance on the financial end, telling the promoter to guarantee Zybszko, anything within reason, and that he, Stecher, would take a chance on what was

left. As things now shape up Zybszko will get \$10,000 if he wins, while Stecher is to only receive \$7,500 if the winner. If he fails before the giant Pole his cut will only come after all expenses are paid and the \$10,000 for the winner comes out. Stecher's brother and manager asserts they have posted \$5,000 in New York to bet that Joe can throw any man in the game with the head lock barred. Zybszko has consented to waive this hold but states that does not exempt the scissors hold, which Stecher has used so successfully. As this will be the first real championship mat affair for Kansas City, it is expected to draw the largest crowd in the history of the wrestling game in the West.

Edward Farrer, (Young Hackensmith) retained his new title of world champion lightweight wrestler at American Legion Hall, Marshalltown, Ia., May 13, when he won from George Wasser, St. Louis, former world champion lightweight, in two straight falls. The first came in 25 minutes and the second in twelve minutes and thirty seconds. Wasser went to the mat the first time under the pressure of a head scissors and under toe hold, and Farrer won the second fall with a toe hold, forcing Wasser to throw up the sponge. Wasser and Hackensmith met here six weeks ago and Hackensmith wrestled the title from Wasser after a long battle of two hours, eleven minutes

and twenty seconds. Wasser weighed in at 133, Hackensmith at 118. The result of this match makes Hackensmith the world's champion bantam, feather and lightweight wrestler.

Some wise bettors this week were looking for wagers, they taking the end that the championship fight will go over eight rounds. It seemed a sudden switch of opinion among the smart boys. The Dempsey-Carpentier bout is limited to 12 rounds. If it can go over eight the chances are that it will go the limit. Since there is to be no decision, that would probably mean another meeting between the couple, either here or in England. When a fight can draw as this one at Jersey is apt to, between \$1,000,000 and \$1,500,000, the more often



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MAJESTIC, CHICAGO, NEXT WEEK (MAY 23)

Nothing but success on the ORPHEUM CIRCUIT

EAGLE & GOLDSMITH, representing

they meet the wealthier they will become, without figuring picture rights proceeds and the coin that can be gotten before, in between and after fights.

After 12 hours' deliberation the jury, which heard evidence, last week, in the action brought by Frank P. Spellman, of Batavia, against Jack Dempsey and Jack Kearns, his manager, was unable to agree and were discharged by Supreme Court Justice Taylor. It is understood that the jury stood 11 to 1 in favor of Spellman. The latter sued for \$100,000, his share of 25 per cent. of the proceeds from the moving-picture serial, "Dare-Devil Jack," in which the heavyweight champion starred. The contract between the men was a verbal one.

After less than 10 minutes' deliberation, a jury Monday night acquitted Charles B. Andrus, District Attorney of Saratoga county, of the charge of neglect of duty in permitting gambling to flourish at Saratoga. There are still charges of bribery and conspiracy pending against the District Attorney, which his counsel will seek to have dismissed sometime this week. Testimony of a startling nature was given by the three or four of the prosecution's witnesses during the trial, which was bitterly contested, and which attracted more attention than any held in Northern New York in many moons. Abraham Silverstein, of Buffalo, testified that he accompanied "Rachie" Brown, who is mixed up in the world's series scandal, to a joint during the summer of 1919 and lost \$38,000 while the latter spun the wheel. Two small boys swore that they had bet sums ranging from fifty cents to two dollars on the horses. The bets were laid at a small candy store conducted by a woman. That the adult population of Saratoga is hopeless as far as gambling is concerned, was the statement made by the Rev. George C. Douglass, pastor of the church which Mr. Andrus attends. John R. Ward, alias Kennedy, "man of mystery," declared that 25 per cent. of the profits of a place conducted by himself, Bennie Russell and Jules Formel, now in prison, went for "protection," and that on one occasion the District Attorney complained to him that he had only received \$360 as his share of the profits from one evening's play. Russell, who is a self-confessed drug addict, swore that he recovered \$6,000 of his investment in the establishment with the assistance of Mr. Andrus. The defense brought out that the witness, although under arrest, had given no bail, but was permitted to come and go as he pleased. Only four witnesses were called by the defense, which spent less than half a day in presenting its case.

William J. Fallon, of New York, who represents "Nicky" Arnstein, Abe Attell and other well-known sporting characters, was one of the counsel for Mr. Andrus. Wyman S. Bascom, Deputy Attorney-General, assigned by former Governor Smith to conduct a probe of the gambling situation in Saratoga, prosecuted the case. Supreme Court Justice Henry V. Borst, who is to preside at the special "booze term" in New York city, was on the bench. During the summing up, Justice Borst took occasion to deliver an address, bitterly excoriating residents of Saratoga for their failure to stamp out gambling there.

ENGAGEMENTS

Thurston Hall, "The Broken Wing."
Mary Milburn, "Ziegfeld Follies."
Caroline Newcombe, "The Right Way."
James Barton, long-term contract with the Shuberts.
James Gleason, "Like a King."
Jack Hazzard, by Carrie Carleton, through arrangement with C. B. Dillingham, for Julia Sanderson production.
George LeMaire for White's "Scandals."
Dodson Mitchell, in Dillingham's "Two Blocks Away."
Betty Alden, Leah Wilson, for "The Melody of Money."
Frances Carson, for Dillingham's "The Scarlet Man."
Harry Kelly, Joe Smith, Charles Dale, "Belle of New York."

IN AND OUT.

Clayton and Edwards were off the bill at the Broadway after the Thursday night show, notifying the booking office that one of the team was ill. Oscar Lorraine was substituted.
Lexey and O'Connor were off the bill at the Regent after the Thursday night performance, the girl of the team suffering a sprained ankle. Wolfe Gilbert went in Friday afternoon.
The continued illness of Laurie Ordway caused her to drop out of

the bill at the Palace, Brooklyn, the last half of last week, with Armstrong and Manning substituting.

Lloyd and Whitehouse have been booked to replace Anthony and Arnold with the Loew southern road show, opening in Indianapolis May 23, continuing for them in Dayton and at McVickers, Chicago, for the week of May 30.

Paul and Georgia Hall were out of the bill at Loew's Victoria Monday, Miss Hall having contracted a cold. Carlton and Tate substituted. Frank Terry could not open at the Palace, Brooklyn, Monday, having lost his voice. Mulcahy and Buckley secured the disappointment.

B. Kelly Forrest was added to the bill at Loew's Avenue B Monday, increasing the bill from five to six acts, it being originally planned to run the show with but five turns.

One of the Neapolitan Duo III, the turn had to cancel at the Prospect, Brooklyn, the first half, with Brennan and Rule substituting.

Fred and Elsie Burke will replace Ward and Raymond with the Loew southern road show at the Lyceum, Pittsburgh, next week, the former

notifying the Loew office this week that they would have to cancel on account of illness.

ILL AND INJURED.

Harry K. Burton, the vaudeville agent, is recovering from a painful attack of carbuncles that kept him at home for two weeks, with Dr. J. W. Amey attending.

Ed Robins, who is conducting the summer stock in Toronto, is reported seriously ill with scarlet fever.

May Yohe, struck by an automobile at Eighth avenue and 58th street, May 15, injured spine.

Margaret Wycherly went out of "Mixed Marriage" through illness last week. Louise Randolph took her role.

INCORPORATIONS.

Joseph A. Golden Corp., Manhattan, theatricals, \$5,000; J. A. Golden, E. V. Reiss, E. M. Wells; attorney, H. L. Slobodina, 729 Sixth avenue.

Whipple Amusement Corp., Brooklyn, amusements, \$10,000; H. Jacobson, S. Winderman, J. M. Madden; attorney, H. M. Helfgott, 35 Nassau street.

Commercial Traders Cinema Corp., Manhattan, \$200,000; Peter Andrich, M. Martelich, G. W. Yates; attorney, B. Wasserman, 51 Chambers street.

Coliseum Motion Picture Corp., Manhattan, \$300,000; A. C. Miller, E. Hurd, B. C. Whitman; attorneys, Winfield & Bonyngs, Fitzgerald building.

T. and T. Films, Manhattan, \$600,000; J. Fyans, E. J. Schel, N. Handel; attorney, A. A. Silberberg, 256 Broadway.

Forward Film Purchasers, Manhattan, \$10,000; H. F. Chase, J. F. MacNamara; attorney, H. J. Curtis, 110 West 40th street.

Sanford E. Stanton Co., Manhattan, theatrical proprietors, \$150,000; D. J. Dowling, P. J. Neuschafer; at-

torneys, Ashley & Foulds, 156 Broadway.

Hampton Play Corp., Manhattan, \$40,000; J. F. Rinn, B. M. L. Ernst, D. J. Fox; attorneys, Ernst, Fox & Cane, 31 Liberty street.

Rialto Productions, Manhattan, motion pictures, \$50,000; I. Katz, G. Conroy, D. A. Lennon; attorneys, Jenks & Rogers, 57 Wall street.

Delaware Charters. Cinderella Theatre Co., \$600,000; James N. Robertson, Thomas B. Quinn, Thompson R. Winsheimer, Detroit; attorney, Corporation Guarantee and Trust Co.

New Jersey Charters. Atlantic Highlands Theatre, Atlantic Highlands, \$100,000; Moe Kridel, Simon M. Soley, Esther Susskind, Newark.

Columbia Amusement Co., West Hoboken, \$100,000; O. N. Forrest, Lionel Isaacs, Frederick J. Aschbach, Weehawken.

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WHAT DOES

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THE SHUBERTS

or Mr. DILLINGHAM, or Mr. ZIEGFELD, or Mr. LOEW, or Mr. PANTAGES

or any other managers who pay their money care for newspaper notices about artists?
For instance, the following about

J. C. NUGENT

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MAJESTIC, CHICAGO—

"J. C. Nugent, vaudeville's most accomplished monologist, mellow, unctious, wise, crackling, meaty, colloquial and classical in swiftly changing moods, delivered with a bang. His extemporaneous subject handling was effortless and effective. Nugent is an institution that seems eternal to vaudeville, but never grows monotonous—no set routine memorized off a hunk of paper here. The man has a head, which alone distinguishes him from the herd which may choose to label itself his competition. Just a natural wit, observer, raconteur, typically native and entirely with the times, Nugent has developed and monopolized a one-mand field."—Lait, VARIETY, May 6.

ORPHEUM, PORTLAND, ORE.—

"If President Harding sent out scouts for his cabinet he should send for J. C. Nugent, who is the acme of everything delightful and after a fifteen-minute comedy routine does half a dozen half minute impromptu talks on subjects suggested by the audience with marvelous command of English and lightning-like clarity. He thus covers between fifty and seventy-five different subjects each week. Nothing approaching his achievement has been seen here."—Portland Oregonian.

ORPHEUM, SAN FRANCISCO—

"All the singles in vaudeville, one thinks, after hearing him should lay off for awhile and go under Nugent's instruction."—San Francisco Journal.

ORPHEUM, LOS ANGELES—

"A new stunt for Nugent and a new stunt for the stage."—Los Angeles Times.

They care NOTHING! They have their reports. They do not care that! (snapping fingers to indicate utter carelessness).
BUT—the actors like to read it. Unfortunately the actors do not do the booking. I know from their praise, however, that if they did they would book themselves solid for ten years.

Address HARRY WEBER, Palace Theatre Building, New York City; or Friars' Club.

FROM ONE ARTISTE TO ALL OTHERS

With winter a memory and spring heralding the near approach of summer, now is the time to give your street, stage and screen wardrobe proper attention and commission **CLAIRE** to replenish it with summery designs and fashions that bespeak class and make your dressing more distinctive and pre-eminently in keeping with the times.

Our new catalogue of late spring, early summer and mid-summer fashions not only contains something smart and classy, but bears that stamp of perfection for which the **CLAIRE ESTABLISHMENT** is noted.

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We are happiest when assured that you are satisfied.

We bend every effort to make your wardrobe the last word in modern designing.



CLAIRE

130 West 45th Street

DESIGNERS

NEW YORK CITY

VAUDEVILLE REVIEWS.

(Continued from page 20.)

There are some fairly neat exchanges of repartee, but it is extremely difficult to get the atmosphere of wealth upon which the action depends from the shabby house set used to represent a lawyer's office. However, there is a certain amount of near-drama of the "Nellie the Beautiful Cloak Model" sort in the affair, and the Sixth avenue audience heard it out attentively, without displaying extreme enthusiasm.

Harry White (New Acts) came through with bells on. He has an aggressive style of making his points and his material is brightly framed and deals with topical subjects which appeal to such a clientele as that of the downtown Loew house. Clark's Hawaiians rounded the bill out splendidly with its picturesque settings, appealing music of the haunting native sort and the lively hula hula of the woman member. There are five men in the turn and they get a lot of first-class music into their quarter of an hour or so, varying the routine with songs, instrumental combinations and the sure fire "harmonies" on the guitar in the style associated with Hawaiian musicians.

One of the characteristics of the Loew booking was especially noticeable in this bill. Most of the acts did less than 15 minutes and this made the bill move swiftly. There were no forced encores and no stage waits.

Rush.

FIFTH AVE.

Comedy and songs in even balance, with both elements productive of strength, were the first half's chief factors in furnishing an entertaining performance. Some turns did not receive their rightful measure of appreciation, but that was more the fault of the audience than the players. Publicity for the N. Y. A. dual benefit bills at the Hippodrome and Manhattan next Sunday was flashed on the screen, the succession of name acts flashed forming an imposing list.

Mme. Doree's Operalogue, with her nine candidates for grand opera, supplied the brilliant headline attraction. The Fifth Ave. patrons are never accused of possession of that culture supposedly necessary to enjoy opera. Monday night's house, however, "ate it up," just showing again it is the way opera can be presented that really counts with the average theatregoer. Mme. Doree is vital to the act, counting equally or above the vocal lineup. She is a sort of animated libretto, pleasantly describing the bits in the program of "operative sweethearts." There is a deal of interest in her descriptions, too. For instance, she said the quartet from "Rigoletto" is counted the most remarkable of operatic scores, for there are four distinct airs, which make one smooth melody. Gentle laughter met her comment that not all the "Tales of Hoffman" would pass the censor. Mme. Doree's intermittent monolog promotes expectancy in her audiences, and each number has fresh interest. Fine returns were won and earned.

Oscar Lorraine, who followed in the next to closing spot, drew down the evening's individual honors, remaining 24 minutes. The applause was shared with the girl box plant, whose warbling of a popular melody won a demand encore. The "lover" expose went for a "goal." Lorraine took a chance or two. The birdie bit may not pass in the big houses as easily as here, where

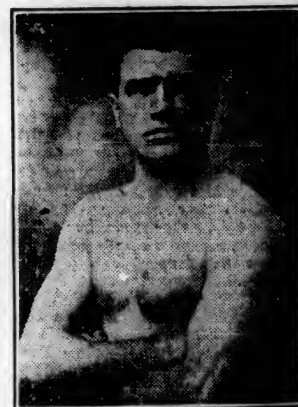
there was hearty laughter resultant. The class and humor of the burnt cork "At the Depot" of Harrison Greene and Katherine Parker won

that team a bundle of favor. They came fifth, being the third of three comedy acts in a row. One of the best of the early laughs came when

Greene said Miss Parker was "certainly dressed up nice underneath." Greene kidded about the trunk bit. The Bison City Four (Milib, Gir-

MANAGERS, AGENTS, ARTISTS TAKE NOTICE

PHILADELPHIA JACK O'BRIEN, who gained the world's light heavyweight championship by defeating Bob Fitzsimmons and many others, wishes it known that he is now physical director of **MADISON SQUARE GARDEN HEALTH ATHLETIC INSTITUTE**, 26th Street and Madison Avenue, New York City, and is in no way connected with the stage, as there is an impostor playing vaudeville who claims to be the **ORIGINAL PHILADELPHIA JACK O'BRIEN**. Kindest regards to Harry Watson, Jr., my old sparring partner.



PHILADELPHIA JACK O'BRIEN

THE R. F. KEITH CIRCUIT OF THEATRES
Palace Theatre Building, 1564 Broadway, NEW YORK.
EDWARD F. ALBEE, President

May 14, 1921.

Mr. "Philadelphia Jack" O'Brien,
Madison Square Garden Athletic Institute,
Madison Square Garden,
New York, N. Y.

My dear Mr. O'Brien:

In answer to a letter dated May 2d and signed by Eddie Francis, I am returning same to you, but keeping a copy to distribute among the different managers in this office for the purpose of advising them of the manner in which this man has played on your reputation. He won't get another chance to repeat it on this circuit.

I am pleased that you called this to my attention. The booking, as you know, is not done by myself, but by different booking men, whom we have employed, and they are very seldom apprised of the manner in which this man bills himself, as this is done principally by the managers of the theatres where the act is booked.

If you hear of any further misrepresentation by this man on any circuit, I will be very glad to take it up with the heads of the same.

Sincerely yours,

(signed) E. F. ALBEE.

THE BEACON JOURNAL
AKRON, OHIO, May 2, 1921.

Mr. Philadelphia Jack O'Brien,
Madison Square Garden Athletic Institute,
Madison Square Garden,
New York, N. Y.

Dear Sir:

I received your clipping in which you express yourself as intent upon exposing the man travelling around in vaudeville under your name. Thought probably a few lines from me might be of aid. I plead guilty to being the first Akron sport writer to extend the grand reception to the false Jack O'Brien, and the circumstances leading up to this might be of interest to you.

The week previous to this man's arrival in Akron, I was in Canton, O., and noticed him billed as the "famous pugilist." On a Monday night I attended a vaudeville show in Akron and the theater manager informed me that Philadelphia Jack O'Brien was in the city. Also received word from the advertising department of the Miller Rubber Co., regarding the arrival of Jack O'Brien; it seems that he had held a conference with head men there in regard to having an advertising plan worked out.

These two tips and the fact that he was billed on Keith's vaudeville circuit made me feel certain that it was really the original O'Brien. Was also forced to make a quick decision, inasmuch as it was near press time. So I printed an interview with this fellow, which was taken up the next day by other papers.

He held a number of cuts of him shown in fights with prominent fighters, which probably were faked, and also clippings of stories from other papers, including Pittsburgh papers. Immediately after running my first story, I wired the Philadelphia Public Ledger and received word that the original Jack O'Brien was in their city.

Having this information I remained silent, awaiting developments. He appeared in the local vaudeville house, told of having over 500 bouts and was leaving in June to fight Carpentier. Before he was here many days the news leaked out that he was not genuine and he mysteriously disappeared.

Might say that when I questioned him whether he was Philadelphia Jack O'Brien, he declared that he didn't use that name any more, but travelled under the name of Gentleman Jack O'Brien.

I am very sorry that I have enabled him to receive clippings to use from this paper to further his efforts. To you I apologize and trust you are successful in running this impostor down.

Very truly yours,

EDDIE FRANCIS, Sport Editor.

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saying he had a two-a-day back. He also mentioned something about his agent and that he had no route. And, Hughes and Roscoe, on just ahead, landed well with their comedy and singing. On the drop a sign was posted reading "Joyless Julep, 30 cents," that supposed to be outside a "boogie smelling bit" inserted at the opening which takes the edge off the "cop at the side door bit," but the business following that makes it necessary as arranged. The men worked out the best harmony results with "Beautiful Wedding Day," with bell imitations cleverly effected.

Kokin and Galetti supplied a corking No. 3. The monk barber shop bit evoked screams of laughter. It rates with the best animal comedy stunts of the day. The monk cabaret with the shimmeying monk for the curtain, is newer, but not nearly so good. The bell playing was mystifying and applause winning. The girl's high kicking stunt of ringing the bells on a stick worked out cleverly.

Jean La Cross sang nicely on second, a pianist accompanying. Miss La Cross is a specialist in ballads and her routine came as a change of pace from the frequent jazz offerings in the field. A Scotch melody that started her opening medley was promising and she scored soon afterward with an Irish tune. "Emeline" was well done, as was "Gairria Mia," the finale.

The Six Harlequins (new Acts) opened the show cleverly. The Franklyn Bros. (New Acts) closed.

ROYAL.

Attendance records were not broken at the Royal Monday night, but the house held its quota for one of the first summery evenings of the year. The Lee Kids, topping the bill, should prove an immense draw for this neighborhood house, especially at the matinees, when every child in the vicinity should see the offering, the turn also having a direct appeal to the grown-ups.

Lady Alice's Pets opened. The act is one of the standard openers, which has seen service for many seasons, always improving as time goes on. Lew and Paul Murdock, No. 2, ran away with a dancing hit in the early spot. Lew is one of the best in the line of long-limbed dancers. For some time this chap was hidden away in support of a man and woman team in which he had little opportunity, but appears now to have gained his stride, and should be heard from in the production field before long. As a matter of variety this boy could introduce a rube dance in the present offering, the comedy returns being assured with a character bit of this nature.

Dick Duffey and Hazel Mann in the Ben Ryan skit, "Via Telephone," produced a volley of rapid-fire talk, the effectiveness of which could not be gained from the uptown audience. The couple carry the piece through in snappy style, placing the points over with the necessary punch, closing with an effective double number which brought forth the desired returns.

The Lee Kids, closing the first half, were a sound success from the start. The kiddies have played the city from garret to cellar and appear to be getting more out of the offering at every showing. Marion Harris and Band (New Acts) opened after intermission, starting a second half well fortified with songs.

Joe Darcey, a Bronx boy with a large following, including a number of Eagles, who were present Monday night, was the clean-up of the evening. Darcey is developing by leaps and bounds, his jumping into the second after intermission position on a big-time bill and carrying off the honors, demonstrating that this chap has arrived. Darcey confined his efforts to a shorter time limit than he has been accustomed to in the smaller houses about the city where he has been in the habit of holding the stage for over half an hour, which is undoubtedly a record for a male single in the three-a-day. Monday night's audience refused to let him depart without a curtain speech, and would have preferred more of his ballad singing had more time been available.

George Lane and Arch Hendricks (New Acts) and Horlick and Sarampa Sisters rounded out the show. The latter turn appeared to be hampered somewhat by the orchestra, but managed to land nicely with a whirlwind finish.

58TH ST.

The cool weather the early part of the week was a break for the vaudeville theatres. Tuesday night the 58th St. was well filled on the lower and second floors with a good smattering in the boxes. The top gallery was uninhabited, probably a chronic condition, excepting on Saturday and Sunday nights. The show was not a good one. How can a seven-act vaudeville bill be good, with one comedy act, and that one next to closing?

The act next to closing was the only real hit on the program and he topped them over. It was D. D. H., a western importation who has hit upon a new idea in monologizing. His style of delivery is away from all the single talkers in "one" and his material also gets away from the beaten tracks. No gags, just a steady stream of talk on topics that are uppermost in the minds of

ANSVILLE COURIER MASTER MIND INDEED ON NEW GRAND BILL

Harry Kahne, a mental wonder, "The Master Mind," bests similar men who have appeared in vaudeville by displaying feats of carrying large figures, writing upside down and the like. He combines both the work of the late Griffith and the well known Japanese figure-juggler and by clever showmanship and good comedy produces an even more entertaining act. His feature stunt is to read a mental wizard.

"Born That Way"

Harry Kahne, mental wizard, extraordinary, usually born.

Students Gape in Awe as Mentalist Gives Concentration Demonstration
"Geel! It takes concentration just to figure out what he's doing," opined a feminine student of Commerce High school today as she watched Harry Kahne, the incomparable mentalist, give his demonstrations of copying words, numbers, and figures. Kahne, at that time, was in the midst of a series of "words backwards" and "numbers upside down" demonstrations. He wrote down "The words backwards" and "The numbers upside down" on a board, and then, to the amazement of the audience, he read them off correctly. Kahne's act is a genuine mental feat, and it is a pity that the audience could not see him on a big stage.

JOURNAL COURIER Mental Expert Big Feature of Family Vaudeville Show

Harry Kahne, uniquely and mentally, is the outstanding feature of the current five vaudeville entertainment at Family theater, and he is a man rather uncannily gifted seems, being able to do as five different and distinct feats at the same time. It is said of his performance that genuine and remarkable, and of such trickery as is frequently found in acts of such kind. That Mr. Kahne accomplishes, he attempts through sheer concentration can not be disputed, and his startling demonstration of reading, writing, spelling, and adding a column of figures at one and the same time would be phenomenal was it performed with such apparent ease.

Beyond comparison, beyond your imagination. Must be seen to be appreciated. Finished Orpheum Tour. Now playing Interstate Time on my way EAST. To be under the direction of EDW. S. KELLER Many Thanks to BEEHLER & JACOBS

the people, and each has a comedy punch at the finish that is a "wow." Built for any style of audience, his stuff will hit them in the split as well as the larger houses.

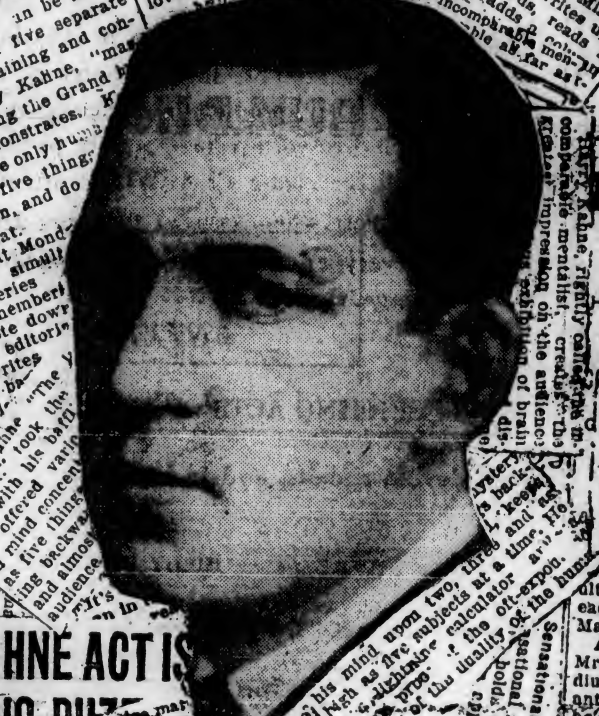
Lovenberg Sisters had a good chance to turn them over, but the act misses somewhere. They have evidently started out to try for comedy and the efforts have been only partially successful. They carry a set and do several dances, while the male partner also billed, Sime Neary, sings and dances and throws the lariat. The lariat throwing, which is very good, got most for the act Tuesday night. Neary's dancing with the double rope was something new in rope spinning. The finish in which the girls both appear in a horse with their bodies protruding could be worked up for more comedy, but it does not seem to hit and that appears to be the trouble with the whole act. The girls looked very cute in their little yellow costumes and the dance they did in this outfit seemed more like their old selves.

Evans and Wilson followed Kent and McGrade in a dramatic sketch (New Acts) that held a dimly lighted stage for 17 minutes, with McGrade also doing an Irish character,

THE MORNING OREGONIAN. AND GARNERS LAUGHTER WITH "BOMBS" AND JOKE A wonder worker who defies analysis in Harry Kahne, who is the mental marvel of the Orpheum circuit. He is given sustained applause by all of us who can't figure or write or spell any too rapidly and even the wizards at the art sit amazed at Harry. He has a wonderful "memory" as he says. Long rows of numbers he writes upside down and when the tenses he takes apart together again, writing on and then to a

and garners laughter with "bombs" and jokes. A wonder worker who defies analysis in Harry Kahne, who is the mental marvel of the Orpheum circuit. He is given sustained applause by all of us who can't figure or write or spell any too rapidly and even the wizards at the art sit amazed at Harry. He has a wonderful "memory" as he says. Long rows of numbers he writes upside down and when the tenses he takes apart together again, writing on and then to a

which they develop many lands. But Harry Kahne, the mental wizard, is a wonder worker who defies analysis in Harry Kahne, who is the mental marvel of the Orpheum circuit. He is given sustained applause by all of us who can't figure or write or spell any too rapidly and even the wizards at the art sit amazed at Harry. He has a wonderful "memory" as he says. Long rows of numbers he writes upside down and when the tenses he takes apart together again, writing on and then to a



KAHNE ACT IS BIG HIT
Harry Kahne is a genuine mental feat, and it is a pity that the audience could not see him on a big stage.

INCOMPARABLE HARRY KAHNE

Beyond comparison, beyond your imagination. Must be seen to be appreciated. Finished Orpheum Tour. Now playing Interstate Time on my way EAST. To be under the direction of EDW. S. KELLER Many Thanks to BEEHLER & JACOBS

and this didn't do the team any particular good. They lean mostly to singing, although some talk and comedy are indulged in. Most has to do with a baby and has been oft seen in vaudeville, done perhaps sometimes better and sometimes worse. The couple have a light little offering that placed properly will get away in the not over heavy bills. The spot accorded them here was too much, even though they took several bows, with at least three unnecessary.

Noel Lester, an all around man, opened the show. He does magic, wire walking, juggling, ventriloquism and talk. He does all fairly well and as an opener manages things rather well. He affords entertainment and will do nicely opening bills in the better grade of small time houses.

Page, Hack and Mack, a very good acrobatic act, closed the show and held most of the audience. The picture may have held many, and if it did they were repaid by the Page, Hack and Mack exhibition. Morley Sisters (New Acts).

big-time standard turns in the line-up along with feature turns in the thrice daily. Added were a trio of new acts—at least not seen here before. The house orchestra "went" after the overture thing, selecting something good from the "Irene" score. Immediately thereafter the musician song plugger idea got over strongly. The plugger was planted in a seat with the musicians. He stepped into the spotlight with a middle under his arm, and in appearance he could easily pass for a "musician." His first number landed for an earned encore. He took his place again, but slipped out of the pit when the lights went down for the opening turn.

The house outdid itself in applause Tuesday night. Dave Harris was presented with the big kind of hit seldom granted in the split houses. Harris was on for over 21 minutes, including the periods for two encores. His trap drum bit has been elaborated on somewhat, with the little Hawaiian doll doing the "shimmy." That is worked with the aid of dry batteries under the stand. Harris has a story or two that have been heard before, but he is an excellent entertainer and his cabaret idea is a winner.

PORTLAND TELEGRAM

A miracle act is that, given by Harry Kahne. He does the almost impossible feat of presenting something new to an Orpheum crowd, something as new as Miss Cecelia Adams' dress. He writes upside down and backwards, adds a sum that totals into nine figures, reads a newspaper and answers questions asked by the audience all at the same time. It doesn't seem possible, but it is. And what's more, Kahne's line of patter is pleasant. Why he isn't headlined is one of those little mysteries that Manager Frank J. McGittigan likes to keep tucked away up his sleeve.

Valeska Suratt (showing) and truly Harry Kahne. A good showman. Writing, spelling, adding, numbers, talking and reading. Harry Kahne amazes, entertains, puzzles, mystifies and, generally, has the audience gaping and scratching its various heads with his quintuple mind concentration. Kahne is to all appearances a mental wizard and the answer to "How does he do it?" would be a bearcat.

MAJESTIC BILL BIG HIT WITH KAHNE SUNDAY FANS

Harry Kahne, reported excellently, bill, and he proves to be one of the biggest vaudeville sensations seen here in some time.

HEADLINER ON PRESENT MAJESTIC BILL DOES FIVE THINGS AT ONCE

Harry Kahne, who bills himself "master mind," has one of the most marvelous mental calculation acts on the American stage. Kahne performs all manner of feats, writing part of a sentence backwards and upside down, while writing the other part naturally. To top off his act he performs five distinct operations simultaneously, including finding four or five component parts of a master number of six figures.

AT THE ORPHEUM.

Simultaneous Harry Kahne's offering, featuring each mind concentration, is set here in Majestic City, but it's still good enough to carry away headline honors despite Mr. Kahne's worthy competition. This was proved during Thursday night's presentation of the bill. Kahne, who bills himself "master mind," has one of the most marvelous mental calculation acts on the American stage. Kahne performs all manner of feats, writing part of a sentence backwards and upside down, while writing the other part naturally. To top off his act he performs five distinct operations simultaneously, including finding four or five component parts of a master number of six figures.

AMERICAN, CHICAGO.

A small and big time combination, the first half of the program being made up of typical small time acts, second half composed of standard two-a-day artists; the patrons fied at well pleased, and all talking about Harry Kahne.

Harry Kahne, "The Master Mind," followed. Kahne works in "two" in front of a pretty special cloth drop, with the assistance of three blackboards. He asks the audience to suggest names, etc., which he writes backward, upside down and several other ways, with touches of comedy intermixed, all of this done with high polish of showmanship. For a closing trick he writes the headlines of a newspaper, starting with the letter "H", finishing with the letter "Z", dividing an eight figure number in four parts so that it will add to the audience calling out names any State in United States having population of the capital and that it is noted for doing all five parts simultaneously. Kahne is a master showman and has an act of the merit.

Sam Leibert arrived back in town with his Yiddish comedy playlet, "The Shattered Idol," a 20-minute interlude. The dialects were enjoyed by the 23d Streets and they roared at the "Christian name" line. But the pathos of the story hit 'em just as hard, and that made the turn all the more secure.

Feber and Bernet (New Acts) in Flannagan and Edwards' "Off and On" landed nicely in the number five position. Frank Kamplain, with Lou Bell (New Acts), yodeled his way to favor in number two.

Lola Girille Manzelli (New Acts) held the house for the finish. Redington and Grant, with "Bounce

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GRAND OPERA HOUSE.

Too bad such a spacious and historic structure as the Grand O. H. should find nothing better to house than a six-act and pictures program. Erected in 1869, the Grand at one time housed the cream of legit and musical productions. The Rialto having gradually oozed up-town to its present Time Square centre, its policy underwent a number of changes until six or seven years ago when the Harrison Amusement Co. took it over and installed the present policy which has been operated ever since. Twice weekly there is a six-act bill containing some good, mediocre and bad talent, running most toward the so-so type, that is doomed to tour the pop houses for the rest of its days. Occasionally a hardy topnocher will sneak in an open week there under a phony monicker, even some of the lesser lights resorting to subterfuge for some reason or other.

Charlie Meyerson, ever since he has been directing the destinies of the house, has been operating it on one slogan, the only back-stage notice visible, to wit: "There are no rules back stage—performers need none." He has renovated the entire back of the house plans, combining a number of dressing rooms into a spacious rest room, several more into a comfortable green room, with the dressing rooms on the upper tiers. At present the installation of shower baths is the chief construction problem.

The Grand is chiefly, though not strictly, a neighborhood house. It draws 'em from all over, as far down as Greenwich Village. Tuesday night's business was somewhat off, considering the usual capacity crowds it draws. The Summers, a mixed trapeze act opened, although billed as the Silverlakes, the latter turn disappointing just before the first show. Fair openers showing nothing new but doing their tricks satisfactorily.

Frankie Niblo and Billy "Grogan" Spencer, from burlesque, have framed a two-act for the summer and got the natives with their racy crossfire, which was broad to say the least. Here's sample: Miss Niblo covets a ring her vis-a-vis possesses. Spencer agrees to play Santa Claus, saying, "I'll give it to you on the condition you let me be your Indian guide," to which Frankie parries, "All right, Stillman." That's the line of lingo they sold and it sure livened the neighbors up some. As a comedy turn it's there, although it would not be amiss for Miss Niblo to rehearse the lyric of her "mammy" song more faithfully and not sing "lonely" for "lovely" and the like, and confuse the sentiment.

Following a Sunshine comedy, Ford and Truly, billed as Jones and Cutie, showed their trained dog stuff. "Truly" is a clever animal, although, of course, all honors go to his master, a wise showman.

Pisano and Bingham, wop and Irish couple, hinged 'em with their w. k. routine. This act is a pop house classic. Year in and year out Pisano has been singing "I'm the Pop" at 'em, and as ever they eat it up avariciously.

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The Winter Garden Four, straight singing quartet, are new in the East, although a standard in the Middle West. They have a pop song cycle, some of it old, some medieval, but never strictly up to date. In full evening dress, they do four or five numbers, always a chorus repeating each song in subdued tempo on the second repeat. A little variety is advisable.

Rives and Roberts, a dancing "couple" fooled completely when the "girl" pulled the unwigging stuff at the finish. Graceful steps, they looked like a bona fide mixed team reeling off their double dance numbers spiffingly with con-

siderable dash and snap. The surprise finish should pull the team up into regular company.

BRIGHTON.

The Brighton theatre, at Brighton Beach, Concy Island, got under way for its 13th season Monday afternoon. Tuesday night there was a better than fair sized audience in, considering the coolness of the weather at the seashore. A theatre party of approximately 500 helped to fill up the downstairs section, but the balcony was rather light. It was a great bunch to play to Tuesday night. The geniality of spirit was reflected in the performance on the stage, the artists seeming to sense the friendly attitude out front. The result was a sort of family party, with everybody happy.

Two comedy acts in the first half and another in the second made three laughing turns out of eight. This put pep into the show. Last season and previously the Brighton played nine acts. The Pathe News Weekly replaces the ninth act this season. According to the program, it is the first time a news weekly has been shown at Brighton.

Pat and Julia Levullo started things off smoothly with their wire walking turn. Pat did quite some monologing, but it was a bit too early (8.35) for talk. The wire stunts scored as usual, especially the trick with the bicycle, in which

a pulley contrivance was used. Bartram and Saxton, two male vocalists with big voices, stopped the show, No. 2, after having panicked 'em with a series of high class and pop singles and doubles.

William Kent, assisted by Elsa Shaw, the first to reach 'em with comedy, made 'em yell from the moment he staggered in, in his "souse" character to the finish of the "Shivers" skit. Pressler and Klaiss, another comedy turn, following, were a veritable scream, the audience insisting on the pair coming back for a bend, after the lights had been doused. Miss Klaiss put over several numbers, singing them lustily but with an excellent idea of delivery. Pressler's piano clowning simply killed 'em. They couldn't get enough of him.

Joe Howard's revue, "Chin Toy," was the production turn, closing the first half. Mr. Howard received a reception on his entrance and his old songs, "Hello, Ma Baby," "Goodbye, My Lady Love," etc., were a wow of the first water. At the finish of the turn Mr. Howard did a little plugging for a new number, "On a Little Side Street," which appears to have possibilities.

Franklyn and Charles opened the second half, the athletes scoring the regulation returns. There was an Apache dance in the Howard act, preceding, and a comedy Apache in the Franklyn-Charles turn, but they were sufficiently different. Kramer and Boyle, next to closing, spent the

first 10 minutes in a likeable travesty of the Franklyn-Charles act, with both of the latter assisting. Kramer did some burlesque gymnastics that evidenced a sure sense of travesty. Boyle also figured largely in the act libbing, which kept the house laughing continuously for upwards of 25 minutes. Hubert Kinney and Co. closed with their prettily costumed and produced dancing turn, holding practically the entire house in to the finish. Bell.

PROSPECT.

A Frisco imitators' contest open to local amateur jazzists packed the Prospect, Brooklyn, from pit to dome Monday night. Directly following his own turn, Frisco took charge of the eight South Brooklyn aspirants for the neighborhood shimmy championship. Each entry did a Frisco imitation as a single, and then the eight went to it for an ensemble. The winner, decided by audience applause, was Charles Obley, who received \$10, the first prize money. Frisco Al was the runner up, grabbing off a fluff. The contest was along the lines of the turn Frisco showed around the New York houses last season when he carried his own imitators as a "co."

The show proper furnished good vaudeville entertainment. Van Cleave, "Pete and His Pal" made a likable opening turn, the blackface comic's antics with the mule keeping the laughs coming consistently. Walsh and Edwards, a youthful mixed singing and dancing combination, fitted into the second spot very nicely. Miss Walsh has a petite manner and dances neatly, scoring on appearance. Mr. Edwards registered his best with a soft shoe dance that was away from the regulation. A number with alphabetical letters shaped as a novelty.

Harry Hayden and Co. in "The Love Game" third and Princeton and Watson next to closing (New Acts). Brennan and Rule, a piano and singing double, replacing the Neapolitan Duo, fourth, put a lot of life into the show. One of the best-liked numbers was a topical with three sure-fire punch lines, one boosting President Harding, another a plea for the war vets' bonus and the third a declaration for Irish freedom. The Prospect voted unanimously on all three, bringing the pair back for a bow that could have easily been stretched into several had the team cared to stall the applause.

Frisco, assisted by Loretta McDermott and Eddie Cox, closed with his familiar jazz dancing turn. They liked everything Frisco did at the Prospect, including his kidding monolog. The comedy end of the Frisco turn is now equally as strong as the dancing, which is saying something. Frisco is coming along rapidly as a talking comic, depending for the greater part on his natural wit and material. There is one exception, however, the gag about his nephew breaking in in Dubuque, and the audience starting to hiss the turn ahead again in the middle of his nephew's act. Somebody with a pretty good memory must have dug that one up, or possibly Frisco himself might remember Charlie Case and the latter's contemporary monologist himself. Bell.

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An announcement in Variety detailing the engagement abroad will inform the professional public of the exact facts and prevent misunderstandings.

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NOTICE TO MANAGERS—

Thousands of people who had never visited the Vaudeville Theatres came to see this great artist not only once but repeatedly. Following her smashing triumph unparalleled in the history of the Art of Choreography, Miss Rasch sails for Europe, where she will appear with the largest Symphony Orchestras at:

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Miss Rasch will return with the greatest Dance production ever presented in America and her sincere appreciation is hereby acknowledged to the Gentlemen of the Press for their enthusiastic support.

The presence of the famous Opera Ballerina Albertina Rasch on the Vaudeville stage is to it a great compliment.—Walker Anthony in the San Francisco Chronicle.

Rasch is the greatest dancer ever witnessed on the Orpheum stage, and if Mme. Genet or Pavlova have anything in addition to Albertina they carefully concealed it while playing here.—St. Louis Republic.

Albertina Rasch is a genius, never such a dancer or such an act has been seen on the Orpheum Circuit.—J. Shills in the New Orleans Item.

The Diaghileff Ballet at its best had stars who could not equal Rasch, and they often exhibited a Ballet that lacked the precision of hers.—Detroit Journal.

If there is any difference between Albertina Rasch and Pavlova or the Diaghileff Ballet, it is only in the size of her company.—St. Louis Star.

As we are apt to judge art by the box office, let it be known that the standing room sign is up for the engagement of Albertina Rasch who is remembered when here last with the Ellis Opera Co., with Geraldine Farrar, Muratore, etc. Judging by her success last night, she can fill the house whenever she chooses to return.—Times Daily.

The admission could easily be raised when acts such as Albertina Rasch appear, it is a treat to find an artist of such distinction within the reach of public patronage.—Kansas City Journal.

Albertina Rasch is undeniably the "Unsurpassable," and her act

is the best thing Martin Beck has sent us in a long time.—Sam Madden, Jr., in the San Francisco Examiner.

Even the lowest-browed part of the audience sat chained in fascinated contemplation of Albertina Rasch, she is so truly remarkable that she charms those who dislike classical dancing.—Leone Case Beer in the Portland Oregonian.

If out of an entire season an act deserves to be treasured in one's memory, such is Albertina Rasch; here is the pinnacle of dance productions and she is so much an artist that you do not think of her great technical accomplishment.—Kreese Abbott in the Omaha World.

Albertina Rasch could play here indefinitely and get a greater reception each week, she is as beautiful a woman as she is a dancer, and her work is something you go away talking about.—Los Angeles Express.

The most spectacular act of the season is here; depending on scenery alone the act would be a sensation, but with Albertina Rasch it is the best treat it is our good fortune to see in a long time.—Denver News.

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ATLANTA.

ATLANTA—Dark.
LOEW'S GRAND—Vaudeville.
KEITH'S LYRIC—Vaudeville.
Howard, Criterion, Forsythe, Ri-
alto, Strand—Films.

The Howard is running Mary Pickford's "Through the Back Door" a full week, violating their split week policy for the first time in months.

Several Atlanta film houses have reduced their prices, notably the Tudor.

The office section of Sig Samuels new Metropolitan theatre will be ready for occupancy June 1. The theatre will be ready about July 1. A Vollmer who decorated the Capitol in New York and the new Loew Palace and Loew State in Memphis, is doing the interior work on the Metropolitan.

Donald MacDonald is here rehearsing the Junior League Follies, a society girl production which will go on at the Atlanta theatre in June.

BALTIMORE.

By F. D. O'TOOLE.

AUDITORIUM.—The producer of "Up in the Clouds" has gathered together a likely looking cast and took a chance on their ability in the future to learn how to sing. The play was very well received by an enthusiastic audience opening night and lived up to the billing throughout, even in the detail of physical display.

LYRIC.—"Lohengrin," presented by the Baltimore Opera Society, is bringing to a close a very successful musical season. With the exception of Morgan Kingston in the title role and Chief Caupolicin, who sang Telramund (both of the Metropolitan) the entire performance

was presented by local talent and this added to the drawing power. The Philadelphia Symphony Orchestra furnished the music for the occasion.

FORD'S.—The summer picture policy started a month earlier than usual and is drawing fairly well. "Dream Street," second week.

FOLLY.—Stock burlesque all summer.

CENTURY.—The German picture "Deception" with its national origin hushed up entirely in advance notices will not add greatly to the popularity of this new house. Several patriotic societies here are campaigning against these films.

RIVOLI.—"Through the Back Door," capacity.

WIZARD.—"The Plaything of Broadway."

Maurice Brown's much discussed one-act drama, "The King of the Jews," received its local premiere here in the beautiful Little theatre of the Stage Craft Studios. It is for this type of play that the Little theatres are intended and the first performance brought out a capacity house to witness the extraordinarily interesting performance. The production was almost flawlessly staged and expertly handled by a picked cast, with Joseph Harlan and Martin Murray as the shining lights. After the engagement this week the play will be held over to open up the theatre again in the fall. The play was directed by Nell Harrison Powers assisted by Maurice A. Hanline, with set and costumes designed by Harold Harvey and a chorus under the guidance of Franz C. Borscheim is a constantly effective and oftentimes deeply moving spectacle. This attempt on the part of the Stage Craft Players to put the local papers and has gone far towards putting the "Little Theatre" movement back in the favor of the public whose interest they lost when the lack of suitability of their vehicles became so pronounced earlier in the season.

The John Robinson's circus had about the most unprofitable two-day stop in its career when here May 12-13. Two rainiest days ever experienced in this month in this city. Despite the steady rain the shows played the first two performances to a gross business of \$600 and when the rain was still falling at the matinee performance Friday the management called off the rest of the engagement here, packed up and declared it would scratch Baltimore off the route sheets in the future.

The Lubin's theatres properties at 404 and 406 East Baltimore street changed hands twice within two days when conveyance was made by Samuel E. D. Stuart and wife to the Baltimore Theatres Co., and the next day it was announced that the property had been conveyed to the People's Theatre Co., underated here to be an operating company. About \$200,000 was involved in the deal.

Because he treated two children too roughly when it is alleged they were peeping under the canvas of the Rubin & Cherry Shows at Bay-

ard and Olive streets, Leon Lamar, a cowboy with the show, paid fines totaling \$29.90 in the Southwestern Police Court. Of this \$26.45 was for attacking the girl and the remaining \$3.45 for striking the boy. According to testimony Lamar remonstrated with the girl and the boy came to her aid. Then it was alleged that Lamar attacked the boy.

The Ringling Brothers and Barnum & Bailey circus open a three-day stay here May 18. When the advance sale opened last Saturday a line of prospective purchasers reached for over a square.

Rumors that some wild animals had broken loose from a circus on Belvedere avenue Sunday night quickly spread through West Arlington, a suburb of this city, and resulted in all the extra policemen available being rushed to the scene. Upon investigation the howl of the wild animals were found to be coming from the winter quarters of Hunt's Shows on a small farm near Hayward avenue. Charles T. Hunt, owner of the circus, said he had been wintering here for the last several years. The reason for the howling was given by the owner that the animals—a lion, tiger, two bears and some monkeys—were getting in trim for their 29th annual tour, which begins June 1. They travel through the middle Atlantic States every summer.

BUFFALO.

By SIDNEY BURTON.
MAJESTIC.—Bonsteel company in "Every Saturday Night," new comedy by Octavius Ray Cohen. Selwyns said to be interested.
SHUBERT TECK.—Maurice Schwartz in "Hard to Be a Jew" (Yiddish) Monday. Dark rest of week. "Midnight Rounders" next.
PICTURE HOUSES.—Shea's Criterion, "Deception"; Shea's Hippodrome, "Through the Back Door"; Strand, "Lessons in Love"; Olympic, "Good Women."

The Olympic this week inaugurates a new policy of three shows daily in place of four as formerly. A feature picture will also be added.

Castle Inn, once the home of Millard Fillmore and of recent years a well-known theatrical hostelry, closed last week, when the entire contents of the hotel were sold under the hammer. The new Statler Hotel, promised to be the last word in its line, is to be erected on the site—Niagara Square. A number of elms planted by President Fillmore were purchased and transplanted by the city.

The Academy, American burlesque during the season and pictures and vaudeville for the summer, is to close this week until next August. The house is apparently unfitted for a picture and vaudeville policy, the present five weeks' tryout by Rudolph Wagner having brought almost nothing.

The Ringling-Barnum & Bailey "opposition" squad landed in town Wednesday, plastering most of the available downtown banner space before the arrival of the John Robinson Shows' first car, which is due Monday. The Robinson show plays here May 30, while the Ringling circus is not due until June 9.

Myrtle Schaaf, a Buffalo girl, has been engaged for mezzo-soprano roles by the Metropolitan opera company for the 1921-22 season. Miss Schaaf is twenty-two and has the distinction of being the youngest member of the Metropolitan organi-

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NOTICE

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Up-to-date European — \$1.00 UP

zation. Her first appearance was in New York last October, when she appeared in "Hansel and Gretel" at the Met.

CLEVELAND.

By J. WILSON ROY.

HANNA.—"Midnight Rounders" (second week).
OHIO.—"Clarence."
FILMS.—Opera House, "The Supreme Passion"; Stillman, "Deception"; Allen, "Made in Heaven"; Orpheum, "Wolf Bayne"; Park, "The House That Jazz Built"; Alhambra and Euclid, "The City of Silent Men"; State, "Through the Back Door"; Knickerbocker, "The Jack Knife Man"; Mall, "The Dollar a Year Man"; Capitol, "Now or Never."

Jim Thornton, young-old-timer, is headliner at the Miles this week.

The Hermit Club have booked the Opera House next week for their comedy, "The Hermits on Main Street."

Robert McLaughlin has inaugurated his repertoire company at the Ohio this week, with Alfred Lunt, creator of the title role in "Clarence." Allyn Gillyn will be leading woman, and others in the company are Ralph Bunker, Helen Weir, Edith Campbell Walker, Eugene Powers and Raymond Van Sickle. Next week, "Turn to the Right," featuring Edward Arnold.

Shubert-Colonial closed for the season Saturday night, and will probably be dark for the summer. Shubert vaudeville may be the attraction in the fall.

"Fools Errant" is scheduled for the Hanna week of May 30. New play by Louis E. Shipman.

The Prospect is dark. George Leffingwell and his stock players will transfer to the Duchess May 23.

The new Gordon Square theatre has abandoned pictures and will run musical stock during the summer, starting next week. The opening attraction will be "The Revue Brillante."

"The Supreme Passion," the film shown at the Opera house this week, is a Cleveland production. The scenario is by Robert McLaughlin and Charles T. Dacey, and Samuel R. Bradley was the director.

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DES MOINES.

By DON CLARK.

Riverview Park opened this week for the season with O. J. Kenyon as general manager.

Pantages scheduled two shows Saturday and Sunday night because of the demand during Eva Tanguay's engagement.

BERCHEL—"Way Down East" (film); \$2 top, highest price ever charged locally for pictures.

PRINCESS.—Summer opera by Ralph Dunbar company. Opening week "Mikado." Next, "Firefly."

Films: "Bob Hampton of Placer," Des Moines; "What Every Woman Knows," Strand; "Society, Snobs," Rialto; "Cinderella's Twin," Garden.

INDIANAPOLIS.

By VOLNEY B. FOWLER.

MURAT—"Civilian Clothes," by Stuart Walker company. "Daddies" next.

ENGLISH'S.—"Happiness," by Gregory Kelly stock company.

PARK—"The Smarter Set."

Gregory Kelly called off the special performance of "Romeo and Juliet," with himself and Ruth Gordon in the title roles, which the Kelly stock was to have given at English's Friday afternoon. Illness of two members of the company caused its postponement.

The clubhouse, boathouse and grounds of the Indianapolis Athletic and Canoe Club has been bought by W. F. Wocher, trustee for the Casino Realty Co., and the property will be operated as a top-notch amusement park, to be known as Casino Gardens, and opening May 21. The Casino Operating Co. will run the place, with Garnette R. Davis as president. Indianapolis has nothing of the sort at present, the nearest to it being several roadhouses, where chicken dinners are served with dancing. Others interested in the venture are Ray C. Fox, R. O. d'Alberty and Robert Wands.

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\$7.00 Per Week Up—Strictly Modern and Homelike

working bunch and will have no trouble in filling the place made vacant by the "Hi Jinks" company, which closed on 83 weeks' run at the same house the night before. The "Midnight Whirl" is owned by Ensley Barbour, the Oklahoma theatrical producer and manager who has taken a lease on the theatre. The company is composed of Billy House, principal comedian; Alyette Paul, prima donna; Dorothy Woodward, ingenue; Estella Booth, characters; Warren Fabian, juveniles; Roy Kinslow, light comedy;

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Artists can book direct by addressing S. K. HODGDON

Herman Weber, characters; Mark Hafter, characters, and Edna Luriga, soubret. A chorus of 16 good looking girls, who know how to wear clothes and who can sing, add to the effectiveness of the ensemble. The new management will continue the old policy of the house; three performances daily at popular prices. Business the open-

JAMES MADISON says

Owing to the large number of vaudeville acts and burlesque shows I have contracts to write, will not leave for California this year until Sept. 1st. Still at the old stand, 1493 Broadway, New York.

ing week was capacity at all night performances.

A vacuum cleaner could have been used to good advantage on the material presented by two of the acts at Loew's Garden the later part of the week. That some of their stuff was "blue" would be putting it mildly, and in no way up to the

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standard claimed by the Loew management.

Fairmont Park, known as "The Home of Picnics," opened May 14. Although the weather was chilly a large crowd was present to look over the new amusement offerings. Pictures will be shown in the music

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announce the removal of their LAW OFFICES to the LOEW BUILDING, Suite 1004, for the convenience of their professional clientele.

shell this season instead of vaudeville. Homer Montfort's band will be featured in two concerts daily. Manager Sam Benjamin, who knows more about picnics than the man who invented them, already has a number booked, and from present indications the lake, which will accommodate 5,000 swimmers, will be a busy place this summer.

Nat Vincent, who, with Blanche Franklyn, is featured on the Garden

Angelus**Cleansing Cream**

For Beauty's sake, use "Angelus"

bill starting May 15, is a Kansas City boy, raised and educated here. His great grandfather, Allen McGee, was one of the founders of Kansas City.

Dunbar's "Salon Singers" were advertised and programmed on the Orpheum's bill for this week, but did not appear. Their place was

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See Me for Big Time Restricted Material,
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PITTSBURGH.

By COLEMAN HARRISON.

"Robin Hood" is drawing ca-

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Eccentric dancer, Russian or Jazz, ten years' experience. Would like to join act or production.

Address, HARRY WHITE,
207 West 84th Street, New York City

capacity to the Nixon, only legitimate house open. "Peg o' My Heart" next.

The Olympic had "Sacred and Profane Love" booked as the film program there last week, but a last-

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Sec'y and Treas.E. H. CONWAY,
Publicity and PromotionJOHN POLLOCK,
Press Dept.O. R. McMAHON,
Manager Auditing DepartmentGENERAL OFFICES,
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minute switch was necessitated when the censors held the picture up on several technicalities. Marion Davies in "Buried Treasure" took its place.

"The Four Horsemen" is getting unusual publicity in the open and published indorsements of the film by leading men of the city.

The Shuberts are believed doubting the merits of the Sam S. Shubert theatre here in which to stage their proposed vaudeville. The theatre, though one of the finest in the city, is handicapped by its original policy of running burlesque.

"A Buck on Leave," the A. E. F. all-star show which played here a week recently, will be presented in Uniontown for three performances.

The Pershing theatre in East Liberty is running colored shows again. Mamie Smith and company there this week.

Sam Shonberg is the new owner of the American theatre, one of the pioneer film houses on Fifth avenue. He is a newcomer to films.

ROCHESTER.

By L. B. SKEFFINGTON

LYCEUM—The Manhattan Play-

ers in "Wedding Bells."

FAY'S—Six Royal Hussars. The

Wife Turner, Monty and Part. Rose

Miller, Sterling-Rose Trio, Racing

Days and "Trumpet Island," film.

FAMILY—Fisk and Fallon, Wil-

liam Morrow and Company, Three

Balsonias, Norton and Kane, first

half; Pingree and Dwyer, Elwyn

Trio, Harry L. Webb, Roberts and

De Mont, last half.

PICTURES—Roscoe Arbuckle in

"The Life of the Party," Loew's

Star; William Desmond in "A

Broadway Cowboy," Rialto; Douglas

MacLean in "Chickens" and May

Allison in "The Marriage of Wil-

liam Ashe," Piccadilly; Clara Kim-

ball Young in "Hush," and Ethel

Clayton in "The Price of Posses-

sion," Regent.

The Temple closes its season this

week, which marks the thirtieth

year of J. H. Moore in the local

field. Next week the local Knights of

Columbus will stage a play and be-

ginning on June 27 Vaughan Glaser

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SAN FRANCISCO

PHONE PARK 4332

**The Western Vaudeville
Managers' Association**

John J. Nash, Business Manager. Thomas J. Carmody, Booking Manager

5th Floor State-Lake Theatre Bldg. CHICAGO, ILL.

will begin his annual stock season. Eight members of the Nat Fields company are still hanging on at the family presenting some song and dance numbers this week, but it is announced they will leave Saturday. Next week the vaudeville bills for the summer will begin. The Fields company recently closed a season of fifty-one weeks.

The convention of the New York State Federation of Music Clubs brought a number of artists to the city for recitals and concerts, as

well as a number of music writers and critics.

Helen Keller's picture, "Deliverance," is being shown at Convention Hall the last half of this week.

SEATTLE, WASH.

At the picture theatres: "Proxies," Liberty; "The Dollar a Year Man," Strand; "The Passion Flower," Coliseum; "Price of Possession," Winter Garden; "Reputation," Clem-

NEW YORK THEATRES

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"SNOWBLIND"
PERSONAL APPEARANCE—
SASCHA JACOBSEN
Celebrated American Violinist.
CAPITOL GRAND ORCHESTRA
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Presentations by S. L. ROTHAFEL

STRAND
"A National Institution"
B'way at 47th St. Direction, Joseph Plunkett
MARGUERITE CLARK
in "Scrambled Wives"
STRAND ORCHESTRA
CARL EDGARDE, Conductor
SAM H. HARRIS Thes. 43d. Even. 8:20.
Matinee Wed. & Sat.
SAM H. HARRIS Presents
"The Popular Success"—Eva. World.
"WELCOME STRANGER"
A New Comedy by AARON HOFFMAN
With GEORGE SIDNEY

GAITY Broadway, 48 St. Even. 8:30
Mat. Wed. & Sat. 2:30
FRANK BACON in
"LIGHTNIN"
West 44 Street. Even. 8:30
Mat. Wed., Thurs. & Sat. 2:30
The 1st YEAR
By FRANK CRAVEN

ELTINGE THEATRE.
Eves. 8:15. Mats. Wed. & Sat. 2:30.
"LADIES' NIGHT"
A Farce Comedy in Three Acts, With
J. DUMBERLAND ALLYN KING CHARLES RUGGLES
EVELYN GOSNELL

mer; "A Message from Mars," Blue
Mouse; "Husbands and Wives,"
Rex; "The New Disciple," Class A.

The first presentation of Shake-
spearean drama in Seattle in two
seasons will be the engagement of
John E. Kallard at the Metropolitan
for eight days.

At the Wilkes, "Turn to the
Right."

Levy's Orpheum is dark, also the
Little Theatre.

The Barnes circus May 18 for
three-day engagement.

Clair Windsor, known to Seattle
as Olga Cronk, is now playing the
lead in "What's Worth While." Miss
Cronk was one of the most popular
members of the dancing sets of
Kappa Sigma sorority of the Uni-
versity of Washington. She was
also the pretty queen of the Seattle
Pottlatch and gave a number of
clever dancing exhibitions with Mil-
ton Douglas, Seattle dancing mas-
ter.

The Maurice Brownes, having fin-
ished their engagements in New
York, are now en route to Seattle.

Elmer Wells, organist at the
Ridgmont theatre, has been made
house manager in addition to musi-
cal duties.

Pictures said to depict life in
northwest logging camps as being
brutal and lawless were protested
in a statement issued by Norman F.
C. Colman, of Portland, president of
the Local Legion of Loggers and
Lumbermen and George B. Sypher,
Seattle representative of the organ-
ization.

Announcement that construction
on a \$75,000 picture theatre on 14th
avenue northeast near East 45th
street would be started at once was
made last week by M. J. Love, presi-
dent of the Stadium Theatre Cor-
poration and a member of Gott-
stein's, Inc. The theatre will seat
800.

By its action last week the Aus-
burn City Council caused the calling
off of the annual midsummer fair.
The council decided that if the fair
were held as scheduled all money
collected for concession rights
should be turned into the city treas-
ury, and this automatically did away
with the fair.

Organization of the Northwest
Writers' Association, comprising
professional authors of fiction, mag-
azine articles and writers of stage
productions, was perfected at a
meeting held at Blanc's Cafe last
week.

Interest in the production of "The
Wayfarer," America's passion pas-
sant, has spread throughout the
Pacific northwest. Singers in seven

Belasco West 44th St., Even. 8:30
Mats. Thurs. and Sat. 2:30
DAVID BELASCO Presents
LIONEL ATWILL
In "DEBURAU"
A Comedy from the French by Sacha
Guitry, adapted by Granville Barker

LYCEUM THEATRE
West 45th St. Mats., Thursday and Saturday.
"THE GOLD DIGGERS"
AVERY HOPWOOD'S Sparkling Comedy.

Hudson W. 44th St. Even. 8:30.
Mats. Wed. & Sat. 2:30.
OPENING NEXT MONDAY
GEORGE M. COHAN
In the Revival of the Laughing Success,
"THE TAVERN"

GEO. COHAN THEATRE.
M. B'way at 43d St.
Even. 8:15. Mats. Wed. and Sat. at 2:15
A. L. ERLANGER Presents
"TWO LITTLE
GIRLS IN BLUE"

TIMES SQ. Evenings 8:30. Matinee
Thurs. and Sat., 2:30.
CHARLES PURCELL in
"THE RIGHT GIRL"
THE NEW MUSICAL COMEDY
A New Musical Play

Brock Pemberton's Productions
ZONA "Miss Lulu Bett"
Belmont W. 45th St. Even. 8:30.
Mats. Thurs. & Sat. 2:30.
GILDA VARESI
ENTER MADAME
NORMAN TREVOR
REPUBLIC W. 42d St. Even. 8:30.
Mats. Wed. & Sat. 2:30.
— GOOD SEATS AT BOX OFFICES

cities outside of Seattle have asked
to be allowed to enroll in the
choruses.

SYRACUSE.
By CHESTER B. BAHN.
EMPIRE—Monday-Tuesday, "Till
Say She Does," new musical com-
edy, written by Ralph Murphy and
given by Tambourine and Bones
Society of Syracuse University.
Rest of week, Knickerbocker Play-
ers in "Parlor, Bedroom and Bath."
Next week, "The Ruined Lady."

The Knickerbocker Players at the
Empire get another leading woman
next week, Ione Magrane coming
here to replace Lotus Robb. Miss
Magrane is the third leading woman
of the Knicks, during the season,
and that's not counting the two
dropped before the company opened.
With next week's changes, owner
Howard Rumsey is confident that
the shifts in the company's per-
sonnel will be completed. Rumsey
is dividing his time between Syra-
cuse and Rochester, where he has
the Manhattan Players at the
Lyceum. Mrs. Rumsey, otherwise
Florence Eldridge, is the Rochester
leading woman, going from Syra-
cuse to the Lyceum. Business in
Rochester looks like a record, Mr.
Rumsey says. The company there,
opening with "Smilin' Through,"
set a record, but beat the gross last
week.

Oneonta will censor all pictures
shown there, with special attention
to films designed for children. A
committee of five has been desig-
nated by the mayor to give the
screens the double O.

John Anderson, band leader of
the 63d Infantry at Madison Bar-
racks, is an old tenor of the Boston
Opera Company. He joined the
service after his voice failed him.

Ringling's and Barnum and
Bailey's circus hits Utica on July 6.

The Sells-Floto outfit exhibited in
Syracuse on Monday. The circus

TAYLOR TRUNKS
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Charlie Wilson

"The Loose Nut"

Junior Orpheum Circuit

MILTON WALLACE

While Traveling Through The West Met
JACK MIDDLETON
His Old Pal and Old Partner.
RESULT—New comedy. Three act in one
with Pretty MISS CLOVER, Entitled
"I WANT TO GET MARRIED"

RUTH HOWELL
DUO

"AMERICA'S PREMIERE AERIALISTS"
NOTE—The only lady doing the toe-to-
toe catch.
Playing KEITH and ORPHEUM Circuits.
Direction, JOE SULLIVAN.

LAURIE ORDWAY

IRENE FISHER, At Piano

GALLOWAY and GARRETTE

"A BLACK AND TAN CLASSIC"
BOOKED SOLID OVER MARCUS LOEW CIRCUIT OF THEATRES
BY LEW CANTOR OFFICE
CHAS. YATES, Personal Representative.

made an excellent impression with
its parade, but the performance
that the populace paid real coin to
see was a sorry disappointment.

Mrs. Dora Damon Pardee, once
featured cornetist with the Fadette
Ladies' Orchestra, has been added
to the musical staff at the Robbins-
Eckel theatre here. This house is
setting a hot pace musically for
local picture theatres. The Rob-
bins-Eckel has Patrick Conway's
orchestra, and augments its musical
bill with one or two soloists weekly.

The Walter L. Main circus will
play Watertown on June 13.

Joseph Murphy, former cafe man,
who was charged by Florence
Baird (Bensee and Baird), vaude-
ville, with assault, as the result of
an incident which occurred here
several months ago when the vaude-
villians were playing B. F. Keith's,
was discharged when the actress
failed to appear against him in
police court here.

Master Gabriel, now in vaude-
ville, dropped into Surrogate's Court
while playing this city last week,
and delved into the circumstances
surrounding the estate of Al La-
Mar, a former partner, who died
here under his real name of John
A. Ryder. Gabriel, otherwise Ga-
briel Z. Weigel, filed a claim for
\$82,650 against the estate. La Mar
took care of his parents and rela-
tives with about \$60,000 worth of
insurance policies and cut them off
from his estate. His executor has
petitioned for a judicial settlement
of his accounts. Gabriel may con-
test.

The Mutual Welfare League of
Auburn Prison staged its 1921 revue
on Monday, Tuesday and Wednes-
day of this week. The play itself
was written by guests of the State,
the costumes for the first time were
made by them, the scenery was
painted by them, and the music was
the output of prison composers.

The Opera Association, Syracuse
Plan, will give "Pinafore" the week
of June 13 at Opera Hall, formerly
the Grand Opera House.

The Lyceum, Ithaca, closed on
Wednesday with the appearance of
the Fleck Grand Opera Company.

VANCOUVER, B. C.

By H. P. NEWBERRY.
EMPRESS—"Some Baby," pre-

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REECE and EDWARDS
LOEW CIRCUIT
"Dance Diversions of 1921"
Direction, ABE THALHEIMER

At Home

Rawson
Clare
Oswald

Auburndale, L. I.

"Tew Funey Buys"

PAUL HARRY
MOHER and ELDRIDGE

"I DON'T CARE"

Booked Solid, LOEW TIME

Direction, HORWITZ & KRAUS

FOLLETTE
PEARL

AND WICKS
LOEW CIRCUIT, 1920-21

Direction LEW CANTOR



got away to a good start May 14.
The Strand, pop vaudeville, ad-
vertises it pays carfare downtown
by presenting coupon appearing in
the ad.

Hammerstein's "The Front Seat"
plays here only for the one week,
then back to New York until the re-
opening date is set some time this
Fall. L. Lawrence Weber's pro-
duction, "Nobody's Money" goes
from here to Atlantic City with
Chicago as the ultimate goal for a
summer run.

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MEN AND WOMEN OF THE STAGE

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Consisting of all	\$100 \$2.00 \$8.00	Incomparably Rich
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\$440	\$200 \$2.50 \$10.00	
	\$300 \$3.00 \$12.00	
	\$400 \$4.00 \$16.00	
	\$500 \$5.00 \$20.00	
A 4-Room Apartment	Larger Amount Up	A 6-Room Apartment
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Bryant 2695

IDOL OF THE NORTH.

Patricia Bates.....Dorothy Dalton
 Betty Brice.....Edwin August
 Jacky Folsom.....E. J. Ratcliffe
 Sam Devlin.....Riley Hatch
 Gus Byrnes Wallace.....Sales Cowles
 Bonnette.....Florence St. Leonard
 Big Blond.....Jessie Arnold
 Gloria Waldron.....Marguerite Marsh
 Margaret McNair.....Joe King

One of Dorothy Dalton's earlier screen successes was in "The Flame of the Yukon." Her present starring vehicle is "The Idol of the North," and the character of Collette is patterned as much as possible along the same lines. The tale is by J. Clarkson Miller, scenario by Frank Beresford, direction by William Neill, a Paramount production. The locale is the picturesque Northwest, with no pains spared to create the proper atmospheric detail and one of the most carefully directed features of that kind ever offered the public. By this is not meant it is a very expensive production, but that intelligence and pains were exercised to visualize to the nicety the details of what would ordinarily be a commonplace production. As a consequence the picture is full of "life."

It starts with a speed that makes you hold your breath—breaks at once into action which never ceases, the story being unfolded in movement without having to resort to lengthy sub-titles or rhapsodical descriptions of life in the goldfields. Everything intended to be conveyed is shown rather than talked about. In this respect it is a well-nigh perfect specimen of dramatic construction. As a story it will hardly stand the test of too careful analysis, but for general cinema patronage is reasonably certain to satisfy.

None of the players, not even the star, does anything worth special commendation. Miss Dalton is called upon to play a young girl in the opening and doesn't look youthful enough. She is in the full bloom of youthful womanhood, both in face and figure. And, speaking of figure, she later appears as the star performer in a mining camp dance hall, with bare shoulders and abbreviated skirts. She shows her gorgeous back, shoulders and arms in a series of close-ups that are well worth while.

All of the characterizations are conventional theatrical types, well enough handled on the whole, but without distinctive individuality. But they are skillfully assembled and molded into a concrete, well-knit screen melodrama, calculated to please the general run of motion picture patrons. Jolo.

THRU BACK DOOR

Jeanne Bodamere.....Mary Pickford
 Hortense Reeves.....Gertrude Astor
 Elton Reeves.....Wilfred Lucas
 Marie.....Helen Raymond
 Jacques Lavalin.....C. Norman Hammond
 Margaret Brewster.....Elinor Fair
 James Brewster.....Adolphe J. Menjou
 Conrad.....Peaches Jackson
 Constant.....Dorcen Turner
 Billy Boy.....John Harron
 Chauffeur.....George Dromgold

Offered by United Artists, this feature with Mary Pickford came to the Strand May 15 and started at once crowding them in. It is a market product—that's all—full of sweetness and light, a money maker and probably designed as such. The story is not credited. Marion Fairfax made the scenario and Jack Pickford and Alfred E. Green directed. Charles Rosher is responsible for as fine photography as it is possible to put on the screen. The cast, too, is excellent.

Jeanne Bodamere, stolen as a child by a Belgian peasant woman, is sent to her wealthy mother in America when the war breaks out. This mother is shielded from approach by a great establishment, and so little Jeanne with the two kids, orphaned, whom she brings with her, must be content to work as kitchen maid until she can make her identity clear. Before she does so she overhears a scheme to blackmail the head of the house and saves the day by exposing it. Of course, the young man next door falls in love with Jeanne while Jeanne herself reunites her parents.

Elinor Fair gives an unusual performance. She does not try to play the cutie, but looks good just the same and gets over the right notion of a designing young woman. As the mother Gertrude Astor gave one of those exceptional performances that cling to the memory. In picture fashion she had to be very haughty with the butler, but, nevertheless, she registered realistic hauteur and rose to the demands of developing situations which included a break with her husband over another woman and the recognition of her lost daughter after years. As this same husband, Wilfred Lucas was natural and convincing. John Harron as the young lover was for all the world that type.

A well rounded production, adequate for the market. Leed.

WOLVES OF THE NORTH.

"We all have two natures—the wild and the civilized." This is one of the subtitles in the Universal special, "Wolves of the North," written and directed by Norman Dawn, starring Eva Novak.

It is just one more of those program pictures, appealing to the "romance" of what was once the nickelodeon patrons who now pay 46 cents admission, including war

tax. A "refined" eastern girl resides in the northwest with her father. Along comes Wiki Jack, a native product, uncouth but with a man—the kind who treats his women "rough." He strikes gold and spends his money freely at the local dive. He takes his liquor neat, accompanied by rhapsodical subtitles that mean nothing and sound "classy," such as "snow, snarling and crawling" and "pitiless crucible of blood and ice." (These are literal quotations.)

Wiki Jack takes a kiss from the heroine by force, and when her young eastern lover resents it he tosses the youngster down a snow-bank. The cub falls for one of the saloon girls, the Wiki Jack rescues the heroine from the clutches of a lecherous man with whiskers and later saves her life in a splendidly depicted snowslide, whereupon she has her sex aroused and sinks into the arms of the husky Wiki Jack, who gets a shave and dons a Norfolk jacket for the clinch.

A long-drawn-out feeble tale "romantically" pictured palpably designed to pander to the flat-headed foreigners in mining and kindred communities and likely to give complete satisfaction to this type of "Americans." Jolo.

SHAM.

Katherine Van Riper.....Ethel Clayton
 Tom Jaffery.....Clyde Fillmore
 Monte Buck.....Walter Hiers
 Jeremiah Buck.....Theodore Roberts
 Aunt Bella.....Sylvia Ashton
 Aunt Louisa.....Helen Dunbar
 Bolton.....Arthur Carewe
 Uncle James.....Thomas Ricketts
 Clementine Vickers.....Blanche Gray
 Maud Buck.....Eunice Burnham
 Rosie.....Carrie Clark Ward

The Paramount picture, "Sham," current at the Rivoli, puts forward Ethel Clayton in a romantic comedy, done in a neat way with faultless taste and holding a good average of laughs without resort to rough comedy device. The story is by Elmer Harris and Gerald Bonner, made into photoplay form by Douglas Doty and directed by Thomas Heffron.

Miss Clayton has a considerable following among the feminine fans, and this story ought to appeal to them for its atmosphere of "smart" society pictured in an intimate and convincing way and for its fine modern costuming, clothes being an element of screen presentation which carries a certain weight all its own.

The story is logical, compact, and progresses directly and simply to an entirely satisfactory romantic conclusion. Besides which its moral aspects are interesting and there is nothing in its characters or incidents that could possibly give offense. It's a clean, breezy, entertaining tale interestingly told by an uncommonly skillful group of screen players.

Katherine Van Riper (Miss Clayton) is an impecunious young fashionable left with an income much too small to satisfy her expensive tastes. Bill collectors besiege her home and she is put to the utmost of her resources to evade them, keep her credit from breaking and support a bijou apartment with a poor relation and a single maid. Escape from debt and nerve strain is offered by marriage with Monte Buck, son of a millionaire cattle king, but she loves the sturdy Tom Jaffery, an employee of Monte's father.

The story revolves about the proposition: Shall she marry Monte, fat and dull but with abundant money, or the handsome lover who promises happiness of a simpler kind? This theme is worked out in thoroughly expert story-telling style, with a wealth of clever comedy incident and splendidly sustained comedy suspense.

Theodore Roberts as the bluff cattle king, Monte's father, has another part that will go further to endear him to the film public. This fine character delineator seems to have the knack of taking small roles and making them stand out. He does so in this case. Jeremiah Buck undertakes in his crude way to stage manage the wedding of his son Monte, and interviews the ancient uncles and aunts of the heroine to that end. This passage is rich in the finest kind of character comedy. The cattle king does all that is humanly possible to make the match, but in the end Katherine comes to see herself as a grafting scyphophant, and gives up the whole social bluff to throw her lot in with the handsome Tom.

Two excellent comedy scenes stand out. One of them is the scheme by which Katherine's maid intrigues to get chops for luncheon when Tom calls and has to steal them off the dumb waiter. The other is the comedy scene that Monte goes on when Katherine throws him over. Both bits could have been overacted into the last degree of vulgarity under unskillful handling, but in this instance they are genuinely funny and in good taste.

The excellence of the company contributes to this desirable end. Walter Hiers, who has done some first-rate character drawing in the fat-man comedy way on the stage, plays Monte; Carrie Clark Ward has a capital characterization as the maid, and the others are uncommonly convincing. Even the small parts are in capable hands. Sylvia Ashton and Helen Dunbar, the two rich, selfish aunts of Katherine, play with a skill that would justify roles of much more importance. It is not

often that so uniformly good a cast is seen in an ordinary release.

The settings go with the splendid style of the presentation. The backgrounds, most of them interiors of fine homes, are especially real. The producer has struck an excellent middle ground between too much magnificence and too little. Katherine's little flat is the last word in dainty abodes and the Buck mansion is elaborate, but somehow impresses as a home for real people rather than a stage set. The titles are models of brevity, while still they get the color of neat comedy across. Rush.

GOOD WOMEN.

Katherine Brinkley.....Rosemary Theby
 Nicolas Bruevitch.....Hamilton Revelle
 Judge Priest.....Irene Blackwell
 John Wilmot.....Earl Schenck
 Sir Richard Egglethorpe.....Wm. P. Carleton
 Franklin Shelby.....Arthur Stuart Hull
 Natalie Shelby.....Rhea Mitchell
 Mrs. Emmeline Shelby.....Eugenie Besserer

This is unacceptable any way you look at it. Nothing so ineptly conceived has ever been so expensively mounted. It is really not a picture at all in the proper sense of the term. It is a novel (and a poor one) with illustrations, attractive ones, some of them, thrown in. There is insert after insert, subtitle after subtitle, and then pictures of people conversing. The only place there is any action at all is where Rosemary Theby, featured, dances at a cabaret, and this does not rouse the crowd. To cap the unsuitable continuity written by Gardner Sullivan, who is responsible also for the story, comes a climax touching the absurd. It was just possible to get it across, as it was possibly written, but Louis J. Gasnier, who directed, fails utterly to do so and has left his name as the maker chiefly responsible on this monumental mistake.

So expensive a mistake might be one in 100 and pass, but this is not the first time so inexplicable an offering has been shot at the public by Robertson-Cole. As a firm, none stands higher. Than Rufus Cole himself no executive in the picture business has a reputation more admirable for business ability, personal qualities and good sense, and yet apparently, he does not know pictures and has been ill advised. Witness "The Stealers," and even "Kismet," which should have been ten times the smash it was. "Good Women" is an offering for the ground-work of which C. Gardner Sullivan is responsible. Mr. Sullivan knows pictures. No one can deliver real drama better than he can if asked to, while Mr. Gasnier is capable of competent work. In fact, the scenes themselves in this special are adequately enough treated. The fault wherever it lies is a fundamental one of choice and policy.

Consider the plot and its presentation and what has been done is clearly enough a mistake to be avoided. First Miss Katherine Brinkley in her salon. Men are talking to her. She gazes longingly at a Russian pianist. She is warned against the pianist by a novelist. All this in conversation. Insert of the "World" telling of their elopement. Scene at their villa. Breakfast. Conversation—mostly unpleasant. They part. Scene at Monte Carlo with a reception and more conversation. Sir Richard Egglethorpe takes Miss Brinkley to a cabaret (but even this much action isn't shown). But, at last, at last. To shock people, Miss Brinkley does a dance, then Sir Richard takes her out and kisses her. Next see her at Naples. She becomes acquainted with Franklin Shelby, married but she doesn't know it. They read to each other. They converse. They see a former lover at the opera. Back come wife and mother and there are some 20 feet of action showing the wife kissing her husband. But the former lover spoils it all by telling the wife (more conversation), about Miss Brinkley. Shelby now goes to Miss Brinkley and they converse about the situation. She tells him she will give him up. Enter the wife and mother. Miss Brinkley tells them she has given up the husband, and then the mother returns (there's that much action), to tell the forsaken one that she is a good woman.

If this sort of thing, elaborately mounted, well photographed, makes a money-making special, everybody else has guessed wrong. Bad enough on the stage, mere conversation wrecks a picture. A great expert could, perhaps, have so cast this particular "conversation" as to project vivid inner emotions dramatically, and so in a fashion scored, but Mr. Gasnier did not do this, nor did he apparently even sense the possibility. Rosemary Theby, a large, good looking woman, able to take care of herself, fails to catch the sympathy, while Hamilton Revelle really caricatured rather than presented a pianist of charm and ability, but Eugene Besserer were dignified in minor roles, but Rhea Mitchell for sympathy-forcing purposes (that is to say, the box office), should have presented a stronger contrast, caught the sympathy, but in the effort to corral the interest for the star everything was literally lost.

A poor offering for any class of house. Leed.

BOYS WILL BE BOYS.

Peep O'Day.....Will Rogers
 Lucy.....Irene Rich
 Tom Minor.....C. E. Mason
 Sublette.....Sydney Ainsworth
 Judge Priest.....Ed. Kimball
 Bayly.....H. Milton Ross
 Sheriff Brock.....C. E. Thurston
 Mrs. Hunter.....Mae Hopkins
 Mrs. Hunter.....Cordelia Callahan
 Aunt Mandy.....Nick Cogley
 Farmer Bell.....Burton Halbert

This Goldwyn feature is true blue, and gets to you three-fourths of the way. The climax is mishandled and does not register for all it is worth, through the failure either of the cutter, or Clarence Badger, who directed, and E. A. Bigelow, continuity writer. These did not develop, as they should, the "fake niece" incident. The whole show is based on the Broadway play written by Charles O'Brien Kennedy from Irvin S. Cobb's story. Will Rogers is featured and scores all the way. Mr. Cobb's stories about Judge Priest, of which this is one, are popular, and have been Saturday Evening Post features. Here we have the uneducated Peep O'Day, butt of the world from the day he came from the poorhouse, suddenly heir to a fortune. His reaction is natural. He wants to have that boyhood he has seen, but never enjoyed, and so he spends his money on the kids and in helping the pretty little school teacher who tried to educate him and was misjudged.

Naturally, such conduct looks crazy to Kentuckians who have never heard of psycho-analysis and couldn't pronounce the term if they had, so they readily fall into the crooked scheming of Lawyer Sublette, who thinks Judge Priest's brains "have been dead for 20 years." He brings a manicurist from Cincinnati who poses as Peep's niece and then tries to get a commission appointed and his estate given into her care. Seeing what a decent chap Peep is, this cutie in the end exposes the whole plot and everything is cleared up. Right here is where director and scenarist failed. If they had established clearly the changing in her point of view, they would have handed the crowd a bigger thrill and scored a marked hit.

As it was, the cast comes in for the biggest honor. All were good types, though nowhere was there exceptional work, Mae Hopkins as the manicurist, being the one marked disappointment. But perhaps it was not her fault. A good program feature. Leed.

HEARTS OF YOUTH.

Ishmael Worth.....Harold Goodwin
 Beatrice Merlin.....Lillian Hall
 Judge Merlin.....Fred Kirby
 Herman.....George Fisher
 Mrs. Grey (formerly Hannah Worth).....Iris Ashton
 Reuben Grey.....Glenn Cavender
 Countess Hurstmonceaus.....Grace Goodall
 Lord Vincent.....Colin Kenny

The grown-up female members of your family will probably remember Mrs. E. D. E. N. Southworth's hectic novel, "Ishmael, or Out of the Depths," from which the Fox feature, "Hearts of Youth," was adapted by Millard Webb, who also directed the picture. It has been brought up to date by the introduction of automobiles and present-day wearing apparel, but otherwise the story has been but little changed.

If you ask your "living ancestors" of the feminine sex, about it they will tell you how they wept over the tribulations of Ishmael Worth, who renounced his young sweetheart because there was a stigma to his name, and how it turned out in the end his mother was really married to the man who was supposed to have wronged her—how his first wife, who was believed dead, turns up to confront him and how, near the end, it is developed she was a bigamist and the secret marriage had good and young Ishmael had a legitimate father and mother and could face Beatrice Merlin with an honest name, leading up to the clench title, "Blossom time and love time."

It is rather well done in approved 10-20-30 fashion and should appeal to the proletariat. Harold Goodwin plays sincerely and with conviction, and with a story that is not wholly apparent after the first few hundred feet should be heard from. Lillian Hall, the heroine, is a sweet little ingenue and Colin Kenny as Lord Vincent, a villainous ladies' man, is a classy "heavy," an actor who would acquit himself creditably in any screen role requiring him to wear good clothes. The photography by Walter Williams is also worth commending.

SHELTERED DAUGHTERS.

Ivan Abramson or the Fox people might have made of "Sheltered Daughters" a seething, ebullient, foaming, sensational picture. The title alone should be sufficient inspiration for an offering calculated to appeal to the muckworm, the proletariat and the clodhopper.

But Clara Beranger has made of George Bronson Howard's underworld story a scenario designed to teach a lesson to the Austere, intolerant parent, well worth proselytizing. It is good propaganda in that it shows the necessity for showing growing girls the way of the world. Instead of keeping them entirely sheltered—or apparently so. This insures them against gullibility and protects them from being led astray by conscienceless villains who prey upon the innocents.

The heroine (and star) is Justine Johnstone, a reincarnated Jeanne D'Arc, whose father, a police sergeant, has brought her up ignorant of the ways of the world. Full of enthusiasm she becomes the innocent accomplice of a bogus French soldier seeking to raise money ostensibly for the French orphans. In a quite plausible manner he persuades the girl to pose as his wife and make an appeal to the American public for funds.

There are a number of other exaggerated types of the underworld, the whole making for an interesting melodramatic story that might readily have been highly colored and magnified into a lurid dime novel narration of hectic events. Miss Johnstone is seen to her best advantage in "Sheltered Daughters," starting off in simple garb, running through plausibly to a display of sartorial art and concluding as a simple, but wiser, unsullied bride.

Riley Hatch is convincing as a stern but kindly father; Warren Baxter is a consistent reporter; Charles Gerrard is an unexaggerated heavy and so on. The tale winds up with the girl looking straight at her father and saying: "I didn't know you never told me there were such men in the world."

The picture was well directed by Edward Dillon. It is a Realart release. Jolo.

FIGHT OF THE AGE

A very cleverly arranged two-reel novelty in the way of a film attraction at this time, bringing to view Jack Dempsey and the handsome Georges Carpentier. Pictures of both the contenders for the world's championship July 2 are shown, in their proper person, in ring costume, in action and in measurements. The latter should prove important to the ring fan and as interesting to those who cannot see the fight or have not seen fighters, meaning women and children.

Comedy is introduced through some cartoon work by Gregory LaCava. It is amusing and at the same time instructive.

The big punch of the film is its timeliness. The Pictures Trading Co. produced it. While pieced, and excellently so, the juxtaposition of the fighters on the screen at times leaves the impression they are actually engaged, though they are not. It is announced as holding a "half million dollar" cast. That may be so, judging from the celebrities shown in connection, Al Jolson, Jim Corbett, Jim Jefferies, Tex Rickard and the managers of the fighters, together with Mrs. Carpentier.

Scenes of the training quarters of each fighter, their methods of training, illustrated measurements and cartoons on the effect of blows, besides some skillful boxing by Tom Gibbons and a sparring partner helps to compose a most interesting picture, though of short length, perhaps more interesting through that. "The Fight of the Age" is current. It's good anywhere—up to the day of the fight." Sime.

NEWS OF THE FILM WORLD

The New York F. I. L. M. club has formed a new Executive Committee, made up of L. Rosenbluh (chairman) of Fox; S. Zierler, S. Eckman, William E. Raynor, L. Adler, H. Siegel and S. H. Fabian. The chairman appointed the following members to serve on the Grievance Committee of exchange managers: L. Rosenbluh, Henry Siegel (chairman), Lesver Adler, S. Eckman, Jr., and S. Zierler, Jack von Tilzer retires from this committee, following his retirement from the post of branch manager of Associated Producers. After June 1 meetings will be held only once in two weeks during the summer.

D. W. Griffith's next production will be based on "The Two Orphans." No cast is announced. He has abandoned "Faust" as open to censorship objections.

The Maine Society last week saw a special screening at Aeolian Hall of "The Rider of the King Log," by Halman Day, and then elected Frank A. Munsey president.

Virginia Bell, Genevieve White and Renita Randolph, pictures, started on a hike to Albany to see Governor Miller. They will collect signatures along the way to a protest asking the Governor not to sign the censorship bill.

Sherman S. Kreeberg was arrested May 12 charged by Helen Gill with obtaining \$7,000 from her to put on "Green Jade," a play in which she was to have a good part and a share of the profits. The police, after lodging Kreeberg in the Tombs, said they had arrested previously his brother, Harry, on a warrant from Bowling Green, Ky., issued against Sherman. The mistake was discovered and Harry released. He has since disappeared. The two brothers are secretary and president of the Great Northern Film Co. of 17 West 46th street.

COAST FILM NOTES

By FRED SCHADER.

Los Angeles, May 18. Priscilla Dean left last Friday for Seattle, where she will remain for the next six weeks on location work for her new special, "Conflict."

Max Linder has started for New York with the print of "Who Pays My Wife's Bills," his latest comedy. There will be a showing for Robertson-Cole, and in the event that the deal is not closed there other releasing channels will be arranged for.

Ethel Grandin, in retirement for three years, has been signed by Metro for the George D. Baker production, "The Hunch."

Elliott Dexter has returned to the coast.

Theodore Roberts has recovered from his recent illness.

Dave Berghon, manager of the First National exchange here and John E. McCormick, Western press representative for the organization are on their way to New York for the convention.

Last week marked the passing of the presentation of one-act playlets in conjunction with the picture program at the Ambassador. Later there may be a resumption of the "talkies with the movies."

"Reputation," the Priscilla Dean feature, has been held over a second week at the Superba.

George M. Mann, president of the Federated Exchanges, and Mabel C. Fairley were married in Hollywood May 10.

Ann Forest has recovered from an operation for appendicitis and is about to resume work.

"Stuffy" Davis, former dramatic critic of the New York "Globe," and later a press agent, but ever a Broadway character in the days of the old "42nd Street Country Club," where his immaculate garb and general Beau Brummel affectation in the matter of attire won him fame, is to be characterized on the screen. At Realart they have secured a story entitled "The Girl Who Paid Dividends" for the use of Wanda Hawley. The author is said to have drawn on "Stuffy" and the late Olive Thomas as his characters, and Percy Heath, former croney of Davis, is doing the continuity.

Marcerino Maestro, a rejected suitor of Paula R. Fisher, a scenario writer, shot and killed her in a South Grand avenue hotel last week after she refused to marry him. He committed suicide.

Irene Hunt of Metro is to marry Walter Weyman, dealer in sporting goods.

Frederick Warde who has just closed in "The Mission Play" is to appear in the film version of the Richard Walter Tully play, "Omar, the Tentmaker," which is to be produced on the Brunton lot.

Jack Roseleigh was arrested on a bench warrant for failure to pay alimony, as ordered by the court. His defense was that he had been without employment for a number of weeks. He admitted that he had

been receiving \$250 weekly in pictures.

Charles Giblyn is the active head of the Motion Picture Directors' Association in L. A. during the absence of William D. Taylor.

Monte Blue is out of the hospital after an operation, but it will be several weeks before he will be able to resume work.

Lillian Hall who has just finished at the Fox lot has been signed by Vitagraph to play opposite Antonio Moreno.

Jane Thomas who has been handling the switchboard at the Fairbanks studios became Mrs. John Veercamp last week. Mr. Veercamp is a local wholesale grocer.

Lawrence Grant has been engaged for George Melford's Famous Players production, "The Great Impersonation."

Mildred Harris is going to be a "knockout" in the Cecil DeMille production in which she is now working, according to those who have been permitted to view some of the shots that have been made. Incidentally she is wearing a blonde wig which they say makes her look so stunning that she will undoubtedly hold it for all future screen work.

Kenneth McGaffey is located at the Irving Lesser offices, handling publicity for the Warner Bros. productions.

Edward Sloman has started work on the J. L. Frothingham production, "The Black Fox," from the E. P. Oppenheim story, at the Brunton lot.

House Peters is back on the Goldwyn lot in "The Man from Lost River," a Katherine Newlin Burt story.

Ben Turpin has been elevated to stardom at the Mack Sennett lot. His first starring production will be "Love's Outcast."

When Betty Blythe returns to the coast it is practically certain that she will carry with her a contract that will call for her starring in a series of productions under the William Fox management.

Priscilla Bonner and Alan Wynes are to be married within the next few days. A honeymoon trip to New York by airplane is part of their plans.

It has not been settled whether Allen Holubar will produce at the Brunton or the Hollywood studios. He has returned to the coast with Dorothy Phillips, who will be starred in the first two pictures which he is to release through First National. Later he will direct two special productions.

"From the Ground Up," an original story by Rupert Hughes, will be the next starring vehicle for Tom Moore at Goldwyn.

"A Question of Honor" is the title of the next Anita Stewart picture, work on which is to be rushed so that the star will be able to start

east in a short time. She has just finished "The Price of Happiness," which was directed by Edwin Carewa.

"Robinson Crusoe, Ltd." is to be the title of the first of the Hamilton-White comedies to be released through Educational. Jack White is directing Lloyd Hamilton in the picture, which is being shot on the beach near Topanga Canyon.

The Western M. P. Advertisers gave an informal party to the press at the Hollywood studios last night. Among other things "a pleasant surprise" that was promised materialized in bottled form.

Charles R. Baker, manager of Miller's, slipped over a nifty ad last week after the "Cabinet of Dr. Calligari" had been stopped at his house, heading the copy off with "Raus Mit Im."

Al Hambergh, who was with Werba and Luescher several years ago, is handling the managerial end of "Over the Hill" at the Auditorium.

Hunt Stromberg, formerly with Selznick in New York and now director of exploitation for Thomas H. Ince, has a yen for Broadway, which may require a trip on the limited before it is appeased.

Work is starting on the next Emmett Flynn special for William Fox. Thus far the cast selected includes Wallace Beery, Eva Novak, Rosemary Theby and Harry Spangler. The latter has quit the agency field and returned to acting.

Herbert Rawlinson and Tully Marshall have been placed under contract by Universal to support Priscilla Dean in her new special, "Conflict," which was started last week.

Clara Horton, who started 13 years ago as a child of three with Universal, is back on the lot again—this time as leading woman. She is to support Hoot Gibson in his first five-reeler for the U. program entitled "Mascot of the Three Star."

NEW YORK NOTES.

"The Butterfly," by Percival Wilde, has been sold to Universal through Edgar Selden. The U will star Marie Provost in it.

The Federated Film Exchanges has contracted for the release of Thomas Mott Osborne's film production, "The Open Way." The well known prison reformer has recently completed making this feature a visual propaganda in his reform mission work.

Sam Rork, who arrived in New York last week, closed contracts with Benjamin F. Schulberg for the release of the new two-reel production which Rork and Colonel E. W. Selig are producing. Schulberg's releasing organization is the Attractions Distributing Corporation.

Goldwyn has two more foreign films on its waiting list for release. This time they are Italian made and not German. The Unione Cinematografica Italiana produced them. One is titled "The Ship," based on Gabriel D'Annunzio's "La Nave," and the other is called "Theodora."

Harley Knoles sailed last Saturday for England.

INSIDE STUFF ON PICTURES

Picture financing has grown to a dubious and expensive procedure. The high money rate seemed peculiarly applicable to picture men, mostly producers, when they applied for loans. Not outside lenders alone but banks did not appear to be so highly elated over the prospect of a picture loan. They either charged an excessive rate of interest or exacted a huge bonus.

This is said to have reached as high as 60 per cent. on a loan, impossible as that may sound, while 25 per cent. interest has been common, though not enough loans were given even at that rate to actually make it common. One picture man, loaning on good collateral, was obliged to pay 14½ per cent. as a flat bonus on the amount secured.

With the other tribulations for picture producers of late months, the money borrowing thing became especially oppressive. Not alone it cost the borrowers exorbitant prices but it conclusively displayed in what estimation banks and lenders seem to hold the picture business.

This may explain to some extent why picture producers like producers for the speaking stage are always broke, while theatre owners, whether in pictures or the speaking branch of the profession, have money. When a theatre owner with his theatre standing wants to borrow, he will pay from 5 to 6 per cent. and without a bonus, securing the loan from his bank.

The comparative cheapness of German-made pictures is added no little by the inexpensiveness of the supers or extras over there. These men and women work for five marks a day, equivalent to around 10 cents, American. The German people have the picture fever. It runs from society to the slums. They all want to work and any number may be selected for any scene. There are so many applicants selection actually is a fact. Otherwise, say those who have seen the German picture making, the producing business there just now is about like what it was over here 10 or more years ago.

While there is a censorship of films in Germany, which obliges a picture to be submitted to a general board before nationally distributed, the German censoring is not literally taken. There is too much liberty believed in in that country. Almost anything goes and some of the film that would shock the U. S. will never reach here.

The owner of one of the few picture houses on Long Island which boasts of a balcony charges more for seats there than on the lower floor. When asked why the seats upstairs were held at a higher price the owner replied that he was forced into it, as the roughneck element of the town patronized the cheaper seats and if they should occupy the balcony they would annoy the lower floor patrons by throwing things down upon them, which he found out when first opening the house.

There may be a conflict over the use of the title "The Right Way," which Richard Herndon has announced as in course of stage preparation. The same title was selected some time before for the Thomas Mott Osborne picture, which is being handled by the Producers' Security Corp., of which Ricard Gradwell is general manager. The Gradwell concern has its printing and lobby display already completed, with a campaign book that has a special drawing by a prominent artist. The picture cannot change its title now. There is no similarity aside from the titles.

The revival of Griffith's screen spectacle "The Birth of a Nation" at the Capitol has caused a deal of discussion over manager Rothafel's endeavor to improve upon the original musical setting of that famous work. Authorities differ as to the measure of Rothafel's success in this direction.

Opinions in concrete discover principally that "Roxy" encountered the traditions of the operatic and stage world, which are always stumbling blocks in the way of one who would alter something that has been firmly established.

"A production which has enjoyed such widespread success as 'The Birth of a Nation,'" said a leading musician, whose opinion was voiced by many others in much the same strain, "belongs in a short time to the world. The score is such an influential part of its lasting impression it becomes public property, so to speak."

"This is aside from the academic or technical phases of the question. It means, in plain language, that many millions who have thoroughly associated their ideas of the production with its original score resent any other handling of it. No matter how sincerely meant or how worthy the attempt to improve the original might be, the result is sure to arouse these inevitable comparisons and doom the newer work to failure."

"The case of Verdi and his early success 'Il Trovatore' is a fine illustration of this point. In comparison with Verdi's later works and with modern compositions, the instrumentation of the earlier work appears almost amateurish. In subsequent years Verdi advanced wonderfully, as was shown in such works as 'Aida,' 'Otello' and 'Falstaff.'"

"The latter operas are thoroughly modern and compare with the best of his times or the present but Verdi could not be induced to alter the original score of 'Trovatore.'"

THE FIGHT OF THE AGE

Showing all the phases of the training activities of

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TWO CHICAGO FILM CIRCUITS DROP ORCHESTRAS FOR SUMMER

Learned in Musicians' Strike That Receipts Did Not Fall When Organ Furnished Only Music—500 Men Will Be Jobless.

Chicago, May 18. Lubliner & Trinz, operating 12 feature picture theatres, have let out their orchestras during the summer. Ascher Brothers are about to follow suit. This is the first time such a move has been known here. Organists are replacing the ousted pit-men, and about 500 of the latter will be without jobs.

There is no recourse in the contracts between the houses and the union against this. It is said that last year, when the musicians struck and the exhibitor were suddenly forced to put in organists, they found little difference in receipts, which gave them the "hunch" this spring when patronage began to sag.

Film business is off about 50 per cent. since Jan. 1, all over town.

REAPPOINT H. L. KNAPP TO PA. CENSOR BOARD

Governor Ignores Friends of Dr. Oberholtzer.

Harrisburg, May 18. Harry L. Knapp of Philadelphia was today reappointed by Governor Sproul as a member of the board of motion picture censors and he will be retained as chairman of the board he was first appointed to two years ago to succeed Frank L. Shattuck. He will now take his oath of office for a full term of four years. Mr. Knapp's term expired tonight.

The Governor has for the past few weeks received hundreds of letters asking that Dr. Ellis P. Oberholtzer, a former member of the board and now director, be named as Knapp's successor. It is believed that prompt action in the naming of Knapp was to shut off further effort on the part of Dr. Oberholtzer's friends to secure his appointment.

Last year Dr. Oberholtzer's term expired in May and a successor was not named until October. The situation as to Dr. Oberholtzer is unchanged. He was named to the \$3,000 position as director under executive order. A bill increasing salaries of members of the board is now in the hands of the governor. This bill made the position of director a statutory one, but this provision was stricken out of the bill during the closing days of the session of the legislature.

Philadelphia, May 18. Picture interests here are generally much pleased at the action of Governor Sproul yesterday in reappointing Harry Knapp as head of the State Board of Censors.

The reappointment of Knapp, who is dramatic editor of the "Inquirer" here, will mean the liberal element will be in the majority. Henry Starr Richardson, concerning whose choice there was much protest, and Mr. Knapp are both considered fair and sincere friends of good pictures.

BLANCHE SWEET BETTER

Los Angeles, May 18. Blanche Sweet, ill for several months at the California Hospital, returned to her home in Hollywood late last week.

The star's contract with Jesse D. Hampton has expired and she is to shortly make a new business connection.

BINGHAMTON BIDS FOR PICTURE FIRMS

Hillcrest Pictures Busy—Others Seek Backing.

Binghamton, May 18. With Hillcrest Pictures actively planning for work from its studio here this summer, the Chamber of Commerce has interested itself in making things easy for the firm. Merchants and members of the organization as a whole have pledged themselves to all possible assistance in loaning props, securing concessions, waiving any local objections to the use of selected locations, and other assistance, according to the statement of James G. Brownlow, secretary of the chamber.

Other concerns have also been negotiating for use of the Hillcrest studios and some have sought local financial backing.

NOVEL SUIT ENDS

Kent Can Now Go Ahead On Havana Drawn Contract

A suit by Alexander W. Kent, of Havana, Cuba, picture theatre manager, against the Universal Film Co. came to an end this week with a lengthy opinion by Justice Lehman, who denied the defendant's motion for judgment on the pleadings and granting the plaintiff's motion to overrule the Universal's demurrer, with leave to the latter to withdraw same and file answer. The Universal demurred that this action, which concerned a contract entered into in Havana, could only be adjudicated in the Havana courts, that the plaintiff stated insufficient grounds for action and the complaint was defective in that one Fernando Poli, was not made party defendant in the suit.

The contract concerns the lease of the Teatro Campaamor in Havana which Kent and the Universal operated on a 75-25 basis, with the U on the long end of it. The theatre was destroyed by fire Oct. 24, 1918, following which a new lease was executed, the plaintiff contending he has not been given his share of the profits. The Universal was granted 50 per cent. of the profits for its services rendered in supplying the picture programs, the other 50 per cent. to be divided between the litigants as joint venturers in the enterprise, the U. to act as treasurer and Kent as manager. Later the contracts were altered granting Poli a 10 per cent. interest in the profits.

Kent is suing for an accounting of the profits, allowing a deduction of \$6,000 which he admits he received.

Marguerite Gale Again.

Announcement has been sent out that Marguerite Gale will return to the screen in seven-reelers sponsored by Howard Productions, Inc., of which Captain C. J. Howard is the head.

BETTY ROSS CLARK TO WED.

Los Angeles, May 18. Betty Ross Clark, the ingenue, will marry Arthur Collins, a Los Angeles bank attaché, formerly a captain in the British Royal Flying Corps.

CAMERAMEN OPPOSED

Don't Want Clara Hamon in Pictures. Won't Turn.

Los Angeles, May 18. The Society of American Cinematographers at its meeting last week passed a resolution which it is believed will prevent Clara Hamon from securing any established cameraman to grind on any picture productions she may make. The resolution carries with it the loss of membership in the organization should any member enter into a contract to photograph a Hamon production.

It is reported that a makeshift studio is being built here for her company and that John Gorman, a former vaudeville author, is to direct her. Gorman cannot be located to affirm or deny.

SHARE OF PROFITS.

Pauline Frederick's Salary With R. C. Drops to \$4,500.

Los Angeles, May 18. Pauline Frederick, who recently returned to the Coast after a visit to the East, has a new contract with Robertson-Cole, which calls for a salary of \$4,500 a week, instead of the old figure of \$7,500. "But under the new agreement the star will participate in the profits of her productions."

The date for the resumption of work at the studio is indefinite.

PRESIDENT HARDING'S PRIVATE SHOWINGS

Follows Another Wilson Precedent at the White House.

Washington, D. C., May 18. President Harding is having his private film showings at the White House as did President Wilson.

Robert Long, manager of Moore's Rialto, is personally superintending the presentation of the pictures.

In the east room of the executive mansion Friday night Mr. Long presented a William S. Hart picture before a selected group of the President and Mrs. Harding's friends, and it is understood this is to be a weekly occurrence from now on.

BILLIE RODGERS ARRESTED

San Francisco, May 18. (Miss) Billie Rodgers, picture actress of Los Angeles, was arrested here last week for Los Angeles police on a warrant charging embezzlement. She was released on \$200 cash bail shortly afterward.

According to the woman, she is a comedienne in the South. She said that the trouble is over a sport suit which she had rented to use in the filming of a picture, but which had not been paid for.

FIRST MARION FAIRFAX

Pete Smith at Last Appears on the Screen.

The first Marion Fairfax production, "The Lying Truth," is being finished this week. As soon as the cutting and titling are completed John Jasper, manager of the company, will take the first print to New York to close releasing arrangements. This will be about two weeks hence.

"The Lying Truth" gave Pete Smith, who is acting as exploitation director for the Fairfax productions as well as handling publicity for Marshall Neilan, an opportunity to satisfy a much cherished ambition to act. The story is a newspaper yarn and Pete played a reporter in it. He says that he wasn't a note book reporter and carried his wad of copy in his hip pocket and had to search like the devil to find a pencil.

Others in the cast are Tully Marshall, Marjorie Daw, Noah Beery, George Dromgold, Claire McDowell, Charles Malles and Robert Brower.

Vivian Oakland in Pictures

Vivian Oakland (Mrs. John T. Murray) has signed with the Famous Players for a role in the forthcoming production of "Peter Ibbetson."

Miss Oakland was formerly of the Oakland Sisters, in vaudeville and productions.



Jesse L. Lasky
presents

Ethel Clayton

in

"SHAM"

A kimsine life on a trolley car income! Thus she tried to bluff society until her charms could snare a rich husband.

But the creditors wouldn't wait, and the rich men didn't suit, and love sneaked in and made a dreadful mess of things until—

Just like a woman! you'll say.
'And just like life!

Cast includes:
Theodore Roberts
Clyde Fillmore
Walter Hiers
Sylvia Ashton

By Elmer Harris and Geraldine Bonner.
Directed by Thomas Hefron. Photoplay by Douglas Doty.

Cast includes:
Theodore Roberts
Clyde Fillmore
Walter Hiers
Sylvia Ashton

A
Paramount
Picture

"A N out of the ordinary picture. Directed with great skill, and acted by a strong cast."—*New York World.*

"Miss Clayton lives up to her reputation of being one of the loveliest women in the films. You may leave your cares behind you when you see this picture."—*New York News.*

A Paramount Picture

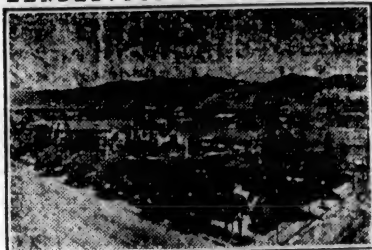
Above is the three column newspaper ad.



Mat or electro at your exchange.

HOTEL HOLLYWOOD

THE RENDEZVOUS OF THEATRICALS WEST



HOLLYWOOD, LOS ANGELES, CALIFORNIA.

WOMANLESS CENSORSHIP BOARD FOR N. Y., GOV. MILLER'S PLAN

Petticoat Candidates' Scramble for Job Threatens Political Embarrassment—College President and State Educator Weighed for Commission.

Albany, May 18.

Governor Miller must announce his appointment of the three-headed commission to direct censorship of motion pictures in this state and three non-salaried commissioners to supervise boxing and wrestling before June 15. It is understood the personnel of the boxing commission has virtually been decided upon, but the Governor his close personal friends say, is in a quandary over the film censorship commission.

In spite of the fact that Governor Miller declared early in the legislative session he would consider seriously the appointment of a woman to the motion-picture commission, it is understood he has changed his mind. From all parts of the state Republican women are contesting for the appointment, and it is possible the Governor may avoid any entanglement with the women forces.

The Governor's attitude was made plain at the time he announced he had signed the Lusk-Clayton measure when he declared:

"I don't believe in making appointments on sex lines. The important thing is to get the right people—men and women. We have eliminated sex distinctions, you know, when it comes to public affairs."

Foremost among the women candidates for the censorship board are Mrs. Florence E. S. Knapp, of Syracuse, Governor Miller's home; Helen Varick Boswell of New York; Mrs. Clarence Waterman, of Brooklyn, credited with winning the Governor to the censorship plan; Mrs. May M. Gooderson, of Brooklyn, and Mary Woods, of New York. All of the foregoing women are active in Republican circles, particularly Mrs. Knapp, who took a leading part in the campaign for Governor Miller.

Close friends of the Governor declare he is anxious to secure as members of the commission the highest type of men. It is known he has already considered Dr. Jacob Gould Schurman, former president of Cornell university, and Dr. John H. Finley, former State Education Commissioner, who is now with the New York Times, for places on the commission.

Before departing for another vacation "somewhere in New Jersey," presumably Atlantic City, Governor Nathan L. Miller last Saturday announced that he had affixed his signature to the Lusk-Clayton motion picture censorship bill, which provides for the creation of a State Board of Film Censors of three members to pass on pictures to be shown to 10,000,000 persons in the Empire state.

Governor Miller made it plain that the commission he will appoint to regulate motion pictures will be expected to use common sense. The commission will censor all films made after August 1.

"It was apparent to everybody that something had to be done in regard to the class of pictures that are being produced," Governor Miller said before taking the Empire State express for New York Saturday morning. "I concluded that the bill I have signed was the only way to stop what every one concedes to have grown into a great evil."

Regarding the alternative proposition of the motion-picture industry to have the Governor name a commission which would be supported by the producers in an effort to "clean up," the Governor declared:

"I am opposed to personal government and believe we have had too much of it. If a commission were to be named to regulate this matter it should be one whose duties are defined by law rather than subject to the executive whim."

"This bill is not really censorship, as it does not leave the motion-picture interests subject to the whim or caprice of the commission. The bill presents standards of regulation, but the fundamental thing is to eliminate indecency in pictures."

The law created a motion picture commission of three members appointed by the Governor for five-year terms at annual salaries of \$7,500 each. The commission will review films before exhibition in the State, and may refuse to license any films that are "obscene,

indecent, immoral, inhuman, sacrilegious, or are of such a character that their exhibition would tend to corrupt morals or incite to crime."

Provision is made that the commission, when it denies a license, shall furnish the applicant for the license a written report of the reasons for the refusal, and the applicant may then have the matter reviewed by the courts.

The commission will grant licenses to all pictures approved at the rate of \$2 for each 1,000 feet of film. News reels and scientific and educational films are exempt from the licensing provision.

If a film has been exhibited in this State without official objection before August 1, a permit can be issued without examination, if it has been applied for within thirty days after the act goes into effect. The fee for such films is \$3 for each thousand feet or part thereof.

The commission may revoke any permit on a five-day notice, and it has power to prescribe a fee of \$10 for each 1,000 feet or fraction thereof of original film and \$5 for each additional copy thereof licensed by the commission.

The fee may or may not be returned if a permit is cancelled. All fees collected by the commission must be paid monthly into the State treasury. Applications for licenses must be in writing. If the application is refused the applicant is to have the right of review by the full commission.

The finding of the commission may be reviewed by certiorari proceedings. Should an applicant make a false or misleading statement upon which he obtains a license or changes the film after he obtains the license his permit may be immediately revoked.

KEEP SEPARATE ADVANCE DEPOSITS

Boon to Exhibitors Decried by W. Va. Legislature.

Wheeling, W. Va., May 18.

Picture interests have taken notice of the recent passage by the Legislature of an act relating to money deposited or advanced upon a contract for the use or rental of personal property.

This bill is particularly a boon for exhibitors, for the law makes it a misdemeanor in instances where money given out as advance deposits is appropriated or mingled with other funds.

In addition to recognizing the appropriation of such funds and upon conviction under the act offenders are liable to fine of not less than \$100 and nor more than \$1,000, with the penalty including not more than one year in "jail," but "at the discretion of the court."

WIFE ACCUSES VALENTINO.

Jean Acker Charges "Four Horsemen" Actor Deserted Her.

Los Angeles, May 18.

Mrs. Rudolph Valentino, professionally known as Jean Acker, has begun action for separate maintenance. She charges that her husband, who is star of "The Four Horsemen of the Apocalypse," deserted her.

Valentino denies the charge and has filed a cross complaint alleging that it was his wife who deserted him.

Kirkland Sues Mary-Doug.

Los Angeles, May 18.

David Kirkland Smith, director, has named Douglas Fairbanks and Mary Pickford co-defendants in a suit for \$11,375.

Smith claims that he was engaged to direct Miss Pickford at \$750 a week, and two weeks after he had started work he was discharged without notice.

PLAYS DETECTIVE

Divorce Follows and Then Marriage of Much Married.

Los Angeles, May 18.

Charles Edward Covey, the comedian, and Euterpa Mott Wilchar Brown have been married. It is the third matrimonial venture on the part of the bride and the second for the groom.

The two played the leading roles in a "Dear Snookey" and "Ted" divorce action in the local courts, Howard C. Brown, the former husband of the present Mrs. Covey, suing for divorce after he had played detective at Hermosa Beach.

U. SUBS PITTSFIELD BANK.

Pittsfield, Mass., May 18.

The Universal Film Exchange has brought a \$5,000 contract action against H. Calvin Ford, the Agricultural National Bank and the City Savings Bank. The writ is returnable in the United States District Court at Boston, June 4. The corporation has instituted a similar suit against the Majestic Theatre Company and two banks as trustees. Mr. Ford is the controlling owner of the Majestic Theatre Company. The suits were brought to recover for alleged failure of the Majestic Theatre to show certain films contracted for several months ago, before Wade L. Morton became manager.

COMPSON AS PETER PAN

She and May McAvoy Mentioned as Possibilities

Los Angeles, May 18.

For the title role in "Peter Pan" Betty Compson and May McAvoy are mentioned.

The latter has been chosen for the role of Babble in "The Little Minister" and therefore it would seem that she has an edge on things. Miss McAvoy, however, is to be added to the list of Realart stars and as "Peter Pan" is certain to be a Famous Players-Lasky special there is a possibility that Miss Compson might slip into the much coveted role after all.




MARK STRAND

Broadway and 47th Street

Coming! Sunday, May 22! All Week

The Winsome

Marguerite Clark



SHE'S broken the shell. Left the old chicken farm in the South to come back to her first love—the screen!

'And she's happy as a fluffy chicken through all the laughs of scrambled loves and scrambled wives until she steps out of the frying pan into the fire.



Scrambled Wives"

From the big Broadway humor hit by Adelaide Matthews and Martha M. Stanley, as produced by Adolph Klauber.

Presented by Marguerite Clark Productions, Inc.

Directed by Edward H. Griffith

Supervised by J. N. Naulty

A picture crowded with laughs—presented in exclusive first runs by holders of

Associated First National FRANCHISES

ADMISSION PRICES INVESTIGATION IN D. C. DECIDED BY CONGRESS

Blanton Insists Pictures Are No Luxury—Entire Population Interested—Right to Inquire Into Anything Figures as Argument—Probe Made on Strength of Recent Decision of Supreme Court.

Washington, D. C., May 18. Picture admission prices are to be investigated in the District by Congress. This was decided last week during a meeting of the full District committee after a rather stormy session, the vote finally being carried to make the probe on the strength of the recent decision of the Supreme Court, upholding the Sausbury act. The sponsors of the movement contend this decision gives Congress the right to investigate anything in the District that affects the interests of those living here.

Representative Blanton, author of the motion, who incidentally has been after the "slacker class" of Government employees of which he claims there is a considerable number, had difficulty in getting his motion through, receiving particularly strong opposition from Representative Underhill. The latter questioned the right of the committee to investigate theatre prices, saying that amusements of this class came under the head of "luxuries" and were not a necessity,

and that the committee, because of this, had not authority to investigate.

Insisting Washington's entire population was interested in the movies, Representative Blanton stated it was right and necessary for Congress to see that the prices charged for this character of public diversion are reasonable. He said the Supreme Court decision upholding the Sausbury act made certain the fact that Congress is vested with police powers for administering District affairs.

Representative Underhill, after considerable discussion, made an endeavor to quash the entire proceedings by making a point of order against it on the ground that there was no bill before the committee. To this Mr. Blanton replied that if necessary he would introduce such a bill. Chairman Focht, of the committee, ruled against Mr. Underhill on the ground that the Supreme Court ruling referred to unquestionably gives the committee authority to consider any matters which relate to the interests of the people of the District.

The vote to carry the motion

through was finally made upon the suggestion of Representative Kunz. Mr. Kunz suggested that the subcommittee, headed by Representative Wheeler, which is now considering a bill to regulate attendance in the theatres, be authorized to extend its inquiry to include the question of admission prices.

Another of the Representatives, Mr. Hammer, in explaining his reason for voting for the measure stated he did so for the sole purpose of establishing the committee's right to investigate any subject relating to the affairs of the residents of the District. Mr. Hammer said that he thought the question of rents was of more importance than movie prices, and that the committee would do better to look into these matters.

In reference to Mr. Wheeler's bill to limit the number of admissions to a theatre to exact seating capacity may not be reported into the House for a period of sixty days, at least this is the prediction of Chairman Focht, but who did urge the various subcommittees to expedite their work so that their reports would be ready when the time came to report them in.

CHARLES GILPIN IN FILM

Colored Producers Finance Venture of "Emperor Jones."

Charles Gilpin, colored star of "Emperor Jones" at the Princess, will do an important film feature this summer. The story written by Jerome Wilson deals with the subject of patriotism. The film is still unnamed.

Capital for the venture has been supplied by the group of colored bankers and realty men who control the Lafayette theatre in Harlem and who are backers of a circuit of six houses catering to their race.

Two groups of players, one white and one negroes, will be engaged. The two casts will be used in the picture, although the races will not mingle in the scenes, according to the description of the story as it was discussed on Broadway this week.

The Lafayette promoters have long had their eyes on the screen as a business proposition for development among their own people, and several pictures have been made. Sam Langford, the negro pugilist, was featured in one of these, but the Gilpin undertaking is described as the first venture on a big scale, the forerunner of a series of important productions.

"DECEPTION" BLOWS; SELLERS GO HOME

Girls Imported to Make Fast Change Need No Speed.

Boston, May 18. The people who brought the film, "Deception," into the Colonial here a couple of weeks ago didn't believe local ticket sellers would be able to handle the demand for seats. They imported from New York two lady "lightning ticket sellers."

The price for the girls was \$60 a week and expenses, which brought the gross in the neighborhood of \$100 per week. The girls never had a chance to show how "lightning" fast they were for there never was a demand to make them expand.

Last Friday they threw up the sponge, probably because they feared they would lose their form and get slow, and returned to New York.

The film isn't far behind them in departing as it is scheduled to go at the end of this week and another, probably "Experience," will be booked in.

STARTING "ORPHANS"

Griffith Casting New Production —Back to Straight Drama

D. W. Griffith began preliminary work this week on "The Two Orphans," which is expected to take five months in the filming. It was expected that the majority of the cast would be announced by the end of the week.

Griffith is understood to be disappointed in the reception of "Dream Street" by the New York reviewers whose opinions decided him to return to the production of straight drama as against themes of greater spiritual import.

FLORENCE HOLLISTER'S OWN

Los Angeles, May 18. Florence Hollister is to appear at the head of her own producing organization in the near future. She recently married Arthur Doe, son of a wealthy automobile manufacturer, and the financing is to be a family affair.

MARJORIE DAW RELEASED

Los Angeles, May 18. Marjorie Daw has been released from the Marshall Nolan organization "by mutual consent." Nolan is to shortly return here and start work on a First National feature which is to star Colleen Moore.

EDITH HALLOR WEDDING.

Former Mrs. L. L. Weber Weds Fox Director John Dillon.

Los Angeles, May 18. Edith Hallor, divorced wife of L. Lawrence Weber, was married last Saturday here to John J. Dillon, the William Fox director who was named as co-respondent in the divorce suit.

The marriage was performed by the Rev. C. C. Pierce in the apartment of Mr. and Mrs. Bernard Durning.

BUSH TERMINAL ON 42D FOR PICTURES

Theatre Planned for Downstairs Portion to 41st St.

Plans are said to have been completed that will turn a portion of the architecturally spectacular Bush Terminal Building on 42d street near Broadway into a picture theatre. Though this structure has an apparently very narrow width at the entrance, the building mushrooms out onto 41st street. Part of the wider portion has been used for the exhibition of antiques. Recently an important addition was made to the 41st street property limit and it is understood this portion of the Bush building can be readily converted.

Whether the use of the Bush building anticipates the further interest of Irving Bush in the amusement field will be watched by showmen with much interest. Mr. Bush is the genius behind the vast Bush Terminals in South Brooklyn, said to be the greatest terminal organization in the world. He is now in London, invited there to project a similar project for the English capital. Bush is reputed one of America's leading multimillionaires.

Further indication of the theatre plans for the Bush building is the razing of the building directly next to the Regan building on 42d street, which gives a direct entrance to the 41st street section of the Bush building. Mr. Bush built the Terminal building as an idealized home for sales agents and for buyers from the big commercial concerns here and from other cities. To date the building has been regarded as a failure. Only lofts were offered for rent, but the building is now open to office tenants.

N. A. M. P. I. ALREADY CENSURING FILMS

Will Throw Out All Objectionable Matter, No Matter Whose

The National Association of the Motion Picture Industry has set its foot down on objectionable pictures. It has formed an editorial committee of its own, along the lines suggested in the recent brief filed with Governor Miller to preclude the passage of the censorship bill, and will actually "destroy" all films deemed unfit for distribution.

This concerns all the producers, irrespective of their standing in the organization. The committee will also delete from future productions such objectionable matter as it thinks necessary. In the event that the major part of a picture retains a wholesome appeal.

STATE STREET FILM WAR

Aschers and J. L. & S. In Price-Cutting Battle

Chicago, May 8. There is a picture war on State street between Asher Brothers' newest moving picture house, Roosevelt, and Jones, Linick & Schaefer's Randolph. The Randolph's admission scale has been 50 cents and it has run pictures as long as six weeks at a time, but since the opening of the Roosevelt it has lowered the scale twice to the present admission of 35 cents, and last week it split a week between "Sentimental Tommy" and "The Traveling Salesman."

While the new Roosevelt started off with general admission of 75 cents, not including war tax, announced in big ads that its scale would be lowered to 40 cents from 9.30 until 1.30, and 50 cents after that. [These prices include war tax.]

SCHLITZ FOR PICTURES

Historic Milwaukee Cafe Site for House for 2,000

Milwaukee, May 18. The historic Schlitz cafe, a landmark for years, is being torn down, and will be replaced by a 2,000 seat picture house, work on which will begin as soon as the site has been cleared. The Schlitz corner at Grand avenue and Third street is rated as an ideal location for a film theatre.

"CARNIVAL" GOES TO THE UNITED ARTISTS

Producer Knowles to Do Other Films for "Big Four."

"Carnival," the seven-reel British film production sponsored by Harley Knowles, was disposed of to the United Artists early this week and will be released in New York either at the Strand or Capitol in three weeks. This is the first notable English production exploited on this side since the war.

It was produced by Knowles in England and many scenes were shot in Venice. Upon its completion the producer came to America to dispose of the territorial rights for this country and offered the property to the First National. The terms of the "Big Four" sale are said to call for percentage sharing of profits, with an advance of \$100,000. Knowles sailed for London upon completion of the deal, said to carry a commission from the United Artists to produce other features. He is English, but had been in America for seven years, mostly as a Famous Players-Lasky director. Matheson Lang, star of "The Wandering Jew" at the London New theatre, is featured in "Carnival." The rights purchased cover America and Canada. Captain Dennis O'Brien of O'Brien, Malevinsky & Driscoll, handled the deal for the United Artists, Judge Epstein acting for the English concern.

The Alliance Company was involved in financial difficulties following the making of "The Carnival" and the picture was brought over here by Knowles. It is reported that stockholders in the Alliance have already sought to share in the money secured through the sale to the United Artists.

"SCARLET LETTER" SUIT.

New Orleans, May 18. Louis McCaleb of this city has entered suit against William Fox and Fox Film Corporation in the United States Court for the Southern district, asking \$100,000 because the picture concern several years ago employed a version of "The Scarlet Letter" which McCaleb alleges he wrote and copyrighted in 1889.

Judge Rufus Foster has notified the film company to file an answer to the suit within 30 days.

Goldwyn has purchased the screen rights to "Grand Larceny," an Albert Payson Terhune story, which lately appeared in a popular magazine.

1ST. NAT'L'S QUESTIONNAIRE

Developments in the convention of First National's executives began early this week and concluding Thursday (last) night, brought forth the most important detail so far in the form of a questionnaire submitted to each attendant, which is the basis of formulating opinions on the future business and production policy of that organization.

This questionnaire consists of nine questions in all, with the last eliciting numerous opinions on the effect of the \$2 circuit projected by A. H. Woods and Shubert, and its effect on the picture industry.

The exact text of the question is as follows: "Will the \$2 circuit projected by Woods and Shubert affect the picture industry?"

The text of the eight preceding questions is as follows:

1. General industrial conditions. Better or worse than six months ago.
2. Outlook for next season. On what is your opinion based?
3. Will rentals go higher, remain firm or go lower. Why?
4. Will admission prices remain as they are or decline?
5. What is the attitude of longer runs in your territory?
6. Are new theatres being planned in your territory?
7. How does volume of business at theatres compare with last year?
8. How far has the big special affected the bookings of the average feature attractions?

ONE CENSOR OUT

License Bureau No Longer to Inspect Screen Showings

The new State censorship law has killed off one censor. The New York City license commissioner will no longer investigate complaints from citizens as to the quality of pictures shown in the city picture houses, as was formerly the case.

The censor law, signed by the Governor last week, takes judgment of the character of performances out of the commissioner's hands. He will continue, however, to exercise powers over the conduct of the theatre as to its sanitary condition and fire regulations, as well as the admission of minors.

Rohlf's Treasurer for Warren.

F. B. Warren's new distributing organization has taken a lease of the major portion of the 16th floor of the new Loew State theatre building and the concern will take possession June 1.

John G. Rohlf's has been appointed assistant treasurer of the new Warren organization. He will have supervision of accounting.

SUNDAY PICTURES

WIN IN SO. DAKOTA

Decision on Test Case and Appeal by Supreme Court.

A test case in the Sunday blue law enforcement campaign instituted by the officials of South Dakota has just been decided by the Supreme Court of that State in favor of motion picture interests. The result of this is interpreted by exhibitors to mean that the Supreme Court establishes their right to hold Sunday shows in South Dakota.

The test case arose out of an incident occurring last month, when Attorney-General Byron S. Payne of South Dakota instructed various State's attorneys to enforce rigidly a law which prohibits the showing of "any indecent motion picture, any picture portraying crime, or in any way suggesting or showing crime or other immorality." He instructed them also that all statutes relating to Sunday observance were to be rigidly enforced.

Shortly after this, State's Attorney Charles H. Warren swore out a warrant for the arrest of Allen Goethal, manager and owner of a theatre in Huron, S. D., charging him with having conducted a moving picture show on Sunday, March 27. Goethal was released in the custody of the sheriff, to appear for a subsequent hearing.

The decision of the Supreme Court is expected to end the campaign against Sunday movies in South Dakota and put a damper upon the activities of blue law advocates throughout the Northwest.

SERIAL MADE IN K. C.

Kansas City, May 18. Walter B. Tracy, manager of the Kansas City Producing Company, has announced that his company will start about June on a new serial entitled "The Angel of the Hills," to be filmed in Kansas City and the Ozark Mountains of Missouri.

Mr. Tracy says the film will consist of 15 episode pictures and that Lillian Walker will be featured. The picture will be made under the direction of J. Davis Berry, and the cast will be brought from New York and California.

"Dream Street" Going to Chicago.

"Dream Street" will open at the Shubert-Crescent, Brooklyn, May 29. Wednesday of the current week contracts were being drawn at the Shubert offices for its showing in Chicago in a fortnight for a run.

WALL STREET SEES BRIGHTER OUTLOOK WITH DEBTS PAID IN GOLD BY ALLIES

Settlement of Reparations Question Has Helped Greatly—Bond Issues Being Snapped Up Showing Plenty of Money and Tendency to Invest—Pictures Should Get Goodly Share—Long List of Houses Building.

The wisecracks in the theatrical world are exceedingly pessimistic as to the outlook for next season, basing their "bearish" prognostications upon the result of the season now drawing to a close.

Wall Street does not seem to share this view, judging from the upward sweep in the rate of foreign exchange, due to the belief that Germany is able to pay the indemnity now definitely fixed—a goodly portion of which will seep into this country and increase the tremendous store of precious metal already in the vaults of America. Nearly \$40,000,000 in gold has arrived in America from abroad thus far this month and over \$280,000,000 is the official record of gold imports for the first four months of the current year, with every indication the influx will continue indefinitely.

Monday Great Britain paid the U. S. Government some \$17,000,000 repayment of a special loan with interest.

The settlement of the indemnity question is the initial step toward restoration of normal conditions and readjustment of the foreign exchange and trade, which means a resumption of international trading throughout the world. As a result the exchange rates on England, France, Holland and Italy reached the highest point of the year this week.

Reports from the Pittsburgh steel and iron mills show that 44 concerns reduced wages 10 per cent. or less; 33 made a larger reduction than 10 per cent., while the majority of the scale in the others remained unchanged.

Railroad improvements are far behind and every road in the country is preparing to lay new ties and rails, besides replacing old style moving equipment, awaiting only an adjustment of the wage scale by the Railroad Labor Board before going ahead. From all parts of the country with the exception of the East there has already been acceptances of wage reductions by unskilled railroad labor, without awaiting the decision of the Railroad Labor Board.

Figures compiled by the National Lumber Manufacturers' Association, which have been summarized in a report to the Bureau of Research and Information of the National Real Estate Board, estimate building construction in the United States to be behind from 18 to 24 months, applying mostly to structures for residential purposes.

New bond issues are being avidly snapped up in the financial districts, indicating a plentiful supply of money and a healthy inclination for investment. A \$35,000,000 bond issue to yield around 7 per cent., announced by J. P. Morgan & Co. last week, was over-subscribed in one day. All of which should have a salutary effect on the theatrical business the coming season.

Reports from practically all parts of the country show that local investors are putting money in the picture business, as everywhere come announcements of the building of more cinemas. A few of them, compiled at random, are as follows:

Houses Building.

G. W. Granstrom, owner of the Park theatre, St. Paul, will build a new house at Grand and Oxford streets, at a cost of \$60,000.

American Theatre Co. of St. Paul have had plans prepared for the erection of a new 1,200-seat picture house.

American Amusement Co. of Mankato, Minn., have purchased an old warehouse, which they will convert into a cinema.

Levin & Whiting have filed plans for the erection of two new theatres on Broadway, Thermopolis, Wyo.

John Klug is building a \$35,000 theatre at Zumbrota, Mich.

Wade Amusement Co., headed by A. Wade of the Citizens' Opera House of Mexico, Texas, has been formed to build another theatre in the town.

A new \$25,000 theatre is being built at Lyons, Kansas.

Samuel Elso has just completed a new theatre at McLeod, Okla.

Miller Amusement Co. has taken title to a plot of ground on Lawrence Ave., Wichita, Kan., for a new theatre.

A \$150,000 motion picture house is to be built at Broadway and Fifth street, Los Angeles.

At Snyder, Neb., Herman Engelbracht is to build a theatre, details not announced.

John J. Goodstein of Denver has contracted for the construction of a \$100,000 house at Fort Collins, Col.

Southwestern Amusement Co.—a \$60,000 house at Wichita, Kan.

A \$10,000 house to seat 900, to be built at Wilson, Okla.

The Blackstone, Lansing, Mich., to be built at an estimated cost of \$125,000.

W. J. Hawk, manager of the Liberty, Fargo, N. D., is having plans drawn for a new \$1,500 seat house, to be erected at once.

G. A. McEnery is to build a theatre at Fairchild, Cal.

Pine Bluff, Ark., is to have a new house.

J. J. Finnerty Construction Co. is building a picture house at Lenox avenue and 142d street, New York, at an estimated cost of \$350,000.

Sol and Nat Koplar have purchased a site for the erection of an 1,800-seat house in St. Louis.

\$250,000 Tulsa Theatre

Sinclair & Hastings will build a \$250,000 house to seat 1,800 at Tulsa, Okla.

C. Fields and J. T. Wilson of the Star Amusement Co. are erecting a new house at Kansas City, Mo., to cost \$150,000.

Kissell Car Co. will build a combined theatre and office building at Hartford, Wis., to cost \$300,000.

N. L. Johnson is to build a \$25,000 theatre at Buhl, Minn.

Lon Burton is erecting a \$50,000 house at Live Oak, Fla.

A. L. Larkin has commenced work on a 1,200-seat house at Dowagiac, Michigan.

E. Van Norman has nearly completed his 1,000-seat house at Oshkosh, Wis.

Stamford, Tex., is to have a new house, which is being erected by L. Acuff.

The owners of the Majestic and Casto theatres, Jefferson, O., are to start work shortly on a new \$200,000 house on Main street.

A. Zucaro has contracted for the building of a \$35,000 theatre at Ft. Worth, Texas.

Saxe Amusement Co.'s new Strand at Green Bay, Wis., will be opened this spring and will seat 1,200.

Diebold Investment Co. are building a new house in the Squirrel Hill district of Pittsburgh.

O. F. Krug is to build a \$250,000 theatre to seat 1,000 on Carson street, Pittsburgh.

Cinderella Amusement Co. promise to build a theatre at Cherokee and Ohio streets, St. Louis, Mo.

West Coast Theatres Co. are to build a \$125,000 house at Grand Junction, Cal.

Marsella Corp. have bought Narragansett Tavern at Knightsville, R. I., and will convert it into a picture house.

A picture house is to be erected at Batavia, N. Y., adjoining the Washington hotel.

Kanawha Investment Co. of Charlestown, W. Va., is having plans drawn for a house to seat 2,000.

Edward Smith is building a 500-seat house at Ceredo, W. Va.

Work has been started on a new cinema at Westerville, R. I.

Louis Adler is to erect a 1,600-seat house in Newark, N. J., at a cost of \$100,000.

Highland Park Amusement Co. of Highland Park, O., is to build a \$125,000 theatre on Fourth Ave., that city.

Central Theatre Co. of Martinsburg, W. Va., is building a new house on the site of the former Central Opera house.

Fairmount, W. Va., is to have a new house seating 1,500.

Patchogue Amusement Co. of Patchogue, L. I., will build a 1,200-seat house costing \$125,000.

Triangle Amusement Co. of North Braddock, Pa., has commenced work on a \$75,000 house to seat 750.

A picture house to cost about \$35,000 is to be built at Mansdowne, Ill.

Half Million Investments

At Fort Wayne, Ind., the H. J. Gregory Co. plans the erection of a

3,000-seat house, to cost \$500,000.

C. M. Stringham has placed a contract for the erection of a \$50,000 house at Price, Utah.

William Lay, Springfield, Mass., has secured from the city a site for the erection of a \$500,000 house, located at Broadway and Vernon St.

Three new houses are planned for Montclair, N. J., to cost respectively \$200,000, \$400,000 and \$600,000.

Washington Amusement Co., Charlestown, W. Va., a \$75,000 house to seat 1,000.

Communitis Bros., Morgantown, W. Va., a new theatre to seat 1,500, at a cost of \$150,000.

Brookline, Pa., a new house at a cost of \$100,000.

RAW FILM REDUCTION EASTMAN REPORT

Rochester Says Move Is to Head Off Competition.

Rochester, May 18.

The Eastman Kodak Co. is preparing to make a drastic cut in the price of its raw stock for picture making.

The move is designed to head off any possible infringement of its business on the part of foreign makers, irrespective of the quality of the product of the "invaders" from other countries.

WANGER OUT OF FAMOUS

Resigned Over Salary—Justine Johnstone Not Affected

Despite the refusal of the principal officials of Famous Players to definitely announce the resignation of Walter Wanger as production manager and the intimation he is still in their employ, it may be stated Wanger's withdrawal was actually made before he sailed for Europe a fortnight ago.

As stated in Variety at the time, Wanger felt he was entitled to a material increase in salary. The matter was seriously considered for some time. A compromise was suggested, but Wanger was insistent his demands be met in full, which those in power refused to accede to. The resignation was tendered and accepted and Wanger booked passage for Europe for a vacation.

It has no bearing upon Justine Johnstone (Mrs. Wanger's) relations with Realart. She has a tentative releasing agreement with Realart to distribute her pictures, contingent upon the future quality of the output.

Jack Meador, publicity director for Metro, is reported to be slated for the post of general production manager of Realart, taking the place recently vacated by Walter Wenger, who is now abroad.

Although Wenger is understood to be definitely out of the Realart personnel, some detail of his contract makes it inadvisable for several weeks to announce his successor, but the appointment is believed to have been pretty well settled.

MOVE ON KESSEL & BAUMANN

The complaint in the Kessel & Baumann suit, resulting from the partnership split in the Kessel-Baumann Pictures Corporation, was filed in the Supreme Court this week. Adam Kessel, Jr., and Charles Kessel, suing as directors of the K.-B. company, pray for an order to compel Charles O. Baumann to return \$2,970 to the firm's coffers, alleging they were diverted without authority of sanction on the part of the Board of Directors.

The complaint sets forth that prior to April 27 last Annie Baumann (wife of the defendant) was the owner of 300 shares of stock, valued at \$10 a share, totaling \$3,000; and that April 27, Baumann "purporting to act as president of said Kessel-Baumann Pictures Corporation" bought the stock, paying for it out of the funds of the corporation.

FARRAR OFF PICTURES

Geraldine Farrar is said to be through with pictures. Following a trip to Europe May 21, she will return to America for a concert tour

FEDERATED SPLURGE COSTS NEAR \$4,000

Put Over "Perils of Jungle" by Method New to Boston.

Boston, May 18.

The trade showing of the serial "Perils of the Jungle" was put across under methods new to Boston, the experiment costing the Federated Film Exchange of New England approximately \$4,000 for one evening's splurge.

The main ballroom of the Copley Plaza was chartered for a night, and along with a \$4 per plate mid-night luncheon, a dance, cabaret and vaudeville, three episodes of the serial, not completely assembled, were shown on a regulation silver screen surrounded by life size animal cut-outs that looked like advance billing of Ringling's.

"Ace" Berry is handling the exploitation and General Manager Joseph L. Roth and President Samuel V. Grand gave him a free hand in the experiment.

The theory back of the showing was that the various independent exhibitors of New England would respond to a concentrated gala night more enthusiastically than in the projection room. About 150 exhibitors were present, each with a guest, and the Federated is so satisfied with the experiment it is planning to repeat it in the near future at their next big trade showing.

NO COMPANY FORMED

So Weinberg Wants \$5,000 Back from H. & R. Co.

Kansas City, May 18.

I. J. Weinberg, of this city, has filed suit in the circuit court to recover \$5,000 from the H. & R. Amusement Co., owners of the Apollo. Weinberg claims he took \$10,000 in stock in a company which Thomas M. Henneberry and Jack H. Roth planned to organize; that he paid in \$5,000, but that the company was never formed. Pending the settlement of the suit he asks for the appointment of a receiver for the theatre and an injunction to prevent the defendants from operating it without court supervision.

In addition to the Apollo, Messrs. Henneberry and Roth also direct the Isis of this city and have interests in Fort Scott and Paola, Kansas, and other neighboring cities. The Apollo and Isis are the leading theatres of the city, outside those in the downtown district.

Hiram Abrams Back in New York.

Hiram Abrams returned Wednesday to New York from the Coast.

WARRANT FOR THEATRE MAN ON TAX CHARGE

J. L. Adams Accused in Iowa Bankruptcy Case

Des Moines, May 18.

Following the filing of a petition in bankruptcy against the Adams Theatre Co., of this city, lessors of the Berchel, Princess and Pantages theatres, a federal warrant was issued for the arrest of J. L. Adams, manager of the concern, on a charge of misappropriating government funds.

The company is said to be \$24,000 in arrears in its war tax payments to Uncle Sam. Adams and his wife are in Omaha.

The Adams Amusement Co., the parent organization which controls 50 Iowa film theatres, asked for the appointment of a receiver and the court designated Fred Buchanan, former owner of the Yankee Robinson Circus, took over the administration of the three local houses as receiver.

The Adams Theatres Co. was formed a year ago to take over the Des Moines theatre interests of Elbert & Gatchell. The receivership will not interfere with present bookings at the local Adams house, it is announced.

GUINAN SERIES OFF

Victor Kremer Acts After Two Censor Boards Condemn

The action of two censor boards in Pennsylvania and Michigan, respectively, in condemning feature pictures in which Texas Guinan starred under the auspices of Victor Kremer, has caused the proposed number of between six and eight five-reelers to be abandoned.

The Pennsylvania Board of Censors condemned the first picture made, because it was saturated with "crime," and similar action was taken by the Michigan Board of Censors on three of the pictures done so far with Miss Guinan in the "lead," according to Variety's informant.

Mr. Kremer himself is said to have made a hurried trip across the Continent to put a stop to production activities in this connection.

METRO'S "LILIOM"

Called "Trip to Paradise" with Bert Lytell

Loew-Metro is producing a screen version of "Liliom," the Franz Molnar play now at the Garrick. The film which is nearing completion, stars Bert Lytell, in the part played in the stage version by Joseph Schildkraut, and will carry the title of "A Trip to Paradise."

METRO "HUSH" BY WILDE

Perceval Wilde, playwright, better known as a prolific playlet author, has written an original for Metro which George D. Baker is directing. It is entitled "Hush" and will have Gareth Hughes in the leading role.

MERRY CENSORSHIP BATTLE ON AMONG MORALISTS IN KANSAS

Kicks About State Board Bring Request from Gov. Allen for Sunday Schools to Do "Vice" Hunting—Film Interests Butt of Please-all Contest.

Kansas City, May 18.

What promises to become a much complicated situation regarding film censorship is being watched with interest by film distributors, house managers and the regular board of censors in Kansas.

On account of numerous attacks on the regular board over its rulings on pictures, Governor Allen has asked every Sunday school in the state to name a committee to act as film censors for a short time, in an attempt to determine the faults of the present censorship. He has asked that the committee be composed of persons who like pictures and who attend picture shows regularly. In making its report to the state the committee must name the picture and

point out just what scenes they believe are wrong. Many Sunday schools have notified the Governor they will follow his suggestion.

As the pictures to be viewed by the local censors will have all been passed by the State Board of Censors, the actions of the local censors will prove interesting, especially in some of the larger towns where several Sunday schools will probably each have a committee.

There is no question but what many of the pictures which will be approved by one committee will be criticized by another, and what will go in one town will be stopped in the next one so from present indications the film interests will have a merry time for a while in the "Sunflower" state trying to please all.

Friday, May 20, 1921

FAMOUS-FIRST NAT'L MERGER

FIGHT OR CO-OPERATE NEW PROBLEM IN CENSORSHIP

National Association Divided on Proposition—One Faction Would Seek Exchange of Views with Commission as Working Basis.

The National Association of the Picture Industry has been considering a course of action in view of the signing of the Lusk-Clayton censorship Saturday by Governor Nathan L. Miller, and a good deal of diversity of opinion has developed.

One side counsels a resort to the courts on a test case in an effort to establish the unconstitutionality of the law; the other side wants to accept the situation as it stands, wait for the Governor's appointment of a censor commission and then, by an exchange of views with the commissioners arrive at a working basis which shall minimize the embarrassments and losses of the producer.

The faction which aims at conciliation argues that Governor Miller's statement when he signed the bill augurs well for a policy of moderation on the part of the commission. The commissioners, they say, will take their cue from the state executive, who said:

"The main thing is to get the right people for the Commission."

"The new commissioners," said a film man aligned with the conciliators, "probably will be open to reason. They will occupy a new office and will in all probability be disposed to administer with the least friction while holding their jobs. They have nothing to gain by forcing a fight with the industry and everything to gain by consulting the interests of the producers as far as that course does not conflict with the public good."

"The natural thing for them to do will be to seek the opinions of the leaders of the industry as a preliminary to beginning the new regime and out of a discussion of this sort to outline a policy."

"The Attorney General of the State would of course be a party to such a conference, as the authority to appeal to for a legal interpretation of the new law. There is no reason why a three-cornered meeting should not lead to a reasonably satisfactory plan of co-operation. We have had enough of opposition and antagonism between producer and politicians and further court proceedings can only complicate a situation already bad enough."

The opposite policy is expressed by former Judge Almet F. Jenks, of counsel for the association, who forecast a court test in the statement which he made public Saturday afternoon, after the Governor had signed the bill and published his memorandum. He said:

"The Governor has signed the Moving Picture Censorship bill as presented to him by the legislature. The statute will be designated as Chapter 715 of the Laws of 1921. While undoubtedly the Governor was moved by what he thought was an urgent and immediate situation, his action is to be regretted. In this country censorship has always been regarded as opposed to our ideas of a democratic form of government. Every attempt in our history, except in some great crisis or emergency, to restrain the freedom of speech, or of the press, or of thought, has been discouraged or repudiated by the people."

"This statute is more than a measure to regulate the performance of a theatre. It places a most drastic limitation on a business which is one of the leading industries of the country. In short, it is a censorship of business itself rather than a dramatic or other performance on the screen. It makes no allowance whatever for the fact that the screen, the stage, the book, the newspaper, periodical or magazine are all the same and that censorship of one is more justified than that of censorship of any of the others, particularly,

since there are other civil or criminal laws to reach violations of the law.

"Both Mr. Rogers and I believe that the statute is of doubtful constitutionality. This, of course, is a matter for determination by the courts upon a case presented. Until the courts have spoken and declared the validity or invalidity of the statute as passed the members of the National Association, as law-abiding citizens and men of high business integrity, will faithfully live up to the letter and the spirit of the law."

"I am advised that the members of the National Association, representing producing companies and exhibitors, will soon meet to determine their future course. Should the courts sustain this piece of legislation it is our opinion that the earlier conception of freedom under the Constitution has been seriously affected."

CANADIANS WANT PICTURE ASSOCIATION

**Need Co-operative Defense
Against Censorship.**

Perplexed by the heavy burdens of taxation throughout Canada, and confronted with eight censor boards each with a different viewpoint as to what is fit subject matter for exhibition, picture interests represented in the Canadian Motion Picture Distributors Association delegated John A. Cooper, chairman of the advisory board, to call upon the National Association of the Motion Picture Industry, with a view of establishing in Canada an organization along the lines of the N. A. M. P. I.

Mr. Cooper, following an interview, declared that sentiment among the exchange managers, exhibitors and equipment companies throughout Canada was very strong for a powerful organization along the same lines, because the industry had grown to great proportions in Canada and the problems that confront it are so complex that an urgent need exists for unity of action by all branches through some central organization.

The Canadian Association has established temporary headquarters at 21 Dundas street, East Toronto. Among the firms represented are the Associated First National Eastern Canada, Ltd., Canadian Universal Film Co., Ltd., Fox Film Corp., Ltd., of Canada, Famous-Lasky Film Service, Ltd., Famous Players Film Service, Ltd., Goldwyn Corp., Regal Films, Ltd., Select Pictures Corp., Ltd., and the Specialty Film Import, Ltd.

A detailed plan outlining the formation of the new Canadian association with suggestions as to how the most effective co-operation can be established between it and the N. A. M. P. I. will be submitted shortly to the latter, and will be the subject of a report of the Distributors Division at its annual meeting June 6.

NEW CONCERN'S 12-REELER

A new picture concern has been formed titled Dramas Productions, which has in course of preparation a twelve reeler with a cast featured by musical celebrities. The film which is called "The Soul of the Violin" is understood to be slated to go into the Metropolitan Opera House for a run, following the grand opera season, in the spring of 1922.

WAITS ZUKOR'S RETURN

By Buying Turner and Dahnken String of Theatres, Paramount Has Crept In on Other Circuit's Territory—Friendly Combination Now Proposed to Control Country.

WORKING CONTRACT

Despite the persistent reports of "hard times" in the picture industry, the powers in the distributing end are straining at the leash to corral the business under one holding company that will revolutionize the producing and exhibiting activities.

From an authoritative source it can be stated that those endeavoring to bring about such a situation are marking time awaiting the arrival of Adolph Zukor from Europe, when the matter will be taken up with a view to bringing together, under a working agreement at least, Famous Players-Lasky and First National.

It is no secret in the trade that for some time past Famous Players has been strengthening its position through the acquisition, wherever possible, of individual theatres and circuits throughout the country—more especially those allied with First National.

As reported last week, Turner & Dahnken have sold all their holdings, totalling some ten or twelve theatres, together with their First National franchise for Northern California, Nevada and the Hawaiian territory, to Herman Wobber and Herbert Rothschild, who have an interest in the Paramount-controlled houses in San Francisco, and who are now building the Granada theatre, Portico and Imperial theatres, all three first-run downtown houses. This deal gives Famous Players control of the San Francisco situation.

Turner & Dahnken have a half interest in the New York exchange of First National, but it is not known whether the deal includes their holdings in the New York franchise, but it does include the San Francisco franchise. Eugene Roth, who now conducts the California theatre, is mentioned as slated to be managing director of the new circuit. Wobber is the Pacific Coast division manager for Famous and Rothschild is said to be the monied man behind the new deal.

Famous Players are strongly entrenched in several sections of the country, principally through their connection with S. A. Lynch in the South, who in turn holds the Texas territory through his purchase last year of the Hulsey interests in Texas. They are also tied up with Ascher Bros., Balaban & Katz and control one-half of the St. Louis territory.

The present antagonistic operations between the two big factors in the distributing and exhibiting line is far from satisfactory to either of them, and it is felt that all this can be eliminated by the "getting together" process, which would mean the virtual control of the business in the United States.

Until this is done, the independents are on an almost equal basis with the "big guns," and the whole trend of "business," when operated by capital is to have more than an even chance with the "small fry."

One of the independents, discussing the alleged "hard times" in the film industry, said:

"All this talk of 'hard times' is bosh. When you offer your pictures to First National these days they tell you times are hard and

DESPITE 16 WEEKS PLAYED ONCE, "BIRTH" BARRED ON RIOT CHARGE

Showed in Boston Six Years Ago—Indignation Meeting of Negroes—Private Viewing—Ku Klux Held Responsible for Reissue.

Boston, May 18. Despite that "The Birth of a Nation" played here for 16 consecutive weeks six years ago, it was officially barred from presentation in any part at the Shubert Monday night by a censorship committee consisting of Chief Justice Wilfred Bolster, Police Commissioner Edwin U. Curtis and Mayor Andrew J. Peters.

Following a public indignation meeting held at noon in the Aldermanic Chamber at which 600 negroes were present, a private showing was ordered at the theatre which occupied most of the afternoon, at the conclusion of which the three censors prohibited the picture on the grounds it was "provocative of rioting."

The commission of three censors was established by the Legislature as an aftermath of the previous showing in Boston of the film which was marked by two small riots, in one of which 16 negroes were arrested for making demonstrations in the lobby. At that time the censorship law was restricted in jurisdiction to scenes "tending to corrupt public morals" and it was ruled that the picture could not be stopped for any reason except immorality and every alleged scene involving sexuality was eliminated.

As the censors did not render their decision until early in the eve-

ning, the theatre had no protection as regards its sale and in addition to turning away a capacity house, a refund of about \$500 in advance sale occurred. Municipal Censor John Casey and Superintendent of Police Crowley were at the theatre all evening and 100 patrolmen who had been held at the Leverage Street Station were not sent away until after 9 p. m. There is no appeal from the decision of the censors, and this is the first closing of a house that has occurred since the legislative act establishing the arbitrary censorship commission was signed by the governor.

At the public hearing the re-issue of the Griffith film by the American Feature Film Corporation was characterized as "part of a Southern campaign of propaganda of nationwide scope designed to stimulate the popularity of the Ku Klux Klan idea and to establish branches of gang-assassins throughout the country." The film was characterized by various negro attorneys and clergymen as a libelous assault upon the colored race, tending to stir race hatred against the negro, expose him to ridicule and contempt, a perversion of true history, a glorification of the American crime of lynching, that it is immoral and obscene in places, and that any presentation of it would provoke civil disorder.

Attorney David Stoneman appeared for the American Feature Film and Judge J. Albert Brackett appeared for the Shubert interests to protect the house where the picture was booked on a guaranteed rental plus a share in profits above a certain figure. It is believed that an effort will be made to show the film in some Greater Boston city, a number of which have large picture houses and city officials which would probably accept the film as not being "provocative of rioting."

FLIRT GETS 8 MONTHS FOR ANNOYING GIRL

Child, 13 Years Old—Picture Patrons Protected.

Syracuse, May 18.

"We are going to make the moving-picture theatres safe for women who attend them, unaccompanied," declared Justice Benjamin Shove, in Police Court, last Tuesday, and, as a beginning, sentenced Anthony Corrado, 18 years old, to eight months in the penitentiary, for having made an improper advance to a 13-year-old girl in a North Salina street movie.

"It is getting so that no woman is safe from the insults of a certain type of youth," said Justice Shove. "The necessary darkness at the movies is taken as an opportunity for flirtations which are far from the sort described as harmless. Further, these youths calculate that a woman would prefer to simply ignore them, at the worst, rather than make herself conspicuous."

"Unfortunately, this is true in most cases, but whenever we do find a woman who has the courage to complain and to prosecute such cases I can promise that this court will do everything in its power to punish those convicted and, perhaps, discourage others from repeating the offense."

Corrado was arrested after a young girl, whose name the police asked be not made public, complained of his actions toward her. He was convicted after trial on a charge of assault in the third degree, and the eight months' sentence followed.

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MANAGERS IN CONVENTION

LISTED A LOSS DESPITE DRAW, HOUSE PROFIT SAVES DEBURAU

No Such Profit Would Figure in Road Tour—Impossible to Get Supers—120 People in Show—Cost \$130,000—Loss \$80,000 on Production.

David Belasco has decided not to send on tour "Deburau," considered the biggest artistic success of that manager's and the biggest money draw ever presented in the Belasco theatre. In spite of the business which has averaged over \$17,000 weekly, Mr. Belasco stated this week the attraction showed a loss from the production standpoint.

"Deburau" cost \$130,000 to put on. One-sixth of that was expended in labor and rehearsals. The show rehearsed five weeks and since salaries attain after four weeks' rehearsals for dramatic shows, the fifth week alone cost \$15,000. There are 120 people concerned in "Deburau," not all on the stage.

The books show a loss of around \$80,000 on the production. This sum, however, was more than balanced by the profits of the house. On the road there could be no balancing profit from the houses and that led to the final decision not to send "Deburau" out. Mr. Belasco announced he would not cut the cast and that it would be virtually impossible to secure the desired supers in the various cities. The increase in theatre costs, transportation and baggage transfer figured in the manager's decision.

"Deburau" is getting top money among Broadway's non-musical plays. Last week it grossed \$16,500. It will remain but two or three weeks more, the show being taken off as soon as warm weather slows the pace.

NO FILM FREAKS.

Agitation on Coast Against Newspaper-Made Stars.

Los Angeles, May 25. Local agitation has been started to prevent Mrs. James A. Stillman or Florence Lawlor, who has been known as Mrs. Leeds during the Stillman divorce action, from stepping before the camera.

The reports that both will be offered film contracts after the conclusion of the divorce proceeding has caused local picture people to class them with Clara Hamon in estimating the harm they would do to the screen generally.

MORE PICTURE PEOPLE.

Clara Hamon and Martha Mansfield, actresses, will make their first vaudeville appearance in a comedy drama sketch written for them by Sam Shuman and Clara Hamon, in the "Night or Wring."

BROOKLYN TRY-OUTS NOW THE FASHION

Of Four This May, Three Are Brady's.

Brooklyn has been used for try-out performances more this season than ever before, the stands there being chosen as a stepping stone to Broadway. Usually theatres there are played following the New York run. Four new plays will have been tried there during May, W. A. Brady putting on three of them.

Next week Brady will offer "Dreamy Eyes," with Faire Binney and Jane Grey at the Majestic. The same house offered Alice Brady in "Drifting" and "Personality" with Henry E. Dixie and James Crane, both Brady plays, earlier in the month. W. A. Woods also chose Brooklyn this month for a try-out week, presenting "The Red Trial" at Shubert-Teller. Last week George M. Cohan appeared at the Montauk in "The Tavern" before coming in.

The theory of using Brooklyn for trying out is the saving in expenses for such performances. But one week is used for try-outs as a rule. With make-shift settings employed and no transportation outlay, the trying out process is brought down to a minimum, the manager having little more than company salaries to pay. The saving can be compared to a recent try-out in Washington, which even with much borrowed production and costumes, stood the manager \$6,000.

SHEA'S CLOSING.

Buffalo Vaudeville House for First Time in Years Dark Over Summer.

Buffalo, May 25. Shea's, big time vaudeville house, will close early in June. It will be the first summer the house has been dark in years, usually playing right through the hot weather without change in policy.

The reason assigned is that the house requires renovation that has long been planned.

ELSIE JANIS DOING BIG

Paris, May 25. Elsie Janis is going strong in her revue at the Apollo.

The local criticisms all were excellent.

TO BRING DOWN COSTS

Theatre Operation Reaches Prohibitive Figures—Labor Heads to Be Shown—Patrons Won't Stand the Freight—Theatres May Have to Suspend.

NEW WAGE SCALE

A convention of theatre owners and managers from all over the country will be called this summer for the purpose of reaching some plan of bringing down theatre operation costs. It will be the first time that such a measure was ever attempted and the first time it has been deemed necessary.

The actual purposes of the convention is to show visual proof to the heads of the various theatre labor organizations and the labor chiefs of the A. F. L. that wage scales for the stage hands and musicians must be reduced instead of increased. Managers who have been collecting data on the increases in theatre operation for the season just closing, declare if expenses are not brought down theatres will be compelled to suspend.

Statistics gathered from the big and small stands show that the outlay has jumped more than what the average annual profits have been, these increases coming mostly from the boosts in wages to stage workers and musicians. Cities like Philadelphia show a jump in operating costs of over \$23,000 for one of the big theatres. This increase is made up of three items—back stage musicians and front of the house. The last item shows little difference, so that the bulk of the added burden falls on the other two departments.

Cities of the size of Syracuse show a jump last season of \$7,000. One night stands of the class of Wheeling, W. Va., show \$5,000 increase, which figure is the sum the house averaged in profit in other seasons. New York city shows a jump of \$28,000 for one of the big.

(Continued on page 2)

GERMAN OFFER TO AMERICANS SEEN AS CLOSE-UP FOR STUDY

Tempt Americans to Make Films in Fatherland—Cost 300 Per Cent. Under That Here—Would Afford Opportunity to See How We Do It.

THREE SOLID YEARS SURE FOR LIGHTNIN'

Road Tour's Last Week in Scranton Draws \$17,000.

The closing of the company of "Lightnin'" with Milton Bles, Saturday, when the road show wound up a full week in Scranton, Pa., to a gross of \$17,000, adds another chapter to a remarkable record being piled up by the play. It is the first instance in stage annals that a piece has continued on Broadway after a road company has been out for an entire season.

John Golden's presentation of Frank Bacon's "Lightnin'" with the author starred, is now in its 141st consecutive week at the Gaiety, drawing better than \$12,000 weekly. It is beating all the non-musical successes still in the running, with but two exceptions. Nobles may relieve Bacon for a few weeks during the summer. But the continuation of "Lightnin'" for three solid years on Broadway is a surety.

PALMER HOUSE THEATRE.

Historic and Fabulous Corner Playhouse Site.

The greatest corner in Chicago is reported sold for a theatre. The historic Palmer House is said to have been procured at last, after a quarter of a century theatre promoters have bid for it and as high as \$1,000,000 premium had been offered to any successful negotiator for the priceless property at State and Monroe streets.

H. C. Lytton, clothier, is said to have taken title and will erect a 20-story office structure containing a 3,500-seat theatre.

A very concrete example of the interest of German picture men in the American film production may be judged from a rather remarkable offer received last week by a manager well known as a producer, both of shows and pictures. The proposition was advanced by three supposedly reliable picture makers in Berlin. They suggested the manager do a series of film productions in Germany, to use his own directing force and do his own casting, and guaranteeing him the cost of production would be 300 per cent. under that in America.

Back of the German offer made is seen, it is claimed, a plan to study the American style of feature production at close hand with the ultimate aim of lifting the plane of the general output in Germany at this time.

From other quarters it is predicted Germany is working out a plan to film the big musical productions and spectacles. This was reported by a showman who has been in touch with the foreign plans since the war. A combination of picture and original music score is the main idea.

The letter outlining the guarantee of 300 per cent. saving in production cost, stated the writers had seen the manager's name often in print and they considered him one of the American managers best fitted to consider the offer.

ALL-WOMAN CAST.

Nazimova Planning Film for Females Only.

Los Angeles, May 25. Nazimova is planning an all-woman production. No men are to be connected with the making of the picture except the technical staff.

None but women are to be in the cast or connected with the writing or direction.

BIG FILM COMBINE.

Rumored Selznick, Robertson-Cole and A. P. Will Unite.

According to an unverified rumor circulated on Broadway on Wednesday, the Selznick interests, Robertson-Cole and the Associated Producers are to form a community of interest. No confirmation of the reported amalgamation could be secured from any of the parties concerned.

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LONDON PRODUCING MANAGERS CUT OUT AGENTS FOR PROVINCIAL THEATRES

To Deal Direct in Future with Houses Outside Capital See No Need of Go-Betweens—All Prominent Producers Sign Published Notice.

London, May 25.
This month 125 legitimate producing managers in London signed a declaration to the theatre proprietors of Great Britain and Ireland, and served notice on the theatre managers that they would no longer book their attractions through booking agents and would deal only directly with the proprietors of theatres or their authorized managers.

The declaration is as follows:
Feeling that the growing practice of booking through agents presents no advantage to either resident or touring manager; that it is only an unnecessary expense, weighing eventually on both parties, and so detrimental to their mutual interests; we, the undersigned, have voluntarily agreed and bound ourselves from this date not to enter into agreements for the presentation of our companies at theatres in Great Britain and Ireland through the medium of booking agents, and that we will treat only directly with the proprietors of theatres or their authorized managers.

Practically all the prominent producers of London have affixed their signatures to the "declaration," including Sir Alfred Butt, R. D'Oyle Carte, Herbert Jay, Grossmith & Laurillard, Gilbert Miller, Frederick Harrison, Walter Howard, Percy Hutchison, Martin Harvey, Carl Rosa Opera Co., etc.

WANGER TALKS TO SUZOR.

Non-Committal About Resignation as F. P. L. Production Manager

London, May 25.
Walter Wanger, interviewed here, would not commit himself definitely on the subject of his reported resignation as production manager for Famous Players-Lasky. He stated he was here on business for Jesse Lasky and being pressed that that seemed like an admission he had not resigned he merely repeated his former non-committal statement, adding that he was here for a talk with Adolph Zukor, after which he was going to Paris and Berlin, returning to London, then probably back to New York.

"PINS AND NEEDLES" A HIT

Described as Wonderfully Spectacular, Lester's Bit Out.

London, May 25.
"Pins and Needles," produced at the Royalty by Albert de Courville, is a success. The first few scenes deal with dress rehearsal troubles. The show has many fine episodes, including a parade of mannequins in costumes back to Eve, but a drunken episode for Alfred Lester was immediately cut out.

The production is wonderfully spectacular, considering the small stage room.

Iris Hecy's Conjugal Rights.

London, May 25.
Iris Hecy has been granted a decree for restitution of conjugal rights against her husband Mashiter Leeds.

SAILINGS.

June 14.—(New York to London), Mr. and Mrs. John Barrymore (Aquitania).

June 4 (Paris to New York) Reynolds-Donegan Skating Troupe.

May 24 (New York for London), Elisabeth Marbury, Arthur Hammerstein, John W. Rehauser, Grace La Rue, Hale Hamilton (Aquitania).

Reported through Paul Tausig & Son, 104 East Fourteenth street: May 24 (New York to London), Griff, Transfield Sisters, Vokes and Don, (Miss) Bobby Butler (Aquitania); June 2, Joseph Schwarz (Mongolia); June 4, The Brians (New Amsterdam); May 14, Nov. Clintons; May 12, La Mert Brothers, Percy Athos, Harry Silver, Edith Leroy (Mauritania); May 24 (New York to London), Josie Heather, (Miss) Bobbie Heather (Aquitania).

SLIGHTNESS OF COSTUME CAUSES SENSATION

Mme. Weber II Wears Little in "Cleopatre."

Paris, May 25.
The five-act play by M. Herold, renamed "Cleopatre" from the original "L'Egyptienne," was offered at the Comedie Francaise May 22. It is in verse and scored no hit. Adapted from Shakespeare's play, it hints at Plutarch.

The cast included Albert Lambert as Anthony, Herve as Octave Desjardins as Domitius, Esconde as Agrippa and Dorival as Scetrus. Mme. Weber II was seen as Cleopatre and Mme. Delvair as Octavia. The slightness of Mme. Weber's costume caused a sensation.

BERT LEROY'S TROUBLES

Carried Films in His Cabin and Has to Deposit Large Sum

London, May 25.
Bert Levy ran into a peck of trouble with the customs authorities on arriving in England, through carrying films in his cabin instead of depositing same in the ship's fireproof storage. He was brought before the Custom Commissioner in London and had to appear again in Liverpool. He was compelled to deposit a large sum on account of probable fines before he could regain custody of his films temporarily so he could give his children's show at Manchester, where he opened at the Palace, to a huge success.

FOX FILM NEXT

London, May 25.
"Robey en Casserole" at the Alhambra finishes its run May 28 and will be followed by the Fox film "A Connecticut Yankee at the Court of King Arthur."

Another big spectacular production is promised for the Alhambra in the autumn.

"PUSS PUSS" GOES BIG

London, May 25.
Andre Charlot's new revue "Puss Puss," produced at the Vaudeville, had a big reception May 14. Lee White, Clay Smith and Bert Coote scored successes. The numbers and the music are excellent.

PRESS JAUNT TO HOLLAND

See Dutch Producing With American and British Aid.

London, May 25.
Manager Binger of the Anglo-Dutch Film producing combine, took a party of English and American newspaper men to Holland for the Whitsun holidays to study Dutch cinema work.

A semi-official municipal reception was given in Harlaam and the Dutch newspaper published an address of welcome in English. The party saw three films being made, including Dumas' "The Black Tulip," with American producers and cameramen and American and British players. The trip lasted three days and was remarkable for its organization.

The visitors were welcomed everywhere and the general hospitality culminated in wild, enthusiastic scenes at the Hague when the party returned.

COCOTTE PHARMACIEN.

Farce Does Poorly at Theatre Albert I in Paris.

Paris, May 25.
"La Cocotte du Pharmacien" is the title of a farce produced May 19 by d'Hansewick at the Theatre Albert I. It did poorly.

Mlle. Michel, who holds a first prize of the Conservatoire and was engaged at the Odeon, appears in this effusion, with Mlle. Ducourt. The third act is a reconstitution of an open air cafe chantant.

DRINKWATER AND HACKETT

Pact to Appear in American Company at Odeon.

Paris, May 25.
John Drinkwater, author of "Lincoln" and "Mary Stuart," has offered to appear at the Odeon when James K. Hackett presents "Macbeth" June 6. The cast includes Annie Hughes, Rhoda Symons, Leslie Faber, Basil Gill and Miles Malleson.

Ernest Irving is coming to conduct Norman O'Neill's music. Louis Calvert is staging the production.

BARRIE'S SON DROWNED.

London, May 25.
Sir James M. Barrie's adopted son was drowned while trying to save the life of a friend. The friend was also drowned.

The boy was the son of Gerald Du Maurier's sister. Barrie adopted the whole family on the death of their parents.

The children are said to have inspired the writing of "Peter Pan," also "The Little White Bird." The eldest boy was killed in war at almost the same time as Du Maurier's brother, who wrote "An Englishman's Home."

COCHRAN DEFENDS HIGH PRICED SEATS

Tells What a Lot "League of Nations" Cost.

London, May 25.
Defending the present high price of seats, Charles Cochran says his production of "The League of Nations" cost £30,000 before the curtain rose; that the salary list, not counting the orchestra or executive staff, exceeds £1,200 weekly.

He adds that the engagement of the Diaghileff Russian Ballet at Prince's for an eight weeks' run has to guarantee Diaghileff £1,500 a week, and the orchestra will cost another £1,000 without staff or other expenses, so he must gross on this attraction close to £4,000 before there is one penny of profit.

Cochran is optimistic about conditions, saying the public will visit the theatres if given the right attractions, and declares he is delighted with the business at his own shows.

IN PARIS.

A play on a Chinese subject by Maurice Magre will probably form the program for the commencement of the new season at the Theatre Femina in September. Balleff and his Russian troupe of comedians, designated at the Bat Theatre company from Moscow, now occupying this stage, will then have left for London, and it is stated the Russians will afterwards visit New York, the booking being made through Howell & Baud.

Lydia Lopokova is appearing with the troupe of Serge de Diaghileff at the Galie for the present week only.

As reported by cable, the Emplre (formerly Etoile Palace) is to be rebuilt. The company owning the adjoining Lutetia Cinema and the Royal Wagram Cinema has secured the lease and will control the new house, giving mainly vaudeville programs.

Louis Calvert will be manager for J. K. Hackett during his short Shakespearean season at the Odeon in June. Firmin Gémier is to play second leads with Hackett, speaking in French, while Hackett will use the original text.

"Arlane et Barbe Bleue" the musical work of Paul Dukas, book by Maurice Maeterlinck, which has not been seen for a couple of years, has been revived at the Opera Comique.

Michel Fokine has commenced an engagement, supported by Vera Fokina, at the Paris Opera in a series of dances. To follow this engagement Anna Pavlova will dance in Paul Dukas "La Perle."

"Compartment de Dames Seules," a risky farce of G. Mitchell and Maurice Hennequin, has been revived at the Scala, with Robert Hasty in the part created years ago by Le Gallo.

Max Dearly is considering the proposal to give a summer season at the Vaudeville, renewing the runs of "Baby Mine" and "Nothing but the Truth."

The Southern Syncopated Orchestra, founded by George L. Lattimore, now conducted by W. H. Wellmon, crossed from London to fulfill a satisfactory engagement of two weeks at the Theatre des Champs Elysees and made good.

PARIS THEATRES.—Cherubin (Theatre de Paris); Trois Bons Amis and repertoire (Odeon); Le Sauteriot and rep. (Opera Comique); La Mort Enchaînée and rep. (Comedie Francaise); Valkyrie and rep. (Opera); La Bataille (Antoine); Le Grand Duc (Edouard VII); Le Roi (Varieties); La Dame en Rose (Houffes); Chanson d'Amour (Marilyn); Philz (Nouveautés); L'Homme qui Assassina (Ambigu); Le Divan Noir (Renassance); Chasseur de chez Maxim's (Palais Royal); Les Deux Gosses (Sarah Bernhardt); Russian ballets and rep. (Galie); Swedish ballets (Champs Elysees); La Petite Fonceuse (Mogador); La Tendresse (Vaudeville); Madame Sans Gene (Porto St. Martin); Le Scandale (Gymnase); Le Retour (Athenees); En l'an 2020 (Chatelet); Si que Je serais roi (Capucines); Les Droits du Pere (Arta); Trois poules pour un coq (Cligale); Un Ange passa

LADY BANCROFT DIES; WANTED NO FLOWERS

Debuted on Stage at 4— Played Juliet at 12—Was 82.

London, May 25.
Lady Bancroft, wife of the Squire, died May 22, after a long and painful illness, aged 82. She left instructions for no flowers at her funeral, and those desiring so to honor her memory should send the equivalent in cash to the Actors' Benevolent Fund.

As Marie Wilton, Lady Bancroft was one of Britain's greatest comedy actresses. She was of a poor touring actor's family and commenced her theatrical career early, making her debut at the age of four. She played Juliet at 12. Coming to London she married Bancroft, and they made a fortune at the old Prince of Wales's and the Haymarket, retiring in 1885.

MANAGERS' CONVENTION

(Continued from page 1)

ger Broadway houses. Since the local scale for stage hands was the same as last season, the boost in expenses goes mostly to the musicians whose scale advanced 33 1/3 per cent. It is said the increase on the season for the New Amsterdam is \$35,000.

The managers say these increases do not include the added costs of advertising and the jump in rents. They are firmly convinced that the increased wage matter is mostly responsible, and that a reduction is imperative.

Inside reports are that the controllers of the Hippodrome have not determined on opening the big playhouse in the fall and that the final decision awaits the termination of the stage crews and musicians' scales for the coming season. The report is that if there are to be new scales at advanced rates over this season, the Hip will not attempt to resume. It was further contended that despite the big business, the Hip fails to show a profit.

Wage scales for the stage hands and musicians, both local and road, all expire at the end of this season. Trouble came during the winter in New York when the stage hands local sought an increase over the contract, which had two years to run. The facts were that new local scales in other major cities gave the crews there a higher wage than stipulated in New York, although the managers contended the other cities did not have the advantage of shop work.

Despite the ending of the contracts with theatre labor the managers have taken no step in working out new schedules to replace the present ones which expire in September. The convention plan is the probable cause, with the uncertainty of conditions a contributing cause.

In the meantime the I. A. T. S. E. Executive Board meets in Denver June 7. In the absence of wage agreements the stage hands' executives may be asked to pass on local scales. The managers will not present any of their claims at Denver, but prefer to have managers from every territory present to confer with labor chiefs over the situation. The theatre managers' convention takes in "both sides of the fence," with the K. & E. booked houses and Shubert managers agreed on the necessity for a downward revision of costs.

Inquiry whether the increase in admission prices did not compensate the out of town managers, the reply was that very few stands could insert an advanced scale. It was also pointed out that admission prices on Broadway had been steadily pushed down since the first of the year, with a pre-war basis in sight.

Russian Ballet Going to London.

Paris, May 25.
The Russian Ballet terminated its engagement at the Galie here May 23, going to London for a showing at Prince's.

(Potiniere); Compartment de Dames seules (Scala); Le Couvent du Silence, etc. (Deux Masques); Guard le Diable y serait (Michel); L'Assommoir (Ba-Ta-Clan); La Souriant Mme. Beudet, etc. (Nouveaux Theatre); Bethsabée, etc. (Pre-Catelan); La Dauphine (Vieux Colombier); Baudemans a Marseilles (Delizet); Oscar tu le seras (Cluhy); classical opera at Emplre, Trianon, Montparnasse, Gobelins; revues at Apollo (with Elsie Jank); Casino de Paris Galie Rochecourt, Bouffes du Nord, Folies Bergere, Abri, Eldorado,



BEARS RAID LOEW DOWN TO 13⁵/₈ LOWEST PRICE IN ITS CAREER

**Company Denies Dividend Reduction Is in Prospect
 —Insiders Appear on Buying Side—\$20 a Share
 Earning Rate Forecast for Famous.**

Strong bear interests this week gave Loew stock the hammering of its life, driving the price down to 13⁵/₈ in the first hour of trading on Wednesday. This is the lowest level the theatre issue has ever touched. Even during the extreme slump just before Christmas, when Famous Players got down to 40, the Loew stock did not break through 14, and reached that extreme ebb only momentarily for a trade or two.

According to company officials, there is not a thing in the concern's business situation to justify such weakness, or any dip at all, and as far as the administration of the company is concerned, all its weight is on the buying side. The directorate insists that the downward movement can be inspired only by a drive of the shorts, who are taking advantage of the whole market's nervous condition consequent upon uncertainty of many of the big industrialists as to their dividends.

The drop in Loew was conspicuous only because it was so sudden and extreme and because the other members of the amusement group did not join to the same extent. The whole list was spotted with slumps of varying degree, with the motor, rubber, motor accessories and steels the worst hit. Rumors were in the air that Crucible would reduce its rate, that Corn Products would drop its usual extra and that other big concerns would pass dividends. The action of the Central Leather board on Tuesday in deferring the dividend on its preferred, and Remington's passing of its common disbursement were entirely unexpected, and gave the street a blow which disorganized the whole market. This, of course, gave professional bear traders the opportunity they needed, coming, as it did, on top of other adverse developments. The orgy of short selling began on Monday, when announcement came out that several of the auto manufacturers had reduced prices on their product. The motor trade, Wall Street argued, ought to be coming into its best period of the year just now, and such a move indicated a gloomy outlook. At least, that was the talk they put out, and backed it up with aggressive selling.

Nearly all the motor shares touched new lows for the year on Monday and broke further Tuesday, with Chandler down around 62 from its recent top of 85, and Pierce-Arrow around 23 from better than 42. Under the circumstances it was not strange that bear raiders picked out Loew, which is widely distributed and is understood to have a large following of margin speculators as a likely spot for a quick turn. Tuesday the turnover was more than 26,000 shares, and offerings were thrown on the market in blocks of 500 at a time on the way down. Business associates of Marcus Loew were buyers at and below 15, but the buying was not in sufficient volume to stem the tide. The stock closed Tuesday at its worst for the day, 14¹/₂. The Wednesday opening was unchanged at 14¹/₂, but the shorts drove against it anew, forcing it down a whole point in the first half hour. The word was pretty generally circulated at that time that the raiders had set 12 as its mark; but just before noon some mild support appeared and moved the price from 13¹/₂ to 13⁵/₈, where it held with narrow fluctuations until mid-afternoon. Apparently, the 10 o'clock drive had been engineered before supporters of the issue got around to their offices, and was carried through swiftly. Loew closed at 14 flat.

Nobody in Times square knew what was going on. Players in the Astor branch brokerage office were completely mystified. It was reported there that buying had been plentiful around 15 on Tuesday.

One of the morning newspapers offered the curious explanation that the underwriting syndicate which had taken up last summer's \$5,000,000 issue of treasury stock was throwing it over and getting out, but this seems wide of the mark.

Experienced stock manipulators would scarcely pick such a moment to liquidate. With trading sentiment all on the short side their tactics would be to sit tight and wait for a better trading situation, especially since the stock stands the underwriters more than \$19 a share. It would be out of all reason for a Wall street syndicate to go Democratic on its own stock below its underwriting price, unless it had been nipped in some other part of the list and its banks had called large loans secured by Loew stock put up as collateral. There was no indication that this was the case, but its possibility is obvious.

The movement had not gone far enough at this writing to give any clue to the future, but if one accepts the view that the pressure came entirely from short selling the issue ought by the end of the week or next week be due for a brisk recovery. It does not take many 26,000-share days of preponderating operations on the short side to bring about an extremely oversold situation where a covering movement would send prices skyrocketing.

Assuming the syndicate has been forced to liquidate, the getting of its holdings, estimated at around 200,000 shares, into investors' hands would remove a tremendous obstacle to the advance of the theatre security, an obstacle that has hampered it ever since the flotation. With the syndicate holdings out of the way and the company maintaining its earnings, the stock ought to be in line for a good deal better than \$20 sooner or later.

The Loew office, while deploring the development, made a show of indifference. No explanation was offered. Officials admitted they had no hint of what was going on.

While the break in Loew monopolized attention it was noted that Famous Players held comparatively steady. Its daily lows got as far as 70¹/₂, but at that point strong support came in and the stock was held within a narrow range, apparently, with the pool maintaining a defensive position over the period of stress. The financial statement covering the income account for the first quarter of the current year was before the Finance Committee Wednesday and was due for publication last Thursday evening after the close of the market. No hint could be had from company officials as to what it would disclose when Variety applied Wednesday, but from sources outside the management the estimate is roughly made that first quarter profits before payment on the preferred would roughly show \$1,500,000, indicating a net for the quarter at the rate of around \$20 a share of common on the year. Last year the first half year profits indicated \$17.50 a share, while the annual audit showed around \$25. Company officials, in declining to forecast the income figures Wednesday, said a number of reports from foreign interests had been delayed and the publication of the statement was uncertain.

Orpheum declined slightly in sympathy with the other two and the general tone of the market, touching 25¹/₂ Wednesday. Trading was in small volume. None of the Curb stocks moved either way and no transactions were recorded.

The summary of transactions May 19 to 25 inclusive is as follows:

STOCK EXCHANGE									
Thursday—	Sales.	High.	Low.	Last.	Chg.	Friday—	Sales.	High.	Low.
Fam. Play-L.	1000	74 ¹ / ₂	73 ¹ / ₂	74	— ¹ / ₂	Fam. Play-L.	3100	73	72
Loew, Inc.	1500	14 ¹ / ₂	13 ⁵ / ₈	14	— ¹ / ₂	Do. pf.	400	80	80
Boston sold 100 Orpheum at 20 ¹ / ₂ .						Loew, Inc.	4500	16 ¹ / ₂	15 ¹ / ₂
Friday—						Orpheum	200	26 ¹ / ₂	26
Fam. Play-L.	700	72 ¹ / ₂	72	72 ¹ / ₂	— ¹ / ₂	Saturday—			
Loew, Inc.	7500	16 ¹ / ₂	15 ¹ / ₂	16 ¹ / ₂	— ¹ / ₂	Fam. Play-L.	700	72 ¹ / ₂	72
Orpheum	200	25 ¹ / ₂	25 ¹ / ₂	25 ¹ / ₂	— ¹ / ₂	Loew, Inc.	2000	16 ¹ / ₂	15 ¹ / ₂
Chicago sold 30 Orpheum at 25 ¹ / ₂ .						Orpheum	300	25 ¹ / ₂	25 ¹ / ₂
Sunday—						Monday—			
Fam. Play-L.	1100	73 ¹ / ₂	72	73	— ¹ / ₂	Fam. Play-L.	6300	72 ¹ / ₂	70 ¹ / ₂
Loew, Inc.	2000	16 ¹ / ₂	15 ¹ / ₂	16 ¹ / ₂	— ¹ / ₂	Do. pf.	300	80 ¹ / ₂	80
Orpheum	300	25 ¹ / ₂	25 ¹ / ₂	25 ¹ / ₂	— ¹ / ₂	Loew, Inc.	20700	15 ¹ / ₂	14 ¹ / ₂
Chicago sold 30 Orpheum at 25 ¹ / ₂ .						Orpheum	300	25 ¹ / ₂	25 ¹ / ₂
Tuesday—						Wednesday—			
Fam. Play-L.	2300	71 ¹ / ₂	70 ¹ / ₂	71	— ¹ / ₂	Fam. Play-L.	2300	71 ¹ / ₂	70 ¹ / ₂
Loew, Inc.	18000	14 ¹ / ₂	13 ⁵ / ₈	14	— ¹ / ₂	Loew, Inc.	18000	14 ¹ / ₂	13 ⁵ / ₈
Orpheum	300	25 ¹ / ₂	25	25	— ¹ / ₂	Orpheum	300	25 ¹ / ₂	25

BILLY JAMES HOUSES IN \$1,000,000 TIE-UP

Two in Columbus and One in Lexington Involved.

Telegraphic news from Columbus, Ohio, and Lexington, Ky., revealed that a receivership proceeding, involving more than \$1,000,000, has been filed against the James Building Company and Billy James, principal stockholder in the enterprise, which controls the Broadway and New James' theatres, Columbus, and the Ada Meade Theatre, Lexington.

The receiver is Richard Patton, president of the National Bank of Commerce, Columbus, and is said to be friendly to James. The known liabilities are \$705,000 in a mortgage held by the American Bond and Mortgage Co., and around \$300,000 due the Longacre Engineering and Construction Company. This is in addition to local and overhead debts.

Robert Beck, representing both the principal creditors, states his belief that the James' enterprises are solvent, and says his companies will help refinance them gladly.

HE TURNS DOWN "FOLLIES."

A pretty authentic source says that Julian Eltinge has declined, since arriving East to play vaudeville, an offer to appear in Ziegfeld's "Follies" this summer.

The salary inducement was a large one, the report claims, but Mr. Eltinge brushed it aside. He is returning to his California home, and will probably make a couple of pictures on the coast during the summer, returning to vaudeville, perhaps, in the fall.



CLAIRE DEVINE
 The Beautiful.

No Broadway producer can ever have seen the glorious, statuesque, "Personality Prima Donna" or she would now be gracing the cast of a metropolitan musical show.

N. Y. GLOBE said:—"Shubert, Dillingham, Ziegfeld et al. are overlooking the most beautiful of prima donnas," etc.

LE VAN AND DEVINE, Boulevard, New York, Now (May 26-29).

SHUBERT FRANCHISES GIVEN TO 8 AGENTS

Harry Shea Receives One, with Instructions to Secure Six Big Time Acts.

The Shuberts are issuing franchise to booking agents to do business with their new vaudeville circuit.

Thus far, it is understood, they have issued franchises to eight agents to submit acts, and acts desired are allotted the respective appointees.

Among the agents appointed is Harry Shea, who has been given the names of six big time acts with instructions to make overtures to them to sign with the Shuberts for next season.



VAUDEVILLE'S FAMOUS "REDHEAD"
IRENE FRANKLIN

Who opened a two weeks' engagement at the Orpheum, San Francisco, last Sunday. With BURTON GREEN, MISS FRANKLIN will follow with a similar date at Los Angeles. They will lay off for six weeks, spending their vacation in Hawaii. Miss Franklin will resume her tour of the Orpheum in August, repeating at Los Angeles for another two weeks' engagement.

"SINBAD" MARRIAGE.

San Francisco, May 25. It needed four months for the members of the "Sinbad" company to learn of a marriage in their ranks, but it leaked out in Oakland Wednesday night during a performance at the Auditorium.

Sue Creighton, who replaced Kitty Doner in the show, and Lynn (Burns and Lynn) were the secretly married artists.

FANNIE BRICE IN "FOLLIES"

Fannie Brice, who has just had her second child, will join the new "Follies." The comedienne is under contract to Charles Dillingham, who intended to star her in the fall. Aaron Hoffman has not been able to get out the book in time. Dillingham has loaned Miss Brice to Ziegfeld until the piece is ready. Miss Brice starts rehearsals with the "Follies" this week.

SIXTH FLOOR AGENTS LISTED AND POSTED

Others Ordered to Remain on 5th Floor of Palace Bldg.

Orders have been issued to Keith agents holding sixth floor or family department booking privileges that in the future they are to confine their efforts to the family department and keep off the sixth or big time floor.

The instructions followed a flying trip through the office of J. J. Murdock, who discovered an unusual number of representatives present on the sixth and on investigation discovered some offices with big time franchises had two and three agents on the floor.

It has been the custom of the bigger agencies to appoint fifth floor representatives to take care of the bookings in that department. These agents have got into the habit of invading the sixth floor in response to requests from the booking men to fill disappointments, etc., with a result that at times the entire office staff of an agency will be on the big time territory.

A list of the agents and their staff entitled to the sixth floor privileges was posted Monday.

MUSIC PUBLISHER, HOST

Louis Bernstein Giving Staff and Families Holiday

The music business may be in the rut they say it is, but Louis Bernstein, head of Shapiro, Bernstein & Co., isn't allowing that to interfere with his usual routine, according to his staff members.

The S-B staff decided to take June 11, Saturday, for an outing. Mr. Bernstein heard of it, informed the bunch he was for it and that they with their families and friends should be his guests for that day. About 100 will step in on the Bernstein hospitality.

It was a staff member who said he thought in view of everyone around a music publishing establishment nowadays crying over bad times that the sunshine of the S-B plant be made known.

PALACE'S \$75,000 SUIT

Flora E. Coatta (Flora and Jimmy Coatta), musical act, is plaintiff in a \$75,000 Supreme Court damage suit against the Palace (New York) Theatre Realty Co., for injuries sustained while ascending the elevator of the building, causing spinal injuries which has resulted in a cancellation of the act's Pantages route.

Miss Coatta was on her way up the office building to visit her agent. The elevator started suddenly when she was about to get off on her floor and propelled her against the wall opposite.

MARION HARRIS' BREAKDOWN

Marion Harris, who was obliged to leave the stage during the performance of her act at the Hippodrome, N. V. A. benefit, Sunday night, had to cancel the Jefferson, where she was booked to open Monday.

Miss Harris and the Fred Hoff Band have just invaded vaudeville. She has considerable reputation as a singer of "blues" for the phonograph records. Miss Harris is suffering from a nervous breakdown and will take a rest.

GORDON MARRIES RAY DEAN

Max Gordon (Lewis & Gordon, agents,) was married May 23 to Ray Dean, picture actress.

Miss Dean's last screen appearance was in "Proxies."

Klein Bros. Backed by Howard.

The Klein Bros. will be starred next season in a new production now being written by Alex Gerber and Lew Pollack. Willie Howard, according to report, will finance the new venture, to be presented by the Shuberts.

It will be a futuristic musical comedy.

Mollie King's Throat Trouble.

Mollie and Charley King have been forced to cancel all of their Keith bookings on account of Mollie developing throat trouble.

New Springfield Manager.

E. F. Lampan replaces Henry Kaufman as manager of the Majestic, Springfield, Ill., one of the Orpheum, Jr., chain.

PLEASANTVILLE, NEW JERSEY

SOME CHORISTERS STAND PAT WHEN EQUITY PULLS CABARET

Twelve of the Twenty Leave—Salaries Not Due Till Tuesday Following—Principals Satisfied With Their Share—Billie de Rex Concerned.

The Actors' Equity Association stepped into the cabaret field for the first time when the chorus of the revue put on by Arthur Buckner at Reisenweber's was ordered to quit last Saturday evening. At the cafe it was stated the chorus had been paid to date and salaries were not due until Tuesday. Twelve of the choristers out of 20 walked out, but Monday the show was continued, using the eight girls who remained. The principals, with the exception of a dancing team and a single, also stuck. Though salaries were not paid in full to the principals, they stated they were satisfied to continue. At this time it was stated at Reisenweber's Buckner was no longer connected with the show.

It is alleged that Billie De Rex, who was featured in one of Buckner's revues on the coast, made complaint to the A. E. A. that led to the "pulling" of the chorus. La Due and Machin, dancers, left the revue with Miss De Rex. Mrs. Tommie Thompson, interested with Buckner in putting the show on, took it over, according to the cafe people.

After starting the show at Reisenweber's (Continued on page 10)

OLD-TIME MINSTRELS IN ACT.

The Jimmy Madison-Howard Green old-time minstrel act opens on the Loew time June 13, booked by Rose & Mandel. It is called the Monarch Minstrels, and is comprised of five old-time minstrel men.

They are Charles Udell, Billy Golden, John Gorman (Gorman Brothers' Minstrels), Charles Whyte and Billy Tait.

BARTHELMESS' STAR PIECE.

Richard Barthelmess' first starring vehicle under the management of Inspiration Pictures, Inc., will be "Tolerable Dave," a Joseph Hergesheimer story. His pictures will be released through First National.

VIVIENNE SIEGEL STARTS.

The vaudeville act of Vivienne Siegel, the prima donna, starts this week. Miss Siegel has a pianist and is booked by H. B. Marinelli.

Morrison's Opens June 11

Morrison's, Rockaway, L. I., will open, June 11, with a big time, full-week policy booked by Lawrence Goldie in the Keith office.

The Columbia, Far Rockaway, about five miles from the Morrison house, opened last week with a split week policy, booked by Danny Simmons in the same office.

Santley's Act Held Over.

The Santley and Sawyer Revue, "Klick Klick," will be held over at the Palace, New York, next week. No salary had been set for the act up to Tuesday, the act playing under the "show" salary arrangement. The turn is asking \$2,750.

Lubin's Visit to Chicago

J. H. Lubin, general booking manager for the Loew Circuit, left New York early in the week for a short trip to Chicago. Mr. Lubin stated that it was just his semi-annual trip to the Windy city to take a look at conditions out there.

"Sleeping Auto" Burned Up.

While touring New England in a sleeping auto (a machine with sleeping compartment), Maxine Raymond, magician, suffered the loss of his car by fire at Springfield, Mass.

Wm. Morris Benefiting Saranac.

William Morris is launching another of his famous benefits at Saranac Lake, N. Y. Loney Haskell will be his master of ceremonies. The performance takes place July 4, and the proceeds will go to the Saranac charities.

Pantages, K. C., Opens in July.

Pantages' new house, now building in Kansas City, will open about July 1. Seating capacity, 3,200. Policy vaudeville and pictures.

HARRY LUNESTKA OUT

After 10 Years' Service, Young Man at 25 Leaves Position.

After 10 years with the Orpheum Circuit, with only his war service marking an absence during that period, Harry Lunestka left the New York booking headquarters Saturday.

Lunestka started with the Orpheum at 16, taking cards through the window. He later became assistant to George Gottlieb, who books the principal houses of the chain. Following his service period Lunestka resumed as assistant to Gottlieb and was later placed in charge of the Junior Orpheum bookings in the middle west. That was about one year ago. Lunestka continued the bookings until his resignation went in.

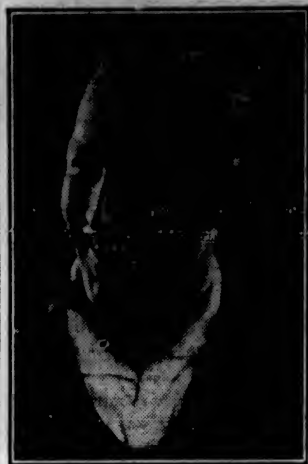
The trouble is said to have been between the young man and one of the older booking heads, with Lunestka receiving the impression there was nothing left for him to do, to retain his self respect, but resign.

There was a story current a couple of weeks ago Lunestka might succeed Cella Bloom as booker for the Interstate Circuit, following Miss Bloom's marriage when she will retire. Nothing more than a rumor based that story.

Lester Hammel, who had been assisting Lunestka in the mid west bookings, succeeds him.

Seeley-Norworth Joint Booked

Blossom Seeley and company and Ned Norworth and company have been booked jointly in the New York houses for the summer. The two acts have been appearing together on the Orpheum Circuit, Norworth working in the Seeley act.



BOBBY McLEAN
WORLD'S CHAMP SKATER"

Return Engagement, B. F. Keith's Palace, New York, next week (May 30).

PAN SEEKING LYRIC.

Cincinnati Report — Negotiations Going On.

Cincinnati, May 25.

Alexander Pantages has been negotiating for a lease of the Lyric recently taken over by Monohan & Jackson. The new owners are reported opposed to permitting the Shuberts leasing the Lyric, though there was no explanation made. The Heuck Amusement Co. controlled the house until a few weeks ago.

If Pantages secures the Lyric, there will be three vaudeville houses in the field here, Keith's playing big time and the Palace offering family bills at present.

Isaac Monohan, one of the new owners, refused to confirm the Pan deal, saying "the matter is not settled yet." The Lyric is now playing pictures, its usual summer policy.

PANTAGES, N. O., STOPPING

New Orleans, May 25.

Pantages will close its vaudeville season June 5. It will reopen in September. June 6, a film goes in for a week ("Queen of Sheba").

The Pantages business here has been off since Lent. The house is in its first season.



HOPE SISTERS
"THE DANCING DOLLS"

At present appearing in William Seabury's "Frivolites," playing the Keith Circuit and scoring an individual hit. B. F. Keith's Palace, New York, Next Week (May 30).

A. F. OF L. MEETS JUNE 13

National Convention at Denver to Have Stage Envoys.

The American Federation of Labor will hold its annual national convention the week of June 13, in Denver, Colorado. The International Alliance of Stage Employees, American Federation of Musicians and Four A's, the latter representing the Actors' Equity, American Artists Federation (vaudeville branch), Chorus Equity, Hebrew Actors' Union, etc., will send delegates, as usual.

The J. A. T. S. E. (stage hands) executive board will convene the same week in Denver.

FRIEDLAND'S ACT OFF.

Disbands "Music Land"—No More Bookings.

Anatol Friedland has disbanded his vaudeville act "Music Land," which played the Palace, New York, last week. The move followed notice from his agent that no further vaudeville bookings were forthcoming.

"Music Land" has been playing continuously for nearly a year and a half, but ran into the slump now prevalent and rather than book desultory date from week to week, the composer decided to shelve the turn, which includes eight other people.

BOOKING OFFICES DE LUXE IN LOEW'S NEW 46TH ST. ANNEX

Horwitz & Kraus' Direct Phone and Telegraph Wires—Checkerboard Carpet—Porter With Advertising Cap—Building Filled Up.

CHRISTY ALIMONY AWARD

Actor Joins Ludlow Club — Co-Respondent Files Affidavit

Justice Callaghan in the Brooklyn Supreme Court awarded Mrs. Tove Christy \$25 temporary alimony and \$150 counsel fees in her divorce action against Ivan Christy, formerly the "heavy" in Valerie Bergere's "The Moth" act, and at present in Ludlow Street jail in lieu of a \$3,000 bond which he has been unable to satisfy.

Mrs. Christy in her suit filed through Joseph Petchesky of the Silverman & Tollins office, named an unknown woman, but in the defendant's answering affidavits, the "unknown woman" appears as Blanche Mower of the Doc Baker "Flashes" act. She filed a personal affidavit to the effect that she was in the defendant's room at the Hotel America for an entirely innocent reason. Mr. Christy also maintained the same in his answer.

The Christys have one child. The plaintiff in her alimony prayers states Mr. Christy earns \$150 a week.

Argument on the divorce plea is slated for the June term.

MOSS LEASES BUSH.

Terminal Building At \$40,000 Annually.

The lease of the new Bush Theatre, to be located in the rear of the Bush Terminal Building, on West Forty-second street, between Broadway and Sixth avenue, was closed this week, and the house will be turned over to B. S. Moss.

It will seat 600 and the entrance adjoining the Bush Building on the west. The twenty-five-foot entrance on the thoroughfare will cost more rental per annum than the theatre proper. The auditorium is leased at a rental of \$15,000 per annum, and the entrance at \$25,000. In addition, the lessee must equip the theatre himself.

Moss, it is understood, is to conduct the theatre as a first-run house for the exploitation of special productions.

NEW FIELDS MINSTRELS.

Brother of the Late Al G. Fields Will Tour with Organization.

Columbus, Ohio, May 25.

J. E. Hatfield, brother of the late Al G. Fields, and one of the owners of the minstrel show bearing that name, is organizing the company for next season's tour. He was formerly advance agent of the company, but later became manager of Maple Villa farm.

Rehearsals will begin early in July, and the tour will open August 1 as usual. Edward Conrad, managing director of the property, is in charge of the preparations.

SONG SUIT DISMISSED.

Katherine Roth, vaudeville singer, has lost the suit instituted by her to recover \$25 paid to Evelyn Blanchard, authoress, for a restricted song which she claimed to have purchased outright.

The suit followed an effort to recover, with the plaintiff alleging in her bill of complaint, the song had been let on royalty to another vaudeville singer (Ruth Hayward), whose contract with the writer had expired and who continued using the song.

The two girls appeared on the same bill, both using the Blanchard song. An injunction was placed against Miss Hayward by Mrs. Blanchard, with Miss Roth continuing the use of the song for several months. Her action followed, and was dismissed by Judge Speigelmans last week.

MORTIMER SKIT FOR HALLS

Chicago, May 25.

Lillian Mortimer has sold her comedy sketch "Po' White Trash Jinny," to Mr. Hymack, the English actor who will produce it for the English music halls.

Horwitz & Kraus, vaudeville agents, have the de luxe offices of all vaudeville, in their suite on the third floor of the new Loew Building Annex, 160 West 46th street. The building is filled up with agents booking through the Loew Circuit, which has its vaudeville booking offices on the top floor. The Loew office is divided into rooms for the several bookers, with J. H. Lubin, the general booking manager, at the far eastern end of the building facing on 46th street. A long hallway is made through the suite when all connecting doors are open.

The Horwitz & Kraus offices are on the third floor, occupying the eastern end of it. The private office of the firm's members is fitted out in mahogany, of rich appearance. All of the fittings were especially made for the firm and at a very large expense, from their looks.

Special wire connections have been made through the phone desk of the Horwitz & Kraus office to the Loew, Fox, Sun and Sheedy offices, with which the firm books. The wires go direct from the switchboard to the offices mentioned and were secured through laying especial wiring at Horwitz & Kraus' expense. The Western Union has also run a special wire into the H. & K. office, with a young woman telegraph operator in charge. The firm convinced the telegraph company the extent of their wire communications called for a special wire, to facilitate delivery, and after investigation the Western Union people agreed, on the understanding the firm pay the operator.

A most noticeable attraction of the members' private office is the carpet, of a checkerboard pattern, so loud it could be used as the bass drum of a jazz band. Mr. Horwitz said that while shopping he saw the carpet in a store and when the salesman confessed they never expected to sell it, Horwitz did business with him. On looks the carpet people paid Horwitz to take the carpet away.

When Arthur Horwitz and Lee Kraus recover from the financial despondency their mania for having (Continued on page 10)

CELLA BLOOM MARRYING SOON

Cella Bloom, who books the Interstate Circuit in the Orpheum office, will be married June 15 to Joseph L. Michaels, of Indianapolis. Mr. Michaels is a wealthy wholesale grocer of that place.

A honeymoon motor trip to Lake George and through the Adirondacks will follow. The couple will make their home in Indianapolis. Miss Bloom expects to retire from her booking duties about June 1. The ceremony will be performed in New York city.

Three Bills Weekly at Liberty.

The Liberty, Jersey City, installed pop vaudeville this week, booked by Harry Lorraine of the Fally Markus office. The house will play three bills a week, each for two days with no performance Sunday.

Vaudeville at Long Branch.

The Broadway, Long Branch, will play vaudeville for the summer opening June 6.

The house will play a four-act split week policy.

Summer Bills on Staten Island.

Jules Van Cooke has taken over the Casino, South Beach, Staten Island, and will install vaudeville commencing Monday.

The house will play five acts for a full week.

Sixteen Acts at Proctors, Yonkers.

Proctors, Yonkers, will play 16 acts the week of May 23 to celebrate the opening of the regular summer season.

Sweeney and Callahan Off

Sweeney (recently of Duffy and Sweeney) and Callahan Brothers, in their new three act, will disband, owing to inability to get together on salary with bookers.

SELLS-FLOTO GETS TENT UP IN NEWARK, BUT NO SHOW

License Held Up Mysteriously and Parade Is Prevented—Offer to Give Free Show but Authorities Forbid—Short Changing Up-State.

The Sells-Floto Circus unloaded in Newark, N. J., Friday (May 20) and had the tops up in good time, but could not give a parade, matinee or night show, though the crowd about the lot was sufficient for capacity business. Although the usual preliminaries were arranged, when the 24-hour man applied Friday morning for the parade and show license, the city official who has that department under his care was not to be found.

The parade was called off after it had formed on the lot, while circus agents besieged the city hall all day. Late in the afternoon the licensing official got around, but the city attorney advised that a night show could not be given because of the rule that the license must be issued two days before the event.

The circus men through General Manager Loftus, representing Jerry Muggivan, offered to give a free performance, but the authorities would not agree. The whole affair was surrounded with mystery.

As the Sells-Floto circus came across New York state it was preceded by detailed reports of trouble. The police of nearly all the towns it showed received many complaints of "trimmings" on and near the lot.

The Ringling Bros. Barnum & Bailey circus is billed for Newark this week. It is a regular visitor to the Jersey town.

The Sells-Floto show moved over from Newark to Staten Island for two Saturday shows and then made a long jump to Albany. From the New York capital the route takes it across New England for a week in Boston, beating the Ringling Bros.-Barnum show into the Hub by a fortnight or more.

Another property of the Ballard-Muggivan combination, the John Robinson shows, made a quick sally into the east week before last, getting as close to the Atlantic seaboard as Camden, N. J., and then heading straight back to Ohio, playing Buffalo on the way.

This kind of routing is strange, for the Sells-Floto show came across New York state and might easily have filled the Buffalo stand. The routers appear to figure upon mixing up the four Muggivan-Ballard circus names, for their Wallace circus is said to be headed east, making three at one in the north Atlantic group of states.

Syracuse, May 25. A flood of complaints against alleged short changing came to the police here following the stand of the Sells-Floto circus. The same thing happened at Binghamton, its next date. The police say a well organized gang is operating to fleece the public.

The scheme used is old but effective. The police say persons of truly rural aspect are asked to take silver and small bills for money of larger denominations. Citizens have told the authorities that they were even offered complimentary tickets to the show in return for the "courtesy of exchange."

Howard Gurnsey reported a man standing in front of the tent before the afternoon show offered to give him tickets for himself and wife if he would take small bills for \$20 denominations. After the transaction Gurnsey found that he had received only \$20 in ones and twos for his \$60. The counting having been switched by doubling over the bills paid to the "mark."

In all cases here the victims could not identify the men who had "trimmed" them.

JAZZ CONTESTS AT FIFTH AVE.

Proctor's Fifth Avenue is to have a nightly jazz band contest for amateur jazzists the week of June 6. Cash prizes will be awarded the winning bands, decisions to be made by the audience.

Plays Vermont for First Time.

Proctor's Fifth Avenue is to play Vermont this week. The first time in the city's history of travel. It has been a success in the State.

BAD TIMES AHEAD FOR GIRL REVUES

Summer Houses Favor Comedy Acts in "One."

The long expected slump predicted for producers of revues and girl acts seems to have arrived as far as big time vaudeville bookings are concerned.

One act that had been playing continuously for more than a year was disbanded this week by the producer, following an engagement at a metropolitan Keith house, when the booker was informed the houses intending to remain open during the summer were not in favor of expensive revues or girl acts, but were leaning toward comedy acts in "one" with a demand for sketches that promises a comeback for that type of entertainment.

ORPHEUM CLOSINGS.

Full List of Main and Junior Orpheums.

The following closings have been set for the Orpheum Circuit: Calgary, June 11; Denver, June 20; Duluth, May 21; Des Moines, May 21; Edmonton, June 8; Fresno, May 28; Kansas City, June 4; Lincoln, May 28; Milwaukee, June 5; Minneapolis, May 28; Oakland, June 18; Omaha, May 28; Portland, June 22; St. Louis, June 5; Salt Lake City, June 5; Seattle, June 2; Vancouver, June 5; Winnipeg, June 11.

The Junior Orpheum closings are as follows: Champaign, June 4; Chicago (American), June 5; Chicago (Lincoln), June 7; Davenport, June 5; Madison, June 19; Rockford, June 19; Sioux City, June 4; Springfield, May 29.

The following Orpheums will remain open all summer: Majestic, Chicago; State Lake, Chicago; Los Angeles; Palace, Milwaukee; San Francisco.

Those of the Junior Orpheums that no closing dates have definitely been decided upon as yet are: Grand opera house and Rialto, St. Louis.

The only one of the big time Orpheums that the closing date is still undecided as yet is the Palace, Chicago.

CLAYTON & EDWARDS DENIAL.

Clayton and Edwards have not dissolved and are now playing in a Keith house, according to Lew Clayton. Clayton also denies he and Edwards had a fist fight altercation and explains Edwards' blackened optic as the result of a fall sustained in the dressing room while rehearsing a dance step.

The team left the bill at the Broadway, New York, last week. Stories followed that they had battled and dissolved when Clayton discovered Edwards was negotiating with the "Greenwich Village Follies". Both deny anything of the kind occurred and blame the withdrawal on Edwards' accident.

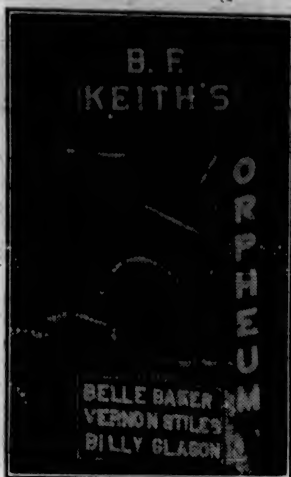
RAJAH GETS DECREE.

A jury in the Supreme Court last Thursday brought in a verdict in favor of Mrs. Rosa Fischer (professionally Princess Rajah, a vaudeville dancer) in her absolute divorce suit against Clifford C. Fischer, the foreign vaudeville agent. The plaintiff named Alice Jennings. The alimony and counsel fees argument comes up within a fortnight before the Special Term session.

The Fischers were married ten years ago and have no children. Leo R. Brillies of House, Grossman & Vorhaus office represented Mrs. Fischer.

GEORGE CARNEY ARRIVES.

George Carney, the English music hall artist, has arrived in this country with his wife, Vesta Pine (Pine Sisters). Carney may try vaudeville for one week while on this side. His intention was to make the trip purely a vacation.



BILLY GLASON

"JUST SONGS AND SAYINGS" By Billy Glason, and Neal O'Hara, Staff Humorist, N. Y. World. Direction, LEW GOLDER

STRANGE ACCIDENT KILLS WEEK'S WORK

Whiting and Burt Lose Music In Taxi, Canceled Baltimore

Whiting and Burt canceled the week in Baltimore late Sunday night as the result of a peculiar mishap.

Following their appearance at the N. Y. A. benefit in the Hippodrome, they started for the Pennsylvania depot in a brown-and-white taxi to take the train. They decided to stop at a restaurant dismissed the taxi and left their music in the cab. They missed it a minute later and gave the alarm to the headquarters of the taxi company, offering a reward. They waited in the depot almost all night for the music to show up, but no trace of it appeared.

They then canceled, as it was impossible to replace the score on short notice. Tuesday they had not as yet any trace of their orchestrations, though their name is stamped on the portfolio.

MUSIC ARRANGERS' UNION

Guild Formed—Will Ask for Charter from A. F. of M.

Close on the heels of the songwriters organizing into a union, comes the announcement of the birth of Music Arrangers' Guild of America, recently formed for the protection of the musicians who arrange popular and musical comedy songs. Charles Miller of the Harms house is president pro tem, Charles Dalby, temporary vice-president and Eddie Gordon, secretary.

The Guild has applied for a charter of affiliation with the American Federation of Musicians.

SUMMER FILMS VS. POPULAR

The Strand, Holyoke; Alhambra, Stamford; New Bristol, Bristol; and Majestic, Pittsfield, all playing popular vaudeville throughout the season booked by Harry Carlin and Bob Hutchinson of the Keith Family Department have gone into straight pictures for the summer. Vaudeville goes back in the fall, with bills supplied by Carlin and Hutchinson.

WOONSOCKET PROJECT

Woonsocket, R. I., May 25. A syndicate of Providence and Woonsocket business men, headed by Abe Colitz, a local jeweller, have purchased a site with frontage on Monument square here and propose a 3,500-seat theatre to play vaudeville.

The only variety house in the town is the Bijou, operated by Charles Lovenberg of Providence.

JAZZ BAND CONTEST

The Fifth Avenue, June 6-10 will hold a jazz band contest. Sixteen bands are entered, four to play nightly, six minutes each, with winner selected Friday night. The contest will close the performance.

A similar contest was recently held at the Greenpoint, Brooklyn.

Jack Quinlan Is in Memphis.

Memphis, May 25. The local Pantages has Jack Quinlan as its manager. Mr. Quinlan came here from the Pan Seattle outfit.

DES MOINES THEATRES MADE DARK ON TAX FRAUD CHARGE

Federal Revenue Collector Charges J. L. Adams Withheld \$25,000 in Taxes—Pantages Closed—Acts Lose Two Days—Bankruptcy Proceedings.

Des Moines, May 25.

This city went theatrically dark after Saturday last week on order of the court following the charge of withholding of \$25,000 in admissions taxes lodged against J. L. Adams by the local collector of internal revenue. The court fixed Adam's bail at \$5,000. The manager's bankruptcy proceedings really brought about the order to close theatres, following the appointment of Fred Buchanan as receiver.

The receiver decided to close down the houses unless they were paying. It developed that only the Berschell, which is showing "Way Down East," was making a profit and it was permitted to continue. The Pantages was ordered closed last Wednesday. The Princess, long a stock house, went dark several weeks ago when the company was shifted to Omaha. These properties were taken over by Adams last fall from Elbert and Getchell. The Orpheum ended its season Saturday night, making the vaudeville closings complete.

It is believed that bad business led to Adams' trouble. Since he controlled the bigger theatres, and also a string of picture houses here and in other cities in Iowa, the handling of the admissions taxes was in his hands. The federal authorities charge that Adams would pay over to the collector one month's admissions taxes and hold back the following month's. In that way the amount due the government rapidly mounted.

The Pantages theatre was formerly called the Empress, booked up to last fall by Charles Carrell and before that the W. V. M. A. In November, when Pantages' bookings were supplied, the arrangement called for a percentage of the profits to Pantages, but the theatre was actually controlled by Adams. It is believed Adams is back about \$10,000 in remittances to Pantages, that money including deductions from acts on railroad fare advances. Pantages is partially protected by surety bond. J. H. Schanfield of Minneapolis, the Pantages traveling representative is here looked after the vaudeville manager's interests.

The Pantages' bill last week was headed by Eva Tanguay, the entire billing moving on to Minnea-

polis. Since shows open here Saturdays, the loss to the players is but for two days. The bill was paid on a pro rata basis of five days, Pantages protecting the acts but maintaining that since the house was closed by order of the court, he was not responsible for the two days loss in time.

Gus Sun will start booking the Empress May 30, four acts, split weeks.

KEITH'S B'KLYN MAJESTIC.

Riviera Renamed—Opens Labor Day with Big Time.

The new Riviera, the 2,500-seat house at St. John's place and Kingston avenue, Brooklyn, acquired last week by the Keith interests will be renamed the Majestic. Opening has been set for Labor Day.

Danny Simmons will book the house, in conjunction with the other Keith-Moss vaudeville and picture houses in and around Greater New York. The policy of the Majestic will be two-a-day, six acts and pictures, on a split week basis.

There is already a Majestic in Brooklyn, on Fulton street, playing the Shubert legit shows.

BILLIE SHAW'S MATINEES.

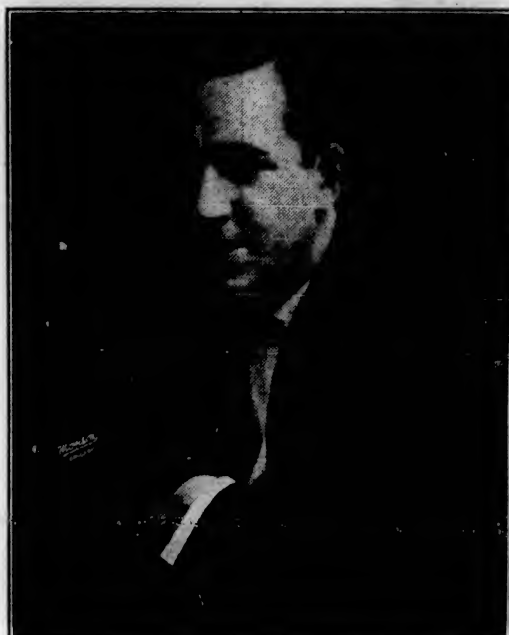
(Miss) Billie Shaw has arranged to give a series of special matinees at the Selwyn on Tuesdays, Thursdays and Fridays, beginning June 7, in five one-act playlets, including farce, light comedy, tragedy and the symbolic.

Max Figman is staging them and the cast includes Averell Harris, Lionel Glenister, Olive Oliver, Fay Courtney, Berkley Huntington, Miss Shaw appearing personally in two of them.

WILLIAM ROCK ILL

Following his engagement at the Jefferson last week William Rock was ordered to bed by his physician. Rock has been suffering from stomach trouble and will be inactive for some time.

Dr. Ernest Gross is in attendance on the artist who is confined to his home at 72d street and Broadway.



INCOMPARABLE HARRY KAHNE NOT DEAD YET

Kansas City Journal, May 2, 1921—"The greatest novelty on this week's bill is contributed by HARRY KAHNE, who is styled the Incomparable Mentalist. That doesn't half express what this young man does. He has ALL the concentration acts that have ever been seen here backed off the boards. If he LIVES long doing this same kind of work he will CREATE a world-wide REPUTATION for himself, if he hasn't it ALREADY."

Now finishing 72 consecutive weeks in the West. Coming East under the direction of EDWARD J. KELLER. Many thanks to BREHLER and JACOBS.

SAN FRANCISCO SHOWS

ORPHEUM, SAN FRANCISCO.

San Francisco, May 25.
The Orpheum has a good bill this week, with plenty of comedy scattered generously through it.

Without a weak spot anywhere in the line-up, a capacity audience displayed hearty approval, the major share of which went to Rae Samuels, headlining, in the next to closing position. Miss Samuels' personality plus pep and a characteristic manner of putting over a good collection of numbers scored a tremendous hit, compelling a speech.

Harry Langdon in "Johnny's New Car," held over from last week, held second spot for good laughs all the way. Paul Morton and Naomi Glass in "The Spirit of 76th Street" also have an entertaining skit and travesty with good dialog. Numerous props grabbed off laughs galore. Excellent dancing is a notable feature of this turn and the staircase finish sent the act over for a merited hit.

Matyone Vadie and Ota Cygi were an artistic success. Miss Vadie's graceful dancing and the other's skill with the violin sharing honors equally. The Curzon Sisters had no difficulty holding the house with their programmed strong jaw aerial feats nicely presented in closing position, with the show over earlier than usual.

Low Dockstader had the house with him, and they laughed heartily at his timely talk, which dealt mostly with John Barleycorn. His reading of jokes submitted through the "Examiner" contest slowed matters some, though it is a good publicity stunt.

"Sultan," an intelligent pony, as presented by Miss Lindsay, was enjoyed in opening spot.

Irene Franklin and Burton Green, accorded a tremendous reception, offered practically an entirely new routine and set of costumes for a repeat of last week's success.

Jack Josephs.

PANTAGES, SAN FRANCISCO.

San Francisco, May 25.
The bill here struck a good average this week, and Sunday's audience evinced lots of interest.

Lottie Mayer and her company did well. Vardon and Perry took the show's hit next to closing. The boys landed with a good routine of character numbers and their famed mandolin and guitar accompaniment. The chicken rag, having the girl assisting for an encore, was a riot.

Hickman Brothers, blackface and straight, garnered many laughs with their travesty on small time shows somewhat down and out. An excellent dance at the finish also gathers in big applause.

Hamin and Mack, a mixed couple, made an excellent impression with their neat singing and dancing novelty presented through the medium of the phonograph cabinets employed.

Engel and Marshall, a sister team, did very well with a singing routine in second spot.

Clifford and Bothwell gave the show an excellent start with classy bits of art consisting of piano and songs by Miss Bothwell and sketches upon transparent paper by Clifford. The act deserves a better position.

Jack Josephs.

CASINO, FRISCO.

San Francisco, May 25.

The week's vaudeville portion especially emphasizes the obvious fact that this part of the program is only incidental to the entertainment. It is essential to the present policy, inasmuch as the Will King productions are timed to consume only about an hour. This does not reflect on the caliber of the Loew shows, but owing to the necessary switching of the respective bills in order to conform to the prevailing program arrangement at the Casino, it has been noticeable the past several months that, with a few exceptions, the acts assigned to this house were not up to what is generally expected of an average vaudeville program.

Five acts this week, but owing to the length of the bill, Coscia (Coscia and Verdi), temporarily doing a single, was transferred to the Hippodrome. Of the other acts, Lew Seymour, surrounded by four girls in a musical comedy skit, "The Love Lawyer," commanded the most attention.

Seymour proved quite acceptable, securing some hearty laughs by his able handling of good situations. The value of the act could be vastly improved if the girls possessed more ability and comeliness and by the injection of more appropriate singing numbers.

Ralph Seabury, billed as an illustrating monologist, talked and sketched comedy cartoons, but did not make much of an impression with either. He departed quietly with a drawing of a rural home while singing a sentimental song.

Jussi and Ossli, a couple of versatile fellows in their line, offered clever acrobatics and balancing stunts in the opening spot. They could hold a similar position in the bigger houses by discarding their present comedy attire for a neat makeup. Frank and Gracie De Mont, in the last vaudeville position, did not get much for their old gags or the songs offered by the girl, but the good eccentric acrobatic dancing of the man was heartily received.

The musical numbers in "Mid-Lady," the King offering this week, stood out especially strong, with Claire Starr taking the honors singing "Always." Bessie Hills' rendition of "I Was Born in Michigan" won merited encores and Alma Astor scored her usual success with "Haunting Me." Jack Wise, assisted by the Knight Sisters, put over "Pucker Up and Whistle" for a hit. Dorothy Neville contributed the usual class, and her voice drew applause.

Nora and Sidney Kellogg opened

nicely with a novelty musical offering.

McKee and Day, a couple of girls at the piano with songs, pleased immensely. The younger member puts her numbers over effectively, but could approve appreciably in costuming. Her final offering was more appropriately dressed.

Cantor's Minstrels went over well. Carl Nixon is featured and handles the comedy end in a commendable manner and dances acceptably. A "blues" number, a ballad and a Russian dance were other worthy contributions by the supporting company.

Marston and Manley with a good line of talk, of which Manley shoulders the main part with his clever delivery, registered heavily next to closing. Miss Marston is attractive, sings pleasingly and dances well.

Hori and Nagami received good appreciation in closing position for excellent risley and perch work.

Jack Josephs.

LOEW'S HIPPODROME.

San Francisco, May 25.
There was a pleasing assortment of acts at the Hippodrome this week.

Nora and Sidney Kellogg opened



BERT LEVY

Cable advices from London are to the effect that Bert Levy, the American cartoonist, registered a triumphant success last week at the Palace, Manchester, when he resumed his tour of the English music halls. After playing on the other side all summer he returns to New York in August, reopening at the Hippodrome for the season. During his stay in England Mr. Levy will give a series of children's matinees similar to those he gave in America.

San Francisco, May 25.

New York Concern Claims Deficit of \$90,000—President Stern Resigns.

San Francisco, May 25.
News leaked out last week with the placing of an attachment of \$5,000 against the Stern Talking Machine Co., and its holding corporation, the Mercantile Finance Co., by the consul acting for the Western Phonograph Co., which claims debts of \$25,000.

Attorneys acting for the Pathe Freres, of New York, announced that they hold unpaid bills aggregating \$90,000 against the two local concerns. A sheriff's keeper has been sent to take charge of the companies.

Frederick Stern, head of both corporations, caused a surprise by resigning immediately after the exposure of the financial conditions.

MacARTHUR'S POP POLICY.

Playing Vaudeville and Pictures at 30 Cents Top.

San Francisco, May 25.

Forsaking its policy of dramatic stock, the MacArthur, in Oakland, opened a week ago Sunday with vaudeville and pictures through the Bert Levey offices. Six acts of good calibre and a feature picture entitled, "What Women Will Do," were the program for the opening week. The opening Sunday brought excellent returns.

With prices at 30 cents the house is expected to make a success and, should it remain open, Oakland will have three vaudeville homes outside of the Orpheum. They are Loew's State, Pantages and MacArthur. The latter house is located in the heart of the downtown district, just across the street from the Loew State. It is new in all aspects, has a revolving stage and a most distinct name for class, having long been the home of road shows.

"WATCH MY SMOKE" TOURING

San Francisco, May 25.

"Watch My Smoke," the latest playlet written by Walter Rivers, formerly dramatic editor of the San Francisco Bulletin and now of the Los Angeles film colony, opened a tour in Fresno Sunday night. Top was \$1.50. One night stands are booked for the smaller towns of interior California.

Walter Richardson and Elwyn Harvey are featured. Frank Hill is manager back with the show, while Hal Reed is advance man.

SAN FRANCISCO ITEMS

San Francisco, May 25.

Word coming from the Hawaiian Islands shows a scarcity of departing ships and the holding up of many artists from reaching these shores as the result. The seamen's strike has tied up all vessels but transports, and, according to one artist, no one will get away before June.

Members of the Casino theatre staff, the Will King show, which plays that house, and the Alcazar theatre staff brought \$600 into the coffers of a relief fund by playing a game of baseball at the local ball grounds last week. Will King and Max Dill umpired. Lew Dubar, King's associate comedian, pitched for the Casinos, while Milt Pyne opposed. Casinos won, 8-2.

A huge crowd attended a performance of "Romeo and Juliet" given by members of the University of California Dramatic Society at the Greek theatre, Berkeley, last week. Samuel J. Hume directed.

"Turn to the Right" at the Alca-

zar (stock) last week, was held over this week.

Low Dockstader, former minstrel, will aid the "Examiner" in deciding a joke writing contest for prizes by reading the submitted offerings at a matinee in the Orpheum this week.

Robert Lawrence opens dramatic stock at the Airdome, Vallejo, on June 5.

Ben Bentley is leaving for an extended trip of the North for Bert Levey.

The Woodward stock closes at Spokane, June 4.

Eddie Mitchell, owner of a dramatic stock which played Astoria, Ore., for 25 weeks, is back in San Francisco for a rest.

Hearing of the illness of his mother in the East, Alvin Verdi (Coscia and Verdi) left the act in Portland for his mother's home. Coscia is continuing on the Loew circuit, doing a single.

SIX MONTHS OF GOLF.

First Contest Occurs in San Francisco.

San Francisco, May 25.

George Yeoman, by a score of 93 in an 18-hole game, won the first contest on Lincoln Park course last week in the six months' competition for the Spalding trophy to be awarded an Orpheum Circuit actor.

Burton Green got nearest to Yeoman's score, making 97. Harry Langdon registered 113 strokes and William Newell 137.

Score was kept by A. H. Banwell, of A. G. Spalding & Bros. Adolph Dohring, Orpheum stage manager, managed the game by acting as referee.

Another contest was being waged at the same time, for Green had promised a cup to be awarded to either Newell or Langdon. The cup was presented to Langdon.

COAST'S SUMMER STOCKS.

Sacramento, Napa and Marysville Have Musical Companies Listed.

San Francisco, May 25.

Sacramento's summer season of musical comedy stock opens under the direction of Blake & Amber at Joyland Park May 28. Al Bruce, Claude Allen; Nat Wentworth, June Delight and Isabel Groves are the principals. Eight girls constitute the chorus.

At Napa, June 5, Max Dill (Kolb and Dill), opens a musical comedy show, which will probably tour. Dill will not appear personally, but will act as sponsor.

Frank Atkins, of the Atkins' Marysville, starts his summer of musical comedy stock May 30. George Rehn and Ned Doyle will be his stars.

MAJOR PEIXOTTO MARRIES.

San Francisco, May 25.

A romance that had its inception in Sydney, Australia, in 1920, when the Columbia Park Boys, of San Francisco, were touring that country as a vaudeville act, under the direction of Major Sidney Peixotto, culminated in this city last week, when Peixotto married Phyllis Frankel.

The bridegroom is president of the boy's organization. The bride voluntarily replaced the ailing pianist in the act during a performance in the Antipodes, and it was then she made the acquaintance of her husband. Mrs. Peixotto is the daughter of a synagogue president of Sydney.

MAUDE FULTON REAPPEARING

San Francisco, May 25.

Maude Fulton, who is expected home this week in Oakland, from a prolonged stay in the East, opens at her house, the Fulton, in the East Bay city June 5. Her husband will play opposite her, while several of the present members of the Fulton stock are expected to be replaced.

"LET'S GO" FINED \$50.

Lost Performance Through Tardiness of Two Girls.

San Francisco, May 25.

Somewhat of a precedent was established for Marcus Loew acts in this city last week, when Edwin Morris, manager of the Hippodrome, imposed a fine of \$50 on "Let's Go," headliner for the week, because of it being out in the first show Sunday, due to the tardiness of two of its members, Grace Lewelyn and Blanche Dane.

Whether the fine will stand depends on the action of Lew Cantor, owner of the act. Billie Batchelor and Hazel Vert are featured in it.

NANCY FAIR'S SUCCESSOR.

San Francisco, May 25.

Nancy Fair leaves as leading woman with the Alcazar Stock Company this week. She is playing her final week in "Turn to the Right." Una Trevalyn, picture star, of Los Angeles, replaces Miss Fair. Other changes are looked forward to.

FILMS AT CURRAN.

San Francisco, May 25.

Following the three weeks of "Irene" at the Curran, which terminates June 5, five weeks of pictures will come in.

"Dream Street" starts the picture program, and will run for two weeks. "Four Horsemen" next.

ENGAGEMENTS

Gilda Gray for Lew Fields' "Snapshots."

Harry Fox for the new A. H. Woods-Bert Williams show, "The Pink Slip."

Ruth White for Lew Fields' "Snapshots."

Homer Barton to succeed John Cumberland in "Ladies' Night" beginning Memorial Day.

Innis Brothers, Germaine Mitty, Ray Dooley, Ziegfeld Follies.

Olive May, Richard Barbee, Diantha Patterson, John Gray, Clay Carroll, Grace Perkins, John Craig, "The Scarlet Man" (Dillingham).

Mae Marsh, "Brittle" (John D. Williams).

Violet Heming, Alfred Lunt, "Sonya" (Marc Klaw).

William Kent, with Charles Dillingham for next season.

Day Manson will replace Horace Braham in the "Gold Diggers" Monday.

Leonard Willey, Bruce Elmore, Jane Carleton for Wm. A. Brady's "Dreamy Eyes."

Florence Rayfield, Kyra, for "Belle of New York."

Elizabeth Murray, Harry Mayo, Tom Dingle, for next season's tour of "Love Birds."

Sewell Sisters, Ziegfeld Follies, Emily Stevens, "Saint Uruala," a new play by Edward Sheldon and Zoe Akins (Sam H. Harris).

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CARNIVALS VIRTUALLY BARRED FROM CITY OF INDIANAPOLIS

City Ordinance Requires Consent of 60 Per Cent. of Residents—Circuses Excepted—Seven Carnivals Trying to Get In.

Indianapolis, May 25. When the ordinance prohibiting circuses from showing within 500 feet of residence property within the city limits unless the written consent of 60 per cent. of the residents was obtained, passed by the city council early this month reached Mayor Charles W. Jewett for signature he vetoed it because an amendment including carnivals and street fairs was left out by a clerical error. The city council at a special session passed a new ordinance applying only to carnivals and street fairs, which the mayor immediately signed. Carnivals and street fairs were purposely left out of the second measure because several councilmen and the mayor announced themselves to be of the belief that every modern community has a large percentage of citizens who get a great amount of pleasure out of circuses and that therefore it was

not right to place undue restrictions upon the exhibitions, especially since the modern circus uses every possible means to keep its attractions clean and wholesome and cooperates with the police in preventing objectionable characters from preying upon the crowds that attend.

The new ordinance in addition to prohibiting carnivals and street fairs from exhibiting without the consent of properly owners raises the license fee from \$10 to \$100 per day and provides that licenses shall be issued for twenty-four hours only. These sections make it practically impossible for such attractions to locate in Indianapolis. The ordinance probably will mean considerable losses to a number of carnival companies, since seven different organizations were trying to book one location in the south end of the city.

OBITUARY

GUSTAV AMBERG.

Gustav Amberg, director of the old Germania theatre in New York, and promoter of German theatres in other American cities, died of heart disease at the Hotel St. Regis, New York, May 20. He was 76 years old.

Mr. Amberg was born in Prague in 1844 and came to Detroit when he was 21. Two years later he was managing a German theatre in Detroit and one in Cincinnati. Soon after he became manager of the Germania in New York, afterward going to the Thalia where he produced "The Bat," by Johan Strauss. In 1889 he built the Amberg theatre, which is now the Irving Place.

About 12 years ago Mr. Amberg gave up active theatre management and became associated with the Shuberts, making many trips to Europe in the interests of that firm. At the Irving Place he introduced many stars to American audiences, among them Leo Dietrichstein, Posart, Geisinger, Mathilde Cottrelly and others. He was a naturalized citizen, but leaves no relatives in this country.

Memorial services will be held this (Friday) morning at 11 o'clock at the Irving Place theatre.

MRS. CYRIL SCOTT.

Mrs. Cyril Scott, 52, formerly Louise Elising of Philadelphia, committed suicide by hanging at the couple's Bayside home May 23. Mrs. Scott had been despondent over the death of her mother. She was prominent 20 years ago on the musical comedy stage.

EDWARD H. HIBBEN.

Edward H. Hibben, at one time treasurer of the McVicker's, Chicago, and lately connected with Fox film, died in Phoenix, Ariz., May 18. He had been in Phoenix for the last year and a half.

Deceased was 35 years old. He is survived by a wife, Nora Norinne.

PAUL WEST.

Paul Milton Sherin, professionally known as Paul West, musician and classical dancer, died May 10 at the home of his mother in Minneapolis. He was 26 years old and was one of the first pupils of Ruth St. Denis.

JAMES HOFF

James Hoff, connected with the Moving Picture World in an editorial capacity since 1911 and prior to that editor of the Film Index, died suddenly May 17 of apoplexy.

Deceased was 56 years old and is survived by a widow and a son aged 25.

JULIUS CAHN.

Julius Cahn, for many years head of the Cahn Circuit of legitimate theatres in New England and more recently publisher of a theatrical guide book bearing his name, died May 13. His death was sudden and wholly unexpected, coming while visiting at Fort Lee. Deceased was 65 years old and is survived by a wife and several children. The

funeral was held May 17 at the auspices of the Pacific Lodge of Masons, of which Cahn was a member.

EVELYN DE LYON.

Evelyn De Lyon died May 20 at the Mercy Hospital, Pittsburgh, after an illness of 11 days. The deceased had been appearing in vaudeville as Evelyn De Lyon and Co. A husband, Henry De Lyon, and two children, age two and five years, survive.

Lady Bancroft, wife of Sir Squire Bancroft, and author of several books, died, May 22, at Folkestone, England. She was long her husband's leading lady at the Prince of Wales.

IN LOVING MEMORY
of
EDWARD H. HIBBEN
May his soul rest in peace.
NORA NORINE HIBBEN

The father of Ruth Page, banjoist, died at his home, Middletown, Conn., May 11, survived by his widow and daughter.

The mother of Gus Fay (Jerge) and Eugene Jerge (Jerge and Hamilton) died May 18 at her home in Buffalo, N. Y.

Adelaide Hastings, last with "Irene," who died in Toledo, May 22, very suddenly, was buried in her home town, Wakefield, Mass.

The mother, age 74, of Nat Krohn (Celebrity Studios, Chicago) died May 13.

The wife of Jack Polk died at El Paso, Tex.

HARLEM APOLLO PASSES

Hurtig & Seamon Vacate Their Uptown Picture House.

The Apollo, in 125th street, Harlem, operated by Hurtig & Seamon as a picture house for the past few years, passed into the possession of Paul Herzog about two weeks ago.

Herzog, who is an attorney, believed to represent a syndicate of uptown business men, bought the site which contains the Apollo and the Harlem Opera house adjoining about six months ago. The Hurtig & Seamon interests were given six months' notice to vacate as per the lease. The notice expired when Herzog and his associates took possession.

The new owners will continue the present policy but the house is to be remodeled to do away with the stairs leading up to the orchestra floor. The Keith people have a lease on the Harlem Opera house that has about three more years to run.

Before the erection of the present burlesque house of H. & S. on 125th street the Apollo was the Harlem stand of the Columbia Burlesque Circuit.



THE CHIC AND TALENTED LENORE KERN

IN "SAMPLES OF VARIETIES" Selling

Songs — Comedy — Music — Jazz And Class.
Direction: Hughes & Manwaring

ANNUAL COOK'S TOUR RUN GOES BLOOEY

Con's Pitcher Slips the Rubber But Cuthbert Acts Gassed.

Syracuse, May 25.

Dear Chick: I haven't used the rubber balls since last Friday when we played Jersey City. Somebody gummed up the works and I think it was Dutch Damrau who is playing third base for the mosquito dodgers.

You know Dutch and I played ball together in a couple humpty dumpty leagues down south and he knows I am always tryin to beat the barrier.

Anyway we are goin along neck and neck with the Jersey Club when I decide to slip Cuthbert his daily homer so I give our pitcher the rubber apple to leave in the box at the end of the innin as Cuthbert is leadin off for us in the followin half.

Cuthie struts up as usual as I had just tipped him that the works was in and that the rubber ball would be ready for its annual Cooks tour by the time he reached the plate. Cuthie arrives at the plate and goes through his regular three sheetin of knockin' the dirt off his spikes, swelling out his chest and glancin' carelessly over the janes in the stands.

The first ball pitched is right through the middle and he takes a cut at it hittin it right smack on the gazumph. The apple disappears over the centre field fence as though it had wings and I listen for the roar of the wolves but all is strange-ly quiet.

I look over toward the plate and there is Cuthbert layin on the ground with his shoulders heavin, tears running down his cheeks and goin through all the motions of a guy in a fit. I dash out just as a doctor from the stands arrives and we drag him to his feet. He can't see and starts to walk toward third base when I grabbed him.

The croaker looked him over and told me he couldn't understand what had happened to him but he had seen guys who was gassed go through the same motions and exhibit the same symptoms. I finally got him to first base and put a runner on to complete the trip for the ball was still listed on the slacker list.

All this time Damrau is makin wise cracks and givin me the razz. I didn't give him a rumble durin the excitement but as soon as I sent Cuthie to his hotel I begun to worry.

I made up my mind I'd find out whether they were hep so I slipped another rubber pill to our pitcher just before the seventh innin and told Aggie who was leadin off for us that the oil was spread.

Aggie took one strike and then hustled a fast one a mile over the right field fence. No sooner had he completed his swing than he dove into the ground like a frightened rabbit and put on an imitation of Cuthie's stunt that was an artistic triumph.

Then I began to get hep to myself and I suddenly dawned on me that the guy who was pitching for Jersey City was Dutch Damrau's room mate. Dutch knew about what Cuthie and Aggie should hit and when he seen these daily homers

MID-WESTERN PANTAGES STRING GOING DARK FOR FIRST TIME

Always Have Kept Open Through Summer Before—Depression Hits Them Hard—Regulars May Follow Suit Unless Business Better.

he began to smell a rat. He figured the thing out for we pulled something like this once in the Tide Water League.

He tips the pitcher and catcher and frames to break up my fence busters. The pitcher gets a hip pocket full of sneezin powder and waits for my pitcher to show a lump in his hip pocket when he is on that the switch is about to take place.

When he takes the mound he gets a hand full of the powder and rubs it on the rubber ball. The catcher is wearin a small gas mask under his regular mask so he's safe. My sap bust into the ball gettin a cloud of sneezin powder in their pans from the collision and their both out of the game for a week.

Dutch has promised he wont squawk but you know if his club starts losin he's goin to beef and I wouldn't blame him so it looks like I'll have to put the rubber apples in camphor. However I may be on my hip one of these nights and get another inspiration that will be just as good.

So be ready for anything from now on for I am goin to cop that pennant or bust.

Your old wire,

Con.

LOOKING OVER FORDHAM.

Several Managements Seeking Site There.

Shubert, Fox and Loew are reported dickering for the site on the northwest corner of Jerome avenue and Fordham road, three blocks west of the new Keith's Fordham and adjacent to the Jerome avenue subway.

The success of Keith's, Fordham, has brought Fordham and the University Heights sections into the limelight as theatrical locations. New apartments are in course of construction all over the section with the demand exceeding the supply. When building conditions become normal it is believed that this section of the Bronx will become as densely populated as the lower eastern portions.

GUS SUN MEETING

Circuit's Heads Convening in Springfield O., Next Month.

All heads of the branch offices of the Gus Sun Circuit will meet in Springfield, O., the first week in June to decide upon a policy for next season's bookings. The plan is to make the New York office the general booking headquarters, with the branch offices used simply to fill in. Most of the split weeks on the Sun time have closed for the summer. Gus Sun and his family were in New York the early part of the week on an automobile trip. They will tour for a few weeks before returning to their home in Springfield.

LOEW'S ALPINE, JUNE 6.

The Alpine, the recently completed Loew house in the Bay Ridge section of Brooklyn, will open June 6. It has a seating capacity of 2,000, and will play a picture policy for the present.

Vaudeville is a possibility later.



LORRAINE SISTERS

"Those Likeable Lassies"

In MUSIC AND DANCES.

Playing Orpheum Circuit. Direction, ROSALIE STEWART

Miller and Capman Taken by Cohan Miller and Capman, the dancing team, have been engaged by George M. Cohan to go into the east of "The O'Brien Girl." Cohan asked E. F. Albee to release the dancers from their Keith contracts, which was acceded to.

Vaudeville House in Hempstead Salvatore Calgaroni is building a vaudeville and picture house in Hempstead, L. I.

Calgaroni operates the Strand, a picture house, in the same town, which plays vaudeville Saturdays and Sundays.

CHICAGO VAUDEVILLE SHOWS

MAJESTIC, CHICAGO.

Chicago, May 25.

The first hot weather knocked the tar out of usual Monday attendance. Hardly half a house was in when the first act went on, with some vacant seats as far down front as the first and third rows. The show, a good looking one on paper, ran in about the same manner as the audience—very light, and greeted the same way.

Ramsdell and Deyo, a neat trio, with only the last number to pull it out of the ordinary, having the full trio on their toes for some fast jazz toe work, worked the crowd up to a few bends. Rice and Newton look a little new, but need have no fear, as they are "there." Miss Newton, first in a little sport suit, has a sweet personality and enunciates clearly, with a fair singing voice, while Rice, though dressed straight, looks and acts the boob comic, which looks natural and helps the act. The talk is lightweight, but still carries enough laughs to put it over. After the talk they do a talky song with satch-lines, and then a short double dance, Rice coming back with a few acrobatic tricks, each one announced; and though you see them every day, these looked different. They can run along for number two spot on the big time, but if they want to get ahead they need new talk and direction.

Tracey and McBride do their divorce song for opening and their Spanish burlesque for a finish, which is sure fire. McBride needed a shave very badly, and it was so noticeable that several people in the audience remarked about it. There is no excuse for such carelessness, even in hot weather. Stan Stanley is back, all browned up and about 20 pounds to the good. He worked in rattling style, putting over each laugh with a bang. He has the same straight man, but the girl looks different.

She wears a black coat, and in her red gown lives up to the audience's imagination. Stan has done away entirely with the trampolines, and it isn't even missed. Scored a laughing hit. Janet Adair came on dressed in summery style and did her entire routine without leaving the stage. She only received a smattering of applause which is all she had coming, as she showed nothing new and has a poor routine of numbers.

Will Cressy and Blanche Dayne in "Town Hall Tonight" were welcomed back, and it is surprising how many laughs this old sketch can get. Jack Norworth went right to work and sang three or four numbers without waiting for anything—right up and at 'em. He has a song that, outside of a changed lyric, sounds like "My Mammy," and if it is the original should be used. If not, some one is trifling with infringement laws. It's an out-and-out steal. Norworth then introduces Miss Adair for their double number sung in the "Gaieties" with the love bungalow. Norworth dishes up some hoakum to put this over, ad libbing plenty of lines, and it went for the only important applause in either of their acts. Moss and Frye now interrupt their routine for a little harmony, then back to their talk, and then a big harmony number. They have also added several new daffy dills that measure up to "How High Is Up?" They proved good showmen, making it short but sweet, doing 12 minutes to big applause. James Dutton and Co., equestrians, came on late and naturally suffered.

PALACE, CHICAGO.

Chicago, May 25.

Not 350 people on the downstairs and less than that scattered between the balcony and the gallery saw one of the best shows of the season at this theatre. Valeska Suratt was the topline, with Bob LaSalle and Olsen and Johnson running her for the applause honors. There is no question but that with high prices, labor strikes and old King Sol, competition is too strong for vaudeville to buck against. The house will close June 12.

Lillian's Dogs opened the show, but the canines objected more strenuously to the weather than the human actors, and they just wouldn't work or follow cues. Emerson and Baldwin were on a little early for their kind of act, as it is up to the audience entirely just how the act goes. "But when they don't it's awful." This was one of those nights for the boys. Eric Zardo crabbled his act by helping the stage hands put on his

piano. After that they did not take him seriously. He worked hard and no doubt is an artist, but he must learn many tricks of vaudeville before he can expect results. After each number he would deliberately turn around and wipe the perspiration off his face, making the audience very uncomfortable. Bob LaSalle came next and gave them just what they wanted. LaSalle has broken forth as a contender for top-line billing and if he keeps up the pace he has set for himself, nothing but himself can stop the recognition that must come. He has picked some sure-fire songs and with one of those irresistible personalities and clean-cut manners, he delivers the goods. His dancing, though difficult, is done without any effort and he stopped his own act with some of his routine. Many bows and encores.

Valeska Suratt, in the best playlet of her vaudeville career, surprised many with her legitimate ability. She is supported by an all-around number one cast. Eugene Strong, her leading man, deserves his billing. The act went over with a bang, and that is saying a whole lot on a night like this when people came in to lojl back and refuse to think. It not only made them applaud, but talk, which is the best answer for the star, the vehicle and the house.

Olsen and Johnson topped it all off for a perfect evening's entertainment. They made everybody forget the heat, never resting a minute. They sang, they talked, they played piano, violin, accordion, danced and did just about everything possible for two human beings to do. Then they brought Bob LaSalle on for an impromptu bit that went for a howl. There is no doubt that if the boys were on many bills together, they would work up something that would be worth while. Getting the audience up for the national anthem and then switching into "How Dry I Am" was the last big laugh and just topped it all off right. Grey and Old Rose closed, but as there was no one in the house to begin with, they don't have to feel bad about not holding them in. They went through the routine as if they were in the center of the bill instead of closing, for which they deserve due credit.

STATE-LAKE, CHICAGO.

Chicago, May 25.

The summer patronage combination is held by the owners of this money maker. Nothing was more important to those who came than to be cool and comfortable against the stifling sultriness outdoors. Second, a good bill was necessary to keep up their interest, but in this respect the house managers fell a little short of their mark. Charles Withers, in "For Pity's Sake," was scheduled to appear, but his props were delayed so a last minute change was made, with Toto coming on to close. Then Bohn and Bohn were slated for this first hot summer week, but did not show, so Edwards and Edwards understudied. Three singing acts out of seven, and two ordinary opening acts on the same shift, left but three acts to offer the variety of the show. DeHaven and Nice, Fradkin and Toto, Edwards and Edwards, a sharp-shooting act, was dull. As a shooter the man showed accuracy in most instances, but many times too much for big time did he miss his mark. He even said, "This is our first show and we are not settled." The act, regardless of the mishaps, does not quite come up to big time standards, although it is a good turn for other time.

Doro Hilton and Co. was the first of the singing turns and fared quite well. She goes through her entire repertoire without once stopping for applause or breath, thereby hovering on the border line of monotony. It would not hurt if Fred Ahl, at the piano, would give a selection. He is a fine ivory trainer and could give Miss Hilton a rest. Lorimer Hudson and Co., seen more often as an opener, handled the tray spot in a great manner. The two girls had much trouble in riding their bikes on this large stage, often hitting the back curtain, and one of them falling off the bicycle. The pantomime done by the tramp saluted the act over for substantial recognition. Moody and Duncan took a healthy encore after 15 minutes of opera and jazz singing. The girl who sings the jazz numbers is somewhat of a comedienne and many times her kidding got generous laughs. The opera singer was noticeably hurt by Miss Hilton's previous operatic routine. The girls look and act classily.

Fradkin, the violinist, and Miss Jean Tell, soprano, followed and cornered the honors, which under the circumstances were a whole lot. It seemed the moisture in the air had little effect on Miss Tell's vocalizing, as the high notes were reached but with little effort. "Mulligan and Mulligan from the West" (DeHaven and Nice) gave the patrons plenty of hand exercise. Their

dancing and funny actions had the effect on the crowd of T. N. T. The famous clown, Toto, had no trouble in ransacking the applause warehouse. There were just a few stage waits between his bits, and particularly one, where the stage was dark and the crowd stood up as though the national anthem were being played. Charles Withers and Co. and Flo Lewis not seen at this show.

McVICKER'S, CHICAGO.

Chicago, May 25.

Two hours of sweltering heat with no ambition to laugh or applaud until Duel and Woody made their appearance, as welcome as a mint julep. The show started off with "Just Friends," a man juggling, assisted by two dogs. The routine was acceptable. Bayle and Patsy, man and woman, next with songs and crossfire gags. The man reminded his audience several times how hot it was, which was unnecessary. Coleman and Ray, ventriloquist, using full stage with drape hangings, made an effort to make a production out of it, but only registered mildly. For a finish both walked across stage with walking dolls, Coleman doubling back with his walking dummy, which brought him little. DeCoursey and Jameson appear as a couple of jays before a special drop. They tell each other stories, sing songs, singles and doubles, and exit to a fair hand. Pheasy and Powell, man and woman, the man of the elongated type, make a stab at comedy to the girl's straight. He uses "Put On Your Slippers," of ancient vintage, and follows with a dance. A double song with a patter concluded their weak offering.

Then came Duel and Woody, a riotous hit. They open in front of a movie drop with a practical box-office, the girl acting as cashier and the boy as a prospective buyer of the theatre. The talk that followed between them is bright, snappy and fast, with a laugh and a kick in every line. Then they go to "one" where the boy plays a one string violin and the girl the uke. The girl is a clever comedienne and would be a good buy for production. As the act stands now it can hold a spot in the bigger houses.

Irene Myers held next-to-closing and sang several songs of the Rath-

keller order. Her Hebrew character number is a gem for her. Josie Flynn and her minstrels closed. The act consists of an interlocutor and six girls. The act is more of a song and dance revue, and is arranged so that it gives each girl a little something to do, either in song or dance with no one hogging the act. Miss Flynn showed up in great style and made her clientele love her. LaToy, Senna and Stevens and Chapman and Ring did not appear at this performance.

EMPRESS, CHICAGO.

Chicago, May 25.

The break in cold weather came and it looks like the beginning of the end for outlying houses. If the balmy hot weather continues it may be possible that closing dates will be advanced. There were sufficient people whose appetite for vaudeville was greater than the desire to be outdoors, enough to make up a fair-sized crowd. The bill was very inviting and, under normal theatre weather and conditions, certainly would create a waiting line. Willie Hale and brother greeted the regulars. The boys came through with juggling bits seen in various openers. It seemed fourteen minutes, for this type of act, was many minutes too long.

Hart, Wagner and Eltis, in "Going to the Opera," went to work with plenty of pep, and when they got through the crowd came to the front with both hands.

Two men enter on hands and knees and, when they get to the centre of the stage, they rise and go into snappy surefire talk. A woman, an opera singer, passes by the men and the trio talk and sing. There are many actions which show originality and an effort to deviate from the conventional, and in this the trio has succeeded. The man yodels is great, the male comic funny and clever, while the woman has an operatic, clear and pleasing (Continued on page 9)

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DRASTIC AGENT LAW FRAMED IN ILLINOIS

**\$1,000 Annual License and
2½ Per Cent Commission.**

Chicago, May 25.
A mass meeting was held this week to formulate action against passage of a bill before the state legislature threatening to seriously embarrass vaudeville and other theatrical agents. Jesse Freeman was chairman.

Among the provisions are:
"Every person licensed to do business as an employment agent shall pay a license fee of \$1,000 to the state and shall post a bond of \$5,000 with two or more sureties."

"Every licensed person must keep a register and enter therein in the English language the name and address of the applicant, date of the applicant for employment, to whom employment was promised or offered, the amount of fee received, name and address of former employers, or persons, to whom such applicant is known, the name and address of every applicant accepted for help, the kind of help requested, names of persons sent, etc."

"The fee for general labor or domestic to be 5 per cent. of the first month's salary. Theatrical engagements 2½ per cent. of the wages, or salary of the engagement and commercial agencies to be one week's salary, or 5 per centum of yearly salary, if salary is computed as such."

"Should an agency be deemed guilty of misdemeanor, license will be revoked and a fine of not less than \$50 and not more than \$200 for each offense."

"Robin Hood" Revival.

Chicago, May 25.
Dunbar's "Robin Hood" will take a four-week fling at bucking the hot weather when it follows Broadway Brevities at the Studebaker theatre. It is said that this theatre will house a film after that for the rest of the summer.

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CHICAGO

ASK MADAM HAMMER

WOODS WANTS SPOTLIGHTS

Seeks Offices Opposite His Houses
for Floods.

Chicago, May 25.
A. H. Woods was in Chicago last week trying to rent two offices in the Delaware building, one office to face Randolph street and the other Dearborn street. His object was to install two large flood lights, one to play on the Woods theatre and the other on his New Apollo.

DENMAN GETS THE KALCHEIM BOOKINGS

Butterfield Banker Switches
to Association Houses.

Chicago, May 25.
Arthur Denman, until recently booking the Butterfield Circuit, has been appointed to succeed Nat Kalcheim, W. V. M. A. booker who has gone to New York as Eastern representative for the association, according to plausible though not official information here. Denman had a contract with Butterfield until August 1, but, it is understood, that Butterfield, through a friendly arrangement, released him to make possible his immediate acceptance of the Kalcheim books. These are the large independent houses booking through the association.

Kalcheim left Tuesday for New York. He will represent the Keith Western as well as the W. V. M. A. Frink George is touring for the association, getting houses, and this week four new theatres are announced in Wausau and Stevens Point, Sheboygan and Appleton, Wis.

It was reported here that Dick Hoffman, formerly with the association, but more recently with independent agencies, had made a connection again with the associated offices as a booker. He was mentioned for the vacant Kalcheim post, which appears to have been unauthorized, but may have landed at another desk.

EARL PUSHING LOTS.

Chicago, May 25.
Low Earl, of Earl & O'Brien Agency, has turned realtor for the summer. Earl gained a reputation putting over Muskegon as a famous actors' resort. He is doing the same with his L. Lakes. This week he sold Curley Wright 2 lots, Anna Stack, Nat Phillips and Frank Fay. Jean Greene had the honor of erecting the first house, with Claude "Tink" Humphries, the second.

MILLER BACK AT BOOK.

Chicago, May 25.
Harry Miller, at one time booking manager for the small Inter-State, but more recently running a taxi cab in Los Angeles, was appointed as booker for the Gus Sun Chicago offices. Coney Holmes remains in charge, with Paul Goudron, booking manager.

CHICAGO AGENTS NOW THINKING OF COMMISSION

Want Their Share on New York
Bookings for Juniors—May
Appoint Committee.

Chicago, May 25.
The Chicago vaudeville agents booking through the association and Keith's local office are thinking of commission in connection with the proposed booking of acts in New York for the middle western time. A previous report given out here was to the effect acts booked in New York, especially for the Junior Orpheums, and accredited there to their New York agent, would in turn be accredited here, upon the booking being completed, to the Chicago agency representative of the New York agent. In that manner, the report inferred, Chicago agents would be protected for the New York bookings, with the New Yorkers and Chicagoans dividing commission.

The report caused no commotion at the time among the local boys. They said it would be good if true. With the announcement, however, that Nat Kalcheim, of the association, is proceeding to New York, empowered to issue blanket contracts for the middle western time, and virtually reassuming in the Orpheum Circuit's New York headquarters, his former booking position, the Chicago agents see the prospect of the matter of the New York commission item becoming a considerable one.

A report about this week said the Chicagoans might meet and appoint a committee to secure a distinct understanding on the subject. It appears to be locally understood that for a Chicago agent to cut in on the New York end it must be satisfactorily shown there is exclusive inter-representation between the New York and Chicago agencies. This will probably lead to formal announcements jointly made by the different ends, stating the exclusive representation.

DE RECAT'S BIG SHOW.

Chicago, May 25.
Emile DeRecat, who has made a name for himself in producing outdoor revues for state fairs and parks, has put in an innovation at Forest Park this year. This is a revue with scenic production, 18 drops being used, besides six sets. His cast consists of Frank Libuse, Harry P. Kelley, Bobby Barker, Audrey Smith, J. Lynn Griffin, Millie Jean, Rose O'Hara, E. R. Robinson, Peggy Mayo, Browning and Graham and Sadie Moore, besides a chorus of 20.

3 SHOWS ON ONE TRAIN.

Chicago, May 25.
"Tickle Me", "East Is West" and "Call the Doctor" will travel intact to New York. The three shows have taken 12 cars over the Michigan Central. They will be accompanied by the road's general passenger agent, Don Clark.

Frances Kennedy's Hospitality.

Chicago, May 25.
Scores of landlord-haunted Chicagoans have availed themselves of the offer of Thomas Johnson, Chicago attorney, husband of Frances Kennedy, the vaudeville star, to share the eighty-acre "Johnson-Kennedy" estate in "Duneland" near Miller, Ind., for the summer.

SCENERY RENTING BUSINESS.

Chicago, May 25.
The Fabric Studios have opened offices in the Loop End Building, making a specialty of renting drops, curtains and settings to vaudeville artists. E. B. Marshall, well known scenic artist, and Homer Saunders, formerly of Jones, Linick and Schaefer, are conducting the business.

CHICAGO SHOWS.

(Continued from page 8)

voice, coupled with appearance and class. All in all they are an ideal comedy turn which could stand any test.

Martell, female impersonator, came on No. 3 and got away with his billing, "A Glorious Personality." He pleased with his routine. Imhoff, Conn and Corone, "In a Pest House," never wavered a minute from being a cyclonic knockout. Leo Beers was a little over the heads of those present, but he received a representative hand at the end. Dancing Kennedys, "In Their Own Creations," closed and showed originality, grace and appearance.

COSTUMER SUING.

Chicago, May 25.
Mrs. Babel Shere, modiste, has commenced suit against Lew Kane to recover \$396.26, covering the rental of costumes for the revue that was installed by Lew Kane at Arcadia, St. Louis.

At the same time Mrs. Shere filed suit against Dubin and Oliver, producers, for the recovery of two costumes that were rented to them and which, she says, they failed to return.

"EAST IS WEST" RECORD \$200,000 IN 12 WEEKS

\$200,000 in 12 Weeks for
Non-Musical Piece.

Chicago, May 25.
"East Is West," which is closing its season at the Garrick this week, has made a record, breaking figure for a show of this kind. On the 12 weeks in Chicago it did a gross business of \$200,000, and it is said that the profits of the tour will easily come to a quarter of a million. Miss Bainter is said to have declared her European trip off and will summer here.

BOOKED FOR BURIAL.

Chicago, May 25.
When the father of Joe Brennan died May 12 in St. Louis, Brennan was here in Chicago with no funds or possible means to get to St. Louis. He got in touch with Tom Carmody, booking manager of the W. V. M. A. and was booked to play the Grand, while Billy Diamond added six weeks around that vicinity, which enabled Brennan to pay for the burial.

CARRELL SUED IN 15 PER CENT. TANGLE

Booker With Unique Methods
in Litigation Again

Chicago, May 25.
C. L. Carrell has been sued again. This outside booker, who recently declared himself a "collection agency" on his own, ruling that all agents' commissions must be sent to him to be distributed to the agents as he sees fit, has been sued by Paul Schroeder for \$800 as a result of this practice.

Carrell and the Consolidated Booking Exchange of Kansas City booked the Gruebel time. Schroeder was assigned by these offices jointly to handle the books. When the acts protested against paying Carrell 10 per cent. whether they had personal agents or not, and the Consolidated 5 per cent. booking commission as well, Schroeder's job became vacant, as the Consolidated removed its bookings from Carrell's hands.

Carrell started in the agency business as a White Rats' agent during the big strike some years ago. He at one time had hundreds of houses, ranging from one-night stands for one act at a picture house to full weeks on small Mid-Western detached time. Recently he sent letters to all managers to deduct 10 per cent. from all salaries and send it to him "to facilitate commission remittances." He charges each house \$1 per actor per day booking fee. His time is non-V. M. P. A.

NOTICE—Clip this list of agents out and paste it in your scrap book. If you want a consecutive route with no layoffs. Write or wire. They are accredited agencies.

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AMERICAN WHEEL WILL HAVE OWN CHORUS GIRL BUREAU

Each Producer Will Pay \$10 Weekly Toward Its Maintenance—Will Act as Replacement Agency—No Engagements Elsewhere.

The American Burlesque Association is to establish its own chorus girls clearing house, which will become operative following the opening of the forthcoming season. The producer of each American wheel show will pay a fee of \$10 weekly toward the maintenance of the clearing house. The maximum salary to be paid chorus girls by the American circuit next season will be \$25 weekly. No commission will be charged the choristers for engagements.

The clearing house will be in the nature of a replacement bureau the first season, the American producers having obligated themselves to engage all choristers after the season opens through the bureau. No girls, in accordance with an agreement entered into by the American producers, will be engaged from any other source or direct.

Every girl engaged by an American producer between now and the time the season starts and thereafter, must furnish the clearing house with a photograph, complete measurements and a description of herself. This data will be kept on file by the clearing house to facilitate replacements. If a girl drops out of a show, the clearing house will have a complete description at hand and can send on a girl whose measurements fit the costumes, shoes, etc. The photos and statistical data will also serve as a check-up on choristers who jump their contracts with one show to join another.

The clearing house will pay the railroad fare of all chorister replacements, instead of the individual manager defraying the transportation as heretofore. The offices will be in New York. At the end of the season, should there be a surplus after operating expenses are deducted, the surplus will be divided pro rata among the American wheel producers.

The clearing house plan for choristers was decided upon at a meeting of the American producers held last week.

HERK READING BOOKS

Several of the old Mathews and Bulger musical comedy successes are under consideration by I. H. Herk for burlesque books for next season. Those submitted include "By the Sad Sea Waves," "At Gay Coney Island," and "The Night of the Fourth," the latter one of George Ade's first plays.

If the deal goes through for the books, they will be revised and modernized for present day burlesque needs, and staged by Harry Bulger.

AMERICAN'S FIRST 10.

"Beauty Revue" Leads in Gross for Season.

The first ten shows on the American wheel the past season in point of receipts were "The Beauty Revue," "Record Breakers," "Some Show," "French Frolics," "Lid Lifters," "Kandy Kids," "All Jazz Revue," "Naughty Naughty," "Pat White Show," "Stone and Pillard Show." The shows appear above in the order they finished.

Jimmy Cooper was the star of the "Beauty Revue," holding an interest in the show with I. H. Herk, Jack Reid, was starred in and produced "The Record Breakers," and Eddie (Bozo) Snyder was featured with "Some Show," a Barney Gerard production.

VILLAGE WHEEL TITLE

Burlesque has discovered Greenwich Village at last, one of the four Hurlig & Seamon Columbia wheel shows having been retitled next season as "The Greenwich Village Revue."

"Sliding" Watson with Marion.

"Sliding" Billy Watson, the past season with "Hits and Bits" has signed with Dave Marion for next season and will be featured in the Columbia show that last season carried the title of "Snappy Snaps." Marion will produce the show through an arrangement with Campbell & Drew. "Snappy Snaps" was for many seasons known as "The Liberty Girls."

J. Herbert Mack Oceanicing.

J. Herbert Mack, president of the Columbia Amusement Co., has moved into his summer home at Oceanic, N. J., and will follow his usual policy of coming into his office at the Columbia Theatre Building on Thursday and Friday, of each week.

The balance of the week Mr. Mack will spend at his place in the country.

Another Niblo and Spencer.

The billing of "Frankie Niblo and Billy (Grogan) Spencer" at the Grand Opera House last week was an error. The team was George Niblo and Helen Spencer, last season with "The Social Maids," in burlesque.

"Joy Riders" Renamed

"The Joy Riders" (American wheel) will be retitled "Chick Chick" next season. The show is operated by George Jaffe.



SUE CREIGHTON

Who successfully replaced KITTY DONER with the AL JOLSON, "SINBAD" CO. This is her 44th week and still going.

JAFFE AND PEARSON.

Half Interest in Franchises Reported at \$30,000.

George Jaffe became associated with Arthur Pearson last week through the purchase of a half interest in each of Pearson's Columbia wheel shows, "Step Lively Girls" and "Hits and Bits." The latter is to be retitled "Bits of Broadway" next season. The reported purchase price paid by Jaffe for the two half interests is \$30,000.

Jaffe is the lessee of the Academy, Pittsburgh, an American wheel stand. He also operates "The Joy Riders" on the American route.

CHOIRSTERS STAND PAT

(Continued from page 4)

enweber's Buckner started another revue, billed as one of "Buckner's Pretentious Productions" and having the title of "The Joy Bells." It was sent up to the Stafford theatre, Middletown, N. Y., last week. There the troupe stranded. Some of the company were brought back. A few started without fare, and were put off the train at Goshen, N. Y., being sent on to New York from there by the sheriff. This revue was to have opened at Sohmer's cafe, Brooklyn, this week. The Reisenweber's revue played the same town several weeks ago and did well.

The arrangement whereby Buckner's revue was placed in Reisenweber's called for no specific payment for the show, Buckner agreeing to accept the cover charges for his end. With the show hooked up for more than \$3,500 for costumes, little margin for earning a profit was made. The cafe required security from Buckner to cover salaries, the sum quoted being \$1,500. It was said, however, that Buckner supplied an I. O. U. in lieu of the bond.

A number of Equity people went to the cafe Saturday night when the chorus was "pulled." Since they sat at tables each was charged \$1 for cover. There were 18 in the party.

DE LUXE OFFICES

(Continued from page 4)

a "swell office" has created, they expect to have a house warming with visitors invited who are expected to bring the furnishings they have forgotten.

The firm has a patent detectable waste basket, invented by Lee Kraus. It immediately detects a check or money order if thrown carelessly away in an envelope. Horwitz and Kraus believe that this waste basket alone will return their full office furniture investment inside of four months. Horwitz claims that it could never happen to him, throwing away an envelope without first having it dry cleaned, but Kraus says he never saw so many money orders before and has grown careless getting used to them.

Another feature is a colored porter with a uniform. On the cap "Horwitz & Kraus" stands out like electric lights. The porter has been engaged principally to parade through the halls where actors are expected to congregate and bow low to those he meets, as he tips his cap, with instruction to push the cap close to the actors' faces in order that they cannot miss seeing "Horwitz & Kraus." One act gained this way every other month, Horwitz says, will pay the porter's salary.

BEDINI STARTS WELL.

"Peek-A-Boo" Does Over \$12,000 First Week at Columbia.

The new "Peek-A-Boo" of Jean Bedini got a running start at the Columbia for its first week, ending Saturday, when it was reported over \$12,000 had passed into the box office. The last half of the week was quite warm, hurting the matinees.

The show is being talked about along Broadway and should largely benefit from the word of mouth advertising it is receiving.

Frank Sabini with his company left the cast Saturday. Ben Grinnell replaced Sabini in the Italian role. Sabini also did his vaudeville act in the first part.

"TOWN SCANDALS" NO GO.

Chicago, May 25.

Irons & Clamage tried for a return engagement at the Columbia burlesque theatre with their "Town Scandals," after an absence of a week, but failed to draw.

It is said the firm had to dig for salaries, the total receipts falling below \$3,000.

NEW ACTS

Ray Raymond, recent feature of "Blue Eyes," assisted by the Foooshe Sisters, opens at one of the Proctor houses May 23.

"A Winning Miss," girl act, with Wayne Nunn and Olive Shelly.

Paul Van Dyke ("Passing Show"), and Charles M. Potter (Potter and Thring), songs.

Alice Morley (Morley Sisters), single.

Sid Corey (Howard Four), and Harry Shaw, two-act.

Joe Tenner (at Colisimo's, Chicago), and Les Poe (last with Frank Hurst), two-act.

Miner and Evans, songs and talk.

Alton and Allen in a new act.

Freddie Kelly with a girl partner.

Maude Earl in "Vocal Vignettes."

Gloria Hilderbrand, a well-known Chicago entertainer, single. Miss Hilderbrand's specialty is "blues" songs.

Johnny Elliott, formerly with Johnnie Martin, is to be presented by Sam Shannon in a new turn called "The Dancing Studio." The turn was written by Neville Flesson and Al. Von Tilzer. Four girls will assist Elliott.

Al Shean and Ed Gallager are to resume their former vaudeville partnership.

MARRIAGES

Laura Wood, Wood Sisters, to John Foley, Girard and Foley, both Chicago "Mary" Co., May 17.

Helen Greene, pictures, daughter of Clay M. Greene, to Frederic Mills Gilligan, May 22.

BIRTHS

To Mr. and Mrs. Albert M. Beatty, a son, Roger Lindlar Beatty, May 12. Mrs. Beatty was Lillian Ludlow, well known stock actress. The father is now with the Horner-Witte Concert Company, Kansas City.

Mr. and Mrs. Billy DuVal (DuVal and Simons) May 24, daughter.

COLUMBIA "OPEN SHOP" NEXT SEASON

American to Operate on Closed Shop Basis

All theatres playing Columbia wheel shows next season will operate on the open shop basis. An association comprised of theatre owners, operating houses that will play the Columbia shows next season was formed last week, with H. Clay Miner at its head. The shows playing the Columbia circuit will also operate on the open shop plan.

An organization composed of show producers, who will furnish next season's attractions for the Columbia circuit houses, was also formed.

The American Burlesque Association on the contrary will continue as heretofore, operating its shows and houses on the closed shop plan. Neither burlesque wheel will carry its own orchestras and stage crews, as announced recently to be the plan for next season.

As the I. A. T. S. E. or American Federation of Musicians do not recognize the open shop principle, the stage crew heads and departments and crews, and the musical directors and orchestras in the Columbia houses next season will of necessity not be union.

A. the I. A. T. S. E. (stage hands' union), it was stated the fact of the Columbia houses operating on an open shop basis next season would not call for any action by the stage hands' union against the American circuit, provided the American operated on the closed shop or union basis. If a producer operates a Columbia show and also an American wheel show, the stage hands' union would not permit its men to work for him in the American wheel show. The same condition as above applies to the American Federation of Musicians with regard to the burlesque situation.

IN AND OUT

Whiting and Burt had to lose Baltimore this week, through having lost their music. Jack Inglis substituted.

Cecilia Weston could not open at the Boulevard, New York, Monday, due to a cold. Sid Gold & Co. substituted.

Yorke and Maybelle could not open at Loew's, Holyoke, Mass., Monday, due to illness. Jean Germaine and Sister substituted.

N. V. A. DECISION.

The Lee children were awarded a favorable decision in their N. V. A. complaint against the Elizabeth Kennedy and Milton Berle turn, also a "kid" act. The latter are complying with the decision and eliminating the sob scene finish.



EVA CLARK

Prima Donna

Opened in "SunKist" May 23 at the Globe, New York



FRANK DOBSON

Reappearing at B. F. Keith's Palace, New York, this week (May 23), with great success.

SAM MCKEE, N. Y. TELEGRAPH, says:

Mr. Dobson is a juvenile comedian of remarkable versatility. He is a good humorous actor, has a capital voice and is an astonishing dancer.

N. Y. CLIPPER:

Good act, mainly because Frank Dobson, a clever comedian, works in a snappy, breezy manner and has a fine personality. Next week (May 30), Keith's Orpheum, Brooklyn.

VARIETY

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VOL. LXII. No. 14

Paul E. Noble, manager of the Liberty, Portland, Ore.; and a former minstrel man, has been advised that through the will of his grandfather at Smithfield, O., he is heir to \$12,000. Noble has not seen the grandparent in 20 years.

Gertrude Newman has announced her engagement to marry Laurence Meehan, of Bender and Meehan.

Lake Nipmuc Park, Milford, Massachusetts, opens its summer season with vaudeville May 30, booked by Fred Mardo.

The Misses Phillips are doing a "sister act" as secretaries to Arthur Horwitz and Lee Kraus.

The apartment of Sydney Harris who is in the Cohan theatre box office was ransacked by sneak thieves last week. Wearing apparel and valuables to the amount of \$1,200 were taken.

A new breakaway effect has been cut into "The Broken Wing" at the 48th Street theatre. This scene is at the end of the first act when an airplane is supposed to crash into a house.

David Kalker has been appointed press agent for Henderson's, Coney Island.

Beatrice Drew is back in New York after an extended stay in Cristobal, Canal Zone, Panama, her home town.

The father of Bob Hutchinson, Keith booker, is recovering his eyesight following an operation, after nearly a year of complete blindness. He was able to appear in the Palace Theatre Building with slight assistance and is optimistic of a complete recovery within a short period.

Feiber & Shea's Colonial, Akron, O., has gone into the Keith office for the summer. Billy Delaney is booking the house, which has installed a split week summer policy playing six acts and feature pictures.

Fally Markus will place five acts in the Playhouse, Hudson, N. Y., on a split week policy, commencing next week.

The New theatre, Port Jervis, will play vaudeville two days weekly commencing Decoration Day.

The Community, Catskill, N. Y., will play vaudeville for the summer commencing June 15, split week.

The Log Cabin Airdome, Jersey City (William Lamar), will open next week playing a split week vaudeville policy of five acts.

The Stroud, Stroudsburg, Pa., combination house, will try vaudeville for the summer, opening Monday with five acts on a split week policy.

The Loew circuit booking office moved from its quarters in the Putnam building last Friday to the new Loew State annex on 46th street.

Five acts and a picture will be the split-week policy at the Empire, Glens Falls, N. Y., during the summer months.

H. N. Morgan has been elected state president in Kansas of the Eagles. He resides at St. Louis, where he is superintendent of the city work house. Mr. Morgan is an old time professional and lost his right hand while appearing in the rural play "Uncle Josh Sprueby" in 1894. In the play he, as the heavy, tied the heroine to a log which was started towards a circular saw. As the saw came close to the woman the hero was supposed to rescue her. One day the log slipped; Morgan rushed to catch it, fell, and the saw took off his right hand. That ended his career as an actor. He went into politics and is quite prominent in his home, St. Louis.

CIRCULATING VARIETY.

For the first time in years, Variety, of May 20, was on time in New Orleans last week. It got on the stands Saturday. Previously it had been in that city on Monday or Tuesday, following its date of publication. Variety is trying to make Denver by Saturday each week. It may be successful. That is a far point for a paper, going to press in New York Wednesday night, to reach in its current week.

For years we thought making Chicago by Saturday was a feat, still going to press Wednesday night. Last Friday, Variety, dated that day, was on the newsstands in Chicago by 8.30 in the morning. In Atlanta, last Friday, Variety was on sale. It gives Variety a wide circulation on a Friday, to have it appear simultaneously with New York.

During the war time Variety reached different points now and then. The railroad service meant nothing in those days. With better railroad service and Variety changing its form for speed, doing away with the binding, also for speed, it has been able, thus far, to greatly improve its deliveries, within the area east of Denver, and from the north to the south of that area.

Variety tries to be current in its news. It prints this week and most of what it prints happened this week. You want to read it this week, not next week. It's no different from any other trade paper. The people in the trade who want to read it, want to as quickly as they may secure it.

Bettering the delivery doesn't mean more circulation for Variety. Apparently nothing means more circulation for Variety. It goes along with a small increase of circulation that it loses in the summer, to regain in the fall. Through that it could be presumed Variety has reached its limit of real circulation, though that is not so. The show business is expanding all the time. Variety should expand with it.

One kind of circulation Variety is trying to lose is the lay reader. The layman is an interloper among Variety's trade readers. There are many stories weekly in the paper no lay reader could thoroughly understand. They are written either technically or in the vernacular of the profession. They are not written for the lay reader, but for show people. Variety never wanted the lays, makes no claim to having them and, when a showman tells us we don't know to what extent the public is reading Variety, perhaps to make us believe that amounts to something, it simply makes us regret that our effort to discourage the lays has not been entirely successful.

We don't guarantee a Friday or Saturday delivery anywhere, but will keep right on trying to make it on those days, outside New York city, to Denver, to New Orleans, to St. Louis, Louisville and Chicago, with other large centres in between for Friday, like Chicago. In distributing from the centres to what is known as the country trade (the newsdealers in towns and smaller cities with no news company branch), the Friday city distribution, as a rule, should ensure that the smaller places receive Variety sometimes Saturday, at the latest. Nearly all of the towns receiving a supply from the city news company are closely adjacent to the supply seat. That is really the objective, not alone to reach Chicago and be out Friday morning, but to have the towns in the Middle West supplied through the Western News Company, of Chicago, receive Variety by Saturday, likewise the other large cities of the East.

Getting it there in a hurry at least keeps Variety lively, at home and abroad.

SPORTS

Joe Wagner, manager of Jack Sharkey, has taken another bantamweight into his stable. The new comer is Joe Cronin, a former amateur champ who has been battling at the Brooklyn clubs under the nom de ring of Joe Woods. He will appear under his own name in the future. Wagner is also associated with Jim Buckley in the new Coney Island Athletic Club, which will open next to Luna Park, Decoration Day.

The Yanks are out in front in the American League while the Giants are within striking distance of the flying Pirates in the National. Huggins' club looks stronger now than at any time within the past two years. If he gets any kind of pitching he should cop this year, for the Yanks pack the punch and are carrying the greatest assortment of hitters ever assembled. McGraw is also piloting a sweet looking ball club and has developed an offense around his home run hitting first sacker, Kelly, that is sweeping all before it. The Giants' pitchers are coming through, with Ryan the youngster from Holy Cross College, looking better each time out. Both of the New York clubs have great chances and a world series with both of them as contestants next fall, is not an impossibility.

The power of the printed word was never more clearly illustrated than in the manner in which Georges Carpentier has been press agitated into a battle with the world's champion, Jack Dempsey. The fact that thousands of fans in this country who never have seen Carpentier in action and who know nothing to judge him by save the optimism of his press men like his chance, is another remarkable tribute to the power of the press. Carpentier on his record against American fighters has about as much chance against Dempsey as Pete Herman would have. Dempsey, according to the comparison, should have no trouble stopping the French challenger within 8 rounds. Many of the wise bettors however, are shying off the bout claiming that the 12 round no decision thing isn't conducive to the best efforts of both of the contestants.

These gentlemen point to the fortunes that Carpenter and Dempsey could get for a return bout in Paris of the Jersey engagement went the distance without a decisive result.

Lee Stewart was returned the winner last week in the first of the Friars' golf tournaments, winning a special prize and taking the first leg of the silver trophy which must be won three times for permanent possession. The contest was a handicap affair and similar events are to be carded throughout the summer over the different courses. The next tournament will be between a 10-man team from the Friars against a team of newspapermen. It is to be held June 6.

Jerry Wright, a cowboy with a wild west show exhibiting at Parsons, Kans., was killed May 20 by being gored by a steer which he was attempting to throw. Wright jumped from his horse and downed the steer, but in the struggle the animal's horns pierced Wright's body, causing injuries from which he died within an hour. The accident was witnessed by a large crowd. The deceased man's home was in Brady, Tex.

George Page (Variety) is becoming noted as a slugger of homers with Tesereau's Bears, of the Bronx. Though playing Sundays, only Page to date has eight home runs to his credit so far this season, and is batting around .600. Last Sunday, in two games with the Royal Giants, Page in nine times at bat made six hits. He says the opposing pitchers are commencing to pass him. Several of the dailies have commenced to mention the Bronx Ruth, with the result Page is receiving offers from the majors. The St. Louis wanted him to listen to them. Page is playing centre-field for the Bears, having gone to the outfield, as he claims, to rest, after having been at the second sack. Rest is Page's explanation of his sudden hitting powers. Acknowledging he doesn't know why he is hitting it out so far, he does know he has been keeping regular hours of late and thinks that may account for it.

Another of Variety's baseballers, Sid Silverman, didn't start the sea-

FRILLS AND FASHIONS

By ALICE MAC

It seemed impossible when witnessing the Santley and Sawyer revue "Bits and Pieces" last season that they could get another as good, but they have proven the contrary in "Kilick Kilick," at the Palace this week. Most artistic did Mr. Santley and Miss Sawyer look, attired in costumes of the Colonial days with the becoming white wigs, but it was as Perrot and Perriotte that one perhaps liked them best.

Reunited the Courtney Sisters return to vaudeville, with as the program states, old and new songs, but Monday matinee the new ones were omitted. The sisters made their first entrance in dresses alike but different coloring, Florence being gray, while blue was chosen by Fay. At the conclusion of the act they were also gowned alike, but this time the same shade, black sequins made on perfectly plain lines, with huge white willow plume fans swaying in their hands.

Frank Dobson with the "Sirens," remains the same as when seen last season, except for a few changes in the cast. The young woman who plays his sweetheart did not wear a very good make-up. At times she appeared to have hardly any eyes, and her gowns might have been improved. A dress worn by one of the "Sirens" was quite fetching, consisting of sequins, ralsin shade, with blue chiffon falling from the shoulders at the back. More simple but just as pretty was another gown of white satin caught at the hem with a narrow band of brilliants.

The chief feature on the bill Monday seemed to be stage waits. Four occurred during the matinee.

When Gene Ford (Gordon and Ford) walked onto the stage at the Broadway Tuesday matinee, it seemed as though Mr. Gordon had taken unto himself a new partner, until Miss Ford sang, then there was no doubt it was the same miss but how different. Instead of the slick tightly brushed back hair, Miss Ford has now joined the bobbed brigade. Her gown was also new, of iridescent sequins, but this time of emerald green, with the top tier combined of net and sequins.

Ethel McDonough has a pleasing act, that tells the story of how milady spends her day. Her suit of fawn tricotene was smart. The small brown satin hat, had a narrow wired bow standing out at the back. An afternoon frock was of saxe blue georgette, with five rows of frills.

Princess Wah Letka was attractive in the costume of the Indian. In the dim light it seemed to be of white suede, upon which she wore many strings of beads.

Agnes Finlay (in "Vodvil A La Mode") wore a good looking frock of silver lace flit that veiled a foundation of silver cloth. Pink and blue net was bunched up at the back, while the bodice consisted of iridescent sequins.

From Forty-second street, and Eighth avenue to Ireland in one night seems sort of a miracle, but that's what happened on top of the roof at the American (First Half), when Robert Reilly appeared with his delightful Irish brogue. Assisting him was a pretty auburn-haired Colleen, charming in a crinoline of black velvet, that had lace panteleta showing. Another crinoline was of white, with tiny flowers forming circles on the hem of the skirt. A green sash gave the costume a bright effect.

Miss Ryan (Cortez and Ryan) wore two effective dresses. First was of white taffeta that had the skirt falling into two tiers in front, piped with a pretty shade of blue, this color also forming spots on the sash tied at the side. Next came a gown of silver sequins, over which sheer tulle was veiled. Ited was the shade of the shoulder straps, and, during the course of one number, one little strap carelessly became unattached, almost causing a disaster, but all ended well.

What would Mabel Harper do if her hair ever grew long and she lost the white band worn round it, the foundation for the majority of her comedy. Only one costume was worn of deep pink chiffon with the bodice plain of taffeta, that also constituted the long loops at the side. Her pianist, in saxe blue satin, trimmed with flowers, made a pleasing appearance.

Cute was the miss of Kelly and Browne in her short, pink chiffon frock, that almost hid from view the dainty little satin panties that were caught at the knee with a band of brilliants.

Out of the six acts at the 81st Street this week, only two boasted of the fair sex, each assisting the male partner. The Royal Gascones has one of the young women, she wearing a very pretty frock of pale green net, daintily trimmed with narrow bands of various shades. Matching the bodice were panels back and front of iridescent sequins, while on the wired hips were sprays of daisies.

The next to appear was Irene Delroy, who so ably assists Tom Patricola, with her neat dancing and pretty looks. Cerise velvet was chosen for one of her frocks, motifs of black feathers formed the only decoration. The hat was small of the cerise, with black ospreys sweeping out at each side. As Miss Delroy is the possessor of a dainty pair of legs, it was necessary for her to show them at least once during the act, and this she did in a short, black-lace frock, encrusted with sequins. Deep yellow satin made a striking bow at the back. Smart was the hat of black, somewhat the shape of a napoleon, with the feather tip at the side matching the yellow bow.

son off so well. He went to St. John's to play with his school team until commencement, after having had a winter on Broadway. When Sid went to his old position at third, he couldn't throw across to first and when shifted out to left field through that, the first fly he went after caught him on the right eye, giving him a shiner that remained for a week. After several days of practice Sid started to come around and is now back to form.

The scheduled 15-round bout between Harry Mansell and Abe Goldstein at Manhattan Casino, 155th street and Eighth avenue, May 29, has been postponed, due to Mansell being matched to meet Eddie O'Dowd in a 12-round decision encounter at Columbus, O., May 31. The winner will be matched to meet Johnny Buff, American fly-weight champion.

Charles B. Andrus, district attorney of Saratoga County, who was acquitted last week on the charge of neglect of duty in permitting gambling at the Springs, will not have to stand trial on indictments for grand larceny, conspiracy and bribery. The latter were dismissed Friday on motion of Deputy Attorney General Bascom, who prosecuted the first case. In making the motion, Mr. Bascom said it would be a waste of time, money and effort to try the cases in view of the fact that a conviction could not be secured in the first, when the evidence was so strong. Following a

query from Edgar T. Brackett, asking what action had been taken to apprehend persons responsible for breaking a window at his place, turning in fire alarms and committing other depredations during the demonstration which followed Mr. Andrus' acquittal, the Commissioner of Public Safety has assigned a detective to the case. It is charged that some of the celebrants had the supreme nerve to roll dice on Mr. Brackett's veranda. He is credited with being the man responsible for the indictment of the district attorney and the driving power in the gambling crusade.

Rocky Kansas and Benny Leonard will settle the question of supremacy at Dave Driscoll's Harrison Ball Park, N. J., June 6. The fight is second in interest to the Dempsey-Carpentier battle only. Leonard is training hard and showing plenty of respect for the up-Stater's toughness by properly conditioning himself. The bout will be a no decision affair but both are good stiff punchers.

Jack Bestle's attempt to reopen the Lyceum A. C. in Troy last week met with failure. Three bouts were carded and everything arranged for the get-away, but Brig. Gen. Charles E. Walsh, a member of the license committee, refused to let the barrier go up. Bestle was suspended three weeks ago for failure to pay the State tax and has not been allowed to stage any bouts since that time.

SHREWD SHOWMEN PREDICT AUTUMN BOOM FOR THEATRES

Cure of European Tangle in Sight, Promising Business Revival Here—"Two for One" Scheme Fails—Broadway Houses Going Dark.

There is a fairly well defined opinion that the theatrical slump which is not only confined to the legitimate field but extends to vaudeville, burlesque and pictures, has an angle in the European muddle that is the aftermath of the war. Unsettled conditions abroad have a definite connection with the bad conditions industrially and commercially in this country.

That the European mess is on the way to a clearing up is at present indicated and one of Broadway's shrewdest managers sees in that a sign for a return of booming theatrical times by the fall. His opinion is worth more than passing interest and his statement this week that America is lucky to have the period of liquidation fall during the customary dull summer period here is fruited with logic. Other signs point to an upward trend in the stock market by August and with it the gradual resumption of business all along the line.

That the road is having a harder time than New York at present, as reflected in the latest business reports. The "two for one" plan of selling tickets has proved anything but successful in the hinterland. Complaints from box offices tell of patrons refusing to pay the required tax on the reduced ticket sales. From other points the reports are that business failed to pick up, even with the reduced rate. Suspicion that the show is not up to standard has something to do with the failure of the "two for one" scheme to catch on. But the appearance of a star in one of the big Western stands even failed to draw under the plan. What the "two for one" means on the road is to be judged from the top prices, which have been dropped to \$2. Therefore under the reduced plan the price of seats has actually been \$1 each.

A torrid Saturday on Broadway
(Continued on page 27)

FRIARS' OPPOSITION.

Annual Election June 3—Jack Gleason Not Running.

The annual election of the Friars will take place on June 3 at the Monastery. The ticket named by nominating committee has George M. Cohan continuing as abbot. The other offices find new names proposed; also for the board of governors. The balance of the ticket is George S. Dougherty for dean, Ralph Trier, treasurer, and J. Frank Stephens, secretary. Capt. Jack Gleason resigned candidacy as dean again, after the committee had named him.

Governors to be voted for on the regular ticket are John Pollock, J. P. Muller, William Weinberger, William Collier, George P. Appleton, Major Sam Alexander.

An opposition ticket has been made up composed of Anthony Paul Kelly for dean, Leo Redding for treasurer and J. Frank Dodge for secretary.

The nominating committee which submitted the regular ticket was made up of Walter C. Kelly, Dr. J. W. Amey, Billy B. Van, Edward G. Bruns, Max Winslow, Sam H. Harris, with Charles Mercer as alternate.

HOLLIS AND SHUBERT CLOSED

Boston, May 25.

The Hollis and the Shubert have now joined the ranks of the dark houses in town. The Hollis closed in regular fashion, as per schedule, but the closing of the Shubert was due to the action of the censors which would not permit the showing of "The Birth of a Nation," which was booked into the house on a percentage business and which would probably have been a big money-maker.

"Peck's Bad Boy" One-nighting.

The A. D. Fitzgerald company of "Peck's Bad Boy" will open Monday in Greene, N. Y.

The piece will play a tour of the one-nighters in Northern New York and New England.

PHILLY OPERA FANS FORM ORGANIZATION

To Boost Music in Quaker City for San Carlo

Philadelphia, May 25. An organization known as the Philadelphia Opera Association was formed here last week for the purpose of fostering interest in opera in Philadelphia and of providing the city a real season of the same.

Fifty representative business men assembled at the organization dinner in the Bellevue-Stratford Hotel which was also attended by many prominent in society. The organization is linked up with Fortune Gallo and the San Carlo Opera Co. which will play three weeks here in November.

HOPKINS TRIO.

Producer Has Three Plays for Next Season.

Arthur Hopkins has definitely arranged to make three productions next season.

In association with A. H. Woods he will present Marjorie Rambeau in a new play by Zoe Aikens; a new piece, starring Lionel Barrymore, and a new play for Ben Ami



JACK ROLLS
OF
ROLLS-ROYCE

Easy riders making it hard for others to follow. Moved from number 2 to number 6 after the opening at the Maryland, Baltimore, this week (May 23).

Next week (May 30) Keith's, Philadelphia.

CHAS. BIERBAUER, Vaudeville.
HARRY BESTRY, Productions.

STARRING HELEN MACKELLAR

A. H. Woods has placed Helen MacKellar under contract for next season and will place her in a starring vehicle, "Back Pay."

Miss MacKellar has been appearing in "The Storm," and recently stepped into the Peggy Wood role in the company of "Buddies," now playing in Boston.

"Pink Slip," Woods-Fox Play.

"The Pink Slip" (by Walter DeLeon) is the title of the play A. H. Woods will feature Harry Fox and Beatrice Curtis in next season. It starts rehearsals in July.



SELBINI and GROVINI
in "Follies of Vaudeville"

After playing 110 weeks over Keith and Orpheum Circuits.
THIS WEEK (MAY 23) B. F. KEITH'S RIVERSIDE, NEW YORK.
Sailing for Europe Soon. Direction, FLYNN & KENNY.

MONUMENT FOR SCULLION

Treasurers Club Unveil for Former President

The Treasurers' Club of New York, composed of men in charge of local box offices, unveiled a monument Sunday at Calvary cemetery on the grave of a former president of the organization, James T. J. Scullion. When presiding over the society, the deceased was treasurer of the old Wallack's theatre, downtown.

The present president of the Treasurers Club, Harry B. Nemes, placed a wreath upon the monument.

The Treasurers Club has been in existence 32 years. Mr. Scullion was its president over 10 years ago.

Miller Accepts Field's Play.

Henry Miller has accepted for production a play written by Salisbury Field. Mr. Miller proposes to star in the piece.

"TOTO" ENDING

The notice for the Leo Dietrichstein piece, "Toto," at the Bijou, has been posted, to take effect June 4.

Dietrichstein has a new play which he will give an out-of-town tryout, opening July 12.

LEAVING "HONEY DEW"

Sam Ash and Marguerite and Gill will leave "Honey Dew" at the Casino Saturday. It is reported the people leaving only agreed to remain with the show a short while when it reopened on Broadway in order that the piece might have its original cast for its second premier.

New Musical Show

"The Scram of the Movies," a new musical piece, has been placed in rehearsal by a new producing company, the backer of which is keeping his name in seclusion. The piece will have as its featured player a girl who recently won a newspaper beauty contest.

CALLING IN 16 "DOWN EASTER," LEAVING ONLY NEW YORK SHOW

Reason Is Hot Weather—Figure on Better Business in Fall in Stands Not Yet Played—Does Lowest Here Since Opening.

HAMMERSTEIN LEGAL TANGLE IS REVIVED

Widow States She Will Sell Manhattan—Suit for Slander.

Statement and counter statement between Arthur Hammerstein and Mrs. Oscar Hammerstein over the Manhattan and other properties once owned by the late Oscar Hammerstein, again aired in the dailies the tangle of the impresario's affairs. The widow announced she would sell the Manhattan and would fight for possession of the Rialto (formerly Hammerstein's Victoria) and the Republic theatres.

The claim on the Republic brought a heated retort from Arthur Hammerstein, who stated that property was his, being deeded to him by his father in return for his services in arranging the opera compromise, which resulted in his father being paid \$1,250,000 to keep out of the field for ten years. The Republic was under contest some time ago when Hammerstein's daughters sued their father alleging he diverted \$125,000 of the \$225,000 paid him by the Keith interests to relinquish the Victoria's vaudeville franchise rights. The daughters alleged the money was expended in the elder Hammerstein's operatic endeavors. Arthur Hammerstein was made co-defendant, but the action was dismissed by the court as involving Arthur when it was shown the Republic was his property.

In the second statement made by the widow the Rialto theatre was not mentioned. Arthur Hammerstein stated his sisters, Stella Hammerstein (now Mrs. Charles Pope) and Mrs. Rose Tostevin, controlled 3,998 out of a total of 4,000 shares of the Hammerstein Amusement Co. which controlled the old Victoria and that they had sold out entirely to Famous Players about a year ago.

The decision of Hammerstein's widow to sell the Manhattan apparently is the result of the denial of a motion made by her to have set aside a judgment of \$141,158 recently won by Mrs. Pope and Mrs. Tostevin and it is unlikely she will appeal. This judgment is the outcome of the original suit for the diverted moneys and was made a lien against the Manhattan.

Whether this property which is held at \$1,000,000 will bring at forced sale more than \$650,000, the amount of the mortgages and lien, is doubted.

Arthur Hammerstein's statement went into details, explaining that Mrs. Oscar Hammerstein married his father 30 years after the death of his mother. Mentioning the deal whereby his father agreed to retire from the operatic field in this country, he said the matter was consummated April 20, 1910, and that the negotiations were carried on between himself, Otto Kahn, Samuel Untermyer and E. T. Stotesbury.

Monday, just before the "Aquitania" sailed, Mrs. Hammerstein served Arthur in a suit for \$500,000 damages, alleging slander, in the statement given out by him last week. The alleged objectionable remarks were in reply to the widow's statement she would not again give grand opera at the Manhattan. The Chicago Grand Opera Association has arranged for the house for a period of six weeks next season, and the San Carlo opera company is booked in for the fall. Mr. Hammerstein will be abroad for about two months.

THANHAUSER GETS APOLLO.

Chicago, May 25.

Charles Thanhauser, formerly general treasurer for the Shuberts here and recent manager of the Studebaker, has been appointed manager for Woods' new Apollo.

Jimmy Sheehan, of the Astor, New York, will be the chief treasurer. Eugene Wilson had been announced earlier to run the Apollo.

By June 4 all of the 16 touring companies of "Way Down East" will have been brought in, the only films to show being the print now at the 44th Street, New York, and the several coast companies which are in charge of D. W. Griffith's coast office.

The plan for "Way Down East," which calls for a number of companies being sent out again in the fall, was decided on by Mr. Griffith and J. J. McCarthy, who has directed the exhibition of the picture.

It was figured hot weather would materially cut the business in the stands not yet played, but that by saving that territory until fall, 100 per cent. of the draw would still be attained.

This is the first instance of special pictures being withdrawn for the season similar to legitimate road attractions. Showmen consider calling in "Way Down East" until fall one of the smartest moves yet pulled by special picture managements.

The showing at the 44th Street grossed \$546,079.50 for its first 36 weeks, making an average of \$15,000 weekly. The contract with the house extends to Aug. 20, but may be extended until September, to complete a year's run on Broadway. The agreement provides the picture may be switched to another house when it drops to an agreed gross level.

Last week the picture did \$8,000, the lowest since opening. A summer scale of prices becomes effective next week, and is expected to bring the takings up to better than \$10,000. The top price of \$2 will be retained but the scale so arranged that only five rows will be so priced at night, the balance of the lower floor being \$1.50 and \$1. The matinee scale downstairs will be \$1 throughout, except the boxes.

Several road companies of the "Way Down East" picture have played to excellent business recently despite the decision to withdraw for the summer. Newark, N. J., recently grossed \$32,000 in two weeks, while one print in Ohio turned back a profit of \$6,000 last week.

FRIARS FROLIC TONIGHT.

Timed for Midnight at Hudson With Big Cast.

The "Friars' Midnight Frolic" will be held at the Hudson tonight, timed to begin at 12 o'clock. Friars will be admitted free, with the charge for guests being \$5 each.

Eddie Dowling will be the "Frolicker." There will be a number of original sketches and revues written and produced by Friars in addition to a long list of specialties. The special acts will include "The Cycle of Life," by Dowling and Eddie Burke; "A Matter of Opinion," by S. Jay Kaufman; a burlesque of the Stillman case by Bide Dudley; "A Day in Yapliland," by Bugs Baer; "In the Opera Box," by Rube Goldberg and "Cain's Storehouse." The acts announced are Raymond Hitchcock and Ray Dooley, the Mosconis, Eddie Miller, Sam Sidman, Bill Halligan, Doyle and Dixon (said to appear as a team again for the Frolic), Ben Bernie, Frank Bacon, Lionel Atwill, Adele Rowland and Conway Tearle, Genulevz Tohin, Rose Coghan, Frank Sheridan, Sasha Platov and Harold Vosburg.

TWO "WHIRLS" IN TOWN

The Shuberts announced this week that "The Belle of New York" would come to the Winter Garden as "The Whirl of New York." The change was decided on because the piece was so changed from the original that there is little or no resemblance and it cannot be classed as a revival. The opening date at the Garden is not definite. The Shubert's "Whirl" is due there the week of June 5.

John Henry Mears is listed to present the "Broadway Whirl" at the Times Square the same week. This show was the "Century Midnight Whirl" and has been on the road with Richard Carle, Blanche Ring and Charles Winnigo featured.

MUSICAL COMEDIES' MILLION LOSS NECESSARY TO LEGIT

Shuberts Alone This Year Bought In and Dropped \$100,000—Producers Themselves Often Do Not Own Attractions—Outsiders Have Mortgages.

One of the most interesting and enlightening statements on the production of legitimate attractions comes from one of the leading managers who stated recently that "musical shows lose \$1,000,000 every year. But it is necessary to the legitimate end of the business in general to have musical productions."

That the statement was not exaggeration is shown by the claim that the Shuberts have lost \$100,000 this season in "buying in," advancing moneys and assuming contracted guarantees of musical shows which they did not produce themselves. This claim was made by one of the Shuberts.

It was further said that two musical shows recently offered on Broadway, both failures, had cost the Shuberts \$20,000. The attractions concerned are "It's Up To You," which lasted but three weeks at the Casino, and "Princess Virtue," half as long at the Central.

The losses by the Shuberts where no actual investment in the productions was made, counted in the loss sustained in operating theatres which housed the failures and the payment of debts innocently contracted by attractions or which the houses have had to settle. An instance is the "Princess Virtue" stay at the Central where a bill for stage hands for \$1,000 was settled by the house.

Knowing the gamble taken in all musical shows Lee Shubert was recently asked why his firm became interested in so many attractions of the kind. He answered that it was necessary to maintain a lively interest in musical shows for there is always a chance of uncovering a sensation or at least a real winner. The trouble with investing in or aiding out musical productions that are put on by newer managers is that often, he said, it develops the properties are not owned by the producers, in spite of the latter's liberal expenditure. The reason for that is to be found in the protective methods of scenic studios and costumers whose products are covered by chattel mortgages until the bills are settled in full.

NO TAX DECISION

Merely a \$10 Fine Imposed on Donohue, a Spec.

Washington, D. C., May 25. A case that appeared to be of national importance was tried here in the police court Saturday before Judge Hardison. Harry Fridley of the Office of the Collector of Internal Revenue made complaint a ticket speculator had sold him a ticket for the Ringling Brothers, Barnum and Bailey circus at \$1.50 upon its face was plainly stamped 75 cents. Under the regulations, Findley declared, additional war tax amounting to 50 per cent. of the increased cost over the face value of the ticket, in excess of 50 cents, must be collected and turned into the government in addition to the base war tax on the regular price of admission.

The hearing was brought up through the arrest of George Donohue, and although Judge Hardison, when hearing the official of the government, stated he could not see the idea of collecting a war tax every time a ticket changed hands, he did not make a decision as to the tax, merely imposing a fine of \$10 on Donohue for ticket scalping.

PARK SQ.—SELWYN

Boston, May 25. The Park Square theatre will be called the Selwyn, starting next season, the change being ordered for all advertising matter and billing to become effective in the fall. The Selwyns have controlled the house since 1916. It was originally built for John Cort.

"Gertie's" Coming to New York.

Chicago, May 25. "Gertie's Garter" opened in Cleveland and after two weeks will go to New York to try for a summer run.

MANHATTAN SHOW OFF; COST \$10,000 PER

"Hooked Up" Too Expensively—Ran Three Nights.

"The Three Musketeers," which after long preparation was put on at the Manhattan Friday of last week, stopped after Monday night's performance. Tuesday it was stated at the theatre the Southern Opera Co., which produced the show, had been financially swamped and that the show would probably not continue.

On top of the bond provided covering salaries of the actors for two weeks, as required by the Actors' Equity Association, the stage hands and musicians came forward with a claim that they should be similarly protected. Bad business for the four performances given and conflict between Richard Temple, who adapted the "Three Musketeers" and appeared in it, added to the troubles of the new theatrical concern.

During rehearsals the alleged refusal of Temple to make suggested changes is said to have led to several backers withdrawing. This left Ex-Judge Dennis J. Griffin of Atlanta virtually alone. It is claimed he is worth a half million and he arranged for the salary bond, but refused to go ahead with further guarantees.

A dispute as to the period of rehearsals also figured in the matter, the actors claiming rehearsals started from the time the play was read to them in Judge Griffin's room at the Hotel McAlpin. Michael Dempsey, manager of the Southern Opera Co. and representative for Griffin, claimed rehearsals did not begin until a week later. The difference between the reading of the play and the actual rehearsals counted pushing the rehearsal time over the regular five weeks for musical shows. The players therefore claimed part of a week's salary due before the show opened.

The "Three Musketeers" was hooked up at an impossible operating cost, with the payroll \$3,000 weekly. Last week the cost amounted to \$10,000, although but two days were played. The stage hands expense for the week was \$2,000 and the orchestra with rehearsals totaled \$3,300. There were 36 men in the orchestra, the chorus having 44 persons.

It is said that about \$5,000 will cover the bills outstanding. The Manhattan was actually paid \$13,000 in advance rent and \$3,000 additional is due in two weeks. Unless the latter payment is made the house will revert to the management.

REVIVING SOLDIER SHOW

"You Know Me, Al," With Female Chorus

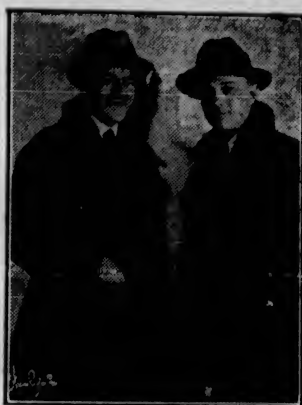
"You Know Me, Al," the soldier show produced by the members of the 27th Division while that organization was in training prior to leaving for overseas, is to be produced as a legitimate attraction by John Mears. The piece, written by Stanislaus Stange and Will Hallahan, with the score by Leon De Costa, was originally produced with an all male cast of soldiers. For the revival a professional cast and a female chorus will be selected.

It is planned to secure the backing of the American Legion with a certain share of the proceeds from the piece to be donated to a fund for disabled soldiers.

Leslie Moroso Impresario

Leslie Moroso, the casting agent, says he will embark as a legit impresario next fall with a piece called "Shanghaiad." It is a three-act meller by a new author, Texas Chartwaite.

All the action takes place on shipboard, showing different parts of the vessel.



BURNS AND LYNN

With America's Greatest Drawing Card, AL JOLSON, in "SINBAD." Permanent Address, 222 East 183rd street, New York.

"CAMEO GIRL" STOPS, OWING \$5,000 SALARIES

Played to Light Business in Boston—Two Attachments.

Boston, May 25.

"The Cameo Girl" closed at the Hollis St. Saturday, with approximately \$5,000 in salaries due actors, stagehands and musicians. It is understood there is about \$5,000 additional owed to others for unpaid bills.

The Actors' Equity Association, represented by Deputy O'Neill, took charge of the Equity members of the cast, paid their hotel bills and sent the Equity members back to New York, with transportation paid by the A. E. A. Two attachments were filed against the show, one by the Equity and the other by Adelaide & Hughes. The scenery and costumes are said to represent about \$50,000 in value.

Paul Wooster of the brokerage firm of Wooster, Thomas & Co. of New York, was the main financial backer of the show. Mr. Wooster's wife was the composer of most of the score. It is said Mr. Wooster's reputed backing of the show arose from this. Associated with Wooster were Edward P. Perkins and Nathaniel Schmidt. Johnny Hughes (Adelaide and Hughes) is reported to have invested several thousand dollars in the show following the withdrawal of Wooster. The show played to \$385 at the Saturday matinee.

Hughes plans to recast the piece, have the book rewritten and take it out again under his management in August.

Complaints were filed with the Actors' Equity, American Federation of Musicians and Stage Hands' Union for the unpaid salaries.

The cast of "The Cameo Girl" included Gladys Miller, George Trabert, John Philbrick, Marie Wells, Henrietta Lee, Frank Lalor, Mary Hotchkiss, Stanley Hughes, Ralph Walker, Diana Watson and Adelaide and Hughes.

HARRY SOMERS' DEAL.

Abandons South Bend's New Theatre—Gets in on Palace.

South Bend, May 25.

Harry G. Somers, lessee of the Oliver, has been elected to the directorate of the Palace Theatre Corporation. Somers had been joined with Ezra Rhodes and Eustace Poledor, local capitalists, in a plan to put up a new theatre, but this project will be abandoned, it is said, and the new Palace, now under construction by the corporation, will be made large enough to handle the largest legitimate attractions.

Others on the directorate of the Palace corporation are Eugene H. Miller, John C. Ellsworth and Samuel Parker of South Bend, Haines Egbert of Goshen, Ind., and Jacob Handelsmann of Chicago.

KINGSTON WITH ZIEGFELD

There is more than a likelihood that Samuel F. Kingston, casting director for Fox for several years, will return to the post of general manager for Florenz Ziegfeld, Jr.

HARRIS TAKES KELLY'S PLAY

"The White Cypher," a new play by Anthony Kelly, has been accepted for production by Sam Harris. It's a mystery drama in three acts and a prolog.

Rehearsals begin about July 1.

"FAUST ON TOAST" COMING OFF; COST 50,000 POUNDS—RAN 27 DAYS

"Chu Chin Chow" May End Long London Stay—Played to Nearly 3,000,000 People—Grossmith & Laurillard Ending Shows.

London, May 25.

The reproduction of "Faust on Toast" at the Gaiety is a complete and disastrous failure and comes off May 28. The production and reproduction cost nearly £50,000, and the two runs total less than 27 days.

Albert de Courville will transfer his "Pins and Needles" from the Royalty to the Gaiety, but acknowledges he has failed except for unexpected backing.

Grossmith & Laurillard also take off "The Naughty Princess" at the Adelphi May 28. "The Whiteheaded Boy" at the Ambassadors, "A Matter of Fact" at the Comedy, and "Sweet William" at the Shaftesbury finished May 21. The production of Dunsany's piece at the Ambassadors has been postponed.

The Shakespearean season at the Old Vic, which has been brilliant, finished May 23, and there will be an opera season there, commencing May 28. The Shakespearean company will then go to Brussels to play a season, opening June 4, at the invitation of the Belgian Minister of Fine Arts.

The most important change impending is the likelihood that "Chu Chin Chow," after a run of nearly five years, probably finishes June 3. This is caused by generally depressed conditions. Oscar Asche's agreement with His Majesty's theatre is that he must take the piece off when the receipts fall below a certain figure. The play has been seen here by over 2,800,000 people, and registered 2,165 performances May 20. The theatre will be closed for redecoration during the summer prior to the production there of "Mecca" in the early autumn, with Asche, Lily Brayton and Courtice Pounds in the leadin. roles.



WILLIE SOLAR

International Musical Comedy Star

Just finished forty weeks for the B. F. Keith Vaudeville Exchange. While playing B. S. Moss' Broadway, last week, VARIETY said: "WILLIE SOLAR sang his way into the applause hit of the evening."

THIS WEEK (MAY 23) B. F. KEITH'S PALACE, NEW YORK.

Rosalie Stewart, Mabel R. Beardsley.

Ryamond Hitchcock will act as master of ceremonies and Alexander Loftwich will superintend the performance. Seats are on sale at the Casino or may be had from Miss Beardsley, 80 W. 40th street.

A feature will be the distribution of a souvenir booklet the purpose of which will be to set forth the great work theatrical folk are doing for ex-service men and men still in the army.

"New Day" for Jeanne Eagles.

The new starring vehicle for Jeanne Eagles for next season under the management of Sam Harris, will be "The New Day," written by Lila Burton Wells.

FIDELITY'S NOMINEES

Present Officers Renominated—Election June 14.

The annual meeting and election of the Actors' Fidelity League will be held Tuesday, June 14. The present list of officers have been nominated for re-election on the regular ticket. They are Henry Miller, president; George M. Cohan, vice-president; Louis Mann, second vice-president; Howard Kyle, secretary, and Ruth Chatterton, treasurer. The following have been nominated as directors for three years: Janet Beecher, Laura Hope Crews, Gladys Hanson, May Irwin, Zella Sears, Leonore Ulric, Minnie Dupree.

VARIETY

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MANAGERS IN CONVENTION

LISTED A LOSS DESPITE DRAW, HOUSE PROFIT SAVES DEBURAU

No Such Profit Would Figure in Road Tour—Impossible to Get Supers—120 People in Show—Cost \$130,000—Loss \$80,000 on Production.

David Belasco has decided not to send on tour "Deburau," considered the biggest artistic success of that manager's and the biggest money draw ever presented in the Belasco theatre. In spite of the business which has averaged over \$17,000 weekly, Mr. Belasco stated this week the attraction showed a loss from the production standpoint. "Deburau" cost \$130,000 to put on. One-sixth of that was expended in labor and rehearsals. The show rehearsed five weeks and since salaries attain after four weeks' rehearsals for dramatic shows, the fifth week alone cost \$15,000. There are 120 people concerned in "Deburau," not all on the stage. The books show a loss of around \$80,000 on the production. This sum, however, was more than balanced by the profits of the house. On the road there could be no balancing profit from the houses and that led to the final decision not to send "Deburau" out. Mr. Belasco announced he would not cut the cast and that it would be virtually impossible to secure the desired supers in the various cities. The increase in theatre costs, transportation and baggage transfer figured in the manager's decision. "Deburau" is getting top money among Broadway's non-musical plays. Last week it grossed \$16,500. It will remain but two or three weeks more, the show being taken off as soon as warm weather flows the pace.

NO FILM FREAKS.

Agitation on Coast Against Newspaper-Made Stars.

Los Angeles, May 25. Local agitation has been started to prevent Mrs. James A. Stillman or Florence Lawlor, who has been known as Mrs. Leeds during the Stillman divorce action, from stepping before the camera. The reports that both will be offered film contracts after the conclusion of the divorce proceedings has caused local picture people to class them with Clara Hamon in estimating the harm they would do to the screen generally.

MORE PICTURE PEOPLE.

Clara Hamon and Martha Mansfield, vaudeville artists, will make their first picture appearance in a comedy drama sketch written for them by Sam Shuman and Clara Hamon. The sketch is "Right or Wrong."

BROOKLYN TRY-OUTS NOW THE FASHION

Of Four This May, Three Are Brady's.

Brooklyn has been used for try-out performances more this season than ever before, the stands there being chosen as a stepping stone to Broadway. Usually theatres there are played following the New York run. Four new plays will have been tried there during May, W. A. Brady putting on three of them. Next week Brady will offer "Dreamy Eyes," with Faire Binney and Jane Grey at the Majestic. The same house offered Alice Brady in "Drifting" and "Personality" with Henry E. Dixie and James Crane. Both Brady plays, earlier in the month. W. A. Woods also chose Brooklyn this month for a try-out week, presenting "The Red Trial" at Shubert-Teller. Last week George M. Cohan appeared at the Montauk in "The Tavern" before coming in. The theory of using Brooklyn for trying out is the saving in expenses for such performances. But one week is used for try-outs as a rule. With make-shift settings employed and no transportation outlay, the trying out process is brought down to a minimum, the manager having little more than company salaries to pay. The saving can be compared to a recent try-out in Washington, which even with much borrowed production and costumes, stood the manager \$6,000.

SHEA'S CLOSING.

Buffalo Vaudeville House for First Time in Years Lark Over Summer.

Buffalo, May 25. Shea's, big time vaudeville house, will close early in June. It will be the first summer the house has been dark in years, usually playing right through the hot weather without change in policy.

The reason assigned is that the house requires renovation that has long been planned.

EISIE JANIS DOING BIG

Paris, May 25. Elsie Janis is going strong in her revue at the Apollo. The local criticisms all were excellent.

TO BRING DOWN COSTS

Theatre Operation Reaches Prohibitive Figures—Labor Heads to Be Shown—Patrons Won't Stand the Freight—Theatres May Have to Suspend.

NEW WAGE SCALE

A convention of theatre owners and managers from all over the country will be called this summer for the purpose of reaching some plan of bringing down theatre operation costs. It will be the first time that such a measure was ever attempted and the first time it has been deemed necessary.

The actual purposes of the convention is to show visual proof to the heads of the various theatre labor organizations and the labor chiefs of the A. P. L. that wage scales for the stage hands and musicians must be reduced instead of increased. Managers who have been collecting data on the increases in theatre operation for the season just closing, declare if expenses are not brought down theatres will be compelled to suspend.

Statistics gathered from the big and small stands show that the outlay has jumped more than what the average annual profits have been. These increases coming mostly from the boosts in wages to stage workers and musicians. Cities like Philadelphia show a jump in operating costs of over \$23,000 for one of the big theatres. This increase is made up of three items—back stage, musicians and front of the house. The last item shows little difference, so that the bulk of the added burden falls on the other two departments.

Cities of the size of Syracuse show a jump last season of \$7,000. One night stands of the class of Whirling, W. Va., show \$5,000 increase, which figure is the sum the house averaged in profit in other seasons. New York city shows a jump of \$28,000 for one of the big theatres. (Continued on page 2)

GERMAN OFFER TO AMERICANS SEEN AS CLOSE-UP FOR STUDY

Tempt Americans to Make Films in Fatherland—Cost 300 Per Cent. Under That Here—Would Afford Opportunity to See How We Do It.

THREE SOLID YEARS SURE FOR LIGHTNIN'

Road Tour's Last Week in Scranton Draws \$17,000.

The closing of the company of "Lightnin'" with Milton Bles, Saturday, when the road show wound up a full week in Scranton, Pa., to a gross of \$17,000, adds another chapter to the remarkable record being piled up by the play. It is the first instance in stage annals that a piece has continued on Broadway after a road company has been out for an entire season.

John Golden's presentation of Frank Bacon's "Lightnin'" with the author starred, is now in its 141st consecutive week at the Gaiety, drawing better than \$13,000 weekly. It is beating all the non-musical successes still in the running, with but two exceptions. Nobles may relieve Bacon for a few weeks during the summer. But the continuation of "Lightnin'" for three solid years on Broadway is a surety.

PALMER HOUSE THEATRE.

Historic and Fabulous Corner Playhouse Site.

The greatest corner in Chicago is reported sold for a theatre. The historic Palmer House is said to have been procured at last, after a quarter of a century theatre promoters have bid for it and as high as \$1,000,000 premium had been offered to any successful negotiator for the priceless property at State and Monroe streets.

H. C. Lytton, clothier, is said to have taken title and will erect a 29-story office structure containing a 3,500-seat theatre.

A very concrete example of the interest of German picture men in the American film production may be judged from a rather remarkable offer received last week by a manager well known as a producer, both of shows and pictures. The proposition was advanced by three supposedly reliable picture makers in Berlin. They suggested the manager do a series of film productions in Germany, to use his own directing force and do his own casting, and guaranteeing him the cost of production would be 300 per cent. under that in America.

Back of the German offer made is seen, it is claimed, a plan to study the American style of feature production at close hand with the ultimate aim of lifting the plane of the general output in Germany at this time.

From other quarters it is predicted Germany is working out a plan to film the big musical productions and spectacles. This was reported by a showman who has been in touch with the foreign plans since the war. A combination of picture and original music score is the main idea.

The letter outlining the guarantee of 300 per cent. saving in production cost, stated the writers had seen the manager's name often in print and they considered him one of the American managers best fitted to consider the offer.

ALL-WOMAN CAST.

Nazimova Planning Film for Females Only.

Los Angeles, May 26. Nazimova is planning an all-woman production. No men are to be connected with the making of the picture except the technical staff.

None but women are to be in the cast or connected with the writing or direction.

BIG FILM COMBINE.

Rumored Selznick, Robertson-Cole and A. P. Will Unite.

According to an unverified rumor circulated on Broadway on Wednesday, the Selznick interests, Robertson-Cole and the Associated Producers are to form a community interest. No confirmation of the reported amalgamation of the three parties concerned.

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LONDON PRODUCING MANAGERS CUT OUT AGENTS FOR PROVINCIAL THEATRES

To Deal Direct in Future with Houses Outside Capital See No Need of Go-Betweens—All Prominent Producers Sign Published Notice.

London, May 25.
This month 125 legitimate producing managers in London signed a declaration to the theatre proprietors of Great Britain and Ireland, and served notice on the theatre managers that they would no longer book their attractions through booking agents and would deal only directly with the proprietors of theatres or their authorized managers.

The declaration is as follows:
Feeling that the growing practice of booking through agents presents no advantage to either resident or touring manager; that it is only an unnecessary expense, weighing eventually on both parties, and so detrimental to their mutual interests; we, the undersigned, have voluntarily agreed and bound ourselves from this date not to enter into agreements for the presentation of our companies at theatres in Great Britain and Ireland through the medium of booking agents, and that we will treat only directly with the proprietors of theatres or their authorized managers.

Practically all the prominent producers of London have affixed their signatures to the "declaration," including Sir Alfred Butt, R. D'Oyle Carte, Herbert Jay, Grossmith & Laurillard, Gilbert Miller, Frederick Harrison, Walter Howard, Percy Hutchinson, Martin Harvey, Carl Rosa Opera Co., etc.

WANGER TALKS TO SUZOR.

Non-Committal About Resignation as F. P. L. Production Manager

London, May 25.
Walter Wanger, interviewed here, would not commit himself definitely on the subject of his reported resignation as production manager for Famous Players-Lasky. He stated he was here on business for Jesse Lasky and being pressed that that seemed like an admission he had not resigned he merely repeated his former non-committal statement, adding that he was here for a talk with Adolph Zukor, after which he was going to Paris and Berlin, returning to London, then probably back to New York.

"PINS AND NEEDLES" A HIT

Described as Wonderfully Spectacular, Lester's Bit Out.

London, May 25.
"Pins and Needles," produced at the Royalty by Albert de Courville, is a success. The first few scenes deal with dress rehearsal troubles. The show has many fine episodes, including a parade of mannequins in costumes back to Eve, but a drunken episode for Alfred Lester was immediately cut out.

The production is wonderfully spectacular, considering the small stage room.

Iris Hocy's Conjugal Rights.

London, May 25.
Iris Hocy has been granted a decree for restitution of conjugal rights against her husband Mashiter Leeds.

SAILINGS.

June 14.—(New York to London), Mr. and Mrs. John Barrymore (Aquitania).

June 4 (Paris to New York) Reynolds-Donegan Skating Troupe.

May 24 (New York to London), Elizabeth Marbury, Arthur Hammerstein, John W. Rehauser, Grace La Rue, Hale Hamilton (Aquitania).

Reported through Paul Tausig & Son, 104 East Fourteenth street: May 24 (New York to London), Griff, Transfield Sisters, Vokes and Don, (Miss) Bobby Butler (Aquitania); June 2, Joseph Schwarz (Mongolia); June 4, The Brilants (New Amsterdam); May 14, Novy Clintons; May 12, La Mest Brothers, Percy Athos, Harry Silver, Edythe Leroy (Mauretania); May 24 (New York to London), Josie Hather, (Miss) Bobbie Heather (Aquitania).

SLIGHTNESS OF COSTUME CAUSES SENSATION

Mme. Weber II Wears Little in "Cleopatre."

Paris, May 25.
The five-act play by M. Herold, renamed "Cleopatre" from the original "L'Egyptienne," was offered at the Comedie Francaise May 22. It is in verse and scored no hit. Adapted from Shakespeare's play, it hints at Plutarch.

The cast included Albert Lambert as Anthony, Herve as Octave Desjardins as Domitius, Esconde as Agrippa and Dorival as Scaturus. Mme. Weber II was seen as Cleopatre and Mme. Delvaux as Octavia. The slightness of Mme. Weber's costume caused a sensation.

BERT LEROY'S TROUBLES

Carried Films in His Cabin and Has to Deposit Large Sum

London, May 25.
Bert Levy ran into a peek of trouble with the customs authorities on arriving in England, through carrying films in his cabin instead of depositing same in the ship's fireproof storage. He was brought before the Custom Commissioner in London and had to appear again in Liverpool. He was compelled to deposit a large sum on account of probable fines before he could regain custody of his films temporarily so he could give his children's show at Manchester, where he opened at the Palace, to a huge success.

FOX FILM NEXT

London, May 25.
"Robey en Casserole" at the Alhambra finishes its run May 28 and will be followed by the Fox film "A Connecticut Yankee at the Court of King Arthur."

Another big spectacular production is promised for the Alhambra in the autumn.

"PUSS PUSS" GOES BIG

London, May 25.
Andre Charlot's new revue "Puss Puss," produced at the Vaudeville, had a big reception May 14. Lee White, Clay Smith and Bert Cotte scored successes. The numbers and the music are excellent.

PRESS JAUNT TO HOLLAND

See Dutch Producing With American and British Aid.

London, May 25.
Manager Binger of the Anglo-Dutch Film producing combine, took a party of English and American newspaper men to Holland for the Whitsun holidays to study Dutch cinema work.

A semi-official municipal reception was given in Harlaam and the Dutch newspaper published an address of welcome in English.

The party saw three films being made, including Dumas' "The Black Tulip," with American producers and cameramen and American and British players. The trip lasted three days and was remarkable for its organization.

The visitors were welcomed everywhere and the general hospitality culminated in wild, enthusiastic scenes at the Hague when the party returned.

COCOTTE PHARMACIEN.

Farce Does Poorly at Theatre Albert I in Paris.

Paris, May 25.
"La Cocotte du Pharmacien" is the title of a farce produced May 19 by d'Hansekwick at the Theatre Albert I. It did poorly.

Mlle. Michel, who holds a first prize of the Conservatoire and was engaged at the Odeon, appears in this effusion, with Mlle. Ducouret. The third act is a reconstitution of an open air cafe chantant.

DRINKWATER AND HACKETT

Pact to Appear in American Company at Odeon.

Paris, May 25.
John Drinkwater, author of "Lincoln" and "Mary Stuart," has offered to appear at the Odeon when James K. Hackett presents "Macbeth" June 6. The cast includes Annie Hughes, Rhoda Symons, Leslie Faber, Basil Gill and Miles Malleson.

Ernest Irving is coming to conduct Norman O'Neill's music. Louis Calvert is staging the production.

BARRIE'S SON DROWNED.

London, May 25.
Sir James M. Barrie's adopted son was drowned while trying to save the life of a friend. The friend was also drowned.

The boy was the son of Gerald Du Maurier's sister. Barrie adopted the whole family on the death of their parents.

The children are said to have inspired the writing of "Peter Pan," also "The Little White Bird." The eldest boy was killed in war at almost the same time as Du Maurier's brother, who wrote "An Englishman's Home."

COCHRAN DEFENDS HIGH PRICED SEATS

Tells What a Lot "League of Nations" Cost.

London, May 25.
Defending the present high price of seats, Charles Cochran says his production of "The League of Nations" cost £30,000 before the curtain rose; that the salary list, not counting the orchestra or executive staff, exceeds £1,200 weekly.

He adds that the engagement of the Diaghileff Russian Ballet at Prince's for an eight weeks' run has to guarantee Diaghileff £1,500 a week, and the orchestra will cost another £1,000 without staff or other expenses, so he must gross on this attraction close to £4,000 before there is one penny of profit.

Cochran is optimistic about conditions, saying the public will visit the theatres if given the right attractions, and declares he is delighted with the business at his own shows.

IN PARIS.

A play on a Chinese subject by Maurice Magre will probably form the program for the commencement of the new season at the Theatre Femina in September. Balleff and his Russian troupe of comedians, designated at the Bat Theatre company from Moscow, now occupying this stage, will then have left for London, and it is stated the Russians will afterwards visit New York, the booking being made through Howell & Baud.

Lydia Lopokova is appearing with the troupe of Serge de Diaghileff at the Gaite for the present week only.

As reported by cable, the Empire (formerly Etoile Palace) is to be rebuilt. The company owning the adjoining Lutetia Cinema and the Royal Wagram Cinema has secured the lease and will control the new house, giving mainly vaudeville programs.

Louis Calvert will be manager for J. K. Hackett during his short Shakespearean season at the Odeon in June. Firmin Gémier is to play second leads with Hackett, speaking in French, while Hackett will use the original text.

"Arlane et Barbe Bleue" the musical work of Paul Dukas, book by Maurice Maeterlinck, which has not been seen for a couple of years, has been revived at the Opera Comique.

Michel Fokine has commenced an engagement, supported by Vera Fokina, at the Paris Opera in a series of dances. To follow this engagement Anna Pavlova will dance in Paul Dukas "La Perle."

"Compartment de Dames Seules," a risky farce of G. Mitchell and Maurice Hennequin, has been revived at the Scala, with Robert Hasty in the part created years ago by Le Gallo.

Max Dearly is considering the proposal to give a summer season at the Vaudeville, renewing the runs of "Baby Mine" and "Nothing but the Truth."

The Southern Syncopated Orchestra, founded by George L. Lattimore, now conducted by W. H. Wellmon, crossed from London to fulfill a satisfactory engagement of two weeks at the Theatre des Champs Elysees and made good.

PARIS THEATRES.—Cherubin (Theatre de Paris); Trois Bons Amis and repertoire (Odeon); Le Sauteriot and rep. (Opera Comique); La Mort Enchaînée and rep. (Comedie Francaise); Valkyrie and rep. (Opera); La Bataille (Antoine); Le Grand Due (Edouard VII); Le Roi (Varieties); La Dame en Rose (Bouffes); Chanson d'Amour (Maurign); Phil-Phil (Nouveautés); L'Homme qui Assassina (Ambigu); Le Divan Noir (Renaissance); Chasseur de chez Maxim's (Palais Royal); Les Deux Gosses (Sarah Bernhardt); Russian ballets and rep. (Gaite); Swedish ballets (Champs Elysees); La Petite Fonctionnaire (Mogador); La Tendresse (Vaudeville); Madame Sans Gêne (Porte St. Martin); Le Scandale (Gymnase); Le Retour (Athénée); En l'an 2020 (Chatelet); Si que Je serais roi (Capucines); Les Droits du Pere (Art); Trois poules pour un coq (Cigale); Un Ange passa

LADY BANCROFT DIES; WANTED NO FLOWERS

Debuted on Stage at 4— Played Juliet at 12—Was 82.

London, May 25.
Lady Bancroft, wife of the Squire, died May 22, after a long and painful illness, aged 82. She left instructions for no flowers at her funeral, and those desiring so to honor her memory should send the equivalent in cash to the Actors' Benevolent Fund.

As Marie Wilton, Lady Bancroft was one of Britain's greatest comedy actresses. She was of a poor touring actor's family and commenced her theatrical career early, making her debut at the age of four. She played Juliet at 12. Coming to London she married Bancroft, and they made a fortune at the old Prince of Wales's and the Haymarket, retiring in 1895.

MANAGERS' CONVENTION

(Continued from page 1)
ger Broadway houses. Since the local scale for stage hands was the same as last season, the boost in expenses goes mostly to the musicians whose scale advanced 33 1/3 per cent. It is said the increase on the season for the New Amsterdam is \$35,000.

The managers say these increases do not include the added costs of advertising and the jump in rents. They are firmly convinced that the increased wage matter is mostly responsible, and that a reduction is imperative.

Inside reports are that the controllers of the Hippodrome have not determined on opening the big playhouse in the fall and that the final decision awaits the termination of the stage crews and musicians' scales for the coming season. The report is that if there are to be new scales at advanced rates over this season, the Hip will not attempt to resume. It was further contended that despite the big business, the Hip fails to show a profit.

Wage scales for the stage hands and musicians, both local and road, all expire at the end of this season. Trouble came during the winter in New York when the stage hands local sought an increase over the contract, which had two years to run. The facts were that new local scales in other major cities gave the crews there a higher wage than stipulated in New York, although the managers contended the other cities did not have the advantage of shop work.

Despite the ending of the contracts with theatre labor the managers have taken no step in working out new schedules to replace the present ones which expire in September. The convention plan is the probable cause, with the uncertainty of conditions a contributing cause.

In the meantime the I. A. T. S. E. Executive Board meets in Denver June 7. In the absence of wage agreements the stage hands' executives may be asked to pass on local scales. The managers will not present any of their claims at Denver, but prefer to have managers from every territory present to confer with labor chiefs over the situation. The theatre managers' convention takes in "both sides of the fence," with the K. & E. booked houses and Shubert managers agreed on the necessity for a downward revision of costs.

Inquiry whether the increase in admission prices did not compensate the out of town managers, the reply was that very few stands could insert an advanced scale. It was also pointed out that admission prices on Broadway had been steadily pushed down since the first of the year, with a pre-war basis in sight.

Russian Ballet Going to London.

Paris, May 25.
The Russian Ballet terminated its engagement at the Gaite here May 23, going to London for a showing at Prince's.

(Potiniere); Compartment de Dames seules (Scala); Le Couvent du Silence, etc. (Deux Masques); Guard le Diable y serait (Michel); L'Assommoir (Ba-Ta-Clan); La Sauteriot Mlle. Boudet, etc. (Nouveaux Theatre); Bethsabée, etc. (Prestel); La Dauphine (Vieux Colomier); Beulemans a Marseilles (Dejazet); Oscar tu le feras (Cluay); classical operetta at Empire, Trianon, Montparnasse, Gobelins; revues at Apollo (with Elsie Jané); Casino de Paris; Gaite Rochefort; Bouffes du Nord; Folies Bergere, Abri, Eldorado,



May 27, 1921

STOCKS RAID LOEW DOWN TO 13⁵/₈ LOWEST PRICE IN ITS CAREER

Company Denies Dividend Reduction Is in Prospect
 —Insiders Appear on Buying Side—\$20 a Share
 Earning Rate Forecast for Famous.

Strong bear interests this week gave Loew stock the hammering of its life, driving the price down to 13⁵/₈ in the first hour of trading on Wednesday. This is the lowest level the theatre issue has ever touched. Even during the extreme slump just before Christmas, when Famous Players got down to 40, the Loew stock did not break through 14, and reached that extreme ebb only momentarily for a trade or two.

According to company officials, there is not a thing in the concern's business situation to justify such weakness, or any dip at all, and as far as the administration of the company is concerned, all its weight is on the buying side. The directors insist that the downward movement can be inspired only by a drive of the shorts, who are taking advantage of the whole market's nervous condition consequent upon uncertainty of many of the big industrials as to their dividends.

The drop in Loew was conspicuous only because it was so sudden and extreme and because the other members of the amusement group did not join to the same extent. The whole list was spotted with slumps of varying degree, with the motor, rubber, motor accessories and steels the worst hit. Rumors were in the air that Crucible would reduce its rate, that Corn Products would drop its usual extra and that other big concerns would pass dividends. The action of the Central Leather board on Tuesday in deferring the dividend on its preferred, and Remington's passing of its common disbursement were entirely unexpected, and gave the street a whole new look. This, of course, gave professional bear traders the opportunity they needed, coming, as it did, on top of other adverse developments. The orgy of short selling began on Monday, when announcement came out that several of the auto manufacturers had reduced prices on their product. The motor trade, Wall Street argued, ought to be coming into its best period of the year just now, and such a move indicated a gloomy outlook. At least, that was the talk they put out, and backed it up with aggressive selling.

Nearly all the motor shares touched new lows for the year on Monday and broke further Tuesday, with Chandler down around 62 from its recent top of 85, and Pierce-Arrow around 23 from better than 42.

Under the circumstances it was not strange that bear raiders picked out Loew, which is widely distributed and is understood to have a large following of margin speculators as a likely spot for a quick turn. Tuesday the turnover was more than 26,000 shares, and offerings were thrown on the market in blocks of 500 at a time on the way down. Business associates of Marous Loew were buyers at and below 15, but the buying was not in sufficient volume to stem the tide. The stock closed Tuesday at its worst for the day, 14¹/₂. The Wednesday opening was unchanged at 14¹/₂, but the shorts drove against it anew, forcing it down a whole point in the first half hour. The word was pretty generally circulated at that time that the raiders had set 12 as its mark, but just before noon some mild support appeared and moved the price from 13¹/₂ to 13⁵/₈, where it held with narrow fluctuations until mid-afternoon. Apparently, the 10 o'clock drive had been engineered before supporters of the issue got around to their offices, and was carried through swiftly. Loew closed at 14 flat.

Nobody in Times square knew what was going on. Players in the Astor branch brokerage office were completely mystified. It was reported there that buying had been plentiful around 15 on Tuesday.

One of the morning newspapers offered the curious explanation that the underwriting syndicate which had taken up last summer's \$5,000,000 issue of treasury stock was throwing it over and getting out, but this seems wide of the mark.

Experienced stock manipulators would scarcely pick such a moment to liquidate. With trading sentiment all on the short side their tactics would be to sit tight and wait for a better trading situation, especially since the stock stands the underwriters more than \$19 a share. It would be out of all reason for a Wall street syndicate to go Democratic on its own stock below its underwriting price, unless it had been nipped in some other part of the list and its banks had called large loans secured by Loew stock put up as collateral. There was no indication that this was the case, but its possibility is obvious.

The movement had not gone far enough at this writing to give any clue to the future, but if one accepts the view that the pressure came entirely from short selling the issue ought by the end of the week or next week to be due for a brisk recovery. It does not take many 26,000-share days of preponderating operations on the short side to bring about an extremely oversold situation where a covering movement would send prices skyrocketing.

Assuming the syndicate has been forced to liquidate, the getting of its holdings, estimated at around 200,000 shares, into investors' hands would remove a tremendous obstacle to the advance of the theatre security, an obstacle that has hampered it ever since the flotation. With the syndicate holdings out of the way and the company maintaining its earnings, the stock ought to be in line for a good deal better than \$20 sooner or later.

The Loew office, while deploring the development, made a show of indifference. No explanation was offered. Officials admitted they had no hint of what was going on.

While the break in Loew monopolized attention it was noted that Famous Players held comparatively steady. Its daily lows got as far as 70¹/₂, but at that point strong support came in and the stock was held within a narrow range, apparently, with the pool maintaining a defensive position over the period of stress. The financial statement covering the income account for the first quarter of the current year was before the Finance Committee Wednesday and was due for publication last Thursday evening after the close of the market. No hint could be had from company officials as to what it would disclose when Variety applied Wednesday, but from sources outside the management the estimate is roughly made that first quarter profits before payment on the preferred would roughly show \$1,500,000, indicating a net for the quarter at the rate of around \$20 a share of common on the year. Last year the first half year profits indicated \$17.50 a share, while the annual audit showed around \$25. Company officials, in declining to forecast the income figures Wednesday, said a number of reports from foreign interests had been delayed and the publication of the statement was uncertain.

Orpheum declined slightly in sympathy with the other two and the general tone of the market, touching 25¹/₂ Wednesday. Trading was in small volume. None of the Curb stocks moved either way and no transactions were recorded.

The summary of transactions May 19 to 25 inclusive is as follows:

STOCK EXCHANGE						
Thursday	Sales	High	Low	Last	Chg.	
Fam. Play-L.	1000	74 1/2	73 1/2	74	- 1/2	
Loew, Inc.	1500	17 1/2	16 1/2	17	- 1/2	
Boston sold 100	Orpheum at 20 1/2.					
Friday						
Fam. Play-L.	3100	73	72	72 1/2	- 1/2	
Lo. pf.	400	80	84	88	- 1 1/2	
Loew, Inc.	4500	16 1/2	15 1/2	16 1/2	- 1/2	
Orpheum	200	25 1/2	25	26	- 1/2	
Saturday						
Fam. Play-L.	700	72 1/2	72	72	- 1/2	
Loew, Inc.	1700	16 1/2	15 1/2	16 1/2	- 1/2	
Orpheum	200	26	25 1/2	26	- 1/2	
Sunday						
Fam. Play-L.	1100	73 1/2	72 1/2	73	- 1/2	
Loew, Inc.	1500	16 1/2	15 1/2	16 1/2	- 1/2	
Orpheum	200	26 1/2	25 1/2	26	- 1/2	
Monday						
Fam. Play-L.	6000	72 1/2	70 1/2	71	- 1/2	
Lo. pf.	300	80 1/2	84	88	- 1 1/2	
Loew, Inc.	25700	16 1/2	14 1/2	14 1/2	- 1 1/2	
Orpheum	300	25 1/2	25	25 1/2	- 1/2	
Tuesday						
Fam. Play-L.	2300	71 1/2	70 1/2	71	- 1/2	
Loew, Inc.	14000	15 1/2	14 1/2	14 1/2	- 1 1/2	
Orpheum	200	25 1/2	25	25	- 1/2	

BILLY JAMES HOUSES IN \$1,000,000 TIE-UP

Two in Columbus and One in Lexington Involved.

Telegraphic news from Columbus, Ohio, and Lexington, Ky., revealed that a receivership proceeding, involving more than \$1,000,000, has been filed against the James Building Company and Billy James, principal stockholder in the enterprise, which controls the Broadway and New James' theatres, Columbus, and the Ada Meade Theatre, Lexington.

The receiver is Richard Patton, president of the National Bank of Commerce, Columbus, and is said to be friendly to James. The known liabilities are \$705,000 in a mortgage held by the American Bond and Mortgage Co., and around \$300,000 due the Longacre Engineering and Construction Company. This is in addition to local and overhead debts.

Robert Beck, representing both the principal creditors, states his belief that the James' enterprises are solvent, and says his companies will help refinance them gladly.

HE TURNS DOWN "FOLLIES."

A pretty authentic source says that Julian Eltinge has declined, since arriving East to play vaudeville, an offer to appear in Ziegfeld's "Follies" this summer.

The salary inducement was a large one, the report claims, but Mr. Eltinge brushed it aside. He is returning to his California home, and will probably make a couple of pictures on the coast during the summer, returning to vaudeville, perhaps, in the fall.



CLAIRE DEVINE
 The Beautiful.

No Broadway producer can ever have seen the glorious, statuesque, "Personality Prima Donna" or she would now be gracing the cast of a metropolitan musical show.

N. Y. GLOBE said:—"Shubert, Dillingham, Ziegfeld et al. are overlooking the most beautiful of prima donnas," etc.

LE VAN AND DEVINE, Boulevard, New York, Now (May 26-29).

SHUBERT FRANCHISES GIVEN TO 8 AGENTS

Harry Shea Receives One, with Instructions to Secure Six Big Time Acts.

The Shuberts are issuing franchise to booking agents to do business with their new vaudeville circuit.

Thus far, it is understood, they have issued franchises to eight agents to submit acts, and acts desired are allotted the respective appointees.

Among the agents appointed is Harry Shea, who has been given the names of six big time acts with instructions to make overtures to them to sign with the Shuberts for next season.

SIXTH FLOOR AGENTS LISTED AND POSTED

Others Ordered to Remain on 5th Floor of Palace Bldg.

Orders have been issued to Keith agents holding sixth floor or family department booking privileges that in the future they are to confine their efforts to the family department and keep off the sixth or big time floor.

The instructions followed a flying trip through the office of J. J. Murdock, who discovered an unusual number of representatives present on the sixth and on investigation discovered some offices with big time franchises had two and three agents on the floor.

It has been the custom of the bigger agencies to appoint fifth floor representative to take care of the bookings in that department. These agents have got into the habit of invading the sixth floor in response to requests from the booking men to fill disappointments, etc. With a result that at times the entire office staff of an agency will be on the big time territory.

A list of the agents and their staff entitled to the sixth floor privileges was posted Monday.

MUSIC PUBLISHER, HOST

Louis Bernstein Giving Staff and Families Holiday

The music business may be in the rut they say it is, but Louis Bernstein, head of Shapiro, Bernstein & Co., isn't allowing that to interfere with his usual routine, according to his staff members.

The S-B staff decided to take June 11, Saturday, for an outing. Mr. Bernstein heard of it, informed the bunch he was for it and that they with their families and friends should be his guests for that day. About 100 will step in on the Bernstein hospitality.

It was a staff member who said he thought in view of everyone around a music publishing establishment nowadays crying over bad times that the sunshine of the S-B plant be made known.

PALACE'S \$75,000 SUIT

Flora E. Coatta (Flora and Jimmy Coatta), musical act, is plaintiff in a \$75,000 Supreme Court damage suit against the Palace (New York) Theatre Realty Co., for injuries sustained while ascending the elevator of the building, causing spinal injuries which has resulted in a cancellation of the act's Pantages route.

Miss Coatta was on her way up the office building to visit her agent. The elevator started suddenly when she was about to get off on her floor and propelled her against the wall opposite.

MARION HARRIS' BREAKDOWN

Marion Harris, who was obliged to leave the stage during the performance of her act at the Hippodrome, N. V. A. benefit, Sunday night, had to cancel the Jefferson, where she was booked to open Monday.

Miss Harris and the Fred Hoff Band have just invaded vaudeville. She has considerable reputation as a singer of "blues" for the phonograph records. Miss Harris is suffering from a nervous breakdown and will take a rest.

GORDON MARRIES RAY DEAN

Max Gordon (Lewis & Gordon, agents,) was married May 23 to Ray Dean, picture actress.

Miss Dean's last screen appearance was in "Proxies."

Klein Bros. Backed by Howard.

The Klein Bros. will be starred next season in a new production now being written by Alex Gerber and Lew Pollack. Willie Howard, according to report, will finance the new venture, to be presented by the Shuberts.

It will be a futuristic musical comedy.

Mollie King's Throat Trouble.

Mollie and Charley King have been forced to cancel all of their Keith bookings on account of Mollie developing throat trouble.

New Springfield Manager.

E. F. Lampman replaces Henry Kaufman as manager of the Majestic, Springfield, Ill., one of the Orpheum, Jr., chain.

PLEASANTVILLE, NEW JERSEY



VAUDEVILLE'S FAMOUS "REDHEAD"
 IRENE FRANKLIN

Who opened a two weeks' engagement at the Orpheum, San Francisco, last Sunday. With BURTON GREEN, MISS FRANKLIN will follow with a similar date at Los Angeles. They will lay off for six weeks, spending their vacation in Hawaii. Miss Franklin will resume her tour of the Orpheum in August, repeating at Los Angeles for another two weeks' engagement.

"SINBAD" MARRIAGE.

San Francisco, May 25. It needed four months for the members of the "Sinbad" company to learn of a marriage in their ranks, but it leaked out in Oakland Wednesday night during a performance at the Auditorium.

Sue Creighton, who replaced Kitty Doner in the show, and Lynn (Burns and Lynn) were the secretly married artists.

FANNIE BRICE IN "FOLLIES"

Fannie Brice, who has just had her second child, will join the new "Follies." The comedienne is under contract to Charles Dillingham, who intended to star her in the fall. Aaron Hoffman has not been able to get out the book in time. Dillingham has loaned Miss Brice to Ziegfeld until the piece is ready. Miss Brice starts rehearsals with the "Follies" this week.

SOME CHORISTERS STAND PAT WHEN EQUITY PULLS CABARET

Twelve of the Twenty Leave—Salaries Not Due Till Tuesday Following—Principals Satisfied With Their Share—Billie de Rex Concerned.

The Actors' Equity Association stepped into the cabaret field for the first time when the chorus of the revue put on by Arthur Buckner at Reisenweber's was ordered to quit last Saturday evening. At the cafe it was stated the chorus had been paid to date and salaries were not due until Tuesday. Twelve of the choristers out of 20 walked out, but Monday the show was continued, using the eight girls who remained. The principals, with the exception of a dancing team and a single, also stuck. Though salaries were not paid in full to the principals, they stated they were satisfied to continue. At this time it was stated at Reisenweber's Buckner was no longer connected with the show.

It is alleged that Billie De Rex, who was featured in one of Buckner's revues on the coast, made complaint to the A. B. A. that led to the "pulling" of the chorus. La Due and Machia, dancers, left the revue with Miss De Rex. Mrs. Tommie Thompson, interested with Buckner in putting the show on, took it over, according to the cafe people.

After starting the show at Reisenweber's (Continued on page 10)

HARRY LUNESTKA OUT

After 10 Years' Service, Young Man at 26 Leaves Position.

After 10 years with the Orpheum Circuit, with only his war service marking an absence during that period. Harry Lunestka left the New York booking headquarters Saturday.

Lunestka started with the Orpheum at 16, taking cards through the window. He later became assistant to George Gottlieb, who books the principal houses of the chain. Following his service period Lunestka resumed as assistant to Gottlieb and was later placed in charge of the Junior Orpheum bookings in the middle west. That was about one year ago. Lunestka continued the bookings until his resignation went in.

The trouble is said to have been between the young man and one of the older booking heads, with Lunestka receiving the impression there was nothing left for him to do, to retain his self respect, but resign.

There was a story current a couple of weeks ago Lunestka might succeed Cella Bloom as booker for the Interstate Circuit, following Miss Bloom's marriage when she will retire. Nothing more than a rumor based that story.

Lester Hammel, who had been assisting Lunestka in the mid west bookings, succeeds him.

Seeley-Norworth Joint Booked

Blossom Seeley and company and Ned Norworth and company have been booked jointly in the New York houses for the summer. The two acts have been appearing together on the Orpheum Circuit, Norworth working in the Seeley act.

OLD-TIME MINSTRELS IN ACT.

The Jimmy Madison-Howard Green old-time minstrel act opens on the Loew time June 13, booked by Rose & Mandel. It is called the Monarch Minstrels, and is comprised of five old-time minstrel men.

They are Charles Udell, Billy Golden, John Gorman (Gorman Brothers' Minstrels), Charles Whyte and Billy Tait.

BARTHELMESS' STAR PIECE.

Richard Barthelmess' first starring vehicle under the management of Inspiration Pictures, Inc., will be "Tolerable Dave," a Joseph Hergesheimer story. His pictures will be released through First National.

VIVIENNE SIEGEL STARTS.

The vaudeville act of Vivienne Siegel, the prima donna, starts this week. Miss Siegel has a pianist and is booked by H. B. Marinelli.

Morrison's Opens June 11

Morrison's, Rockaway, L. I., will open, June 11, with a big time, full-week policy booked by Lawrence Goldie in the Keith office.

The Columbia, Far Rockaway, about five miles from the Morrison house, opened last week with a split week policy, booked by Danny Simmons in the same office.

Santley's Act Held Over.

The Santley and Sawyer Revue, "Klick Klick," will be held over at the Palace, New York, next week. No salary had been set for the act up to Tuesday, the act playing under the "show" salary arrangement. The turn is asking \$2,750.

Lubin's Visit to Chicago

J. H. Lubin, general booking manager for the Loew Circuit, left New York early in the week for a short trip to Chicago. Mr. Lubin stated that it was just his semi-annual trip to the Windy city to take a look at conditions out there.

"Sleeping Auto" Burned Up.

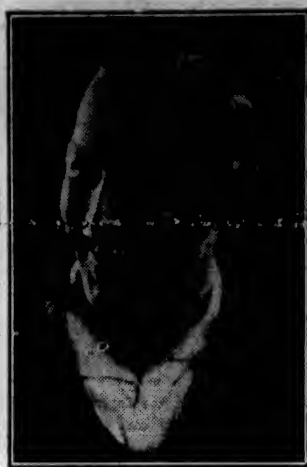
While touring New England in a sleeping auto (a machine with sleeping compartment), Maxime Raymond, magician, suffered the loss of his car by fire at Springfield, Mass.

Wm. Morris Benefiting Saranac.

William Morris is launching another of his famous benefits at Saranac Lake, N. Y. Loney Haskell will be his master of ceremonies. The performance takes place July 4, and the proceeds will go to the Saranac charities.

Pantages, K. C., Opens in July.

Pantages' new house, now building in Kansas City, will open about July 1. Seating capacity, 3,200. Policy vaudeville and pictures.



BOBBY McLEAN

WORLD'S CHAMP SKATER"

Return Engagement, B. F. Keith's Palace, New York, next week (May 30).

PAN SEEKING LYRIC.

Cincinnati Report — Negotiations Going On.

Cincinnati, May 25.

Alexander Pantages has been negotiating for a lease of the Lyric recently taken over by Monohan & Jackson. The new owners are reported opposed to permitting the Shuberts leasing the Lyric, though there was no explanation made. The Heuck Amusement Co. controlled the house until a few weeks ago.

If Pantages secures the Lyric, there will be three vaudeville houses in the field here, Keith's playing big time and the Palace offering family bills at present.

Isaac Monohan, one of the new owners, refused to confirm the Pan deal, saying "the matter is not settled yet." The Lyric is now playing pictures, its usual summer policy.

PANTAGES, N. O., STOPPING

New Orleans, May 25.

Pantages will close its vaudeville season June 5. It will reopen in September, June 6, a film goes in for a week ("Queen of Sheba").

The Pantages business here has been off since Lent. The house is in its first season.



HOPE SISTERS

"THE DANCING DOLLS"

At present appearing in William Seabury's "Fringes," playing the Keith Circuit and scoring an individual hit. B. F. Keith's Palace, New York, Next Week (May 30).

A. F. OF L. MEETS JUNE 13

National Convention at Denver to Have Stage Envoys.

The American Federation of Labor will hold its annual national convention the week of June 13, in Denver, Colorado. The International Alliance of Stage Employees, American Federation of Musicians and Four A's, the latter representing the Actors' Equity, American Artists Federation (vaudeville branch), Chorus Equity, Hebrew Actors' Union, etc., will send delegates, as usual.

The I. A. T. S. E. (stage hands) executive board will convene the same week in Denver.

FRIEDLAND'S ACT OFF.

Disbands "Music Land"—No More Bookings.

Anatol Friedland has disbanded his vaudeville act "Music Land," which played the Palace, New York, last week. The move followed notice from his agent that no further vaudeville bookings were forthcoming.

"Music Land" has been playing continuously for nearly a year and a half, but ran into the slump now prevalent and rather than book desultory date from week to week, the composer decided to shelve the turn, which includes eight other people.

BOOKING OFFICES DE LUXE IN LOEW'S NEW 46TH ST. ANNEX

Horwitz & Kraus' Direct Phone and Telegraph Wires—Checkerboard Carpet—Porter With Advertising Cap—Building Filled Up.

CHRISTY ALIMONY AWARD

Actor Joins Ludlow Club — Co-Respondent Files Affidavit

Justice Callaghan in the Brooklyn Supreme Court awarded Mrs. Tove Christy \$25 temporary alimony and \$150 counsel fees in her divorce action against Ivan Christy, formerly the "heavy" in Valerie Berger's "The Moth" act, and at present in Ludlow Street jail in lieu of a \$3,000 bond which he has been unable to satisfy.

Mrs. Christy in her suit filed through Joseph Petchesky of the Silverman & Tolins office, named an unknown woman, but in the defendant's answering affidavits, the "unknown woman" appears as Blanche Mower of the Doc Baker "Flashes" act. She filed a personal affidavit to the effect that she was in the defendant's room at the Hotel America for an entirely innocent reason. Mr. Christy also maintained the same in his answer.

The Christys have one child. The plaintiff in her alimony prayers states Mr. Christy earns \$150 a week.

Argument on the divorce plea is slated for the June term.

MOSS LEASES BUSH.

Terminal Building At \$40,000 Annually.

The lease of the new Bush Theatre, to be located in the rear of the Bush Terminal Building, on West Forty-second street, between Broadway and Sixth avenue, was closed this week, and the house will be turned over to B. S. Moss.

It will seat 600 and the entrance adjoining the Bush Building on the west. The twenty-five-foot entrance on the thoroughfare will cost more rental per annum than the theatre proper. The auditorium is leased at a rental of \$15,000 per annum, and the entrance at \$25,000. In addition, the lessee must equip the theatre himself.

Moss, it is understood, is to conduct the theatre as a first-run house for the exploitation of special productions.

NEW FIELDS MINSTRELS.

Brother of the Late Al G. Fields Will Tour with Organization.

Columbus, Ohio, May 25.

J. E. Hatfield, brother of the late Al G. Fields, and one of the owners of the minstrel show bearing that name, is organizing the company for next season's tour. He was formerly advance agent of the company, but later became manager of Maple Villa farm.

Rehearsals will begin early in July, and the tour will open August 1 as usual. Edward Conrad, managing director of the property, is in charge of the preparations.

SONG SUIT DISMISSED.

Katherine Roth, vaudeville singer, has lost the suit instituted by her to recover \$25 paid to Evelyn Blanchard, authoress, for a restricted song which she claimed to have purchased outright.

The suit followed an effort to recover, with the plaintiff alleging in her bill of complaint, the song had been let on royalty to another vaudeville singer (Ruth Hayward), whose contract with the writer had expired and who continued using the song.

The two girls appeared on the same bill, both using the Blanchard song. An injunction was placed against Miss Hayward by Mrs. Blanchard, with Miss Roth continuing the use of the song for several months. Her action followed, and was dismissed by Judge Speiglens last week.

MORTIMER SKIT FOR HALLS

Chicago, May 25.

Lillian Mortimer has sold her comedy sketch "Po' White Trash Jinny," to Mr. Hymack, the English actor who will produce it for the English music halls.

Horwitz & Kraus, vaudeville agents, have the de luxe offices of all vaudeville, in their suite on the third floor of the new Loew Building Annex, 160 West 46th street. The building is filled up with agents booking through the Loew Circuit, which has its vaudeville booking offices on the top floor. The Loew office is divided into rooms for the several bookers, with J. H. Lubin, the general booking manager, at the far eastern end of the building facing on 46th street. A long hallway is made through the suite when all connecting doors are open.

The Horwitz & Kraus offices are on the third floor, occupying the eastern end of it. The private office of the firm's members is fitted out in mahogany, of rich appearance. All of the fittings were especially made for the firm and at a very large expense, from their looks.

Special wire connections have been made through the "phone desk" of the Horwitz & Kraus office to the Loew, Fox, Sun and Shedy offices, with which the firm books. The wires go direct from the switchboard to the offices mentioned and were secured through laying especial wiring at Horwitz & Kraus' expense. The Western Union has also run a special wire into the H. & K. office, with a young woman telegraph operator in charge. The firm convinced the telegraph company the extent of their wire communications called for a special wire, to facilitate delivery, and after investigation the Western Union people agreed, on the understanding the firm pay the operator.

A most noticeable attraction of the members' private office is the carpet, of a checkerboard pattern, so loud it could be used as the bass drum of a jazz band. Mr. Horwitz said that while shopping he saw the carpet in a store and when the salesman confessed they never expected to sell it, Horwitz did business with him. On looks the carpet people paid Horwitz to take the carpet away.

When Arthur Horwitz and Lee Kraus recover from the financial despondency their mania for having (Continued on page 10)

CELIA BLOOM MARRYING SOON

Cella Bloom, who books the Interstate Circuit in the Orpheum office, will be married June 15 to Joseph L. Michaels, of Indianapolis. Mr. Michaels is a wealthy wholesale grocer of that place.

A honeymoon motor trip to Lake George and through the Adirondacks will follow. The couple will make their home in Indianapolis. Miss Bloom expects to retire from her booking duties about June 1. The ceremony will be performed in New York city.

Three Bills Weekly at Liberty.

The Liberty, Jersey City, installed pop vaudeville this week, booked by Harry Lorraine of the Fally Markus office. The house will play three bills a week, each for two days with no performance Sunday.

Vaudeville at Long Branch.

The Broadway, Long Branch, will play vaudeville for the summer opening June 6.

The house will play a four-act split-week policy.

Summer Bills on Staten Island.

Jules Van Cooke has taken over the Casino, South Beach, Staten Island, and will install vaudeville commencing Monday.

The house will play five acts for a full week.

Sixteen Acts at Proctors, Yonkers.

Proctors, Yonkers, will play 16 acts the week of May 23 to celebrate the opening of the regular summer season.

Sweeney and Callahan Off

Sweeney (recently of Duffy and Sweeney) and Callahan Brothers, in their new three act, will disband, owing to inability to get together on salary with bookers.

SELLS-FLOTO GETS TENT UP IN NEWARK, BUT NO SHOW

License Held Up Mysteriously and Parade Is Prevented—Offer to Give Free Show but Authorities Forbid—Short Changing Up-State.

The Sells-Floto Circus unloaded in Newark, N. J., Friday (May 20) and had the tops up in good time, but could not give a parade, matinee or night show, though the crowd about the lot was sufficient for capacity business. Although the preliminary arrangements were arranged, when the 24-hour man applied Friday morning for the parade and show license, the city official who has that department under his care was not to be found.

The parade was called off after it had formed on the lot, while circus agents besieged the city hall all day. Late in the afternoon the licensing official got around, but the city attorney advised that a night show could not be given because of the rule that the license must be issued two days before the event.

The circus men through General Manager Loftus, representing Jerry Muggivan, offered to give a free performance, but the authorities would not agree. The whole affair was surrounded with mystery.

As the Sells-Floto circus came across New York state it was preceded by detailed reports of trouble. The police of nearly all the towns it showed received many complaints of "trimmings" on and near the lot.

The Ringling Bros. Barnum & Bailey circus is billed for Newark this week. It is a regular visitor to the Jersey town.

The Sells-Floto show moved over from Newark to Staten Island for two Saturday shows and then made a long jump to Albany. From the New York capital the route takes it across New England for a week in Boston, beating the Ringling Bros.-Barnum show into the Hub by a fortnight or more.

Another property of the Ballard-Muggivan combination, the John Robinson shows, made a quick sally into the east week before last, getting as close to the Atlantic seaboard as Camden, N. J., and then heading straight back to Ohio, playing Buffalo on the way.

This kind of routing is strange, for the Sells-Floto show came across New York state and might easily have filled the Buffalo stand. The rumors appear to figure upon mixing up the four Muggivan-Ballard circus names, for their Wallace circus is said to be headed east, making three at one in the north Atlantic group of states.

Syracuse, May 25. A flood of complaints against alleged short changing came to the police here following the stand of the Sells-Floto circus. The same thing happened at Binghamton, its next date. The police say a well organized gang is operating to fleece the public.

The scheme used is old but effective. The police say persons of truly rural aspect are asked to take silver and small bills for money of larger denominations. Citizens have told the authorities that they were even offered complimentary tickets to the show in return for the "courtesy of exchange."

Howard Gurnsey reported a man standing in front of the tent before the afternoon show offered to give him tickets for himself and wife if he would take small bills for \$20 denominations. After the transaction Gurnsey found that he had received only \$20 in ones and twos for his \$60, the counting having been switched by doubling over the bills paid to the "mark."

In all cases here the victims could not identify the men who had "trimmed" them.

BAD TIMES AHEAD FOR GIRL REVUES

Summer Houses Favor Comedy Acts in "One."

The long expected slump predicted for producers of revues and girl acts seems to have arrived as far as big time vaudeville bookings are concerned.

One act that had been playing continuously for more than a year was disbanded this week by the producer, following an engagement at a metropolitan Keith house, when the booker was informed the houses intending to remain open during the summer were not in favor of expensive revues or girl acts, but were leaning toward comedy acts in "one" with a demand for sketches that promises a comeback for that type of entertainment.

ORPHEUM CLOSINGS.

Full List of Main and Junior Orpheums.

The following closings have been set for the Orpheum Circuit: Calgary, June 11; Denver, June 20; Duluth, May 21; Des Moines, May 21; Edmonton, June 8; Fresno, May 28; Kansas City, June 4; Lincoln, May 28; Milwaukee, June 5; Minneapolis, May 28; Oakland, June 18; Omaha, May 28; Portland, June 22; St. Louis, June 5; Salt Lake City, June 5; Seattle July 2; Vancouver, June 25; Winnipeg, June 11.

The Junior Orpheum closings are as follows: Champaign, June 4; Chicago (American), June 5; Chicago (Lincoln), June 5; Davenport, June 5; Madison, June 19; Rockford, June 19; Sioux City, June 4; Springfield, May 29.

The following Orpheums will remain open all summer: Majestic, Chicago; State Lake, Chicago; Los Angeles; Palace, Milwaukee; San Francisco.

Those of the Junior Orpheums that no closing dates have definitely been decided upon as yet are: Grand opera house and Rialto, St. Louis.

The only one of the big time Orpheums that the closing date is still undecided as yet is the Palace, Chicago.

CLAYTON & EDWARDS DENIAL.

Clayton and Edwards have not dissolved and are now playing in a Keith house, according to Lew Clayton. Clayton also denies he and Edwards had a fist fight and explains Edwards' blackened optic as the result of a fall sustained in the dressing room while rehearsing a dance step.

The team left the bill at the Broadway, New York, last week. Stories followed that they had battled and dissolved when Clayton discovered Edwards was negotiating with the "Greenwich Village Follies". Both deny anything of the kind occurred and blame the withdrawal on Edwards' accident.

RAJAH GETS DECREE.

A jury in the Supreme Court last Thursday brought in a verdict in favor of Mrs. Rosa Fischer, (professionally Princess Rajah, a vaudeville dancer) in her absolute divorce suit against Clifford C. Fischer, the foreign vaudeville agent. The plaintiff named Alice Jennings. The alimony and counsel fees argument comes up within a fortnight before the Special Term session.

The Fischers were married ten years ago and have no children.

Leo R. Brilles of House, Grossman & Vorhaus office represented Mrs. Fischer.

GEORGE CARNEY ARRIVES.

George Carney, the English music hall artist, has arrived in this country with his wife, Vesta (Pine Sisters). Carney may try vaudeville for one week while on this side. His intention was to make the trip purely a vacation.



BILLY GLASON
"JUST SONGS AND SAYINGS"
By Billy Glason, and Neal O'Hara,
Staff Humorist, N. Y. World.
Direction, LEW GOLDBER

STRANGE ACCIDENT KILLS WEEK'S WORK

Whiting and Burt Lose Music In Taxi, Canceled Baltimore

Whiting and Burt canceled the week in Baltimore late Sunday night as the result of a peculiar mishap.

Following their appearance at the N. Y. A. benefit in the Hippodrome, they started for the Pennsylvania depot in a brown-and-white taxi to take the train. They decided to stop at a restaurant dismissed the taxi and left their music in the cab. They missed it a minute later and gave the alarm to the headquarters of the taxi company, offering a reward. They waited in the depot almost all night for the music to show up, but no trace of it appeared.

They then canceled, as it was impossible to replace the score on short notice. Tuesday they had not as yet any trace of their orchestrations, though their name is stamped on the portfolio.

MUSIC ARRANGERS' UNION

Guild Formed—Will Ask for Charter from A. F. of M.

Close on the heels of the songwriters organizing into a union, comes the announcement of the birth of Music Arrangers' Guild of America, recently formed for the protection of the musicians who arrange popular and musical comedy songs. Charles Miller of the Harms house is president pro tem., Charles Dalby, temporary vice-president and Eddie Gordon, secretary.

The Guild has applied for a charter of affiliation with the American Federation of Musicians.

SUMMER FILMS VS. POPULAR

The Strand, Holyoke; Alhambra, Stamford; New Bristol, Bristol; and Majestic, Pittsfield, all playing popular vaudeville throughout the season booked by Harry Carlin and Bob Hutchinson of the Keith Family Department have gone into straight pictures for the summer.

Vaudeville goes back in the fall, with bills supplied by Carlin and Hutchinson.

WOONSOCKET PROJECT

"Woonsocket, R. I., May 25. A syndicate of Providence and Woonsocket business men, headed by Abe Colitz, a local jeweller, have purchased a site with frontage on Monument square here and propose a 2,500-seat theatre to play vaudeville.

The only variety house in the town is the Bijou, operated by Charles Lovenberg of Providence.

JAZZ BAND CONTEST

The Fifth Avenue, June 6-10 will hold a jazz band contest. Sixteen bands are entered, four to play nightly, six minutes each, with winner selected Friday night. The contest will close the performance.

A similar contest was recently held at the Greenpoint, Brooklyn.

Jack Quinlan is in Memphis. Memphis, May 25.

The local Pantages has Jack Quinlan as its manager. Mr. Quinlan came here from the Pan Seattle office.

DES MOINES THEATRES MADE DARK ON TAX FRAUD CHARGE

Federal Revenue Collector Charges J. L. Adams Withheld \$25,000 in Taxes—Pantages Closed—Acts Lose Two Days—Bankruptcy Proceedings.

Des Moines, May 25.

This city went theatrically dark after Saturday last week on order of the court following the charge of withholding of \$25,000 in admissions taxes lodged against J. L. Adams by the local collector of internal revenue. The court fixed Adams' bail at \$5,000. The manager's bankruptcy proceedings really brought about the order to close theatres, following the appointment of Fred Buchanan as receiver.

The receiver decided to close down the houses unless they were paying. It developed that only the Berschell, which is showing "Way Down East," was making a profit and it was permitted to continue. The Pantages was ordered closed last Wednesday. The Princess, long a stock house, went dark several weeks ago when the company was shifted to Omaha. These properties were taken over by Adams last fall from Elbert and Getchell. The Orpheum ended its season Saturday night, making the vaudeville closings complete.

It is believed that bad business led to Adams' trouble. Since he controlled the bigger theatres, and also a string of picture houses here and in other cities in Iowa, the handling of the admissions taxes was in his hands. The federal authorities charge that Adams would pay over to the collector one month's admissions taxes and hold back the following month's. In that way the amount due the government rapidly mounted.

The Pantages theatre was formerly called the Empress, booked up to last fall by Charles Carrell and before that the W. V. M. A. In November, when Pantages' bookings were supplied, the arrangement called for a percentage of the profits to Pantages, but the theatre was actually controlled by Adams. It is believed Adams is back about \$10,000 in remittances to Pantages, that money including deductions from acts on railroad fare advances. Pantages is partially protected by surety bond. J. H. Schanfield of Minneapolis, the Pantages traveling representative is here looked after the vaudeville manager's interests.

The Pantages' bill last week was headed by Eva Tanguay, the entire billing moving on to Minnea-

polis. Since shows open here Saturdays, the loss to the players is but for two days. The bill was paid on a pro rata basis of five days, Pantages protecting the acts but maintaining that since the house was closed by order of the court, he was not responsible for the two days loss in time.

Gus Sun will start booking the Empress May 30, four acts, split weeks.

KEITH'S B'KLYN MAJESTIC.

Riviera Renamed—Opens Labor Day with Big Time.

The new Riviera, the 2,500-seat house at St. John's place and Kingston avenue, Brooklyn, acquired last week by the Keith interests will be renamed the Majestic. Opening has been set for Labor Day.

Danny Simmons will book the house, in conjunction with the other Keith-Moss vaudeville and picture houses in and around Greater New York. The policy of the Majestic will be two-a-day, six acts and pictures, on a split week basis.

There is already a Majestic in Brooklyn, on Fulton street, playing the Shubert legit shows.

BILLIE SHAW'S MATINEES.

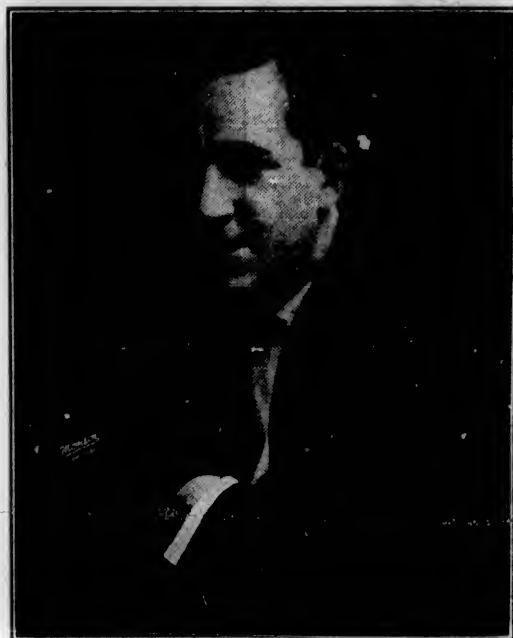
(Miss) Billie Shaw has arranged to give a series of special matinees at the Selwyn on Tuesdays, Thursdays and Fridays, beginning June 7, in five one-act playlets, including farce, light comedy, tragedy and the symbolic.

Max Pigman is staging them and the cast includes Averell Harris, Lionel Gienister, Olive Oliver, Fay Courtney, Berkley Huntington, Miss Shaw appearing personally in two of them.

WILLIAM ROCK ILL

Following his engagement at the Jefferson last week William Rock was ordered to bed by his physician. Rock has been suffering from stomach trouble and will be inactive for some time.

Dr. Ernest Gross is in attendance on the artist who is confined to his home at 72d street and Broadway.



INCOMPARABLE HARRY KAHNE NOT DEAD YET

Kansas City Journal, May 2, 1921—"The greatest novelty on this week's bill is contributed by HARRY KAHNE, who is styled the Incomparable Mentalist. That doesn't half express what this young man does. He has ALL the concentration acts that have ever been seen here backed off the boards. If he LIVES long doing this same kind of work he will CREATE a World-wide REPUTATION for himself, if he hasn't it ALREADY."

Now finishing 72 consecutive weeks in the West Coming East under the direction of EDWARD J. KELLER.

Many thanks to BECHLER and JACOBS.

SAN FRANCISCO SHOWS

ORPHEUM, SAN FRANCISCO.

San Francisco, May 25. The Orpheum has a good bill this week, with plenty of comedy scattered generously through it.

Without a weak spot anywhere in the line-up, a capacity audience displayed hearty approval, the major share of which went to Rae Samuels, headlining, in the next to closing position. Miss Samuels' personality plus pep and a characteristic manner of putting over a good collection of numbers scored a tremendous hit, compelling a speech. Harry Langdon in "Johnny's New Car," held over from last week, held second spot for good laughs all the way. Paul Morton and Naomi Glass in "The Spirit of 76th Street" also have an entertaining skit and travesty with good dialog. Numerous props grabbed off laughs. Excellent dancing is a notable feature of this turn and the staircase finish sent the act over for a merited hit.

Matyone Vadie and Ota Cygi were an artistic success, Miss Vadie's graceful dancing and the other's skill with the violin sharing honors equally. The Curzon Sisters had no difficulty holding the house with their programmed strong jaw aerial feats nicely presented in closing position, with the show over earlier than usual.

Lew Dockstader had the house with him, and they laughed heartily at his timely talk, which dealt mostly with John Barleycorn. His reading of jokes submitted through the "Examiner" contest slowed matters some, though it is a good publicity stunt.

"Sultan," an intelligent pony, as presented by Miss Lindsay, was enjoyed in opening spot.

Irene Franklin and Burton Green, accorded a tremendous reception, offered practically an entirely new routine and set of costumes for a repeat of last week's success.

Jack Josephs.

PANTAGES, SAN FRANCISCO.

San Francisco, May 25. The bill here struck a good average this week, and Sunday's audience evinced lots of interest.

Lottie Mayer and her company did well. Vardon and Perry took the show's hit next to closing. The boys landed with a good routine of character numbers and their famed mandolin and guitar accompaniment. The chicken rag, having the girl assisting for an encore, was a riot.

Hickman Brothers, blackface and straight, garnered many laughs with their travesty on small time shows somewhat down and out. An excellent dance at the finish also gathers in big applause.

Hamlin and Mack, a mixed couple, made an excellent impression with their neat singing and dancing novelty presented through the medium of the phonograph cabinets employed.

Engel and Marshall, a sister team, did very well with a singing routine in second spot.

Clifford and Bothwell gave the show an excellent start with classy bits of art consisting of piano and songs by Miss Bothwell and sketches upon transparent paper by Clifford. The act deserves a better position.

Jack Josephs.

CASINO, FRISCO.

San Francisco, May 25.

The week's vaudeville portion especially emphasizes the obvious fact that this part of the program is only incidental to the entertainment. It is essential to the present policy, inasmuch as the Will King productions are timed to consume only about an hour. This does not reflect on the caliber of the Loew shows, but owing to the necessary switching of the respective bills in order to conform to the prevailing program arrangement at the Casino, it has been noticeable the past several months that, with a few exceptions, the acts assigned to this house were not up to what is generally expected of an average vaudeville program.

Five acts this week, but owing to the length of the bill, Coscia (Coscia and Verdi) temporarily doing a single, was transferred to the Hippodrome. Of the other acts, Lew Seymour, surrounded by four girls in a musical comedy skit, "The Love Lawyer," commanded the most attention.

ONE BRIGHT SPOT IN LOS ANGELES

GUSTAV MANN'S BLUEBIRD CAFE

E. G. Woods Vaudeville Revue

Ben Light's Famous Orchestra. Cuisine and Service Unexcelled. First Class Talent Always Wanted.

ADDRESS

E. G. Wood, Bluebird Cafe
Los Angeles

tention. Seymour proved quite acceptable, securing some hearty laughs by his able handling of good situations. The value of the act could be vastly improved if the girls possessed more ability and comeliness and by the injection of more appropriate singing numbers. Ralph Seabury, billed as an illustrating monologist, talked and sketched comedy cartoons, but did not make much of an impression with either. He departed quietly with a drawing of a rural home while singing a sentimental song.

Jussi and Ossi, a couple of versatile fellows in their line, offered clever acrobatics and balancing stunts in the opening spot. They could hold a similar position in the bigger houses by discarding their present comedy attire for a neat makeup. Frank and Grace De Mont, in the last vaudeville position, did not get much for their old gags or the songs offered by the girl, but the good eccentric acrobatic dancing of the man was heartily received.

The musical numbers in "Mid-Lady," the King offering this week, stood out especially strong, with Claire Starr taking the honors singing "Always." Bessie Hills' rendition of "I Was Born in Michigan" won merited encores and Alma Astor scored her usual success with "Haunting Me." Jack Wise, assisted by the Knight Sisters, put over "Pucker Up and Whistle" for a hit. Dorothy Neville contributed the usual class, and her voice drew applause.

LOEW'S HIPPODROME.

San Francisco, May 25.

There was a pleasing assortment of acts at the Hippodrome this week.

Nora and Sidney Kellogg opened



BERT LEVY

Cable advices from London are to the effect that Bert Levy, the American cartoonist, registered a triumphant success last week at the Palace, Manchester, when he resumed his tour of the English music halls. After playing on the other side all summer he returns to New York in August, reopening at the Hippodrome for the season. During his stay in England Mr. Levy will give a series of children's matinees similar to those he gave in America.

ately with a novelty musical offering.

McKee and Day, a couple of girls at the piano with songs, pleased immensely. The younger member puts her numbers over effectively, but could approve appreciably in costuming. Her final offering was more appropriately dressed.

Cantor's Minstrels went over well. Carl Nixon is featured and handles the comedy end in a commendable manner and dances acceptably. A "blues" number, a ballad and a Russian dance were other worthy contributions by the supporting company.

Marston and Manley with a good line of talk, of which Manley shoulders the main part with his clever delivery, registered heavily next to closing. Miss Marston is attractive, sings pleasingly and dances well.

Hori and Nagami received good appreciation in closing position for excellent risley and perch work.

Jack Josephs.

MACARTHUR'S POP POLICY.

Playing Vaudeville and Pictures at 30 Cents Top.

San Francisco, May 25.

Forsaking its policy of dramatic stock, the MacArthur, in Oakland, opened a week ago Sunday with vaudeville and pictures through the Bert Levey offices. Six acts of good calibre and a feature picture entitled, "What Women Will Do," were the program for the opening week. The opening Sunday brought excellent returns.

With prices at 30 cents the house is expected to make a success and, should it remain open, Oakland will have three vaudeville houses outside of the Orpheum. They are Loew's State, Pantages and MacArthur. The latter house is located in the heart of the downtown district, just across the street from the Loew State. It is new in all aspects, has a revolving stage and a most distinct name for class, having long been the home of road shows.

"WATCH MY SMOKE" TOURING

San Francisco, May 25.

"Watch My Smoke," the latest playlet written by Walter Rivers, formerly dramatic editor of the San Francisco Bulletin and now of the Los Angeles film colony, opened a tour in Fresno Sunday night. Top was \$1.50. One night stands are booked for the smaller towns of interior California.

Walter Richardson and Elwyn Harvey are featured. Frank Hill is manager back with the show, while Hal Reed is advance man.

SAN FRANCISCO ITEMS

San Francisco, May 25.

Word coming from the Hawaiian Islands shows a scarcity of departing ships and the holding up of many artists from reaching these shores as the result. The seamen's strike has tied up all vessels but transports, and, according to one artist, no one will get away before June.

Members of the Casino theatre staff, the Will King show, which plays that house, and the Alcazar theatre staff brought \$600 into the coffers of a relief fund by playing a game of baseball at the local ball grounds last week. Will King and Max Dill umpired. Lew Dubar, King's associate comedian, pitched for the Casinos, while Milt Pyne opposed. Casinos won, 8-2.

A huge crowd attended a performance of "Romeo and Juliet" given by members of the University of California Dramatic Society at the Greek theatre, Berkeley, last week. Samuel J. Hume directed.

"Turn to the Right" at the Alca-

zar (stock) last week, was held over this week.

Lew Dockstader, former minstrel, will add the "Examiner" in deciding a joke writing contest for prizes by reading the submitted offerings at a matinee in the Orpheum this week.

Robert Lawrence opens dramatic stock at the Airdome, Vallejo, on June 5.

Ben Bentley is leaving for an extended trip of the North for Bert Levey.

The Woodward stock closes at Spokane, June 4.

Eddie Mitchell, owner of a dramatic stock which played Astoria, Ore., for 25 weeks, is back in San Francisco for a rest.

Hearing of the illness of his mother in the East, Alvin Verdi (Coscia and Verdi) left the act in Portland for his mother's home. Coscia is continuing on the Loew circuit, doing a single.

SIX MONTHS OF GOLF.

First Contest Occurs in San Francisco.

San Francisco, May 25.

George Yeoman, by a score of 93 in an 18-hole game, won the first contest on Lincoln Park course last week in the six months' competition for the Spalding trophy to be awarded an Orpheum Circuit actor.

Burton Green got nearest to Yeoman's score, making 97. Harry Langdon registered 113 strokes and William Newell 137.

Score was kept by A. H. Banwell, of A. G. Spalding & Bros. Adolph Dohring, Orpheum stage manager, managed the game by acting as referee.

Another contest was being waged at the same time, for Green had promised a cup to be awarded to either Newell or Langdon. The cup was presented to Langdon.

COAST'S SUMMER STOCKS.

Sacramento, Napa and Marysville Have Musical Companies Listed.

San Francisco, May 25.

Sacramento's summer season of musical comedy stock opens under the direction of Blake & Amber at Joyland Park May 28. Al Bruce, Claude Allen, Nat Wentworth, June Delight and Isabel Groves are the principals. Eight girls constitute the chorus.

At Napa, June 5, Max Dill (Kolb and Dill), opens a musical comedy show, which will probably tour. Dill will not appear personally, but will act as sponsor.

Frank Atkins, of the Atkins' Marysville, starts his summer of musical comedy stock May 30. George Rehn and Ned Doyle will be his stars.

MAJOR PEIXOTTO MARRIES.

San Francisco, May 25.

A romance that had its inception in Sydney, Australia, in 1920, when the Columbia Park Boys, of San Francisco, were touring that country as a vaudeville act, under the direction of Major Sidney Peixotto, culminated in this city last week, when Peixotto married Phyllis Frankel.

The bridegroom is president of the boy's organization. The bride voluntarily replaced the ailing pianist in the act during a performance in the Antipodes, and it was then she made the acquaintance of her husband. Mrs. Peixotto is the daughter of a synagogue president of Sydney.

MAUDE FULTON REAPPEARING

San Francisco, May 25.

Maude Fulton, who is expected home this week in Oakland, from a prolonged stay in the East, opens at her house, the Fulton, in the East Bay city June 5. Her husband will play opposite her, while several of the present members of the Fulton stock are expected to be replaced.

A. C. BLUMENTHAL & CO., Inc. REALTY BROKERS

SPECIALISTS IN THEATRICAL FINANCING, LEASING AND CONSTRUCTION IN THE WEST

58 SUTTER STREET

SAN FRANCISCO

"LET'S GO" FINED \$50.

Lost Performance Through Tardiness of Two Girls.

San Francisco, May 25.

Somewhat of a precedent was established for Marcus Loew acts in this city last week, when Edwin Morris, manager of the Hippodrome, imposed a fine of \$50 on "Let's Go," headliner for the week, because of it being out in the first show Sunday, due to the tardiness of two of its members, Grace Lewelyn and Blanche Dane.

Whether the fine will stand depends on the action of Lew Cantor, owner of the act. Billie Batchelor and Hazel Vert are featured in it.

NANCY FAIR'S SUCCESSOR.

San Francisco, May 25.

Nancy Fair leaves as leading woman with the Alcazar Stock Company this week. She is playing her final week in "Turn to the Right." Una Trevalyn, picture star, of Los Angeles, replaces Miss Fair. Other changes are looked forward to.

FILMS AT CURRAN.

San Francisco, May 25.

Following the three weeks of "Irene" at the Curran, which terminates June 5, five weeks of pictures will come in.

"Dream Street" starts the picture program, and will run for two weeks. "Four Horsemen" next.

ENGAGEMENTS

Gilda Gray for Lew Fields' "Snapshots."

Harry Fox for the new A. H. Woods-Bert Williams show, "The Pink Slip."

Ruth White for Lew Fields' "Snapshots."

Homer Barton to succeed John Cumberland in "Ladies' Night" beginning Memorial Day.

Innis Brothers, Germaine Mitty, Ray Dooley, Ziegfeld Follies.

Olive May, Richard Barbee, Diantha Patterson, John Gray, Clay Carroll, Grace Perkins, John Craig, "The Scarlet Man" (Dillingham).

Mae Marsh, "Brittle" (John D. Williams).

Violet Heming, Alfred Lunt, "Sonya" (Marc Klaw).

William Kent, with Charles Dillingham for next season.

Day Manson will replace Horace Braham in the "Gold Diggers" Monday.

Leonard Willey, Bruce Elmore, Jane Carleton, for Wm. A. Brady's "Dreamy Eyes."

Florence Rayfield, Kyra, for "Belle of New York."

Elizabeth Murray, "Harry Mayo," Tom Dingle, for next season's tour of "Love Birds."

Sewell Sisters, Ziegfeld Follies.

Emily Stevens, "Saint Uruala," a new play by Edward Sheldon and Zoe Akins (Sam H. Harris).

WHEN IN SAN FRANCISCO MEET ME AT

THE PALS GRILL

GOOD FOOD — POPULAR PRICES
Anna Lane, Between Powell and Mason.
CONTINENTAL HOTEL LOBBY

CARNIVALS VIRTUALLY BARRED FROM CITY OF INDIANAPOLIS

City Ordinance Requires Consent of 60 Per Cent. of Residents—Circuses Excepted—Seven Carnivals Trying to Get In.

Indianapolis, May 25. When the ordinance prohibiting circuses from showing within 500 feet of residence property within the city limits unless the written consent of 60 per cent. of the residents was obtained, passed by the city council early this month reached Mayor Charles W. Jewett for signature he vetoed it because an amendment including carnivals and street fairs was left out by a clerical error. The city council at a special session passed a new ordinance applying only to carnivals and street fairs, which the mayor immediately signed. Circuses and menageries purposely were left out of the second measure because several councilmen and the mayor announced themselves to be of the belief that every modern community has a large percentage of citizens who get a great amount of pleasure out of circuses and that therefore it was

not right to place undue restrictions upon the exhibitions, especially since the modern circus uses every possible means to keep its attractions clean and wholesome and co-operates with the police in preventing objectionable characters from preying upon the crowds that attend.

The new ordinance in addition to prohibiting carnivals and street fairs from exhibiting without the consent of property owners raises the license fee from \$10 to \$100 per day and provides that licenses shall be issued for twenty-four hours only. These sections make it practically impossible for such attractions to locate in Indianapolis. The ordinance probably will mean considerable losses to a number of carnival companies, since seven different organizations were trying to book one location in the south end of the city.



**THE CHIC AND TALENTED
LENORE KERN**
IN
"SAMPLES OF VARIETIES"
Selling
Songs — Comedy — Music — Jazz
And Class.
Direction: Hughes & Manwaring

ANNUAL COOK'S TOUR RUN GOES BLOOEY

Con's Pitcher Slips the Rubber But Cuthbert Acts Gassed.

Syracuse, May 25. I haven't used the rubber balls since last Friday when we played Jersey City. Somebody gummed up the works and I think it was Dutch Damrau who is playing third base for the mosquito dodgers.

You know Dutch and I played ball together in a couple humpty dumpty leagues down south and he knows I am always tryin to beat the barrier.

Anyway we are goin along neck and neck with the Jersey Club when I decide to slip Cuthbert his daily homer so I give our pitcher the rubber apple to leave in the box at the end of the innin as Cuthbert is leadin off for us in the followin half.

Cuthie struts up as usual as I had just tipped him that the works was in and that the rubber ball would be ready for its annual Cooks tour by the time he reached the plate. Cuthie arrives at the plate and goes through his regular three sheetin of knockin' the dirt off his spikes, swelling out his chest and glancin' carelessly over the janes in the stands.

The first ball pitched is right through the middle and he takes a cut at it hittin it right smack on the gazumph. The apple disappears over the centre field fence as though it had wings and I listen for the roar of the wolves but all is strangely quiet.

I look over toward the plate and there is Cuthbert layin on the ground with his shoulders heavin, tears running down his cheeks and goin through all the motions of a guy in a fit. I dash out just as a doctor from the stands arrives and we drag him to his feet. He can't see and starts to walk toward third base when I grabbed him.

The croaker looked him over and told me he couldn't understand what had happened to him but he had seen guys who was gassed go through the same motions and exhibit the same symptoms. I finally got him to first base and put a runner on to complete the trip for the ball was still listed on the slacker list.

All this time Damrau is makin wise cracks and givin me the razz. I didn't give him a rumble durin the excitement but as soon as I sent Cuthie to his hotel I begun to worry.

I made up my mind I'd find out whether they were hep so I slipped another rubber pill to our pitcher just before the seventh innin and told Algie who was leadin off for us that the oil was spread.

Algie took one strike and then busted a fast one a mile over the right field fence. No sooner had he completed his swing than he dove into the ground like a frightened rabbit and put on an imitation of Cuthie's stunt that was an artistic triumph.

Then I began to get hep to myself and it suddenly dawned on me that the guy who was pitching for Jersey City was Dutch Damrau's room mate. Dutch knew about what Cuthie and Algie should hit and when he seen these daily homers

MID-WESTERN PANTAGES STRING GOING DARK FOR FIRST TIME

Always Have Kept Open Through Summer Before—Depression Hits Them Hard—Regulars May Follow Suit Unless Business Better.

he began to smell a rat. He figured the thing out for we pulled something like this once in the Tide Water League.

He tips the pitcher and catcher and frames to break up my fence busters. The pitcher gets a hip pocket full of sneezin powder and waits for my pitcher to show a lump in his hip pocket when he is on that the switch is about to take place.

When he takes the mound he gets a hand full of the powder and rubs it on the rubber ball. The catcher is wearin a small gas mask under his regular mask so he's safe. My sap bust into the ball gettin a cloud of sneezin powder in their pans from the collision and their both out of the game for a week.

Dutch has promised he wont squawk but you know if his club starts losin he's goin to beef and I wouldn't blame him so it looks like I'll have to put the rubber apples in camp. However I may be on my hip one of these nights and get another inspiration that will be just as good.

So be ready for anything from now on for I am goin to cop that pennant or bust.

Your old wire,
Con.

LOOKING OVER FORDHAM.

Several Managements Seeking Site There.

Shubert, Fox and Loew are reported dickering for the site on the northwest corner of Jerome avenue and Fordham road, three blocks west of the new Keith's Fordham and adjacent to the Jerome avenue subway.

The success of Keith's, Fordham, has brought Fordham and the University Heights sections into the limelight as theatrical locations. New apartments are in course of construction all over the section with the demand exceeding the supply. When building conditions become normal it is believed that this section of the Bronx will become as densely populated as the lower eastern portions.

Several houses booked through and affiliated with the Pantages Circuit will close for the summer within the next two weeks, according to Pantages' New York representative. The houses concerned are located in the Middle West and have been playing the Pantages road shows until the recent depression made the closing order necessary.

This is the first time in the history of the houses that they have been darkened during the summer months, and it is believed that some of the regular Pantages houses will follow suit if business doesn't soon pick up.

Shea's Buffalo, the Hippodrome, Toronto, and the Auditorium, Quebec, all booked through the Keith office, are closing for the summer at the end of next week.

The Loew Circuit has held up better than the others to date, but it is expected that several of the Loew houses west of Chicago will close over the summer before June 1. At present there is a two weeks' lay-off on the western tour from houses that have already been darkened.

GUS SUN MEETING

Circuit's Heads Convening in Springfield, O., Next Month.

All heads of the branch offices of the Gun Sun Circuit will meet in Springfield, O., the first week in June to decide upon a policy for next season's bookings. The plan is to make the New York office the general booking headquarters, with the branch offices used simply to fill in. Most of the split weeks on the Sun time have closed for the summer. Gus Sun and his family were in New York the early part of the week on an automobile trip. They will tour for a few weeks before returning to their home in Springfield.

LOEW'S ALPINE, JUNE 6.

The Alpine, the recently completed Loew house in the Bay Ridge section of Brooklyn, will open June 6. It has a seating capacity of 2,000, and will play a picture policy for the present.

Vaudeville is a possibility later.

OBITUARY

GUSTAV AMBERG.

Gustav Amberg, director of the old Germania theatre in New York, and promoter of German theatres in other American cities, died of heart disease at the Hotel St. Regis, New York, May 20. He was 76 years old.

Mr. Amberg was born in Prague in 1844 and came to Detroit when he was 21. Two years later he was managing a German theatre in Detroit and one in Cincinnati. Soon after he became manager of the Germania in New York, afterward going to the Thalia where he produced "The Bat" by Johan Strauss. In 1889 he built the Amberg theatre, which is now the Irving Place.

About 12 years ago Mr. Amberg gave up active theatre management and became associated with the Shuberts, making many trips to Europe in the interests of that firm.

At the Irving Place he introduced many stars to American audiences, among them Leo Detrichstein, Postart, Geistinger, Mathilde Cottrelly and others. He was a naturalized citizen, but leaves no relatives in this country.

Memorial services will be held this (Friday) morning at 11 o'clock at the Irving Place theatre.

MRS. CYRIL SCOTT.

Mrs. Cyril Scott, 52, formerly Louise Elsing of Philadelphia, committed suicide by hanging at the couple's Bayside home May 23. Mrs. Scott had been despondent over the death of her mother. She was prominent 20 years ago on the musical comedy stage.

EDWARD H. HIBBEN.

Edward H. Hibben, at one time treasurer of the McVicker's, Chicago, and lately connected with Fox film, died in Phoenix, Ariz., May 18. He had been in Phoenix for the last year and a half.

Deceased was 35 years old. He is survived by a wife, Nora Norinne.

PAUL WEST.

Paul Milton Sherin, professionally known as Paul West, musician and classical dancer, died May 16 at the home of his mother in Minneapolis. He was 26 years old and was one of the first pupils of Ruth St. Denis.

JAMES HOFF

James Hoff, connected with the Moving Picture World in an editorial capacity since 1911 and prior to that editor of the Film Index, died suddenly May 17 of apoplexy. Deceased was 56 years old and is survived by a widow and a son aged 25.

JULIUS CAHN.

Julius Cahn, for many years head of the Cahn Circuit of legitimate theatres in New England and more recently publisher of a theatrical guide book bearing his name, died May 13. His death was sudden and wholly unexpected, coming while visiting at Fort Lee. Deceased was 65 years old and is survived by a wife and several children. The

funeral was held May 17 under the auspices of the Pacific Lodge of Masons, of which Cahn was a member.

EVELYN DE LYON.

Evelyn De Lyon died May 20 at the Mercy Hospital, Pittsburgh, after an illness of 11 days. The deceased had been appearing in vaudeville as Evelyn De Lyon and Co. A husband, Henry De Lyon, and two children, age two and five years, survive.

Lady Bancroft, wife of Sir Squire Bancroft, and author of several books, died, May 22, at Folkestone.

IN LOVING MEMORY
of
EDWARD H. HIBBEN
May his soul rest in peace.
NORA NORINE HIBBEN

England. She was long her husband's leading lady at the Prince of Wales.

The father of Ruth Page, banjoist, died at his home, Middletown, Conn., May 11, survived by his widow and daughter.

The mother of Gus Fay (Jerge) and Eugene Jerge (Jerge and Hamilton) died May 18 at her home in Buffalo, N. Y.

Adelaide Hastings, last with "Trene," who died in Toledo, May 22, very suddenly, was buried in her home town, Wakefield, Mass.

The mother, age 74, of Nat Krohn (Celebrity Studios, Chicago) died May 13.

The wife of Jack Polk died at El Paso, Tex.

HARLEM APOLLO PASSES

Hurtig & Seamon Vacate Their Uptown Picture House.

The Apollo, in 125th street, Harlem, operated by Hurtig & Seamon as a picture house for the past few years, passed into the possession of Paul Herzog about two weeks ago.

Herzog, who is an attorney, believed to represent a syndicate of uptown business men, bought the site which contains the Apollo and the Harlem Opera house adjoining about six months ago. The Hurtig & Seamon interests were given six months' notice to vacate as per the lease. The notice expired when Herzog and his associates took possession.

The new owners will continue the present policy, but the house is to be remodeled to do away with the stairs leading up to the orchestra floor. The Keith people have a house on the Harlem Opera house that has about three more years to run.

Before the erection of the present burlesque house of H. & S. on 125th street the Apollo was the Harlem stand of the Columbia Burlesque Circuit.



EDNA DELLA
LORRAINE SISTERS
"Those Likeable Lassies"
In MUSIC AND DANCES.
Playing Orpheum Circuit. Direction, ROSALIE STEWART

Miller and Capman Taken by Cohan
Miller and Capman, the dancing team, have been engaged by George M. Cohan to go into the cast of "The O'Brien Girl." Cohan asked E. F. Albee to release the dancers from their Keith contracts, which was acceded to.

Vaudeville House in Hempstead
Salvatore Calgaroni is building a vaudeville and picture house in Hempstead, L. I.

Calgaroni operates the Strand, a picture house, in the same town, which plays vaudeville Saturdays and Sundays.

CHICAGO VAUDEVILLE SHOWS

MAJESTIC, CHICAGO.

Chicago, May 25.

The first hot weather knocked the tar out of usual Monday attendance. Hardly half a house was in when the first act went on, with some vacant seats as far down front as the first and third rows. The show, a good looking one on paper, ran in about the same manner as the audience—very light, and greeted the same way.

Ramsdell and Deyo, a neat trio, with only the last number to pull it out of the ordinary, having the full trio on their toes for some fast jazz toe work, worked the crowd up to a few bends. Rice and Newton look a little new, but need have no fear, as they are "there." Miss Newton, first in a little sport suit, has a sweet personality and enunciates clearly, with a fair singing voice, while Rice, though dressed straight, looks and acts the boob comic, which looks natural and helps the act. The talk is lightweight, but still carries enough laughs to put it over. After the talk they do a talky song with satch-lines, and then a short double dance, Rice coming back with a few acrobatic tricks, each one announced; and though you see them every day, these looked different. They can run along for number two spot on the big time, but if they want to get ahead they need new talk and direction.

Tracey and McBride do their divorce song for opening and their Spanish burlesque for a finish, which is sure fire. McBride needed a shave very badly, and it was so noticeable that several people in the audience remarked about it. There is no excuse for such carelessness, even in hot weather. Stan Stanley is back, all browned up and about 20 pounds to the good. He worked in rattling style, putting over each laugh with a bang. He has the same straight man, but the girl looks different.

She wears a black coat, and in her red gown lives up to the audience's imagination. Stan has done away entirely with the trampoline, and it isn't even missed. Scored a laughing hit. Janet Adair came on dressed in summery style and did her entire routine without leaving the stage. She only received a smattering of applause which is all she had coming, as she showed nothing new and has a poor routine of numbers.

Will Cressy and Blanche Dayne in "Town Hall Tonight" were welcomed back, and it is surprising how many laughs this old sketch can get. Jack Norworth went right to work and sang three or four numbers without waiting for anything—right up and at 'em. He has a song that, outside of a changed lyric, sounds like "My Mammy," and if it is the original should be used. If not, some one is trifling with infringement laws. It's an out-and-out steal. Norworth then introduces Miss Adair for their double number sung in the "Gaieties" with the love bungalow. Norworth dishes up some hoakum to put this over, ad libbing plenty of lines, and it went for the only important applause in either of their acts. Moss and Frye now interrupt their routine for a little harmony, then back to their talk, and then a big harmony number. They have also added several new daffy dills that measure up to "How High Is Up?" They proved good showmen, making it short but sweet, doing 12 minutes to big applause. James Dutton and Co., equestrians, came on late and naturally suffered.

PALACE, CHICAGO.

Chicago, May 25.

Not 350 people on the downstairs and less than that scattered between the balcony and the gallery saw one of the best shows of the season at this theatre. Valeska Suratt was the top liner, with Bob LaSalle and Olsen and Johnson running her for the applause honors. There is no question but that with high prices, labor strikes and old King Sol, competition is too strong for vaudeville to buck against. The house will close June 12.

Lillian's Dogs opened the show, but the canines objected more strenuously to the weather than the human actors, and they just wouldn't work or follow cues. Emerson and Baldwin were on a little early for their kind of act, as it is up to the audience entirely just how the act goes. "But when they don't it's awful." This was one of those nights for the boys. Eric Zardo crabbied his act by helping the stage hands put on his

piano. After that they did not take him seriously. He worked hard and no doubt is an artist, but he must learn many tricks of vaudeville before he can expect results. After each number he would deliberately turn around and wipe the perspiration off his face, making the audience very uncomfortable. Bob LaSalle came next and gave them just what they wanted. LaSalle has broken forth as a contender for top-line billing and if he keeps up the pace he has set for himself, nothing but himself can stop the recognition that must come. He has picked some sure-fire songs and with one of those irresistible personalities and clean-cut manners, he delivers the goods. His dancing, though difficult, is done without any effort and he stopped his own act with some of his routine. Many bows and encores.

Valeska Suratt, in the best playlet of her vaudeville career, surprised many with her legitimate ability. She is supported by an all-around number one cast. Eugene Strong, her leading man, deserves his billing. The act went over with a bang, and that is saying a whole lot on a night like this when people came in to loll back and refuse to think. It not only made them applaud, but talk, which is the best answer for the star, the vehicle and the house.

Olsen and Johnson topped it all off for a perfect evening's entertainment. They made everybody forget the heat, never resting a minute. They sang, they talked, they played piano, violin, accordion, danced and did just about everything possible for two human beings to do. Then they brought Bob LaSalle on for an impromptu bit that went for a howl. There is no doubt that if the boys were on many bills together, they would work up something that would be worth while. Getting the audience up for the national anthem and then switching into "How Dry I Am" was the last big laugh and just topped it all off right. Grey and Old Rose closed, but as there was no one in the house to begin with, they don't have to feel bad about not holding them in. They went through the routine as if they were in the center of the bill instead of closing, for which they deserve due credit.

STATE-LAKE, CHICAGO.

Chicago, May 25.

The summer patronage combination is held by the owners of this money maker. Nothing was more important to those who came than to be cool and comfortable against the stifling sultriness outdoors. Second, a good bill was necessary to keep up their interest, but in this respect the house managers fell a little short of their mark. Charles Withers, in "For Pity's Sake," was scheduled to appear, but his props were delayed so a last minute change was made, with Toto coming on to close. Then Bohn and Bohn were slated for this first hot summer week, but did not show, so Edwards and Edwards understudied. Three singing acts out of seven, and two ordinary opening acts on the same shift, left but three acts to offer the variety of the show, DeHaven and Nice, Fradkin and Toto. Edwards and Edwards, a sharp-shooting act, was dull. As a shooter the man showed accuracy in most instances, but many times too much for big time did he miss his mark. He even said, "This is our first show and we are not settled." The act, regardless of the mishaps, does not quite come up to big time standards, although it is a good turn for other time.

Doro Hilton and Co. was the first of the singing turns and fared quite well. She goes through her entire repertoire without once stopping for applause or breath, thereby hovering on the border line of monotony. It would not hurt if Fred Ahl, at the piano, would give a selection. He is a fine ivory trainer and could give Miss Hilton a rest. Lorimer Hudson and Co., seen more often as an opener, handled the tray spot in a great manner. The two girls had much trouble in riding their bikes on this large stage, often hitting the back curtain, and one of them falling off the bicycle. The pantomime done by the tramp called the act over for substantial recognition. Moody and Duncan took a healthy encore after 15 minutes of opera and jazz singing. The girl who sings the jazz numbers is somewhat of a comedienne and many times her kidding got generous laughs. The opera singer was noticeably hurt by Miss Hilton's previous operatic routine. The girls look and act classily.

Fradkin, the violinist, and Miss Jean Tell, soprano, followed and cornered the honors, which under the circumstances were a whole lot. It seemed the moisture in the air had little effect on Miss Tell's vocalizing, as the high notes were reached but with little effort. "Mulligan and Mulligan from the West" (DeHaven and Nice) gave the patrons plenty of hand exercise. Their

dancing and funny actions had the effect on the crowd of T. N. T. The famous clown, Toto, had no trouble in ransacking the applause warehouse. There were just a few stage waits between his bits, and particularly one, where the stage was dark and the crowd stood up as though the national anthem were being played. Charles Withers and Co. and Flo Lewis not seen at this show.

McVICKER'S, CHICAGO.

Chicago, May 25.

Two hours of sweltering heat with no ambition to laugh or applaud until Duel and Woody made their appearance as welcome as a mint jump. The show started off with "Just Friends," a man juggling, assisted by two dogs. The routine was acceptable. Bayle and Patsy, man and woman, next with songs and crossfire gags. The man reminded his audience several times how hot it was, which was unnecessary. Coleman and Ray, ventriloquist, using full stage with drape hangings, made an effort to make a production out of it, but only registered mildly. For a finish both walked across stage with walking dolls, Coleman doubling back with his walking dummy, which brought him little. DeCoursey and Jameson appear as a couple of jays before a special drop. They tell each other stories, sing songs, singles and doubles, and exit to a fair hand. Peasey and Powell, man and woman, the man of the elongated type, make a stab at comedy to the girl's straight. He uses "Put On Your Slippers," of ancient vintage, and follows with a dance. A double song with a patter concluded their weak offering.

Then came Duel and Woody, a riotous hit. They open in front of a movie drop with a practical box-office, the girl acting as cashier and the boy as a prospective buyer of the theatre. The talk that followed between them is bright, snappy and fast, with a laugh and a kick in every line. Then they go to "one" where the boy plays a one string violin and the girl the uke. The girl is a clever comedienne and would be a good buy for production. As the act stands now it can hold a spot in the bigger houses.

Irene Myers held next-to-closing and sang several songs of the Rath-

keller order. Her Hebrew character number is a gem for her. Josie Flynn and her minstrels closed. The act consists of an interlocutor and six girls. The act is more of a song and dance revue, and is arranged so that it gives each girl a little something to do, either in song or dance with no one hogging the act. Miss Flynn showed up in great style and made her clientele love her. LaToy, Senna and Stevens and Chapman and Ring did not appear at this performance.

EMPRESS, CHICAGO.

Chicago, May 25.

The break in cold weather came and it looks like the beginning of the end for outlying houses. If the balmy hot weather continues it may be possible that closing dates will be advanced. There were sufficient people whose appetite for vaudeville was greater than the desire to be outdoors, enough to make up a fair-sized crowd. The bill was very inviting and, under normal theatre weather and conditions, certainly would create a waiting line. Willie Hale and brother greeted the regulars. The boys came through with juggling bits seen in various openers. It seemed fourteen minutes, for this type of act, was many minutes too long.

Hart, Wagner and Eltis, in "Going to the Opera," went to work with plenty of pep, and when they got through the crowd came to the front with both hands.

Two men enter on hands and knees and, when they get to the centre of the stage, they rise and go into snappy surefire talk. A woman, an opera singer, passes by the men and the trio talk and sing. There are many actions which show originality and an effort to deviate from the conventional, and in this the trio has succeeded. The man yodels is great, the male comic funny and clever, while the woman has an operatic, clear and pleasing (Continued on page 9)

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DRASTIC AGENT LAW FRAMED IN ILLINOIS

**\$1,000 Annual License and
2½ Per Cent Commission.**

Chicago, May 25.
A mass meeting was held this week to formulate action against passage of a bill before the state legislature threatening to seriously embarrass vaudeville and other theatrical agents. Jesse Freeman was chairman.

Among the provisions are:
"Every person licensed to do business as an employment agent shall pay a license fee of \$1,000 to the state and shall post a bond of \$5,000 with two or more sureties."

"Every licensed person must keep a register and enter therein in the English language the name and address of the applicant, date of the applicant for employment, to whom employment was promised or offered, the amount of fee received, name and address of former employers, or persons, to whom such applicant is known, the name and address of every applicant accepted for help, the kind of help requested, names of persons sent, etc."

"The fee for general labor or domestic to be 5 per cent. of the first month's salary. Theatrical engagements 2½ per cent. of the wages, or salary of the engagement and commercial agencies to be one week's salary, or 5 per centum of yearly salary, if salary is computed as such."

"Should an agency be deemed guilty of misdemeanor, license will be revoked and a fine of not less than \$50 and not more than \$200 for each offense."

"Robin Hood" Revival.

Chicago, May 25.
Dunbar's "Robin Hood" will take a four-week fling at bucking the hot weather when it follows Broadway Brevities at the Studebaker theatre. It is said that this theatre will house a film after that for the rest of the summer.

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WOODS WANTS SPOTLIGHTS

**Seeks Offices Opposite His House
for Floods.**

Chicago, May 25.
A. H. Woods was in Chicago last week trying to rent two offices in the Delaware building, one office to face Randolph street and the other Dearborn street. His object was to install two large flood lights, one to play on the Woods theatre and the other on his New Apollo.

DENMAN GETS THE KALCHEIM BOOKINGS

**Butterfield Banker Switches
to Association Houses.**

Chicago, May 25.
Arthur Denman, until recently booking the Butterfield Circuit, has been appointed to succeed Nat Kalcheim, W. V. M. A. booker who has gone to New York as Eastern representative for the association, according to plausible though not official information here. Denman had a contract with Butterfield until August 1, but it is understood, that Butterfield, through a friendly arrangement, released him to make possible his immediate acceptance of the Kalcheim books. These are the large independent houses booking through the association.

Kalcheim left Tuesday for New York. He will represent the Keith Western as well as the W. V. M. A. Frink George is touring for the association, getting houses, and this week four new theatres are announced in Wausau and Stevens Point, Sheboygan and Appleton, Wis.

It was reported here that Dick Hoffman, formerly with the association, but more recently with independent agencies, had made a connection again with the associated offices as a booker. He was mentioned for the vacant Kalcheim post, which appears to have been unauthorized, but may have landed at another desk.

EARL PUSHING LOTS.

Chicago, May 25.
Lew Earl, of Earl & O'Brien Agency, has turned realtor for the summer. Earl gained a reputation putting over Muskegon as a famous actors' resort. He is doing the same with his L. Lakes. This week he sold Curley Wright 2 lots, Anna Stack, Nat Phillips and Frank Fay. Jean Greene had the honor of erecting the first house, with Claude "Tink" Humphries, the second.

MILLER BACK AT BOOK.

Chicago, May 25.
Harry Miller, at one time booking manager for the small Inter-State, but more recently running a taxi cab in Los Angeles, was appointed as booker for the Gus Sun Chicago offices. Coney Holmes remains in charge, with Paul Goudron, booking manager.

CHICAGO AGENTS NOW THINKING OF COMMISH

**Want Their Share on New York
Bookings for Juniors—May
Appoint Committee.**

Chicago, May 25.
The Chicago vaudeville agents booking through the association and Keith's local office are thinking of commission in connection with the proposed booking of acts in New York for the middle western time. A previous report given out here was to the effect acts booked in New York, especially for the Junior Orpheums, and accredited there to their New York agent, would in turn be accredited here, upon the booking being completed, to the Chicago agency representative of the New York agent. In that manner, the report inferred, Chicago agents would be protected for the New York bookings, with the New Yorkers and Chicagoans dividing commission.

The report caused no commotion at the time among the local boys. They said it would be good if true. With the announcement, however, that Nat Kalcheim, of the association, is proceeding to New York, empowered to issue blanket contracts for the middle western time, and virtually reassuming in the Orpheum Circuit's New York headquarters, his former booking position, the Chicago agents see the prospect of the matter of the New York commission item becoming a considerable one.

A report about this week said the Chicagoans might meet and appoint a committee to secure a distinct understanding on the subject. It appears to be locally understood that for a Chicago agent to cut in on the New York end it must be satisfactorily shown there is exclusive inter-representation between the New York and Chicago agencies. This will probably lead to formal announcements jointly made by the different ends, stating the exclusive representation.

DE RECAT'S BIG SHOW.

Chicago, May 25.
Emile DeRecat, who has made a name for himself in producing outdoor revues for state fairs and parks, has put in an innovation at Forest Park this year. This is a revue with scenic production, 18 drops being used, besides six sets. His cast consists of Frank Libuse, Harry P. Kelley, Bobby Barker, Audrey Smith, J. Lynn Griffin, Millie Jean, Rose O'Hara, E. R. Robinson, Peggy Mayo, Browning and Graham and Sadie Moore, besides a chorus of 20.

3 SHOWS ON ONE TRAIN.

Chicago, May 25.
"Tickle Me", "East Is West" and "Call the Doctor" will travel intact to New York. The three shows have taken 12 cars over the Michigan Central. They will be accompanied by the road's general passenger agent, Don Clark.

Frances Kennedy's Hospitality.

Chicago, May 25.
Scores of landlord-haunted Chicagoans have availed themselves of the offer of Thomas Johnson, Chicago attorney, husband of Frances Kennedy, the vaudeville star, to share the eighty-acre "Johnson-Kennedy" estate in "Duneland" near Miller, Ind., for the summer.

SCENERY RENTING BUSINESS.

Chicago, May 25.
The Fabric Studios have opened offices in the Loop End Building, making a specialty of renting drops, curtains and settings to vaudeville artists. E. B. Marshall, well known scenic artist, and Homer Saunders, formerly of Jones, Linick and Schaefer, are conducting the business.

CHICAGO SHOWS.

(Continued from page 3)

voice, coupled with appearance and class. All in all they are an ideal comedy turn which could stand any test.

Martell, female impersonator, came on No. 3 and got away with his billing, "A Glorious Personality." He pleased with his routine, Imhoff, Conn and Corene, "In a Pest House," never wavered a minute from being a cyclonic knockout. Leo Beery was a little over the heads of those present, but he received a representative hand at the end. Dancing Kennedy's, "In Their Own Creations," closed and showed originality, grace and appearance.

COSTUMER SUING.

Chicago, May 25.
Mrs. Babel Shere, modiste, has commenced suit against Lew Kane to recover \$396.26, covering the rental of costumes for the revue that was installed by Lew Kane at Arcadia, St. Louis.

At the same time Mrs. Shere filed suit against Dubin and Oliver, producers, for the recovery of two costumes that were rented to them and which, she says, they failed to return.

"EAST IS WEST" RECORD \$200,000 IN 12 WEEKS

**\$200,000 in 12 Weeks for
Non-Musical Piece.**

Chicago, May 25.
"East Is West," which is closing its season at the Garrick this week, has made a record, breaking figure for a show of this kind. On the 12 weeks in Chicago it did a gross business of \$200,000, and it is said that the profits of the tour will easily come to a quarter of a million. Miss Bainter is said to have declared her European trip off and will summer here.

BOOKED FOR BURIAL.

Chicago, May 25.
When the father of Joe Brennan died May 12 in St. Louis, Brennan was here in Chicago with no funds or possible means to get to St. Louis. He got in touch with Tom Carmody, booking manager of the W. V. M. A. and was booked to play the Grand, while Billy Diamond added six weeks around that vicinity, which enabled Brennan to pay for the burial.

CARRELL SUED IN 15 PER CENT. TANGLE

**Booker With Unique Methods
in Litigation Again**

Chicago, May 25.
C. L. Carrell has been sued again. This outside booker, who recently declared himself a "collection agency" on his own, ruling that all agents' commissions must be sent to him to be distributed to the agents as he sees fit, has been sued by Paul Schroeder for \$300 as a result of this practice.

Carrell and the Consolidated Booking Exchange of Kansas City booked the Gruebel time. Schroeder was assigned by these offices jointly to handle the books. When the acts protested against paying Carrell 10 per cent. whether they had personal agents or not, and the Consolidated 5 per cent. booking commission as well, Schroeder's job became vacant, as the Consolidated removed its bookings from Carrell's hands.

Carrell started in the agency business as a White Rats' agent during the big strike some years ago. He at one time had hundreds of houses, ranging from one-night stands for one act at a picture house to full weeks on small Mid-Western detached time. Recently he sent letters to all managers to deduct 10 per cent. from all salaries and send it to him "to facilitate commission remittances." He charges each house \$1 per actor per day booking fee. His time is non-V. M. P. A.

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The above agencies, in Chicago, booking exclusively with W. V. M. A., B. F. Keith (Western) and all affiliated circuits.

YOUR NEW YORK AGENT CANNOT BOOK HERE DIRECT

AMERICAN WHEEL WILL HAVE OWN CHORUS GIRL BUREAU

Each Producer Will Pay \$10 Weekly Toward Its Maintenance—Will Act as Replacement Agency—No Engagements Elsewhere.

The American Burlesque Association is to establish its own chorus girls clearing house, which will become operative following the opening of the forthcoming season. The producer of each American wheel show will pay a fee of \$10 weekly toward the maintenance of the clearing house. The maximum salary to be paid chorus girls by the American circuit next season will be \$25 weekly. No commission will be charged the choristers for engagements.

The clearing house will be in the nature of a replacement bureau the first season, the American producers having obligated themselves to engage all choristers after the season opens through the bureau. No girls, in accordance with an agreement entered into by the American producers, will be engaged from any other source or direct.

Every girl engaged by an American producer between now and the time the season starts and thereafter, must furnish the clearing house with a photograph, complete measurements and a description of herself. This data will be kept on file by the clearing house to facilitate replacements. If a girl drops out of a show, the clearing house will have a complete description at hand and can send on a girl whose measurements fit the costumes, shoes, etc. The photos and statistical data will also serve as a check-up on choristers who jump their contracts with one show to join another.

The clearing house will pay the railroad fare of all chorister replacements, instead of the individual manager defraying the transportation as heretofore. The offices will be in New York. At the end of the season, should there be a surplus after operating expenses are deducted, the surplus will be divided pro rata among the American wheel producers.

The clearing house plan for choristers was decided upon at a meeting of the American producers held last week.

HERK READING BOOKS

Several of the old Mathews and Bulger musical comedy successes are under consideration by I. H. Herk for burlesque books for next season. Those submitted include "By the Sad Sea Waves," "At Gay Coney Island," and "The Night of the Fourth," the latter one of George Ade's first plays.

If the deal goes through for the books, they will be revised and modernized for present day burlesque needs, and staged by Harry Bulger.

AMERICAN'S FIRST 10.

"Beauty Revue" Leads in Gross for Season.

The first ten shows on the American wheel the past season in point of receipts were "The Beauty Revue," "Record Breakers," "Some Show," "French Frolics," "Lid Lifters," "Kandy Kids," "All Jazz Revue," "Naughty Naughty," "Pat White Show," "Stone and Pillard Show." The shows appear above in the order they finished.

Jimmy Cooper was the star of the "Beauty Revue," holding an interest in the show with I. H. Herk, Jack Reid, was starred in and produced "The Record Breakers," and Eddie (Bozo) Snyder was featured with "Some Show," a Barney Gerard production.

VILLAGE WHEEL TITLE

Burlesque has discovered Greenwich Village at last, one of the four Hurtig & Seamon Columbia wheel shows having been retitled next season as "The Greenwich Village Revue."

"Sliding" Watson with Marion.

"Sliding" Billy Watson, the past season with "Hits and Bits" has signed with Dave Marion for next season and will be featured in the Columbia show that last season carried the title of "Snappy Snaps." Marion will produce the show through an arrangement with Campbell & Drew. "Snappy Snaps" was for many seasons known as "The Liberty Girls."

J. Herbert Mack Oceanicizing.

J. Herbert Mack, president of the Columbia Amusement Co., has moved into his summer home at Oceanic, N. J., and will follow his usual policy of coming into his office at the Columbia Theatre Building on Thursday and Friday of each week.

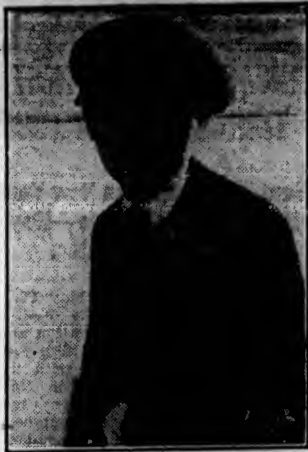
The balance of the week Mr. Mack will spend at his place in the country.

Another Niblo and Spencer.

The billing of "Frankie Niblo and Billy (Grogan) Spencer" at the Grand Opera House last week was an error. The team was George Niblo and Helen Spencer, last season with "The Social Maids," in burlesque.

"Joy Riders" Renamed

"The Joy Riders" (American wheel) will be retitled "Chick Chick" next season. The show is operated by George Jaffe.



SUE CREIGHTON

Who successfully replaced KITTY DONER with the AL JOLSON, "SINBAD" CO. This is her 44th week and still going.

JAFFE AND PEARSON.

Half Interest in Franchises Reported at \$30,000.

George Jaffe became associated with Arthur Pearson last week through the purchase of a half interest in each of Pearson's Columbia wheel shows, "Step Lively Girls" and "Hits and Bits." The latter is to be retitled "Bits of Broadway" next season. The reported purchase price paid by Jaffe for the two half interests is \$30,000.

Jaffe is the lessee of the Academy, Pittsburgh, an American wheel stand. He also operates "The Joy Riders" on the American route.

CHOIRSTERS STAND PAT

(Continued from page 4)

enweber's Buckner started another revue, billed as one of "Buckner's Pretentious Productions" and having the title of "The Joy Bells." It was sent up to the Stafford theatre, Middletown, N. Y., last week. There the troupe stranded. Some of the company were brought back. A few started without fare, and were put off the train at Goshen, N. Y., being sent on to New York from there by the sheriff. This revue was to have opened at Sohmer's cafe, Brooklyn, this week. The Reisenweber's revue played the same town several weeks ago and did well.

The arrangement whereby Buckner's revue was placed in Reisenweber's called for no specific payment for the show, Buckner agreeing to accept the cover charges for his end. With the show hooked up for more than \$3,500 for costumes, little margin for earning a profit was made. The cafe required security from Buckner to cover salaries, the sum quoted being \$1,500. It was said, however, that Buckner supplied an I. O. U. in lieu of the bond.

A number of Equity people went to the cafe Saturday night when the chorus was "pulled." Since they sat at tables each was charged \$1 for cover. There were 18 in the party.

DE LUXE OFFICES

(Continued from page 4)

a "swell office" has created, they expect to have a house warming with visitors invited who are expected to bring the furnishings they have forgotten.

The firm has a patent detectable waste basket, invented by Lee Kraus. It immediately detects a check or money order if thrown carelessly away in an envelope. Horwitz and Kraus believe that this waste basket alone will return their full office furniture investment inside of four months. Horwitz claims that it could never happen to him, throwing away an envelope without first having it dry cleaned, but Kraus says he never saw so many money orders before and has grown careless getting used to them.

Another feature is a colored porter with a uniform. On the cap "Horwitz & Kraus" stands out like electric lights. The porter has been engaged principally to parade through the halls where actors are expected to congregate and bow low to those he meets, as he tips his cap, with instruction to push the cap close to the actors' faces in order that they cannot miss seeing "Horwitz & Kraus." One act gained this way every other month, Horwitz says, will pay the porter's salary.

BEDINI STARTS WELL

"Peek-A-Boo" Does Over \$12,000 First Week at Columbia.

The new "Peek-A-Boo" of Jean Bedini got a running start at the Columbia for its first week, ending Saturday, when it was reported over \$12,000 had passed into the box office. The last half of the week was quite warm, hurting the matinees.

The show is being talked about along Broadway and should largely benefit from the word of mouth advertising it is receiving.

Frank Sabini with his company left the cast Saturday. Ben Grinnell replaced Sabini in the Italian role. Sabini also did his vaudeville act in the first part.

"TOWN SCANDALS" NO GO.

Chicago, May 25.

Irons & Clamage tried for a return engagement at the Columbia burlesque theatre with their "Town Scandals," after an absence of a week, but failed to draw.

It is said the firm had to dig for salaries, the total receipts falling below \$3,000.

NEW ACTS

Ray Raymond, recent feature of "Blue Eyes," assisted by the Pooshee Sisters, opens at one of the Proctor houses May 23.

"A Winning Miss," girl act, with Wayne Nunn and Olive Shelly, Paul Van Dyke ("Passing Show"), and Charles M. Potter (Potter and Thring), songs. Alice Morley (Morley Sisters), single.

Sid Corey (Howard Four), and Harry Shaw, two-act.

Joe Tenner (at Collisimo's, Chicago), and Les Poe (last with Frank Hurst), two-act.

Miner and Evans, songs and talk. Alton and Allen in a new act.

Freddie Kelly with a girl partner.

Maude Earl in "Vocal Vignettes," Gloria Hilderbrand, a well-known Chicago entertainer, single. Miss Hilderbrand's specialty is "blues" songs.

Johnny Elliott, formerly with Johnnie Martin, is to be presented by Sam Shannon in a new turn called "The Dancing Studio." The turn was written by Neville Flesson and Al. Von Tilzer. Four girls will assist Elliott.

Al Shean and Ed Gallagher are to resume their former vaudeville partnership.

MARRIAGES

Laura Wood, Wood Sisters, to John Foley, Girard and Foley, both Chicago "Mary" Co., May 17.

Helen Greene, pictures, daughter of Clay M. Greene, to Frederic Mills Gilligan, May 22.

BIRTHS

To Mr. and Mrs. Albert M. Beatty, a son, Roger Lindlar Beatty, May 12. Mrs. Beatty was Lillian Ludlow, well known stock actress. The father is now with the Horner-Witte Concert Company, Kansas City.

Mr. and Mrs. Billy DuVal (DuVal and Simons) May 24, daughter.

COLUMBIA "OPEN SHOP" NEXT SEASON

American to Operate on Closed Shop Basis

All theatres playing Columbia wheel shows next season will operate on the open shop basis. An association comprised of theatre owners, operating houses that will play the Columbia shows next season was formed last week, with H. Clay Miner at its head. The shows playing the Columbia circuit will also operate on the open shop plan.

An organization composed of show producers, who will furnish next season's attractions for the Columbia circuit houses, was also formed.

The American Burlesque Association on the contrary will continue as heretofore, operating its shows and houses on the closed shop plan. Neither burlesque wheel will carry its own orchestras and stage crews, as announced recently to be the plan for next season.

As the I. A. T. S. E. or American Federation of Musicians do not recognize the open shop principle, the stage crew heads and departments and crews, and the musical directors and orchestras in the Columbia houses next season will of necessity not be union.

At the I. A. T. S. E. (stage hands' union), it was stated the fact of the Columbia houses operating on an open shop basis next season would not call for any action by the stage hands' union against the American circuit, provided the American operated on the closed shop or union basis. If a producer operates a Columbia show and also an American wheel show, the stage hands' union would not permit its men to work for him in the American wheel show. The same condition as above applies to the American Federation of Musicians with regard to the burlesque situation.

IN AND OUT

Whiting and Burt had to lose Baltimore this week, through having lost their music. Jack Inglis substituted.

Cecelia Weston could not open at the Boulevard, New York, Monday, due to a cold. Sid Gold & Co. substituted.

Yorke and Maybelle could not open at Loew's, Holyoke, Mass., Monday, due to illness. Jean Germaine and Sister substituted.

N. V. A. DECISION.

The Lee children were awarded a favorable decision in their N. V. A. complaint against the Elizabeth Kennedy and Milton Berle turn, also a "kid" act. The latter are complying with the decision and eliminating the sob scene finish.



EVA CLARK

Prima Donna

Opened in "SunKist" May 23 at the Globe, New York



FRANK DOBSON

Reappearing at B. F. Keith's Palace, New York, this week (May 23), with great success.

SAM MCKEE, N. Y. TELEGRAPH, says:

Mr. Dobson is a juvenile comedian of remarkable versatility. He is a good humorous actor, has a capital voice and is an astonishing dancer.

N. Y. CLIPPER:

Good act, mainly because Frank Dobson, a clever comedian, works in a snappy, breezy manner and has a fine personality. Next week (May 30), Keith's Orpheum, Brooklyn.

VARIETY

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Paul E. Noble, manager of the Liberty, Portland, Ore.; and a former minstrel man, has been advised that through the will of his grandfather at Smithfield, O., he is heir to \$12,000. Noble has not seen the grandparent in 20 years.

Gertrude Newman has announced her engagement to marry Laurence Meehan, of Bender and Meehan.

Lake Nipmuc Park, Milford, Massachusetts, opens its summer season with vaudeville May 30, booked by Fred Mardo.

The Misses Phillips are doing a "sister act" as secretaries to Arthur Horwitz and Lee Kraus.

The apartment of Sydney Harris who is in the Cohan theatre box office was ransacked by sneak thieves last week. Wearing apparel and valuables to the amount of \$1,200 were taken.

A new breakaway effect has been cut into "The Broken Wing" at the 48th Street theatre. This scene is at the end of the first act when an airplane is supposed to crash into a house.

David Kalker has been appointed press agent for Henderson's, Coney Island.

Beatrice Drew is back in New York after an extended stay in Cristobal, Canal Zone, Panama, her home town.

The father of Bob Hutchinson, Keith booker, is recovering his eyesight following an operation, after nearly a year of complete blindness. He was able to appear in the Palace Theatre Building with slight assistance and is optimistic of a complete recovery within a short period.

Fieber & Shea's Colonial, Akron, O., has gone into the Keith office for the summer. Billy Delaney is booking the house, which has installed a split week summer policy playing six acts and feature pictures.

Fally Markus will place five acts in the Playhouse, Hudson, N. Y., on a split week policy, commencing next week.

The New theatre, Port Jervis, will play vaudeville two days weekly commencing Decoration Day.

The Community, Catskill, N. Y., will play vaudeville for the summer commencing June 15, split week.

The Log Cabin Airdome, Jersey City (William Lamar), will open next week playing a split week vaudeville policy of five acts.

The Stroud, Stroudsburg, Pa., combination house, will try vaudeville for the summer, opening Monday with five acts on a split week policy.

The Loew circuit booking office moved from its quarters in the Putnam building last Friday to the new Loew State annex on 46th street.

Five acts and a picture will be the split-week policy at the Empire, Glens Falls, N. Y., during the summer months.

H. N. Morgan has been elected state president in Kansas of the Eagles. He resides at St. Louis, where he is superintendent of the city work house. Mr. Morgan is an old time professional and lost his right hand while appearing in the rural play "Uncle Josh Sprueby" in 1894. In the play he, as the heavy, tied the heroine to a log which was started towards a circular saw. As the saw came close to the woman the hero was supposed to rescue her. One day the log slipped; Morgan rushed to catch it, fell, and the saw took off his right hand. That ended his career as an actor. He went into politics and is quite prominent in his home town, St. Louis.

CIRCULATING VARIETY.

For the first time in years, Variety, of May 20, was on time in New Orleans last week. It got on the stands Saturday. Previously it had been in that city on Monday or Tuesday, following its date of publication. Variety is trying to make Denver by Saturday each week. It may be successful. That is a far point for a paper, going to press in New York Wednesday night, to reach in its current week.

For years we thought making Chicago by Saturday was a feat, still going to press Wednesday night. Last Friday, Variety, dated that day, was on the newsstands in Chicago by 8.30 in the morning. In Atlanta, last Friday, Variety was on sale. It gives Variety a wide circulation on a Friday, to have it appear simultaneously with New York.

During the war time Variety reached different points now and then. The railroad service meant nothing in those days. With better railroad service and Variety changing its form for speed, doing away with the binding, also for speed, it has been able, thus far, to greatly improve its deliveries, within the area east of Denver, and from the north to the south of that area.

Variety tries to be current in its news. It prints this week and most of what it prints happened this week. You want to read it this week, not next week. It's no different from any other trade paper. The people in the trade who want to read it, want to as quickly as they may secure it.

Bettering the delivery doesn't mean more circulation for Variety. Apparently nothing means more circulation for Variety. It goes along with a small increase of circulation, that it loses in the summer, to regain in the fall. Through that it could be presumed Variety has reached its limit of real circulation, though that is not so. The show business is expanding all the time. Variety should expand with it.

One kind of circulation Variety is trying to lose is the lay reader. The layman is an interloper among Variety's trade readers. There are many stories weekly in the paper no lay reader could thoroughly understand. They are written either technically or in the vernacular of the profession. They are not written for the lay reader, but for show people. Variety never wanted the lays, makes no claim to having them and, when a showman tells us we don't know to what extent the public is reading Variety, perhaps to make us believe that amounts to something, it simply makes us regret that our effort to discourage the lays has not been entirely successful.

We don't guarantee a Friday or Saturday delivery anywhere, but will keep right on trying to make it on those days, outside New York city, to Denver, to New Orleans, to St. Louis, Louisville and Chicago, with other large centres in between for Friday, like Chicago. In distributing from the centres to what is known as the country trade (the newsdealers in towns and smaller cities with no news company branch), the Friday city distribution, as a rule, should ensure that the smaller places receive Variety sometimes Saturday, at the latest. Nearly all of the towns receiving a supply from the city news company are closely adjacent to the supply seat. That is really the objective, not alone to reach Chicago and be out Friday morning, but to have the towns in the Middle West supplied through the Western News Company, of Chicago, receive Variety by Saturday, likewise the other large cities of the East.

Getting it there in a hurry at least keeps Variety lively, at home and abroad.

SPORTS

Joe Wagner, manager of Jack Sharkey, has taken another banishment into his stable. The new comer is Joe Cronin, a former amateur champ who has been battling at the Brooklyn clubs under the nom de ring of Joe Woods. He will appear under his own name in the future. Wagner is also associated with Jim Buckley in the new Coney Island Athletic Club, which will open next to Luna Park, Decoration Day.

The Yanks are out in front in the American League while the Giants are within striking distance of the flying Pirates in the National. Huggins' club looks stronger now than at any time within the past two years. If he gets any kind of pitching he should cop this year, for the Yanks pack the punch and are carrying the greatest assortment of hitters ever assembled. McGraw is also piloting a sweet looking ball club and has developed an offense around his home run hitting first sacker, Kelly, that is sweeping all before it. The Giants' pitchers are coming through, with Ryan the youngster from Holy Cross College, looking better each time out. Both of the New York clubs have great chances and a world series with both of them as contestants next fall, is not an impossibility.

The power of the printed word was never more clearly illustrated than in the manner in which Georges Carpentier has been press agented into a battle with the world's champion, Jack Dempsey. The fact that thousands of fans in this country who never have seen Carpentier in action and who know nothing to judge him by save the optimism of his press men like his chance, is another remarkable tribute to the power of the press. Carpentier on his record against American fighters has about as much chance against Dempsey as Pete Herman would have. Dempsey, according to the comparison, should have no trouble stopping the French challenger within 8 rounds.

Many of the wise bettors however, are shying off the bout claiming that the 12 round no decision thing isn't conducive to the best efforts of both of the contestants.

These gentlemen point to the fortunes that Carpentier and Dempsey could get for a return bout in Paris of the Jersey engagement went the distance without a decisive result.

Lee Stewart was returned the winner last week in the first of the Friars' golf tournaments, winning a special prize and taking the first leg of the silver trophy which must be won three times for permanent possession. The contest was a handicap affair and similar events are to be carded throughout the summer over the different courses. The next tournament will be between a 10-man team from the Friars against a team of newspapermen. It is to be held June 6.

Jerry Wright, a cowboy with a wild west show exhibiting at Parsons, Kans., was killed May 20 by being gored by a steer which he was attempting to throw. Wright jumped from his horse and downed the steer, but in the struggle the animal's horns pierced Wright's body, causing injuries from which he died within an hour. The accident was witnessed by a large crowd. The deceased man's home was in Brady, Tex.

George Page (Variety) is becoming noted as a slugger of homers with Tereau's Bears, of the Bronx. Though playing Sundays, only, Page to date has eight home runs to his credit so far this season, and is batting around .600. Last Sunday, in two games with the Royal Giants, Page in nine times at bat made six hits. He says the opposing pitchers are commencing to pass him. Several of the dailies have commenced to mention the Bronx Ruth, with the result Page is receiving offers from the majors. The St. Louis wanted him to listen to them. Page is playing centre-field for the Bears, having gone to the outfield, as he claims, to rest, after having been at the second sack. Rest is Page's explanation of his sudden hitting powers. Acknowledging he doesn't know why he is hitting it out so far, he does know he has been keeping regular hours of late and thinks that may account for it.

Another of Variety's baseballers, Sid Silverman, didn't start the sea-

FRILLS AND FASHIONS

By ALICE MAC

It seemed impossible when witnessing the Santley and Sawyer revue "Bits and Pieces" last season that they could get another as good, but they have proven the contrary in "Klick Klick," at the Palace this week. Most artistic did Mr. Santley and Miss Sawyer look, attired in costumes of the Colonial days with the becoming white wigs, but it was as Perrot and Perrotte that one perhaps liked them best.

Reunited the Courtney Sisters return to vaudeville, with as the program states, old and new songs, but Monday matinee the new ones were omitted. The sisters made their first entrance in dresses alike but different coloring, Florence being gray, while blue was chosen by Fay. At the conclusion of the act they were also gowned alike, but this time the same shade, black sequins made on perfectly plain lines, with large white willow plume fans swaying in their hands.

Frank Dobson with the "Sirens," remains the same as when seen last season, except for a few changes in the cast. The young woman who plays his sweetheart did not wear a very good make-up. At times she appeared to have hardly any eyes, and her gowns might have been improved. A dress worn by one of the "Sirens" was quite fetching, consisting of sequins, raisin shade, with blue chiffon falling from the shoulders at the back. More simple but just as pretty was another gown of white satin caught at the hem with a narrow band of brilliants.

The chief feature on the bill Monday seemed to be stage waits. Four occurred during the matinee.

When Gene Ford (Gordon and Ford) walked onto the stage at the Broadway Tuesday matinee, it seemed as though Mr. Gordon had taken unto himself a new partner, until Miss Ford sang, then there was no doubt it was the same miss but how different. Instead of the slick tightly brushed back hair, Miss Ford has now joined the bobbed brigade. Her gown was also new, of iridescent sequins, but this time of emerald green, with the top tier combined of net and sequins.

Ethel McDonough has a pleasing act, that tells the story of how milady spends her day. Her suit of fawn tricotline was smart. The small brown satin hat, had a narrow wired bow standing out at the back. An afternoon frock was of saxe blue georgette, with five rows of frills.

Princess Wah Letka was attractive in the costume of the Indian. In the dim light it seemed to be of white suede, upon which she wore many strings of beads.

Agnes Finlay (in "Vodvil A La Mode") wore a good looking frock of silver lace fillet that veiled a foundation of silver cloth. Pink and blue net was bunched up at the back, while the bodice consisted of iridescent sequins.

From Forty-second street, and Eighth avenue to Ireland in one night seems sort of a miracle, but that's what happened on top of the roof at the American (First Half), when Robert Kelly appeared with his delightful Irish brogue. Assisting him was a pretty auburn-haired Colleen, charming in a crinoline of black velvet, that had lace pantofoles showing. Another crinoline was of white, with tiny flowers forming circles on the hem of the skirt. A green sash gave the costume a bright effect.

Miss Ryan (Cortez and Ryan) wore two effective dresses. First was of white taffeta that had the skirt falling into two tiers in front, piped with a pretty shade of blue, this color also forming spots on the sash tied at the side. Next came a gown of silver sequins, over which sheer tulle was veiled. Red was the shade of the shoulder straps, and, during the course of one number, one little strap carelessly became unattached, almost causing a disaster, but all ended well.

What would Mabel Harper do if her hair ever grew long and she lost the white band worn 'round it, the foundation for the majority of her comedy. Only one costume was worn of deep pink chiffon with the bodice plain of taffeta, that also constituted the long loops at the side. Her pianist, in saxe blue satin, trimmed with flowers, made a pleasing appearance.

Cute was the miss of Kelly and Browne in her short, pink chiffon frock, that almost hid from view the dainty little satin panties that were caught at the knee with a band of brilliants.

Out of the six acts at the 81st Street this week, only two boasted of the fair sex, each assisting the male partner. The Royal Gascones has one of the young women, she wearing a very pretty frock of pale green net, daintily trimmed with narrow bands of various shades. Matching the bodice were panels back and front of iridescent sequins, while on the wired hips were sprays of daisies.

The next to appear was Irene Delroy, who so ably assists Tom Patricola, with her neat dancing and pretty looks. Cerise velvet was chosen for one of her frocks, motifs of black feathers formed the only decoration. The hat was small of the cerise, with black ospreys sweeping out at each side. As Miss Delroy is the possessor of a dainty pair of legs, it was necessary for her to show them at least once during the act, and this she did in a short, black-lace frock, encrusted with sequins. Deep yellow satin made a striking bow at the back. Smart was the hat of black, somewhat the shape of a napoleon, with the feather tip at the side matching the yellow bow.

son off so well. He went to St. John's to play with his school team until commencement, after having had a winter on Broadway. When Sid went to his old position at third, he couldn't throw across to first and when shifted out to left field through that, the first fly he went after caught him on the right eye, giving him a shiner that remained for a week. After several days of practice Sid started to come around and is now back to form.

The scheduled 15-round bout between Harry Mansell and Abe Goldstein at Manhattan Casino, 155th street and Eighth avenue, May 23, has been postponed, due to Mansell being matched to meet Eddie O'Dowd in a 12-round decision encounter at Columbus, O., May 31. The winner will be matched to meet Johnny Buff, American fly-weight champion.

Charles E. Andrus, district attorney of Saratoga County, who was acquitted last week on the charge of neglect of duty in permitting gambling at the Springs, will not have to stand trial on indictments for grand larceny, conspiracy and bribery. The latter were dismissed Friday on motion of Deputy Attorney General Bascom, who prosecuted the first case. In making the motion, Mr. Bascom said it would be a waste of time, money and effort to try the cases in view of the fact that a conviction could not be secured in the first, when the evidence was so strong. Following a

query from Edgar T. Brackett, asking what action had been taken to apprehend persons responsible for breaking a window at his place, turning in fire alarms and committing other depredations during the demonstration which followed Mr. Andrus' acquittal, the Commissioner of Public Safety has assigned a detective to the case. It is charged that some of the celebrants had the supreme nerve to roll dice on Mr. Brackett's veranda. He is credited with being the man responsible for the indictment of the district attorney and the driving power in the gambling crusade.

Rocky Kansas and Benny Leonard will settle the question of supremacy at Dave Driscoll's Harrison Ball Park, N. J., June 6. The fight is second in interest to the Dempsey-Carpentier battle only. Leonard is training hard and showing plenty of respect for the up-Stater's toughness by properly conditioning himself. The bout will be a no decision affair but both are good stiff punchers.

Jack Bestle's attempt to reopen the Lyceum A. C. in Troy last week met with failure. Three bouts were carded and everything arranged for the getaway, but Brig. Gen. Charles E. Walsh, a member of the license committee, refused to let the barrier go up. Bestle was suspended three weeks ago for failure to pay the State tax and has not been allowed to stage any bouts since that time.

SHREWD SHOWMEN PREDICT AUTUMN BOOM FOR THEATRES

Cure of European Tangle in Sight, Promising Business Revival Here—"Two for One" Scheme Fails—Broadway Houses Going Dark.

There is a fairly well defined opinion that the theatrical slump which is not only confined to the legitimate field but extends to vaudeville, burlesque and pictures, has an angle in the European muddle that is the aftermath of the war. Unsettled conditions abroad have a definite connection with the bad conditions industrially and commercially in this country. That the European mess is on the way to a clearing up is at present indicated and one of Broadway's shrewdest managers sees in that a sign for a return of booming theatrical times by the fall. His opinion is worth more than passing interest and his statement this week that America is lucky to have the period of liquidation fall during the customary dull summer period here is fruited with logic. Other signs point to an upward trend in the stock market by August and with it the gradual resumption of business all along the line.

That the road is having a harder time than New York at present, as reflected in the latest business reports. The "two for one" plan of selling tickets has proved anything but successful in the hinterland. Complaints from box offices tell of patrons refusing to pay the required tax on the reduced ticket sales. From other points the reports are that business failed to pick up, even with the reduced rate. Suspicion that the show is not up to standard has something to do with the failure of the "two for one" scheme to catch on. But the appearance of a star in one of the big Western stands even failed to draw under the plan. What the "two for one" means on the road is to be judged from the top prices, which have been dropped to \$2. Therefore under the reduced plan the price of seats has actually been \$1 each.

A torrid Saturday on Broadway (Continued on page 27)

FRIARS' OPPOSITION.

Annual Election June 3—Jack Gleason Not Running.

The annual election of the Friars will take place on June 3 at the Monastery. The ticket named by nominating committee has George M. Cohan continuing as abbot. The other offices find new names proposed; also for the board of governors. The balance of the ticket is George S. Dougherty for dean, Ralph Trier, treasurer, and J. Frank Stephens, secretary. Capt. Jack Gleason resigned candidacy as dean again, after the committee had named him.

Governors to be voted for on the regular ticket are John Pollock, J. P. Muller, William Weinberger, William Collier, George P. Appleton, Major Sam Alexander.

An opposition ticket has been made up composed of Anthony Paul Kelly for dean, Leo Redding for treasurer and J. Frank Dodge for secretary.

The nominating committee which submitted the regular ticket was made up of Walter C. Kelly, Dr. J. W. Ames, Billy B. Van, Edward G. Bruns, Max Winslow, Sam H. Harris, with Charles Mercer as alternate.

HOLLIS AND SHUBERT CLOSED

Boston, May 25.

The Hollis and the Shubert have now joined the ranks of the dark houses in town. The Hollis closed in regular fashion, as per schedule, but the closing of the Shubert was due to the action of the censors which would not permit the showing of "The Birth of a Nation," which was booked into the house on a percentage business and which would probably have been a big money-maker.

"Peck's Bad Boy" One-nighting.

The A. D. Fitzgerald company of "Peck's Bad Boy" will open Monday in Greene, N. Y.

The piece will play a tour of the one-nighters in Northern New York and New England.

PHILLY OPERA FANS FORM ORGANIZATION

To Boost Music in Quaker City for San Carlo

Philadelphia, May 25.

An organization known as the Philadelphia Opera Association was formed here last week for the purpose of fostering interest in opera in Philadelphia and of providing the city a real season of the same.

Fifty representative business men assembled at the organization dinner in the Bellevue-Stratford Hotel which was also attended by many prominent in society. The organization is linked up with Fortune Gallo and the San Carlo Opera Co. which will play three weeks here in November.

HOPKINS TRIO.

Producer Has Three Plays for Next Season.

Arthur Hopkins has definitely arranged to make three productions next season.

In association with A. H. Woods he will present Marjorie Rambeau in a new play by Zoe Aikens; a new piece, starring Lionel Barrymore, and a new play for Ben Ami



JACK ROLLS
OF
ROLLS-ROYCE

Easy riders making it hard for others to follow. Moved from number 2 to number 6 after the opening at the Maryland, Baltimore, this week (May 23).

Next week (May 30) Keith's, Philadelphia.

CHAS. BIERBAUER, Vaudeville.
HARRY BESTRY, Productions.

STARRING HELEN MACKELLAR

A. H. Woods has placed Helen MacKellar under contract for next season and will place her in a starring vehicle, "Back Pay."

Miss MacKellar has been appearing in "The Storm," and recently stepped into the Peggy Wood role in the company of "Buddies," now playing in Boston.

"Pink Slip," Woods-Fox Play.

"The Pink Slip" (by Walter DeLeon) is the title of the play A. H. Woods will feature Harry Fox and Beatrice Curtis in next season. It starts rehearsals in July.



SELBINI and GROVINI
in "Follies of Vaudeville"

After playing 110 weeks over Keith and Orpheum Circuits.
THIS WEEK (MAY 23) B. F. KEITH'S RIVERSIDE, NEW YORK.
Sailing for Europe Soon.

"TOTO" ENDING

The notice for the Leo Dietrichstein piece, "Toto," at the Bijou, has been posted, to take effect June 4.

Dietrichstein has a new play which he will give an out-of-town tryout, opening July 12.

LEAVING "HONEY DEW"

Sam Ash and Marguerite and Gill will leave "Honey Dew" at the Casino Saturday. It is reported the people leaving only agreed to remain with the show a short while when it reopened on Broadway in order that the piece might have its original cast for its second premier.

New Musical Show

"The Scream of the Movies," a new musical piece, has been placed in rehearsal by a new producing company, the backer of which is keeping his name in seclusion. The piece will have as its featured player a girl who recently won a newspaper beauty contest.

CALLING IN 16 "DOWN EASTER," LEAVING ONLY NEW YORK SHOW

Reason Is Hot Weather—Figure on Better Business in Fall in Stands Not Yet Played—Does Lowest Here Since Opening.

HAMMERSTEIN LEGAL TANGLE IS REVIVED

Widow States She Will Sell Manhattan—Suit for Slander.

Statement and counter statement between Arthur Hammerstein and Mrs. Oscar Hammerstein over the Manhattan and other properties once owned by the late Oscar Hammerstein, again aired in the dailies the tangle of the impresario's affairs. The widow announced she would sell the Manhattan and would fight for possession of the Rialto (formerly Hammerstein's Victoria) and the Republic theatres.

The claim on the Republic brought a heated retort from Arthur Hammerstein, who stated that property was his, being deeded to him by his father in return for his services in arranging the opera compromise, which resulted in his father being paid \$1,250,000 to keep out of the field for ten years. The Republic was under contest; some time ago when Hammerstein's daughters sued their father alleging he diverted \$125,000 of the \$225,000 paid him by the Keith interests to relinquish the Victoria's vaudeville franchise rights. The daughters alleged the money was expended in the elder Hammerstein's operatic endeavors. Arthur Hammerstein was made co-defendant, but the action was dismissed by the court as involving Arthur when it was shown the Republic was his property.

In the second statement made by the widow the Rialto theatre was not mentioned. Arthur Hammerstein stated his sisters, Stella Hammerstein (now Mrs. Charles Pope) and Mrs. Rose Tostevin, controlled 3,998 out of a total of 4,000 shares of the Hammerstein Amusement Co. which controlled the old Victoria and that they had sold out entirely to Famous Players about a year ago.

The decision of Hammerstein's widow to sell the Manhattan apparently is the result of the denial of a motion made by her to have set aside a judgment of \$141,158 recently won by Mrs. Pope and Mrs. Tostevin and it is unlikely she will appeal. This judgment is the outcome of the original suit for the diverted moneys and was made a lien against the Manhattan.

Whether this property which is held at \$1,000,000 will bring at forced sale more than \$650,000, the amount of the mortgages and lien, is doubted.

Arthur Hammerstein's statement went into details, explaining that Mrs. Oscar Hammerstein married his father 30 years after the death of his mother. Mentioning the deal whereby his father agreed to retire from the operatic field in this country, he said the matter was consummated April 20, 1910, and that the negotiations were carried on between himself, Otto Kahn, Samuel Untermyer and E. T. Stotesbury.

Monday, just before the "Aquitania" sailed, Mrs. Hammerstein served Arthur in a suit for \$500,000 damages, alleging slander. In the statement given out by him last week. The alleged objectionable remarks were in reply to the widow's statement she would not again give grand opera at the Manhattan. The Chicago Grand Opera Association has arranged for the house for a period of six weeks next season, and the San Carlo opera company is booked in for the fall. Mr. Hammerstein will be abroad for about two months.

THANHAUSER GETS APOLLO.

Chicago, May 25.

Charles Thanhauser, formerly general treasurer for the Shuberts here and recent manager of the Stadelaker, has been appointed manager for Woods' new Apollo.

Jimmy Sheehan, of the Astor, New York, will be the chief treasurer. Eugene Wilson had been announced earlier to run the Apollo.

By June 4 all of the 16 touring companies of "Way Down East" will have been brought in, the only films to show being the print now at the 44th Street, New York, and the several coast companies which are in charge of D. W. Griffith's coast office.

The plan for "Way Down East," which calls for a number of companies being sent out again in the fall, was decided on by Mr. Griffith and J. J. McCarthy, who has directed the exhibition of the picture.

It was figured hot weather would materially cut the business in the stands not yet played, but that by saving that territory until fall, 100 per cent. of the draw would still be attained.

This is the first instance of special pictures being withdrawn for the season similar to legitimate road attractions. Showmen consider calling in "Way Down East" until fall one of the smartest moves yet pulled by special picture managements.

The showing at the 44th Street grossed \$540,079.50 for its first 36 weeks, making an average of \$15,000 weekly. The contract with the house extends to Aug. 20, but may be extended until September, to complete a year's run on Broadway. The agreement provides the picture may be switched to another house when it drops to an agreed gross level.

Last week the picture did \$8,000, the lowest since opening. A summer scale of prices becomes effective next week, and is expected to bring the takings up to better than \$10,000. The top price of \$2 will be retained but the scale so arranged that only five rows will be so priced at night, the balance of the lower floor being \$1.50 and \$1. The matinee scale downstairs will be \$1 throughout, except the boxes.

Several road companies of the "Way Down East" picture have played to excellent business recently despite the decision to withdraw for the summer. Newark, N. J., recently grossed \$32,000 in two weeks, while one print in Ohio turned back a profit of \$6,000 last week.

FRIARS FROLIC TONIGHT.

Timed for Midnight at Hudson With Big Cast.

The "Friars' Midnight Frolic" will be held at the Hudson tonight, timed to begin at 12 o'clock. Friars will be admitted free, with the charge for guests being \$5 each.

Eddie Dowling will be the "Frolicker." There will be a number of original sketches and revues written and produced by Friars in addition to a long list of specialties. The special acts will include "The Cycle of Life," by Dowling and Eddie Burke; "A Matter of Opinion," by S. Jay Kaufman; a burlesque of the Stillman case by Bide Dudley; "A Day in Yaplund," by Bugs Baer; "In the Opera Box," by Rube Goldberg and "Cain's Storehouse." The acts announced are Raymond Hitchcock and Ray Dooley, the Mosconis, Eddie Miller, Sam Sidman, Bill Halligan, Doyle and Dixon (said to appear as a team again for the Frolic), Ben Bernie, Frank Bacon, Lionel Atwill, Adele Rowland and Conway Tearle, Gennieve Tobin, Rose Coghan, Frank Sheridan, Sasha Plav and Harold Vosburg.

TWO "WHIRL" IN TOWN

The Shuberts announced this week that "The Belle of New York" would come to the Winter Garden as "The Whirl of New York." The change was decided on because the piece was so changed from the original that there is little or no resemblance and it cannot be classed as a revival. The opening date at the Garden is not definite. The Shubert's "Whirl" is due there the week of June 6.

John Henry Mears is listed to present the "Broadway Whirl" at the Times Square the same week. This show was the "Century Midnight Whirl" and has been on the road with Richard Carle, Blanche Ring and Charles Winnige featured.

MUSICAL COMEDIES' MILLION LOSS NECESSARY TO LEGIT

Shuberts Alone This Year Bought In and Dropped \$100,000—Producers Themselves Often Do Not Own Attractions—Outsiders Have Mortgages.

One of the most interesting and enlightening statements on the production of legitimate attractions comes from one of the leading managers who stated recently that "musical shows lose \$1,000,000 every year. But it is necessary to the legitimate end of the business in general to have musical productions."

That the statement was not exaggeration is shown by the claim that the Shuberts have lost \$100,000 this season in "buying in," advancing moneys and assuming contracted guarantees of musical shows which they did not produce themselves. This claim was made by one of the Shuberts.

It was further said that two musical shows recently offered on Broadway, both failures, had cost the Shuberts \$20,000. The attractions concerned are "It's Up To You," which lasted but three weeks at the Casino, and "Princess Virtue," half as long at the Central. The losses by the Shuberts where no actual investment in the productions was made, counted in the loss sustained in operating theatres which housed the failures and the payment of debts innocently contracted by attractions for which the houses have had to settle. An instance is the "Princess Virtue" stay at the Central where a bill for stage hands for \$1,000 was settled by the house.

Knowing the gamble taken in all musical shows Lee Shubert was recently asked why his firm became interested in so many attractions of the kind. He answered that it was necessary to maintain a lively interest in musical shows for there is always a chance of uncovering a sensation or at least a real winner. The trouble with investing in or aiding out musical productions that are put on by newer managers is that often, he said, it develops the properties are not owned by the producers, in spite of the latter's liberal expenditure. The reason for that is to be found in the protective methods of scenic studios and costumers whose products are covered by chattel mortgages until the bills are settled in full.

NO TAX DECISION

Merely a \$10 Fine Imposed on Donohue, a Spec.

Washington, D. C., May 25. A case that appeared to be of national importance was tried here in the police court Saturday before Judge Hardison. Harry Findley of the Office of the Collector of Internal Revenue made complaint a ticket speculator had sold him a ticket for the Ringling Brothers, Barnum and Bailey circus at \$1.50 upon its face was plainly stamped 75 cents. Under the regulations, Findley declared, additional war tax amounting to 50 per cent. of the increased cost over the face value of the ticket, in excess of 50 cents, must be collected and turned into the government in addition to the base war tax on the regular price of admission.

The hearing was brought up through the arrest of George Donohue, and although Judge Hardison, when hearing the official of the government, stated he could not see the idea of collecting a war tax every time a ticket changed hands, he did not make a decision as to the tax, merely imposing a fine of \$10 on Donohue for ticket scalping.

PARK SQ.—SELWYN

Boston, May 25. The Park Square theatre will be called the Selwyn, starting next season, the change being ordered for all advertising matter and billing to become effective in the fall. The Selwyns have controlled the house since 1916. It was originally built for John Cort.

"Gertie's" Coming to New York.

Chicago, May 25. "Gertie's Garter" opened in Cleveland and after two weeks will go to New York to try for a summer run.

MANHATTAN SHOW OFF; COST \$10,000 PER

"Hooked Up" Too Expensively—Ran Three Nights.

"The Three Musketeers," which after long preparation was put on at the Manhattan Friday of last week, stopped after Monday night's performance. Tuesday it was stated at the theatre the Southern Opera Co., which produced the show, had been financially swamped and that the show would probably not continue.

On top of the bond provided covering salaries of the actors for two weeks, as required by the Actors' Equity Association, the stage hands and musicians came forward with a claim that they should be similarly protected. Bad business for the four performances given and conflict between Richard Temple, who adapted the "Three Musketeers" and appeared in it, added to the troubles of the new theatrical concern.

During rehearsals the alleged refusal of Temple to make suggested changes is said to have led to several backers withdrawing. This left Ex-Judge Dennis J. Griffin of Atlanta virtually alone. It is claimed he is worth a half million and he arranged for the salary bond, but refused to go ahead with further guarantees.

A dispute as to the period of rehearsals also figured in the matter, the actors claiming rehearsals started from the time the play was read to them in Judge Griffin's room at the Hotel McAlpin. Michael Dempsey, manager of the Southern Opera Co. and representative for Griffin, claimed rehearsals did not begin until a week later. The difference between the reading of the play and the actual rehearsals counted pushing the rehearsal time over the regular five weeks for musical shows. The players therefore claimed part of a week's salary due before the show opened.

The "Three Musketeers" was hooked up at an impossible operating cost, with the payroll \$8,000 weekly. Last week the cost amounted to \$10,000, although but two days were played. The stage hands expense for the week was \$2,000 and the orchestra with rehearsals totaled \$3,300. There were 38 men in the orchestra, the chorus having 44 persons.

It is said that about \$5,000 will cover the bills outstanding. The Manhattan was actually paid \$13,000 in advance rent and \$3,000 additional is due in two weeks. Unless the latter payment is made the house will revert to the management.

REVIVING SOLDIER SHOW

"You Know Me, Al," With Female Chorus

"You Know Me, Al," the soldier show produced by the members of the 27th Division while that organization was in training prior to leaving for overseas, is to be produced as a legitimate attraction by John Meers. The piece, written by Stanislaus Stange and Will Hallahan, with the score by Leon De Costa, was originally produced with an all male cast of soldiers. For the revival a professional cast and a female chorus will be selected.

It is planned to secure the backing of the American Legion with a certain share of the proceeds from the piece to be donated to a fund for disabled soldiers.

Leslie Moroso Impresario

Leslie Moroso, the casting agent, says he will embark as a legit impresario next fall with a piece called "Shanghaied." It is a three-act melior by a new author, Texas Chantwaite.

All the action takes place on shipboard, showing different parts of the vessel.



BURNS AND LYNN

With America's Greatest Drawing Card, AL JOLSON, in "SINBAD." Permanent Address, 222 East 188th street, New York.

"CAMEO GIRL" STOPS, OWING \$5,000 SALARIES

Played to Light Business in Boston—Two Attachments.

Boston, May 25.

"The Cameo Girl" closed at the Hollis St. Saturday, with approximately \$5,000 in salaries due actors, stagehands and musicians. It is understood there is about \$5,000 additional owed to others for unpaid bills.

The Actors' Equity Association, represented by Deputy O'Neill, took charge of the Equity members of the cast, paid their hotel bills and sent the Equity members back to New York, with transportation paid by the A. E. A. Two attachments were filed against the show, one by the Equity and the other by Adelaide & Hughes. The scenery and costumes are said to represent about \$50,000 in value.

Paul Wooster of the brokerage firm of Wooster, Thomas & Co. of New York, was the main financial backer of the show. Mr. Wooster's wife was the composer of most of the score. It is said Mr. Wooster's reputed backing of the show arose from this. Associated with Wooster were Edward P. Perkins and Nathaniel Schmidt. Johnny Hughes (Adelaide and Hughes) is reported to have invested several thousand dollars in the show following the withdrawal of Wooster. The show played to \$335 at the Saturday matinee.

Hughes plans to recast the piece, have the book rewritten and take it out again under his management in August.

Complaints were filed with the Actors' Equity, American Federation of Musicians and Stage Hands' Union for the unpaid salaries.

The cast of "The Cameo Girl" included Gladys Miller, George Traubert, John Philbrick, Marie Wells, Henrietta Lee, Frank Lalor, Mary Hotchkiss, Stanley Hughes, Ralph Walker, Diana Watson and Adelaide and Hughes.

HARRY SOMERS' DEAL

Abandons South Bend's New Theatre—Gets in on Palace.

South Bend, May 25.

Harry G. Somers, lessee of the Oliver, has been elected to the directorate of the Palace Theatre Corporation. Somers had been joined with Ezra Rhodes and Eustace Poledor, local capitalists, in a plan to put up a new theatre, but this project will be abandoned. It is said, and the new Palace, now under construction by the corporation, will be made large enough to handle the largest legitimate attractions.

Others on the directorate of the Palace corporation are Eugene H. Miller, John C. Ellsworth and Samuel Parker of South Bend, Haines Egbert of Goshen, Ind., and Jacob Handelsmann of Chicago.

KINGSTON WITH ZIEGFELD

There is more than a likelihood that Samuel F. Kingston, casting director for Fox for several years, will return to the post of general manager for Florenz Ziegfeld, Jr.

HARRIS TAKES KELLY'S PLAY

"The White Cypher," a new play by Anthony Kelly, has been accepted for production by Sam Harris. It's a mystery drama in three acts and a prolog.

Rehearsals begin about July 1.

"FAUST ON TOAST" COMING OFF; COST 50,000 POUNDS—RAN 27 DAYS

"Chu Chin Chow" May End Long London Stay—Played to Nearly 3,000,000 People—Grossmith & Laurillard Ending Shows.

London, May 25.

The reproduction of "Faust on Toast" at the Gaiety is a complete and disastrous failure and comes off May 28: The production and reproduction cost nearly £50,000, and the two runs total less than 27 days.

Albert de Courville will transfer his "Pins and Needles" from the Gaiety to the Gaiety, but acknowledges he has failed except for unexpected backing.

Grossmith & Laurillard also take off "The Naughty Princess" at the Adelphi May 28. "The Whiteheaded Boy" at the Ambassadors, "A Matter of Fact" at the Comedy, and "Sweet William" at the Shaftesbury finished May 21. The production of Dunsany's piece at the Ambassadors has been postponed.

The Shakespearean season at the Old Vic, which has been brilliant, finished May 23, and there will be an opera season there, commencing May 28. The Shakespearean company will then go to Brussels to play a season, opening June 4, at the invitation of the Belgian Minister of Fine Arts.

The most important change impending is the likelihood that "Chu Chin Chow," after a run of nearly five years, probably finishes June 2. This is caused by generally depressed conditions. Oscar Asche's agreement with His Majesty's theatre is that he must take the piece off when the receipts fall below a certain figure. The play has been seen here by over 2,800,000 people, and registered 2,165 performances May 20. The theatre will be closed for redecoration during the summer prior to the production there of "Mecca" in the early autumn, with Asche, Willy Brayton and Courtice Pounds in the leading roles.



WILLIE SOLAR

International Musical Comedy Star

Just finished forty weeks for the B. F. Keith Vaudeville Exchange. While playing B. S. Moss' Broadway, last week, VARIETY said: "WILLIE SOLAR sang his way into the applause hit of the evening."

THIS WEEK (MAY 23) B. F. KEITH'S PALACE, NEW YORK.

Rosalie Stewart, Mabel R. Beardsley.

Ryomond Hitchcock will act as master of ceremonies and Alexander Leftwich will superintend the performance. Seats are on sale at the Casino or may be had from Miss Boardsley, 80 W. 40th street.

A feature will be the distribution of a souvenir booklet the purpose of which will be to set forth the great work theatrical folk are doing for ex-service men and men still in the army.

"New Day" for Jeanne Eagles.

The new starring vehicle for Jeanne Eagles for next season under the management of Sam Harris, will be "The New Day," written by Lila Burton Wells.

FIDELITY'S NOMINEES

Present Officers Renominated—Election June 14.

The annual meeting and election of the Actors' Fidelity League will be held Tuesday, June 14. The present list of officers have been nominated for re-election on the regular ticket. They are Henry Miller, president; George M. Cohan, vice-president; Louis Mann, second vice-president; Howard Kyle, secretary, and Ruth Chatterton, treasurer. The following have been nominated as directors for three years: Janet Beecher, Laura Hope Crews, Gladys Hanson, May Irwin, Zelda Sears, Leonore Ulrik, Minnie Dupree.

SHOWS IN N. Y. AND COMMENT

"Bad Man," Ritz (38th week). Last two weeks' gross has dipped under \$9,000 but better than \$8,500, which is profitable. Will stick as long as weather permits.

"Broken Wing," 48th St. (25th week). Still on the right side of the ledger on weekly business. May outlast other run attractions. Two shows to go on tour in fall. Around \$7,000 last week.

"Biff, Bing, Bang," Ambassador (3d week). As indicated "Dumbells," Canadian ex-service show, is drawing fairly good business, aided by cut rates. Is co-operative organization and is announced for world tour.

"Clair de Lune," Empire (6th week). Last Monday night house dark because of Alf Hayman's death. Takings showed further drop, as predicted, skidding to \$13,300, but \$5 scale retained. Has two weeks more to go.

"Deburau," Belasco (23d week). Two or three weeks more to go. Show withdrawn as soon as weather affects business. Last week, with \$16,500 in, it led non-musical group. Will not be sent out; too expensive to operate.

"Enter Madame," Republic (41st week). Moved here from Fulton. Run was to have ended at latter house, but management figured another month to profit. Over \$8,000 lately.

"Fanchon-Marco Revue," Globe (1st week). Coast show which secured house as stop-gap until "Follies" is ready. Billing here for show is "Sun-Kist," with the revue known as the "Golden Gate Revue." In for four weeks. Good statistics drawn make its stay look longer.

"First Year," Little (32d week). Still getting all house will hold. Down to eight-performance basis weekly, takings are little over \$11,000. House seats 520 persons.

"Ghost Between," 39th St. (10th week). Going along around \$7,000, management claiming profit.

"Gold Diggers," Lyceum (86th week). More than held its own last week, going to \$10,300. Gertrude Vanderbilt in lead provided fresh interest to those in the know.

"Irene," Vanderbilt (30th week). Has good chance to continue into July. Takings now between \$12,500 and \$13,000 weekly. Can break even at \$11,000.

"June Love," (Knickerbocker (5th week). Hooked up expensively for summer going. With scale at \$2.50 top now and cut rates in field takings are around \$12,000. Little or no margin at that gross.

"Just Married," Shubert (5th week). Moved over from Comedy this week, latter house going dark. Business good, though show not in smash class.

"Honeydew," Casino (2d week). Taking advantage of all cut-rate angles, which include "two-for-one" plan. First week of this repeat attraction grossed \$14,600. With good terms allowed netted neat profit for show.

"Ladies' Night," Eltinge (42d week). Well over \$10,000 lately. Pace continues better than other long-run shows of the season. Should last well into hot weather.

"Lightnin'," Gaiety (141st week). Management's plans call for run leader to round out three years, attained in August; show then due for Chicago. Last week \$13,200, close to capacity.

"Liliom," Fulton (6th week). Moved up from Garrick, which money capacity was \$9,000. With same scale it can get over \$15,000 here. Second Theatre Guild attraction switched onto Broadway this spring.

"Little Old New York," Plymouth (38th week). Ends run next week. One of season's most consistent successes which, while not big, held to \$12,000 for most of run, beating some of the other long-run plays latterly.

"Love Birds," Apollo (11th week). Pace profitable at over \$14,000. Management claims continuance into July.

"Mr. Pim Passes By," Miller (12th week). Should run another month. Takings last week went to around \$8,500. Draw figures to hold up until high temperatures abound.

"Miss Lulu Bett," Belmont (32d week). No date set for end of run, but will probably close in two or three weeks. Business little over \$5,000.

"Nice People," Klaw (13th week). This comedy one of outstanding successes of spring crop. Business little affected last week when further decline was marked along the line. Grossed \$14,000.

"Passing Show of 1921," Winter Garden (22d week). Final week. Goes to Woods' Apollo, Chicago, opening Monday. "The Belle of New York" succeeds, but house dark next week.

"Right Girl," Times Square (11th week). Another week to go; moves to Boston. Former Century roof show, now called "The Broadway Whirl," succeeding attraction June 6.

"Rollo's Wild Oat," Punch and Judy (27th week). Due to stop in another week. Made best run this house has enjoyed in several seasons. Success, with small capacity holding down profits.

"Romance," Playhouse (13th week). Final week. Goes to Garrick, Chicago, for limited summer stay. House will probably go dark for summer.

"Sally," New Amsterdam (23d week). Gallery sale is one of the signs pointing to remarkable hold, the upper floor selling out since opening and lower floors sure. "Last Waltz" only contender in sight.

"Servant in the House," Broadhurst (4th week). Walter Hampden with repertoire ends month's engagement Saturday as arranged. Broadway stay fairly good. House announces no succeeding attraction.

"Shuffle Along," 63d St. (1st week).

All colored show, in at \$2 top. Stage made a bit larger by extending apron and will later be changed to accommodate regular plays.

"The Bat," Morosco (40th week). Still money maker, but pace has fallen down with the other long-run shows. Stands good chance of running into summer going.

"The Champion," Longacre (21st week). Ends season next week, having accomplished run until hot weather as predicted. No succeeding attraction announced for house.

"The Green Goddess," Booth (20th week). Early week draw not as solid as first four months of run, but takings still big at around \$13,000, placing show with leaders of non-musical group.

"The Last Waltz," Century (3d week). Top money for Broadway list claimed for this new musical attraction. Last week the takings went over \$33,500. Played to capacity thus far except top gallery gets but light play.

"The Tavern," Hudson (1st week). Really 32d week on Broadway. Repeat date with George M. Cohan in "Vagabond" role started Monday night to capacity. Chicago company supporting. Fine impression and good takings indicated for limited continuance.

"Three Musketeers," Manhattan. Opened Friday last week and closed Tuesday, making season's quickest flop. Financial troubles piled up and guarantees forced attraction to wall, with minimum attendance reported.

"Toto," Bijou (10th week). Closes Saturday; has been slipping for last month. Scale was advanced after opening and has been revised downward. Started with a rush as a spring hit.

"Two Little Girls in Blue," Cohan (4th week). Standing up well, gross going to \$14,500 last week. Figure is big money at the scale.

"Tyranny of Love," Cort (4th week). Business held up well here. Three big names in cast aiding in good draw, with takings over \$9,000 last week and engagement indefinite.

"Welcome Stranger," Sam H. Harris (37th week). Will close next week. One of big comedy successes of season, getting more money during main portion of run than other comedies.

"Way Down East," 44th St. (39th week). Around \$8,000 last week. Film will try for a year's stay. Summer prices announced for next week.

"Four Horsemen of the Apocalypse," Astor (12th week). Film. Little over \$12,000 last week. Top money among special feature pictures.

"Connecticut Yankee in King Arthur's Court," Central (11th week). Moved here Sunday, to stay for short time, then "Shame," another special picture, is to succeed. Takings under \$5,000 last week at Selwyn.

"Dream Street," Town Hall (7th week). \$8,000 claimed last week. Is offered in cut rates along with "Yankee."

"Queen of Sheba," Lyric (7th week). Film.

CHICAGO BUSINESS
AT BOTTOM LEVEL

Receipts Fair But Not of Chicago Grade.

Chicago, May 25. With the temperature shimmingy between 90 and 95 for the best part of the week and following a cold snap took the bottom completely out of show business. The legit managers who last week denied any dark houses for the summer are now shaking their heads.

The surprise was the space and interest by most of the dailies given to the film, "The Four Horsemen." There was hardly a paper which did not give this picture an editorial, while Percy Hammond made it his theatre story for Sunday. Some remarkable publicity is being put over. Almost every drug store in the loop is carrying a special window display, and Ned Holmes, who is handling the picture for Marcus Loew, deserves a world of credit.

Estimates for the week:

"Call the Doctor" (Power's, 3d week). Slipped to \$9,400. One more week.

"Linger Longer Letty" (Olympic, 6th week). Around \$15,000. Making strong play to masses.

"East is West" (Garrick, 11th week). \$15,500. Could have stayed all summer to profitable returns, but leaving after this week.

"Gertie's Garter" (Woods', 6th week). \$3,000. Left to make way for "The Sign on the Door."

"Mary" (Colonial, 7th week). Still money leader, though off high mark. Went to \$22,000.

"Smooth as Silk" (Cort, 2d week). Hot weather bound to get this one.

"Meanest Man in the World" (Cohan's Grand, 3d week). Between \$10,000 and \$11,000, which is making money for house and show.

"Four Horsemen" (LaSalle, 8th week). This film keeping up steady pace. House rented outright with weekly expense of around \$6,000. Film not making any money to

OUT OF TOWN REVIEWS

TWO BLOCKS AWAY.

Atlantic City, May 25. At the Apollo this evening, with Charles Dillingham entering the field of "straight" dramatic production, Barney Bernard successfully filled the title role of Aaron Hoffman's new comedy, "Two Blocks

speak of. Mystery surrounds Loew's lease, which calls for occupancy until October.

"The Bat" (Princess, 21st week). Daddy of them all. Will hang up season's high run record. Off \$250 from last week.

"Samson and Delilah" (Playhouse, 3rd week). Went to \$10,000, best of the three weeks.

"Tinkle Me" (Illinois, 7th week). Dropped to \$15,000. Two more weeks then disbanding for the season.

"Robin Hood," sponsored by Ralph Dunbar, comes in for four weeks.

"Broadway Brevities" (Studebaker, 2d week). Will just last out its contracted time, four weeks. Around \$16,000.

"Bab" (Blackstone, 6th week). Will stay to June 5. Did \$8,500.

BOSTON'S EAST WIND
BRIGHTENS THEATRES

"O'Brien Girl" Way Ahead—
"Up in Clouds" Fast Added Starter.

Boston, May 25. The east wind, with which Bostonians are quite familiar though not especially keen for, saved the day for the theatres in town first of this week. At the end of last week when the mercury climbed over the 90 mark it looked bad for the show houses and good for the summer parks. But in a 24-hour period a drop of over 40 degrees in the temperature changed the situation entirely and gave the shows that are now straggling along on the narrow edge a longer lease of life and made the takings better for the few that are able to withstand most any sort of weather conditions.

"The O'Brien Girl" at the Tremont is still out way ahead of the rest of the entries. It did not slacken during last week, playing capacity at every performance and opened strong Monday of this week. "Up in the Clouds" which came into the Wilbur Monday night had a splendid opening and has the goods for a good summer show. It is housed especially well for such a run, playing the Shuberts favorite house here and undoubtedly will go good. It may take some of the edge off the show at the Tremont later when it is anchored.

In the switching of attractions from one house to another as was the case with "Buddies," which was shifted from the Wilbur to the Park Square for a two weeks closing run, before the show is taken off for good, the closing down for the season of the Hollis, which had an ugly closing of "The Cameo Girl," for a finale of the season, the best in some years, and the papers carrying advance notices on the circuses the end is more than ever in sight.

Estimates for last week are:

"The Cameo Girl" (Hollis)—Show closed Saturday and so did the house. Theatre still remains but the show is off for the time being with little likelihood of it resuming. Business the final week very poor, takings falling off badly from even the first week which showed a gross of only \$6,000.

"Deception" (Colonial)—Closed Saturday with Riesenfeld still holding the house by putting in "The Woman God Changed" as film attraction. Business final week of "Deception," still showed slump tendencies with a gross of about \$5,000 for the finish.

"The O'Brien Girl" (Tremont 3d week)—Leader in town by very safe margin and will probably carry first honors through the summer months unless new arrival at the Wilbur turns almost impossible trick. Did capacity last week with showing of \$20,000.

"Buddies" (Park Square, 1st week)—Shifted here from Wilbur where it ran for three weeks and did very fair business. Final week at the Shubert house got \$9,000, considerably below figure for previous week but sufficient to keep it in running. Is due for two weeks at the Park Square, which incidentally is the house it originally opened at and where it had a long run. Supplanted "Honey Girl," which was also a repeat for the Park Square.

"Dream Street" (Majestic, 4th week)—About \$8,000 last week, and being pulled this week. Town did not seem to go big for it last week, somewhat of surprise as for a time it seemed to be catching on.

"Three Live Ghosts" (Plymouth, 3d week)—This show now has chance to last through coming

month. It did about \$9,000 last week, sufficient for it to remain as it is small company and has no expensive star to support.

"Honey Girl" (Park Square)—In final week did bit better than \$7,000, which was not so bad when it is figured it was in on repeat and stayed four weeks.

"The Four Horsemen" (Tremont Temple, 4th week)—Is the only film of the three that opened here simultaneously that has not shown signs of weakening. Did about \$11,000 last week which is only about \$1,000 less than gross of previous week, which was pretty close to being a record.

(Continued on page 24)

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3d RETURN OF "MARY"
HEAVY DRAW IN PHILLY

Cohan Show Amazing Natives—
—Forrest Only Left Open.

Philadelphia, May 25. One bright light illumines the summer dullness which has set in. Cohan's "Mary," playing its third engagement at the Garrick, is amazing the knowing ones by the solidity of its most recent success. Last spring, new and virtually untried, it set Chestnut street on fire and jammed houses for four or five weeks when it had to be removed. Last fall, fresh from an all-summer's run in Boston where it hit on all six cylinders, "Mary" returned to the Garrick where it opened the fall season with a bang. Six weeks of real money followed before the show trekked to Broadway, the strains of "The Love Nest" preceding it. Now, at the tag end of a dismal season, after a Belasco hit had limped perceptibly at the same house, "Mary" came back, and is now in its fifth week, with no end announced.

Business this week is top-notch, aided by the departure of "The Greenwich Village Follies," which pulled about \$12,000 for its finale at the Shubert.

Surprisingly few long-run pictures have been tried here this season. The Metropolitan Opera house tried a policy of Fox and Independents, but it came to a sudden and silent end. The very uncertain success of "Dream Street," at the Chestnut Street is a matter of recent interest, and now the Forrest is left alone in the field.

Starting with "The Mask" last week, and following, that with "Kazan" this week, and "The Parish Priest" next, this experiment is making pretty good money. Heavy papering has covered early-week bare spots. Alvin Plough, of the Evening Public Ledger staff, is taking care of the series.

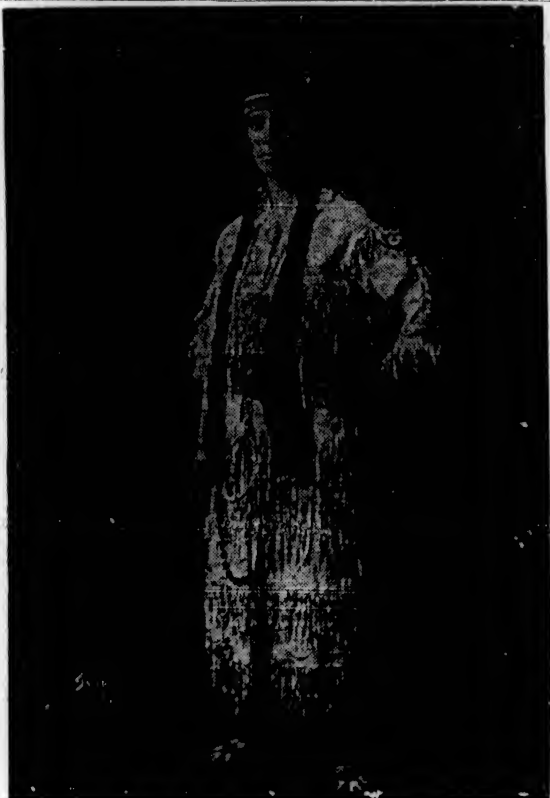
Even the regular picture houses have cut their runs to one week. This is a marked change, especially in regard to the Arcadia which was getting away with three and four weeks for good pictures.

Brooks
THEATRICAL COSTUMERS

Leading Makers of
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We costume completely musical and dramatic productions, moving pictures, acts, revues and operas.

143 West 40th St., New York



PRINCESS WAH LETKA
THE HUMAN OUIJA BOARD

A psychic marvel combining an interesting entertainment with the kind of comment that draws at the box office. Breaking house records everywhere.

Broadway, New York, this week (May 23)—41st consecutive week of Keith's booking.

A fond farewell to all my friends—sailing for England June 4 for a ten week Moss tour.

Management, HENRY BELLIT.

JACK LAIT'S REVIEWS

N. V. A. BENEFIT.

Just an N. V. A. benefit. One need not have ever seen one before to know that this one was just as all the rest. More than 30 acts, lots of famous names, a gruelling entertainment to sit through. It happened last Sunday night.

The Hip is a bit too roomy for clowning. The crowd held the performers strictly to their merits. Those who had prepared to impress with their past and standing and dabble the ribs of that outfit with keen gags loaded with inside stuff, floundered. The gang wanted the goods, irrespective of the cause. The acts that got the applause were the acts that performed good vaudeville.

Joe Lewis was the main announcer. Perfect. His voice loud enough to fill the place and his comments confined to "The next number will be —." Raymond Hitchcock and Frisco and Louis Mann were added starters at it. None could follow the eloquence of Joe Lewis, who didn't hold up the show. Mann was all right, though he wandered a trifle; Frisco couldn't be heard; Hitchy pulled a couple of boners, crediting Marcus Loew several times and forgetting Martin Beck entirely, otherwise distributing laurels to John J. Murdock and E. F. Albee equally—each one mentioned. Leo Carrillo followed and tried to cover up. A few professionals got it and laughed. There was no harm done, except that Hitchy had better not ask for the Orpheum time.

The house was jammed and so was the stage. This made every act a full-stage act, and full stage at the Hip is full enough. No curtain worked a hardship on several performers who require one either behind or to fall at a given moment. This umpire therefore declares ground rules with such a crowd in the field, and will call every hit into the crowd a two-bagger.

The score:
Keith's Boy Band—Must have been 150, with a little colored mascot, looking dazed; the band played martial stuff rousing; went well; took too long getting off.

Vip Vap Vaphankers—Worked fast, but too long; the trick dancing at the end got the applause.

Burns and Frabito—Couldn't be heard in that ten-acre indoor air-drome; bursting the balloons never missed; went O. K.

Riggs and Witchie—The man in the pit fiddled too much; the boy and girl danced neatly and drew a corking round.

Margaret Young—First one on that had the showmanship to get all the way downstage; first song good; second too long; fair.

Chic Sale—In his sour cornet bit; got a splendid reception; hit them hard for laughs; beat it to solid takings.

Whiting and Burt—Two songs; first one very big; second one bigger.

Miller and Mack—Topped anything so far; talk difficult to follow; but clown tap dancing riot; called back for bows.

Belle Baker—Fine reception; all smiles; knockout with "Welcome Stranger"; scream with "Irish-Jewish Jubilee"; a smash.

Pearl Regay—Took some time to get the jazz band set, and Pearl's song started slow; but when she got to those marvelous bends, a true panic. Could easily have encored.

Robert Emmett Keane—Spanish comedy song; all right; baseball talk, so-so; Kipling recitation trifle familiar, but the first "serious" moment, so got concentration and acknowledgment.

Pat Rooney—Jazz band again slowed it up; Pat got great hello; Marion Bent tripped on and got another; Tom Dingle and Patsy Delaney knocked 'em for a goal on cold dancing merit; Pat Rooney III did a Rooney dance, and tied up the show.

Jack Donahue—Following Tom Dingle, he was spotted all wrong; he did his burlesque stuff, though, and fooled fate; a bang.

Weaver Brothers—Too long getting to the saws. The rube stuff with song and dance got nowhere much; the saw singles and harmonies a wallop. That part would be a good Hip act.

Kitty and Teddy Doner—In "Eight Avenue" song as their dad did it; cerebrate comedy dancing; immense; big hit.

Dainty Marie—Stage wait on setting apparatus, after which a bang hit.

Masters and Kraft—Goaled 'em quick and got off.

Oscar Loraine—First long hit that got across all the way; did his whole vaudeville routine; tied up the show.

Lee Children—Little blue devils, winning on sight; took the house with material entirely unsuited for their personalities, but what mattered? Lee Kids; hoorah; uproar.

Harry Carroll—Smart feller; to piano, medley of popular choruses, modest bow; so long; scored.

Casinos—Pronounced success in his and she Spanish dances; heartily applauded from every section. Another Hip bet.

Gus Edwards and Company—The master kid showman and individual audience winner; slowed great big act, with about 30 youngsters and

props and changes and his own voice and personality; ran about 25 minutes and held every minute of it, a K. O.

William Mandel and Company—The burlesque acrobats, robbed of their finish by absence of a curtain, confining themselves wisely to pantomime only; the comedy triumph of the night; applauded to the echoes. Here is a perfect Hip turn.

Ted Lewis and Ben Bernie—Without any instruments; fared rather shabbily because of utter misjudgment of what to do; sang one hokum chorus ending with a "Hell," and staying there.

Henry Bergman—Knocked over two sweet numbers and one sweet hit.

Fred Lindsay—Australian whip-cracker, assisted by two cuties and one stooge; sensational work, showing up well on this stage; still another Hip candidate.

Harry Watson—The boxing bit; laughs galore.

Frank Mullane—On pretty late for ballads, but the audience was polite until he started prolix stories with distant points; some walkouts; finished neatly, however, with Yiddish accent gay song.

Gertrude Hoffman—Orchestra all wrong; dance a bit subtle until the end, when she got the gathering and swept the theatre with merited plaudits; always a great artiste; shone here, too.

Marion Harris—On late; lost some customers while jazz band mobilized in the center of the arena; took those who remained hard with jazz songs typical of two years ago, but still great.

Three Marx Brothers, Louis Mann, Bennie Leonard, Frisco—In a disordered but at times convulsing fake boxing match between Leonard and all the rest; some good "locals" and some wise cracks; Leonard told a story like a great "local" boxer; plenty of "hands" throughout.

Eight Blue Devils—Interspersed with entire preceding company; closed the show to walkouts.

The entertainment ran until 11:50. Slow stage management due to each act having to get off half a mile from downstage center and on ditto, and impossibility of preparing for a following act while one act was on, made many halts. People coming in and out on the stage also distracted. Stage crew, in scarlet jackets, stood out like a house afire, and divided interest with stars. Acts that had finished, standing upstage and watching those who followed, didn't help much, either.

But the crowd saw a lot of notables for the money.

And another crowd saw the same bunch at the No. 2 N. V. A. benefit the same evening at the Manhattan opera house. Why was Madison Square Garden slighted? Lait.

COHAN—THE VAGABOND.

(Second review.)

Tavern Keeper's Son.....Clyde North
Hired Girl.....Virginia Irwin
Tavern Keeper.....William L. Thorne
Hired Man.....Joseph Allen
Vagabond.....George M. Cohan
Woman.....Rita Romilly
Governor.....Norman Hackett
Governor's Wife.....Eugenie Blair
Governor's Daughter.....Isabel Withers
Fiance.....Robert Oleckier
Sheriff.....Edwin Walter
Sheriff's Man.....Joseph Guthrie
Sheriff's Other Man.....William Gaunt
Attendant.....Joseph Seiman

On his showing as the vagabond in the sudden return of "The Tavern" at the Hudson, George M. Cohan could play Hamlet, give that melancholy egg a sense of humor, give the public a rattling show and give Shakespeare all the best of it. Cohan lacks Arnold Daly's unction—thank heaven; he lacks Lowell Sherman's polish—thank heaven; he has more personality than both these excellent stars, combined—thank heaven.

Before an audience unique in that probably 95 per cent. of it had seen the comedy before, Cohan had the daring to appear in a costume role as the successor to two of the most graceful and accomplished gentlemen of the profession's uppermost branches—his first costume role, unless one would call the racetrack plaids, the little gray derby and the bamboo stick, which his imitators made famous, a costume.

For sheer bravado this experiment is unequalled. Steve Brodie leaped, but it was only a question of whether he would ever come up again; Cohan vaulted, and if he had ever come down the plunk would have been heard around the world.

Comparisons are not sportsman-like. Even Dempsey couldn't fight a machine gun. Therefore it would not be fair to mention too often the predecessors in the role, for they are but human champions and this man Cohan is a blazing, throbbing machine gun of electric vibrations in action. Footlights set off the ammunition of his human magazine, loaded with natural genius worthy of being classified as inspired.

Nasal intonation and all, Cohan, the song-and-dance man, the vivacious comic, the boy-sung-writer, the girl-show producer, the gray-haired kid who has made millions laugh at pathos and weep with laughter, came on and went through like a finished artist "of the old school" in a droll and intricately

technical admixture of superfine farce and legitimate character comedy, tinted at times with glows of masterful drama, colored at all times with satire.

Cohan spoke words that he never had spoken before, on or off the stage, for the language of the Vagabond is rarely the language of Cohan. Though he injected a few nifties in pat spots, he spared the script with almost reverent hand—he who can do whole scripts so irreverently.

It was no hand-picked crew of Cohan sympathizers who crowded the Hudson. Cohan has no sympathizers, in the common acceptance of that word—and he scarcely seems to need any. Surely he seeks none. If the audience contained many of his friends—what star opens without such?

His reception was worthy of an emperor; his modest acknowledgment was worthy of a great commoner.

There was no strutting. There was no braggadocio. It was Cohan serving instead of Cohan serving up.

Expert comedian that he always has been, he tossed his laughs with unstrained simplicity. He spoke the rippling lines which at times rise to poetry even through the mesh of burlesque with fluent finesse and easy delivery. In the quaint love scene with the governor's daughter he was just what she said he was—"cute." He made it mighty plausible. A girl might have loved him as a vagabond, for he spoke as a gentleman and he acted as a man.

New York is a strange town. Cohan wrote it. The town also wrote him. Today one is a little millionaire, tomorrow one is a vagabond.

Cohan, the laureate of the Yokels' Yappery, yesterday, its boasted, boasted hero, may tomorrow be the critics' goat. Cohan, the philosopher, the prophet of the Rubes' Runway, may tomorrow pipe through his nostrils a weak voice in the wilderness. But Cohan—victor or

rather gallantly of the feminines in this turn; Tuesday night, in the Palace (New York) they looked distressingly bush league. Dobson, however, stood the geographical transformation nobly—a red-blooded leading man, a vigorous dancer, a masculine comedian. He sustained "The Sirens" almost single-handed. The times have passed the book, the production, the wardrobe and the methods of it by.

The Courtney Girls, though, looked just as they did in Chicago—only fair. Coming forward to knock vaudeville dead with five boys who execute "chamber music" in interludes, did not seem to impress. The sisters were generously taken in their songs, despite a palpable cold which impaired Fay's extraordinary voice. Florence, the ingenue, seems to have polished her work up considerably, and runs a strong competitor to her deep-voiced partner. The girls' repertoire, in order and complete, tells the story as well as anything: "Japanese Sandman," "Home Again Blues," "Mammy," "Grievin' for You" and "Broadway Rose" reads like a music publisher's jubilee. The big exclusive ballad which Fay sang at the State-Lake has been omitted; also any encore work. "Broadway Rose" starts as a single and goes into a showmanly double to the high spot of the turn. The Benson orchestra is, as it was before, a meritorious quintet for lyceum or parlor work, not important in vaudeville. The turn went satisfactorily, but not sensationally.

Rome and Gaut, doing a bare 10 minutes next to closing, got nothing on entrance, but everything there was after that. One is a little fellow, the other a tall and cadaverous chap. It looked as though they were trading on this combination. Maybe they were. But either could do a single in the same spot and clean up; both were a panic. The wee one is an eccentric stepper with a sense of humor in his funny feet, the tall bimbo is just funny all over.

COLONIAL.

The show ran as scheduled Monday night, with the barrier going up at 8:05 on account of the length of two of the turns. They were Ray Raymond and "Melody Charmers" closing the first half and doing 27 minutes, and the Henry Santrey and Band turn second after intermission, also running to extra innings through encore demands.

The Santrey act was the logical show closer and would have held them in much better than La Bernicola and Co. The fantasy got on about 11 and was greeted with a stampede after the quiet opening, where the old couple are exploring their attic. The act deserved a better fate through the excellent dancing and would have got more up further.

Harry and Anna Seymour (now Mrs. Henry Santrey, by the way) really started the show in fourth position, although Nash and O'Donnel, just ahead, did nicely in their sketch, "Nearly Single." The act has a surprise finish that helped and is typical enough to get over for vaudeville. Both players are capable and the dialog suffices.

The Seymours scored their usual success in this house, where they are established favorites. Anna's clowning registered strongly and her impersonations capped the proceedings, insuring them one of the hits of the bill. A new one was given of Nora Bayes singing her "Gypsy Love" song. Miss Seymour has delicately refrained from using Clifton Crawford's name in introducing her "Kissing Cups Race" recitation, the motive being her unwillingness to associate a comedy moment with the memory of the late comedian.

The "Melody Charmers," which has developed into a real big time vehicle, closed the first half in bang up style. Raymond is an easy juvenile and is surrounded by a strong cast, with the Pooahie Sisters, two eye-resting maids assisting him in several song and dance numbers. The girls are costumed cutely and looked immense in their short skirts draped over graceful and shapely figures. They were applauded heavily at the curtain.

Roth Royce opened after intermission. She has the happiest song cycle of seasons, but is still hitting about 450 in the mugging league. "Robert E. Lee" is still being used as an encore and should be supplanted. The "wench" slew foot walk could be interpolated into something more modern, which seems the only excuse for the song. The expectation witnessed at another metropolitan house recently has evidently been ordered out, and wisely. Monday night in "Village Vamp," Miss Royce's rube number, she faked the spitting and got just the same result. She went hugely here, running to a one line beg off.

The Santrey turn followed and cleaned up one of the hits through the excellent music and Santrey's fine knowledge of values. His recitation ballads delivered in the spot with effects by the ten players crashed over and put him in high favor. Santrey's showmanship and easy stage presence delighted them and entitled him to the ovation he pulled for his share.

Al and Fanny Stedman had the toughest assignment following the Santrey Plot, but picked the show right up and galloped away to a hit on their own account. The mugging and clowning got as much as ever. Fanny has the knack of getting right under her auditors' skins with her clown delivery and foolishness, and in her brother she has a foil and co-worker who is second to none. They nipped their way to solid applause.

Adelaide Hermann opened quietly, getting most with a cabinet trick from which she produces numerous fowl, dogs and cats and discloses a female in a reclining posture. Sleight of hand and "appearances" of black art flowers receded and made up the bulk of the turn.

Edwin George, the monologuing juggler, was second and did well after a slow start. They were doubtful about George after he had muffed trick after trick, but the humor of the missing finally penetrated and thawed them out.

Business was far from capacity Monday despite the weather break.

JEFFERSON.

Everything didn't seem to be peaches at the Jefferson Monday night. The stage was a bit off in its workings, and a couple of the acts were badly treated in the way of handling scenery, etc. This is probably very annoying to acts that are out there trying to make good, not an easy task at any time, but still acts should know that these things will happen sometimes and should be more or less prepared and not let too small a thing upset them. What appeared to be a very good popular priced show was rather gummed up in this way. The weather was propitious Monday night. It was cool and a nice warm theatre was preferable to the chill wind of the streets. The house was better than comfortably filled.

It's a boisterous audience. Worse

(Continued on page 21.)



SEABURY AND SHAW PRESENT WILLIAM SEABURY AND CO. in "FRIVOLICS"

A MUSICAL RAINBOW

Colorful in Beautiful Girls, Croony Tunes and Elaborate Settings, WITH The Hope Sisters, Rose Stone, Beth Cannon, Ramona, and Sylvia Varden, and Joe Richman.

PALACE THEATRE, NEW YORK, NEXT WEEK (MAY 30th)
Direction, RALPH G. FARNUM (Edw. S. Keller Office).

victim—has lived to wear boots and a flowing cloak and send across the full-up footlights the jawbreakers of a classic. So, he has lived. And no one yet (late Monday night) has been able to say that George M. Cohan has ever been absurd. Lait.

PALACE.

An unusually watchable bill, and one of those rare Palace weeks when taps is blown at 11, sharp.

Santley and Sawyer (New Acts) in "Klick Klick," a class triumph in production, apparel and debauch effects, opened the three-act second half. Two populous acts had preceded it. If Hassard Short had searched the world for a couple of goats to show up, he couldn't have selected two more perfect than "The 13 Sirens" and the Courtney Sisters—not that they lack merit, but they are typical of the durable old homespun type of presentation, while "Klick Klick" is the apotheosis of the ultra-modern and effete in the smart spirit of Washington Square transplanted to Broadway.

Frank Dobson, leading the afore-said "Sirens," stood up wonderfully well, considering the support—and perhaps because of the support, in contrast. Except for the comedian, the little near-Trueex, the company looked shopworn and very Kansas City. How quickly one acquires the peevish viewpoint of the Big Burg; a few weeks ago this reviewer spoke

Working without subtlety but without offense, either, the pair tore off low comedy that landed them with the applause wallop of the engagement. Their spot was changed after the opening matinee.

Ed Lindsay, the Australian whip manipulator, justified the Palace slide advising patrons to stay in for the closer. Ringing up on a pretty wood scene production with simple but effective lighting tricks, he was as spectacular as his super-polite announcer was soft-spoken. Only an announcer, a butler or an ambassador can be so grandiloquently polite that it doesn't matter whether his dress suit bags or not. Lindsay has two charming girls assisting him and he is a dashing fellow, defiantly handsome, who makes the whips hiss and crack and go crazy. It held and hit.

Willie Solar, second, didn't seem to do over about six minutes. Three fast numbers got him off. He made many amusing sounds in his songs, and a very brief dance, attempting no flourish in keeping with his rather flamboyant program matter—"The international musical comedy star." It modesty is a virtue in a vaudeville comedian. Willie is the soul of virtue during his performance. He drew the usual reward of modesty and all other virtues—next to nothing.

A. Robins, the hokum instrument imitator with his breakaway props and his meekastible pockets,

SANTLEY and SAWYER & Co. (7)
Musical revue, "Klick Klick."
31 Mins.; Three and one.
Palace.

The last gasp in the Greenwich Village type of revue production, topping anything ever seen at the hands of its three principals—Joe Santley, Ivy Sawyer and Hassard Short—in vaudeville, and probably anything from any other hands ever seen in vaudeville—as viewed from standpoints of staging, mounting, dressing, lighting and atmosphere.

As an entertainment "Klick Klick" is not exciting. As a breath of distinction, esoteric taste, delicate finesse and gentle beauty, it is invaluable.

This marks the annual Santley-Sawyer-Hassard vaudeville dip which has for some seasons brought forth this delightful pair of upper-class stars for brief eastern appearances, leaving always a heritage of scenery, costumes, direction and conception for less demanded "team" to take into the hinterlands. "Klick Klick" qualifies as did the predecessors, except that it holds Santley and Sawyer even a bit higher above the performing mob, making the residue proportionately more discouraging for the vaudeville commoners who must inevitably follow them.

It opened the second half here. After a lengthy overture, Sawyer, looking juvenile and creamy in white, stepped before a satin and gold-bordered curtain and sang a brief prologue, aiming a camera at the audience, which gives rise to the "Klick Klick." The curtain ascended on a sweet novelty, a full-stage in black drapes with a huge camera lens in the center, its bottom rim some four feet from the stage. The shutter lifted open and Miss Sawyer was exposed in a Spanish costume. She stepped forward onto a shelf which proved a practical elevator, taking her down to a platform almost on stage level, and she started a Spanish number which developed into "Spanish Love"; thereafter almost every song was of a New York show of last season, making its scheme similar to that of "Bits and Pieces."

Miss Sawyer was delightful, as always—fragile, smart, beautiful. She was joined by two men in torador costume. Both her's and their's were pronouncedly impressionistic and unconventional, and throughout the revue all wardrobe showed the pencil and mind of uncommonly artistic vision.

The men were the Trado Twins, and, while they operated as directed, they revealed neither here nor later any striking talents, though they worked smoothly enough. Miss Sawyer followed by Santley in walking clothes; he was joined by Helen Kroner and Madeleine Van, a pair of confections who registered not only appearance and training, but culture and breeding. This trio did "The Charm School," and did it charmingly. The men, in fanciful attire, did a specialty brother dance, the dance not up to the atmosphere.

Santley and Sawyer appeared together in exquisite colonials, for a love song which lacked only intelligent lyrics to make it a masterpiece, for the eye was fascinated by their picture, the ear was pleased by the tune, but the brain was not jiggled by the words. This encoiled back before the satin drop to a pretty waltz of the kiss-at-the-entrance kind, ravishingly well done. Miss Sawyer was sublime in the powdered wig, and Santley most heart-warming.

"The Lady of the Lamp" came next in "two," with the drapes of the full-stage setting drawn together and the camera gone. Descending on a mammoth lamp which made both a pedestal and an overhead lamp after the girl had come down, one of the young women did an oriental dance made notable by her artful pantalette costume and her youth and graces. Back into "one" the other girl and the two boys, as High Cost, Whiskey and Blue Laws, portrayed "Three Live Ghosts" without much attempt at lines, but with a series of tap dances at the end that were corking—the girl was staler here.

The curtain rose to a stunning and unique setting with Miss Sawyer as a Pierette in black and silver, seated on a black moon above a black inclined runway to the stage, surrounded by a white silk cyclorama hung square. Sawyer entered as a Pierot in togs to match, revealing a costume that must have represented a fortune. They led a "Pierot's Honeymoon" fantasy, the others joining, clad in black and laces. It was a stage picture of memorability and probably historic effectiveness. If Hassard Short never stages another finale, he may

EDNA WHISTLER and BOYS
(5).
Songs and Music.
18 Mins.; Two (Special Cyc.).
23d St.

This is probably the same Edna Whistler who showed in vaudeville several seasons ago. She is better known in musical comedy, and her voice, of pleasant quality, indicates such experience.

Miss Whistler's turn has a jazz band setting, though the routine of songs hardly explains why. At the opening she had a lyric mentioning the individual musicians. After that the singer offered numbers of the ballad school, the band accompanying, also, having two numbers of their own. The cornetist displayed clarity and power in one of them.

The pianist announced Miss Whistler, who is a tall, good-looking auburn type, in a medley of her musical comedy successes, meaning the songs she formerly had in production. This was offered for the finale.

The act closed the show well, but minus the kick needed for the better houses. It was overtime for the spot. *Ibee.*

CHAPMAN and RING.
Talk and Songs.
18 Mins.; Full Stage. (Special Set).
Greeley Sq.

A full stage act, though their special drop hangs in "two," with legs in "one." A swing and a set porch also go with the scenic equipment. A cutout for a window makes it impossible to set anything behind which places the offering as a full-stage affair.

A man and woman are the principals, the woman, sending for a helper of some kind, brings on the man in eccentric dress. The set is pretty and the woman neatly and prettily dressed, so there is no reason for the untidy clothes of the man, even though he does comedy. He would be just as funny in a suit of similar cut, clean instead of mussed. The talk goes back to the school-day thing, "you remember when the teacher spanked you?" etc. It is only passably funny and the comedian should drop the attempts to make it blue. The act's greatest asset is its bright appearance and cleanliness. The man sings and also plays on a saw, after the fashion of Weaver Brothers, getting quite a little out of it. The couple follow this with a fake cello bit which does not fit, as the audience begins to suspect the saw is faked also. A quiet finish and a slow curtain completes.

The act, as it is, will get away on the pop bills.

LA FRANCE and JACKSON.
"Party of the First Part."
17 Mins.; One.
23rd St.

Fred La France and Billy Jackson. It is the same act as played last season by La France and Kennedy. Jackson was formerly teamed with Sammy Stein.

The turn has a black face comedy talk routine, Jackson doing the manager to La France's comedy as a near boxer. Instead of stepping as formerly in the act, Jackson has a ballad and the men duet with a popular number at the close. This number works to a good exit, the crowing of a chicken interesting both boys. La France pulls forth a meal sack from his hip pocket. They open it and sneak for the "bird."

Some of the chatter can go out, there being sufficient comedy material to stand pruning in the mid section. Looks good for the better houses. *Ibee.*

call upon those who have seen the curtain fall on "Klick Klick" to bear him witness that not even Ziegfeld has ever done better with black and white.

For an after-punch a little darkey was disclosed sitting on the moon. It was carrying the black effect a bit too far. If it was designed for a howl it missed; it wasn't hurtful, but it seemed a bit of an anticlimax to a remarkable half hour of advanced vaudeville—advanced beyond what has so often masqueraded as advanced vaudeville.

The lighting throughout "Klick Klick" is beautifully simple and enormously alive, a pivoted spot from above the grand border alone doing miracles.

In all, "Klick Klick" is far beyond the conventional production turn, affords a polite yet smashing vehicle for its well-loved stars, and brings to vaudeville one of those efforts that verify vaudeville's boast that nothing is above it, nothing is too good for it. *Lois.*

FOUR CAMERONS.
Song, Talk, Dancing and Bicycle.
16 Mins.; One and Full Stage.
Jefferson.

There are really only three Camerons. One woman acts as a maid appearing twice only to carry a hat or cane off stage for one of the active principals. The second female is a cute little girl who sings one number in a childish voice and gets away with it because of her youthful appearance and cuteness.

The two men are the act. The comedian gets it over. He is an eccentric with plenty of ability along all lines. At the opening he does an eccentric acrobatic dance that is so good it might be placed lower down in the specialty. The straight man does a little bicycle riding and feeds the comedian nicely. Most of the comedy is suggestive of the Keaton act, the talk running to father and son. The comedian gets quite a little out of this and the act frames up as rather good entertainment of the rougher comedy sort.

The act would make a good closer for the better grade of five-act shows. It would find ready employment in the Middle Western vaudeville circuits, where it could probably keep busy for several seasons. In the bigger bills the act would get away nicely in the early portion of the program. It has the virtue of containing real vaudeville and comedy of the sort that is altogether so rarely found these days in the better houses. That it is practically a one-man act should not interfere with its progress.

LOBOVA and GILLMORE.

Dances.
12 Mins.; Full Stage (Special Hangings).
23d Street.

This team has been west for a season, where they were spotted No. 3 in Orpheum and Association houses. For that reason the routine did not stand out to its full worth in the opening spot here.

Special hangings are used, a drop in one showing a spider web and the same idea carried out in a cyc hung in full stage. The rear section of the draping is of gauze material and lights behind show the girl during several costume changes effected there.

After the opening double dance in one, she changed to ballet rig and was on her toes in full stage, with the man aiding for the posturing. Another change was preparatory to a single toe effort, the first number however showing the girl at her best.

The man had what sounded like a special song called "Dance-mania" and there was a duet dance for the finale. Should do well early for better houses and for opening spot with slight change for speeding. *Ibee.*

ROSE and LOU BELL.

Songs.
11 Mins.; One.
23d Street.

Aside from the opening this sister team with a songs and piano accompaniment follows the usual style. But the individuality of the brunet member as shown in the way she handles popular numbers, gives them an edge on others. At the opening she has a short lyric about being alone, phones her girl friend, who quickly appears and takes position at the piano.

The girls have chosen some of the newest published songs. One was a ballad, duetted, after which raggy numbers were offered, "Wang Wang Blues" being first. Before "All By Myself" was completed, an anxious auditor started applauding, giving the impression of being planted. "Home Again Blues" was the closer. The Misses Bell fit well for the three a day, and they may move upward for the brunette is a good entertained. *Ibee.*

GIRARD SISTERS (3).

Songs.
10 Mins.; One.
58th Street.

Two sopranos (one at the piano) and the third sister a contralto. Although using popular ditties they are straight singers, depending mainly upon harmonizing to score. They know how to sing but their voices are not sufficiently out of the ordinary to warrant any demand for the act beyond the three-a-day. Unattractively gowned, their hair not done up attractively and amateurishly made up (no corresponding in facial coloring), they go through a pleasing little routine and retire without registering anything but a negative hit.

A little vaudeville direction would add the turn materially. *Jolo.*

KARA and ZACK.
Acrobatic.
9 Mins.; Full Stage (Special Set).
City.

Apparently a foreign man and woman combination, typical of the class of comedy turns used in some of the Continental music halls. The turn, although acrobatic to a certain degree, rests almost entirely upon the comedy, derived from water being squirted upon the man from figures on a back drop representing the exterior of a shooting gallery.

The comedy is not sufficient to hold the attention of an American audience. The acrobatic work is but mediocre, little in the way of novelty being displayed, the woman doing tumbling early in the turn that shows some ability. Her efforts on the stage are limited, due to the necessity of keeping her behind the drop for the water business.

For an opening turn this couple can look for little except in certain pop houses.

"VODVIL A LA MODE." (3).

Piano Act.
15 Mins.; One.
Broadway.

The lobby billing features Charles J. Hill assisted by Agnes Finlay and Bob Carbone. The act itself is an attempt and successful, to vary the usual piano act frame-up. The cast consists of a "straight" couple, supported by a pseudo stage-band vocalist.

Mr. Hill presides at the grand throughout, wise cracking and ragging his female assistant's classical singing, stating that this is not what vaudeville audiences want and switches into jazz. On the latter end of it, Miss Finlay lends it a concert style version by the chauntauqua manner in which she renders her numbers. But it serves the purpose of elevating it from the general run and stamping a little "class" on the vehicle. The piano shifter is subsequently dragged out for some singing and, per usual, displays a powerful voice.

The frame-up is a novelty which is further enhanced by the wise manner it is handled, that sets it right with the audience. The girl is comely with warm, unaffected personality that could be further enhanced by some different variation on the headress.

SID GOLD and CO. (2).

Songs, Talks and Piano.
22 Min.; One.
Greeley Square.

Sid Gold was formerly teamed with Babe La Tour and has also been identified with burlesque. For the present turn he has secured two male partners, a Hebrew comedian and a pianist.

Gold opens the turn with a number, being interrupted by the comic seated in the orchestra. The latter is brought upon the stage for comedy business with Gold doing the straight. A routine of popular numbers is handled by Gold including "blues" and a ballad. The talk is anybody's material.

The turn can stand some cutting. The Greeley Square audience approved the encore dance providing the necessary punch. For a three man combination this turn can take its place with the best in the three-a-day.

CORTEZ and RYAN.

Songs and Musical.
15 Mins.; One.
American Roof.

A girl number leader with a male partner devoting his time to straight playing on a harp and violin. Impersonations of stars by the girl and some nut comedy by her are the main items. Her ability at handling comedy with her vivaciousness greatly help the act. The music of the man is assured, he going in for operatic work on the violin, later ragging it while his partner is making a change.

The act opened the second half, carrying the spot nicely and should flourish in the better grade three-a-day.

JUGGLING FERRIER.

Juggling.
12 Mins.; Full Stage.
American.

Hats, balls, clubs, etc., are the accessories used by Ferrier. The tricks are accompanied by a little talk with a catch line, "see." This does not develop the laugh that it should for the featuring it gets. The man is a clean worker, doing his tricks swiftly and smoothly. For a finish he dons a coat and hat made of looking glasses and juggles clubs similarly decorated. The routine used is not flashy enough for the costume. Ferrier did fairly opening.

BERT WALTON.

Songs and Talk.
21 Mins.; One.
American.

Next to closing on the bill the last half of last week Bert Walton was a solid success, easily carrying off both the applause and laughing hits, showing plainly that merit will be rewarded in the three a day as well as anywhere else. A new style of entertainment for a single man has been framed by Bert Walton. He is doing a story in "one" with songs intermingled. He enters in dinner jacket and hat with overcoat over the arm and explains that he has just left his girl. He gets laughs out of the talk regarding what it cost to take a girl out in these days of cover charges, ticket speculators and taxi cabs. A telephone call from the girl brings him to the 'phone.

The song at the 'phone discloses that the girl is to be married and he is "alred." This is also very well done and the easy running of the act from talk to song and back is very natural. The man being turned down, turns to his mother. This bit is a trifle over acted and too long drawn out and is where the cut, which the act needs, should be made. Mother: are sure fire vaudeville material, but the subject can be overdone. From this point on, the act slows up slightly and the elimination of some of the material here would bring it more quickly to the finish which is a little unusual even though employing plants. The girl calls back on the 'phone and asks if they cannot see each other once more before she marries. She agrees to come to the theatre at which he is working. A blackout makes the change to the theatre with the girl in a box. A crossfire song with a very pretty melody is responsible for many more laughs. The man complains that his heart is broken and demands to know whose heart she will break next. This is interrupted by a man in another box who also sings that he is a victim and from this the trio do the most legitimate bit that has been seen where plants are used.

It is not a song plugging arrangement, but fits the act and the situation. Bert Walton is a good performer. He handles this material exceptionally well, his delivery being a confidential chat with the audience idea. A clean-cut appearance and a nice personality making this particularly strong. In the mother bit, which should be cut some, he overdoes a trifle, but that is a thing that can easily be remedied. The manner in which the American audience received him proved conclusively that the small time will like him and with the little changes there is no doubt about his ability to hold down a good spot in the big time houses. He has a new style clean cut, entertaining specialty.

GOLDIE and THORNE.

Singing, Dancing, Crosstalk.
14 Mins.; One.
58th St.

A buxom, strenuous female opens with a bid for comedy with the bromide: "I was built for comfort, not for speed." She sings a "wop" number violently. On comes a flapper in a tailor-made costume and feeds the strenuous one for a few moments, then off again while the larger one announces, "If they show me a pork sandwich I'll go back on my religion." Then she unbuckles an even more violent coss shouting number. The flapper returns in an evening gown, cut short at both ends, revealing she isn't as "flappery" as one supposed on first impression. Smaller one does a song and a few steps; other a Yiddish number; little one strips to tights and short skirt and knickers; crosstalk; conversational duet with "nut" stuff.

They give indication they are recruits from a cabaret. As a result they proved themselves riotous small timers. *Jolo.*

NEVILLE and DANO.

Travesty Skit.
12 Mins.; Full Stage. (Special Set).
58th St.

This act is closely patterned along the lines of the Gallager and Rolley turn—army captain and blackface private. The locale, however, is in the arctic regions, a flying machine, iceles, etc., being painted upon the special set. The comedy rises through a constant play upon words, such as referring to the town of "Ask Me for It," etc.

The comedian has no dialect whatever, despite his darkened features and the straight man does not time his feeding to the fine nicety so essential to this class of comedy. The material they have is superior to its interpreters. *Jolo.*

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How About a Production?

(NO. 4 OF A SERIES OF ADS—WATCH FOR NEXT)

BILLS NEXT WEEK (May 30)

IN VAUDEVILLE THEATRES

(All houses open for the week with Monday matinee, when not otherwise indicated.)

The bills below are grouped in divisions, according to the booking offices they are supplied from.

The manner in which these bills are printed does not denote the relative importance of acts nor their program positions.

*Before name indicates act is now doing new turn, or reappearing after absence from vaudeville, or appearing in city where listed for the first time.

B. F. KEITH

Palace Theatre Building, New York City

NEW YORK CITY

Keith's Palace

4 Marx Bros

Bobby McLean Co

Wm Seabury Co

Cleoclin

Kramer & Boyle

Dotson

Doc Baker Co

3 Lordons

(One to fill)

Keith's Riverside

*Florence Moore Co

Ruth Roy

Ziegler Sis

Bussell & Parker

Falo & Falo

Eddie Ross

M & M McFarlane

Lane & Hendricks

(One to fill)

Keith's Royal

Croole Fashion Pl

Yip Yip Yankers

Valerie Burgess Co

Georgia Campbell Co

Jack Donahue

Dooley & Storey

(Others to fill)

Keith's Alhambra

Morris & Campbell

Duffy & Mann

Smiley & Wellman

Muller & Stanley

Tennessee Ten

(One to fill)

Keith's Colonial

Joe Howard's Rev

Kajiyama

Rome & Galt

Sara Twins

Watson Sis

L & G Archer

Devoe & Statzer

(Two to fill)

Keith's Broadway

Gilley Glatton

7 Honey Buns

Galietti & Kolin

Fisher & Gilmore

Martha Pryor Co

Mae Neilson

(Two to fill)

Keith's Coliseum

Moran & Lorraine

Tempest & Sunshine

Sherwin Kelly

M'Frand & Palace

(One to fill)

Keith's Hamilton

Joe Cook

Alex Bros & Evelyn

Boyce Coombe

Davis & Darnell

Mabel Burke Co

(One to fill)

Keith's Hamilton

Hilton & Norton

34 half

Hilton & Norton

Helen Ware

*York & King

The Lovellios

(One to fill)

Keith's Jefferson

Patricia & Mason

Mae

The Lovellios

*Bobby Connelly

Buckridge & Casey

Michael McDonough

34 half

Mabel Burke Co

H & A Seymour

Sherwin Kelly

Can't Anson Co

(One to fill)

Keith's Regent

Ethel Clifton Co

Jack Donahue

Henry & Moore

(Others to fill)

Keith's 31st St.

Clayton & Edwards

June Jones Co

Princeton & Watson

Yip Yip Co

The Geills

Mattie Lippard

Keith's M. O. H.

3d half (24-29)

Harry Hayden Co

Rappel

VALENTINE VOX

Originator of singing in two voices simultaneously.

Eva Fay

Kramer & Boyle

(Others to fill)

1st half (30-1)

Jack Osterman

T & K O'Meara

*Walter Percival Co

(Others to fill)

3d half (24-29)

Doc Baker Co

Morgan & Gates

Reddington & Grant

W & M LaVar

(Others to fill)

Proctor's 125th St.

3d half (24-29)

Princess Rajah

Lily Lacey

Bernard & Garry

(Others to fill)

1st half (30-1)

Lydia Barry

Marie Lo

3 Bennett Sisters

NASHVILLE

Princess

(Louisville split)

1st half

Frank Shields

Challis & Lambert

Olcott & Mary Ann

Tuck & Clare

(One to fill)

NEWARK, N. J.

Proctor's

Lew Wilson

Alexander Kids

3 Dennis Sisters

(One to fill)

Keystone

Tony & George

Wilson & Kelly

3 Krazy Kids

Bob Hall

Fink's Mules

Wm. Penn

Chris Richards

Demarest & Collette

Pearson Newp't & P

(One to fill)

2d half

Rube Walman

(One to fill)

ROANOKE

Roanoke

Mitchell

Gilbert Sisters

Sam Liebert Co

Rudell & Dunigan

Kelly LaTelle Co

2d half

Will & Blondy

Denny & King

Hazel Green Co

Coffman & Carol

Dallas Walker

SAVANNAH, GA.

Bijou

(Jacksonville split)

1st half

A & L Bell

F & M Dale

Wm Wilson Co

Ed Morton

Bell & Caron

SCHENECTADY

Proctor's

The Doran

Goldie & Thorne

Wm Kent Co

Merlin

Ames & Winthrop

3d half

Daily Mack & D

Cooper & Lane

Arnold & Lambert

Bowers Walter & C

(One to fill)

SYRACUSE

B. F. Keith's

J & N Olms

Jack Joyce

*Franklin Charles Co

Frank Wilcox Co

Hazel Crosby Co

Muldoon Flynn & R

Yates & Reed

La France Bros

Proctor's

J & N Burke

Inez Hanley

POL'S CIRCUIT

BRIDGEPORT

Pol's

A & G Falls

Allen & Cantor

Robert Reilly Co

Kane & Herman

Steed's Septet

2d half

Turner Bros

Held & Adams

Lee & Cranston

Clinton & Rooney

John F Conroy Co

Plaza

Harry Lamore

Cook & Hamilton

California 3

(One to fill)

George Akron

A & N Delmont

Doyle & Magee

3 Dusky Steppers

HARTFORD

Capital

Gardner & Aubrey

David Mare

Lee & Cranston

Norwood & Hall

Eva Shirley Co

2d half

Mora & Reckless 3

Hoster & Huston

Weish Mealy & M

Big Jim

SPRINGFIELD, MASS.

Palace

Dave Winnie

Jennings & Dorman

Archer & Belford

Leon Varvara

"Sweet Sweeties"

2d half

The Herkies

Klaska & Calvin

Liddell & Gibson

Boyle & Bennett

A I Hall Co

WATERBURY

Pol's

The Hennings

Hooper & Huston

Liddell & Gibson

Boyle & Bennett

Big Jim

2d half

Gardner & Aubrey

Jennings & Dorman

Archer & Belford

Leon Varvara

4 Readings

(One to fill)

Plaza

Turner Bros

Klaska & Calvin

Held & Adams

(Two to fill)

WILKES-BARE, PA.

Pol's

Dave Winnie

Allen & Cantor

Cook & Oatman

Tripp 3

(One to fill)

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 Lindsay & Hazel
 Gay Revue
 Fisher & Eldridge
 Potter

WASHINGTON.
 Strand
 'Lying Howards
 Butler & Covey
 'The Crisis'
 Ward & Wilson
 Virginia Steppers

WINDSOR, CAN.
 Loew
 Mack Gregory 3
 Bartlett Smith & S
 1st & 2d

2d half
a Foillette Co
Murphy & Lockmar
Martha Russell Co
EXCHANGE CO.
New York City
Grove & Henderson
The Royces
Charnoff's Gypsies
Ludson & Jones

Heynoffs
 & E Burke
 "Mixtures"
 2d half
 Crowden's Dogs
 Temple & O'Brien
 Alaskan Duo

ROCHESTER
 Victoria
 King Kee 4
 Desley Girls
 2d half
 Lorimer & Carberry
 (One to fill)

TOLEDO
 Rivoli
 Kinzo

CIRCUIT
Chicago Offices
OAKLAND, CAL.
Fantages
(Sunday opening)
Clifford & Bothwell
Eagle & Marshall
Hickman Bros
Hamilton & Mack
Yardon & Perry
Lottie Mayer Co
OGDEN, UTAH
Fantages
(2-4)
The Norvellon
3 Quillion Clitums
Fox & Ray
Livingall
Genevieve Troupe

PORTLAND, ORR.
Pantages
 Chandon 3
 B Harrison Co
 Staley & Berbeck
 Paramount 4
 "5 of Clubs"

REGINA, CAN.
Pantages
 (30-1)
 (Same bill plays
 Saskatoon 2-4)
 Frawley & West

KEITH'S TIX

Sorsman & Sloan
Mrs. Zuleika Co
4 Paldrons

SAN FRANCISCO
Pantages
(Sunday opening)
Claire & Atwood
Coleman Gletsch
Jed's Vacation
Dianna Bonnal
Payton & Ward
"Liberty Girl"

SEATTLE
Pantages
Phil La Tanka
Rhoda & Cremon
Martha Hamilton
Gallerini Sis
"The Love Shop"

SPOKANE
Pantages
(in page 24)

24)

JEFFERSON

(Continued from page 15.)

than some of the real bad English audiences. At least in England they only pick on the bad acts, but down at the Jefferson, good or bad, it's all the same to them, and if they get an opening they'll ride any one.

Kajiyama was the worst sufferer in this respect. The little Jap's mental and writing experiments require a little intelligence and a great deal of quietness. He got neither. The audience was bent upon injecting comedy of its own as soon as it got beyond its depth in following the workings of Kajiyama. Cube root is as foreign to the audience on 14th street as is the English language, and when the Jap started to explain it to them they became hysterical. Kajiyama is doing a very interesting act, nevertheless, and for the better class audiences he should be a talking card. He is progressive, and each time around manages to insert something new and interesting. His announcements might be made with just a bit more speed. A trick at the finish put him over to as much applause here as anything else on the bill in spite of the interruptions during the earlier portion.

Muller and Stanley were the worst sufferers from the back stage mismanagement, but they should not be excused for allowing the audience to know that things were working badly and being noticeably upset. They seem to be entirely at sea during one portion of the turn, and neither knew what to do or say. The team was not to blame entirely, but they gave a show that was as different as day and night from that which they gave at the Coliseum. The trouble came with the raising of the drop when the couple go to full stage. There is no reason for them ever getting out of "one." They did only fairly well and could not dig up enough applause for the encore, even after putting the hand to the ear to listen for more applause.

Peggy Carhart, a straight violinist, was No. 2 and let down the good start the fast Eight Blue Devils gave the show on the opening. The girl is probably a good violinist, but every such kind of acts don't mean anything as far as vaudeville is concerned. The Jefferson orchestra showed at its best in this specialty, gaining for Miss Carhart as much if not more than her playing did. In an act the girl would probably be great, but there is not enough to the straight violin playing to make a vaudeville single.

J. Rosamond Johnson and his colored entertainers put over a real hit in the closing position. The act here, perhaps because they needed time to set following Kajiyama, opened in "one," which is not at all a good opening. The ensemble work is very good throughout, and they sing real colored melodies and make them altogether enjoyable. The jazz band finish is exceptionally good, and there could be more of it. The drummer made an individual hit. He has something a little bit more than just the drumming and singing ability. The act all around makes for very good vaudeville entertainment.

Four Camerons, New Acts.

BROADWAY.

There was a rather "warm" crowd on hand Monday night, covering the orchestra floor fully, although the upper shelves were muchly evident by their lack of population. Also the usual Monday night quota of wise ones.

The "Singing Musicians," nee the house orchestra, was a blind to introduce a song plugger in the orchestra pit who warbled, armed with a violin to complete the stall. Barney Ferguson and George Cunningham, those young old-timers, were introduced by a series of introductory slides detailing their showman pedigree and, following the 10 minutes of adverting about in a routine which they made familiar to the patrons of Tony Pastor's and other yesteryear audiences, they walked off with the hit evening, if stopping the show means anything. The sympathy personal element enters in respect to age, but the "boys" are still there despite the slides heralded them as 67 and 53 years each—that's pretty young for a couple of spry acrobats.

Joe McFarlan and Johnny Palace with a cycle of pop tunes whipped each ditty across for considerable damage, getting the most on the closing "Angels" ballad with the intermediary patter which brought them back for an encore. Princess Wah Letka tried it with her mind-reading act that looks the goods and certainly is a vaudeville asset to anybody's theatre. Her showmanship is no mean factor. The Princess is billed as a descendant of a Blackfeet Indian chief and looks picturesque in her native garb. Last year she played for Ziegfeld atop the New Amsterdam Roof.

"Vodvil a la Mode" (New Acts) was followed by Ethel McDonough with her satire on a woman's daily routine. Miss McDonough is another expert show woman who knows how to exact the most out of her material. With her sectional hangings and the silhouette changes, plus the oral material, she has a valuable vehicle for vaudeville.

Burt Gordon and Gene Ford next-to-closed, the latter sporting

a new and very becoming hobbled hair effect which, however, distracted from her heretofore familiar vamp get-up. Otherwise they peddled their hokum with the same deadly effect which inversely resurrected the customers to spontaneous response. Scotch Lads and Lassies closed with their familiar kiltie capers.

AMERICAN ROOF.

Once the show on the roof got started Monday night it kept up a good gait until the final curtain, rounding out as small-time entertainment that should bring business to any of the three-day houses during warm weather. Gillette, a cyclist with a semi-tramp makeup, opened after a comedy picture, finishing strongly with a somersault through a frame on the bike. Kelly and Browne (New Acts) No. 2, ran through 11 minutes with little trouble, followed by the Romas Troupe, a fast working tumbling act that took down one of the hits and gave the show its real start.

These boys go in for some whirlwind work that rocked the house. The men are dressed in tuxedos, out of the ordinary for a turn of this nature, the change from Arab costumes being to their advantage. The pyramid business used for an encore does not prove sufficiently strong for the final effort. The men have done too much beforehand to be forced to rely on this old bit for an encore.

Mabel Harper, with a miss at the piano, brought forth comedy numbers that displayed this girl's personality. Miss Harper has been away from New York for some time, her offering being changed, however, but slightly. For comedy results she worked up her points, keeping the show going at the fast clip created by the preceding turn. Robert Reilly and company (New Acts), closed the first half, proving a rattling good offering in the spot.

The second half consisting of four two-acts, the last two of which were made duos, was opened by Cortez and Ryan (New Acts), with Murray and Lane in a man and woman

comedy sketch next. The act provoked considerable merriment, and brought a steady stream of laughs, regardless of the heavy spot.

Bryant and Stewart, next to closing, brought forth additional comedy of the nut order. The men had little trouble in creating laughs, but should cut down on the running time. The comedy musical instrument business at the finish is surefire with the turn in its general makeup being assured of laughs returns. King Brothers, a strong-man team, topped off the bill in satisfactory style, the house remaining intact for the feature picture.

RIVERSIDE.

There must be a remarkable lure to the name of Kitty Gordon. It headlines at the Riverside this week. Tuesday night the house was pretty nearly filled downstairs. The strays commenced to show toward the rear, but it's a large auditorium, and the crowd attested to a draw. When the Gordon turn came on,

second after intermission, the house listened to the introductory prolog before the curtain, waiting for Miss Gordon. She duly appeared in a salmon colored gown beneath her red hair. The dress almost made every one forget her voice as she delved into an aria that held high notes, too high for the English-woman. Later she sang again, after some airy persiflage with the pianist, and again Miss Gordon tried to vault the top ones, only to come a cropper. After dallying with a couple of pekes, one in her arm and the other on the floor, Miss Gordon sang again. The house was listening by this time, looking at another gown also, and hearing Miss Gordon tell how she was mistaken for Mme. Petrova. Though she shouldn't sing and she does, she should wear gowns and she does, and she who is Miss Gordon, should show her back and she does. As a sight act, Miss Gordon is there, despite everything, including her voice, which says the public is still a curious one—they want to see and while they want to, vaudeville can

REMICK'S

THE BALLAD THAT IS
SUNG THE WORLD OVER.NOW I LAY ME
DOWN TO SLEEPTHAT
CLEAN CUTAIN'T
GOTLyric by
SIDNEY D MITCHELLMusic by
GEO W MEYER

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AND NOW
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THE STORY BALLAD THAT CARRIES A MESSAGE TO EVERY HEART

JUST KEEP A THOUGHT FOR ME

Lyric by HARRY D. KERN

Music by EARL BURTHETT & MAX FISHER



FOR EVERY ACT

"DADDY" "SATURDAY"

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and will find a place for the Gorge who come and go.

The present Riverside show holds quite a deal of comedy, and the laughing hit of the evening happened in the first part, No. 4, where D. D. H. delivered an overboard of laughs with a newly-fashioned monolog covering almost everything topical and otherwise. D. D. H. thumped his "magical book" on the stand before him, every time he made a point. He thumped it with a cane or ruler, in his dress as a college faculty member, and every time he thumped the book he thumped out a laugh. There was a succession of laughs, more probably than a timely vaudeville talker ever before garnered. This man gets them quick, makes the points decisive and incisive, has diction a Shakespearean player could envy and a knowledge of talking value which says D. D. H. covers an identity that is no stranger to the show business. His manner of routine is likable; his style of work the same, and the ease with which he handles himself not the least of it.

Quite a monologist, this D. D. H. He won't long remain in the upper part of a bill. Audiences will laugh him next to closing.

Another comedy turn followed, William Kent and Co., in "Shivers," programed claimed to have been written by Billy Grady. If this is Billy Grady, the agent, he should not stand for the piecing of the old stuff in the turn that is done so well by Mr. Kent and carried to a hit through his contortional "souse." Mr. Kent's "drunk" gets right over. The Riversiders liked him for his semi-acrobatics as well as they did for the stowed husband he played, perhaps overplaying a bit at times, but making everything bring back something.

After intermission and a most funny set of "Topics of the Day" clippings, Swift and Kelley came into "one" with their talking turn, keeping up the laughter, with Miss Kelley's songs again winning out. Her voice immediately preceded Miss Gordon's.

During the Gordon turn, as Marvel, the dancer, made his first appearance, he did several steps with-

out music. The Riverside seems to draw wise young men who have probably received their Broadway education in the pay-as-you-enter dance halls. They snickered at Marvel at first, on first impression, gained through having possibly watched other male toe dancers in the many dancing acts of the past few seasons. Later, when Marvel started with the music, they applauded, but their sneers and their cheers alike fell on barren ground, for Marvel is deaf and dumb, a marvel as he has been named, a fine, fast, eccentric dancer who combines all styles of steps, a boy who has been mishandled since he first came to the stage, and whether Marvel's misfortune is a sensitive subject to himself, he has overcome it in his stage work, and for that reason alone becomes all the more noticeable. It should be made use of. Marvel is entitled to publicity on his affliction, and what he has accomplished in the same way. He has even reached vaudeville, a field Marvel started in and still remains. Were Marvel billed for his

proper value, people would be amazed rather than be pleased, as they are by his performance.

Selbini and Grovini opened, Dave Roth was second, the Brians third, Jack Wilson and Co. next to closing, and Kokin and Galotti closed the evening.

AUDUBON.

The sudden change in temperature was responsible for an orchestra about three-quarters filled, while the balcony and boxes revealed about the same Monday evening.

The Innis Bros. and Nat Nazarro Co. were well advertised in the lobby as direct hits from Broadway. The former came on next to closing and the latter followed, closing the vaudeville. Both lived up to past reputation. The Nazarro turn with "Buck and Bubbles" has improved considerably, the colored members becoming more acclimated and standing out more. Nazarro, assisted by the kid, continues to open the turn with acrobatics, but only for a few minutes, until all attention is devoted to the colored boys.

Thames Brothers opened with strength, atop a revolving table that demanded attention. Attired in white one-piece suits, they make a neat appearance.

Albert Rickard, formerly in vaudeville as Al Ricardo, offers a ventriloquist novelty entitled "Hush Money" by Andy Rice, that will meet with approval, but where the turn needs such a title is beyond comprehension. It would be just as well to offer the regular throat manipulation work without the camouflaged title.

Harry and Neta Rose have ability, but the manner in which they handle things appears to be a very serious handicap. He locates in the orchestra among the musicians, later interrupting a song number by the girl. This opening song number undoubtedly for comedy is away off key, but the audience does not wake up to this fact until he interrupts. Mr. Rose finally leaps to the stage and after rendering several violin selections, Miss Rose reappears in a change of costume offering dance steps that are sure fire. Both combine efforts by executing some clever stepping for a finish.

A domestic comedy skit entitled "In the Morning," with Bert Wilcox and Miss La Croix did not go any too well. It is played by several supposedly married couples, where former sweethearts meet and now, although married, endeavor to slip away. The extra man who is single arranges to sneak with his former sweetheart, now the wife of another man, on an early morning train, which accounts for the title. Action closes with couples properly united again and the single off for the train alone. It works very slowly, and at times is very conglomerated. Properly presented it should run well for comedy results.

5TH AVE.

The important item at the Fifth Ave. Monday evening was capacity, a word formerly often used in vaudeville, but seldom heard of late. It must have been the weather, for it couldn't have been the show. If vaudeville bills draw the business, why should it fall off? Because it has fallen off everywhere? Perhaps, but the same kind of bills get booked everywhere, it seems. Well, then, it's the scale, and if it isn't the scale, it's the condition, and if it isn't the condition, it's just a break, and if it isn't that, it's something else; it's always something that explains nothing. People must eat, people must wear clothes and people must have recreation. So take your choice of the ifs.

Nothing on the first half bill to draw even a second look. The big act of the bill, with its six young people, called "Flirtation" (New Acts) didn't mean a thing on the billboards and but slightly more on the stage.

The next to closing turn got the show's hit. It was Pressler and Klais, with Pressler's eccentric makeup and conventional comedy piano playing doing the trick. Pressler has a number of old stunts, but it's his slimmest of figure, a huge shock of light hair and some Joe Jackson pantomime that carries the turn over. In the Jackson work Pressler is also using a handkerchief, as Jackson does on his white collar that won't stay put. The audience liked the couple, including Miss Klais' songs. If that kind of comedy piano stuff can still get them, this turn is safe for anywhere, perhaps not next to closing, however. Pressler on his shape and his hair will always be good for a laugh.

The next best comedy turn was Ed E. Ford, No. 4. Ford is an Australian and an unusual mugger. His face seems all elastic. He announces he will cry on one side and laugh on the other side of his face, at the same time. He does it. This followed a lot of facial distortions that were funny, and he closed the mugging section with placing four golf balls in his mouth. The first section of the Ford turn is strong for comedy secured from this style of action, but Mr. Ford slipped away thereafter through recitations, three of them, three too many. He needed them, though, to fill out the turn into an act. It might be better for Mr. Ford to intermingle his mugging with the recitations and the two Scotch stories told, if he cannot lose the recitations altogether, breaking up the act to better advantage by the use of more stories.

Next came the Four Harmony Kings, all colored, entering in evening dress with top coats and high hats. That was class. They sang afterward, nothing particularly new in numbers, but they leaved it up and back with some of the old boys and harmonized it otherwise. If this turn can make the better houses they will probably need traffic cops to regulate the rush from small time. Still, the Fifth Avenue's apparently liked the four singers, but whether for their harmony or singing is not known. The act has been playing around for quite some while without a change in personnel.

Marie Lo's posings closed the show. Mack and Brantley opened, Rappi was No. 2 and Howard and White in a bedroom sketch No. 3. Neither of the first three was caught, but still the Fifth Ave. no doubt is giving another bill this night.

MANAGER APPRECIATES HELPFUL SUGGESTIONS AND GLADLY PUTS THEM INTO EFFECT

Tampa, Florida,
May 11th, 1921.

Dear Mr. Albee:

I have read your communications and circulars sent me from time to time with a great deal of interest. When I received the one with reference to the expense of transferring baggage, something that I have given very little thought to, I looked into the matter and found that while the artists were not being overcharged, one transfer company was handling all their baggage, and they should give them a rate. I saw them and made a contract with them to haul the baggage at a cut of ten cents per piece one way or twenty cents both ways, which was very much appreciated by the acts.

I considered your communications of a great help to the busy manager as they call to his attention the little things that he hasn't had the time to think of and what one from the outside would see and with the proper handling of all the small details, it makes the relationship between the theatres and the artists more congenial and pleasant with a mutual benefit resulting.

Assuring you of my hearty co-operation at all times in every way possible, I am,

Yours sincerely,

CHARLES D. COOLEY.

May 16th, 1921.

My Dear Mr. Cooley:

I have yours of May 11th and appreciate your splendid cooperation and the consideration which you have obtained for the artists in the way of baggage transfer.

I receive this same hearty response to letters that I send out all over the United States and Canada, suggesting these different improvements, and as a rule, they are put into operation at once. This is really and rightly due to the managers' interest in carrying out the suggestions offered. The artists are in the different towns for only one week or less, then a different set comes; and so it continues throughout the season. They have no way of doing these things for themselves, and by the help that you and hundreds of other managers throughout the United States and Canada are giving, the artists are being cared for and protected as they should be, and they very much appreciate the same.

Thanks for your cooperation. Any time I can be of service to you, please command me.

Sincerely yours,

E. F. ALBEE.

BRIGHTON.

Curious how vaudeville audiences at the same house differ from week to week. The previous Tuesday night, at the Brighton, Coney Island, the audience dominated by a theatre party applauded everything wildly without discrimination. When they weren't applauding they were laughing. This Tuesday night, the house held a much larger theatre party—an association composed of employees of a large Fulton street dry goods establishment. What could be softer for comedy acts than 500 odd giggling young sales-ladies?

They just screamed themselves silly at the slightest provocation, frequently laughing the rest of the house into an uproar. But applause—that was something else again, none of the eight acts securing enough for a speech, or any astounding number of bends.

George Robinson appears to have solved the early season attendance problem, at any rate with the theatre party thing, several being given at the Brighton last week, and an average of one a night scheduled for the current week. Of the eight acts this week the opening and closing turns, Felix and Fisher, and Charles McGood, were silent acts. Five of the remaining six acts had dancing, the other being a talking turn. Not a particularly well blended show, but playing entertainingly enough.

Mollie and Charlie King headlined and closed the first half. Sydney Franklin is now at the piano. The Kings were accorded a reception on their entrance, and appreciative applause for every number. The doubles were handled with skill and judgment, as usual.

Miller and Mack, preceding.

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fourth, scored with their neat dancing doubles and doubled 'em up with the travesty stuff handled so well by them. A burlesque stepping bit at the finish was a near laughing riot, several of the girls in the balcony section verging on hysteria, when Johnny Miller reached his clowning in the dame outfit. Sometimes the bunch out front laughed in the wrong places, but that didn't matter; it was a nice little party and every one was having the time of their life.

Davis and Darnell, third, started 'em off with a titter and had 'em shrieking in a minute, with that pace kept up throughout the act. It's a fly salesman and a woman flirtation turn, depending entirely on talk, without the usual ditties and stepping to put it across. The patter is bright and handled in a way to bring out its full laughing possibilities.

Dooley and Storey were second and helped the show a lot in that ungrateful spot. Mr. Dooley had a cold Tuesday night, which may have affected his warbling. The pedals of both were in great shape and the several stepping doubles landed solidly. Mr. Dooley has developed into a monologist of no mean ability. That portion of the turn can be amplified with benefit to the act.

Ona Munson started off the second section with her singing and dancing turn, in which a sextet of young fellows assist. Nicely costumed act, with well written lyrics and music. The ensembles are especially well produced. Miss Munson registered an individual score with her solo dancing.

Next to closing Toney and Norman, who also received a reception, found it a pudding. Mr. Toney's eccentric dancing, flavored with comedy of the somewhat different sort, was a comedy hit of the first water. The conversational exchanges were also a wallop. Toney

interpolated a few locals about some of the moguls of the department store, and the theatre party were ready to elect him Mayor of Brighton Beach immediately, with the freedom of the ocean thrown in.

The Chas. McGood equilibristic and ground tumbling turn closed. McGood is assisted by another man and a woman. Both men wear Tuxedos and the woman a jockey costume. The hand to hand stunts and tumbling are featured with novelty. A fast acrobatic turn, this. The Pathe Weekly followed the vaudeville show, holding a few of the more inquisitive ones before the rush to the B. R. T.

Weather very cool down at Brighton, Tuesday night. Attendance much better than last Tuesday, with the orchestra well filled and the balcony better than fair. Bell.

GREELEY SQ.

A good six-act bill at Loew's Greeley the first half, half, due

mainly to the efforts of two good male acts. It ran more like a real vaudeville show than many of the shows seen in the better houses, even though the acts were not all of the big time strips. It is proof a well put together program of just acts is often more entertaining than a name bill without co-ordination. A six-act program is a good length vaudeville show. It gives plenty of opportunity for variety, but is still not long enough to become tiresome.

The two male acts that scored were Weber, Taylor and Hicks, No. 3, and Jimmy Reynolds, next to closing. The first named, after responding to several encores, were forced to a short comedy speech after the lights had been dimmed.

Brighton Beach Baths
Surf Bathing
OPENS TOMORROW

The three boys make a neat appearance and have at present a real sure-fire offering for the houses they are now playing. Working and bettering their material should make them a very likely prospect for the big houses. They just go after comedy in the natural run and there is no long stretching out for laughs, although they get plenty of them, which they make themselves.

Mr. Reynolds goes right along with the trio and should keep trying for the bigger houses. He has a good delivery, puts his points over well and knows wherein the laughs lie. He has an expressive face, and after a first slight impression of

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Will hold their weekly choir practice every afternoon and evening at the RIALTO THEATRE, CHICAGO, week of June 6.

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AN INTERNATIONAL HIT—

is that classic satire, "FOR PITY'S SAKE," so, naturally, we feel
FLATTERED

LEON KIMBERLY AND HELEN PAGE

IN NEW MOVIE SATIRE

A HIT

Burlesquing the movies—a popular and not easily attainable pastime—LEON KIMBERLY, HELEN PAGE & CO. are offering the FRESHEST, most ENTERTAINING satire of the season. THE ONLY THING WHICH APPROACHED it this year was Tom Duray in "FOR PITY'S SAKE," and while the KIMBERLY-PAGE offering is without the manifold contraptions of the other, its MATERIAL IS FUNNIER and it is PUT ACROSS in a MORE FINISHED and GENUINELY HUMOROUS fashion. MISS PAGE, an ATTRACTIVE PERSONALITY, UNDERSTANDS THE LIMITATIONS OF TRAVESTY and because she does, her performance is one of these BROADLY COMIC affairs that becomes A CLASSIC BIT OF VARIETY. She is a combination of movie vamp-ingenue and her scenes with MR. KIMBERLY and the other performer—the program didn't say who—were DELIGHTFUL BITS OF PURE FUN. Aside from this, SHE IS PERSONABLE, ATTRACTIVE and engineered her "kidding" lines in GOOD TASTE and with MARKED EFFECT. (Davenport, Iowa, Times.)

So, having an international act, we are open for bookings in any country any time in order to become an international hit.

(Signed) LEON KIMBERLY and HELEN PAGE.

N. B.—Germany and Russia excluded.

THE SPECIAL

Marcus Loew Circuit

NUMBER OF

VARIETY

will be issued with the opening of the new

LOEW'S STATE THEATRE

Broadway and 45th Street
NEW YORK

freshness wears off, he grows and becomes more likeable. He does a little singing and dancing besides the talk, just showing enough to leave the impression he could do more. A very good next-to-closing single for these bills.

"The Wonder Girl," a cute little trick, although not so mysterious or novel as the opening would lead to believe, closed the show very acceptably. She is a very good performer on the rope and the talk gets away, as she is winsome with it. The teeth work makes a good closing for her and the swing out over the audience is showy and an applause getter. She did very well here. The opening, while it seems a bit top heavy for the little use she makes of it, is a little different and starts things right.

Goldie and Ward, a man and woman dancing act, only did about six minutes and got away. The little girl is good to look at and should stick entirely to the short dresses, doing away with the long one used in the opening. Her appearance makes up for her dancing, which is just so so, although she does the Russian step at the finish better than her partner. The man, who was formerly of a two-man dancing act, does two single routines which are all right. In appearance—he is also very small—he sizes up well with his partner and aids in that respect as well as in the work.

Ferrier looked somewhat better here than on the American Roof, although he banks too much on his closing trick with the looking-glass suit. A better finish would be the

catching of the plates thrown from off stage, and it would probably be a good idea to make these come larger and larger until he is smothered under an avalanche of them.

Chapman and Ring (New Acts) had a nice spot between Weber, Taylor and Hicks, and Jimmie Reynolds.

23D ST.

The bills here recently have been consistently good split-week entertainments, and that offered for the first half was not an exception. It had novelty and variety, with a strong comedy vein that was in sight all the way.

Dave Kramer and Jack Boyle led the laugh division, next to closing, which to them is a vantage point. The Three Bennett Girls, on just ahead, supplied a medium for some of their earlier kidding. Kramer was in the drummer's chair when Edna Whistler and Boys (New Acts) closed the show, exiting when Miss Whistler entered.

Harry Hayden and Co. in his new comedy playlet, "The Love Game," supplied a strong No. 3 interlude. As the bashful suitor who was timid in taking lessons from a married man expert he brought smiles. And in the flirtation bit with the other man's wife the laugh response was hearty. Hayden's "Romeo" will likely please all along the line in the split houses, though the act itself is not quite hefty enough for the big stands.

The Morley Sisters, who followed, landed strongly when they took to singing. They look like real sisters, plump and jolly. The bigger girl did well with a coon number. With the finale number the Morleys got the best results and drew down generous applause that earned a series of acknowledgments. The singing strength of the turn will carry it along for a spot in this class of theatre and strengthening in the

early section should send them upwards.

The Bennett girls, provided the show's novelty, getting over nicely on the athletics. The turn has been west and comes back at the right time, with the bathing season close by. The boxing and wrestling stunts stood out as the high lights. All three looked well in the one-piece suits at the close.

Greenlee and Drayton, colored, really won the applause honors Tuesday evening, a hit in No. 2. The spot is too early for them, but that did not prove a handicap. The men feature their chattering in five different languages, but it is the hoofing that sends them over. These babes can step.

Lawrence Brothers and Thelma opened the show smartly. The chatter of the girl provided novelty and a change of pace in the club manipulation routine. The odd wordless comedy of one of the Lawrences was quickly noted and watched.

Dec.

LINCOLN SQ.

Satisfying Loew vaudeville the first half, programed to exact the most out of each act and running smoothly. Bollinger and Reynolds, wire act, introduced the vaudeville section. Bollinger got down to some real work on the slack wire after five or six minutes of effective comedy stalling.

Arthur Lloyd in No. 2, card manipulator, while not falling flat exactly, received rather shallow response, due in the main to the audience's lack of response in calling for the various cards, which is the kinglypin feature of Lloyd's routine. His introductory sleight-of-hand is but a forerunner to the real work in digging up any sort of cards requested by the audience. The latter seemed to be sorely lacking in knowledge as to what constitutes a card, asking for magazines, newspapers and other articles instead. On the whole, however, Lloyd made sport of his spot.

Juan Cardo and Agnes Noll, top-lining, sang their way to a substantial hit. The couple open in motley velvet get-up for their double number, Cardo's ballad rendition paving the way for the straight hoke in "three." Miss Noll's solo consisted of an effective display of vocal callisthenics. An operatic number, farcically played up but legitimately delivered, bon voyaged them to ample applause.

It remained for Harry Zoop Welch and Co., the tail-liners, to run away with all honors of the evening with a routine that is frankly conned from the well-thumbed librettos of burlesque productions. Opposite Welch, Johnny Weber, a standard Dutch cut-up in the burlesque field, is recognizable, so it is safe to assume this is a frame-up for some summer fill-in bookings. A straight man completes the trio cast, the latter merely acting as a foil for Welch's quips, and as such is satisfactory. The turn is built for comedy, and the ever-recurring belly roars were ample proof as to the fulfillment of its mission.

Grace Ayres and Brother closed with a roller-skating act. The brother is a three-and-a-half-foot high midget who performs on low rollers. Miss Ayres affects huge circumferenced wheels for the opening, thus further enhancing the contrast. The pigmy does a few effective falls in the course of his stuff. For a finish Miss Ayres modestly announces an iron-jaw stunt, which she discloses as being unique in that she is the only living woman in the world to accomplish the feat. That sure takes it: some territory and, at least, seems to impress somewhat, for the trick itself is nothing startling. If anything, the brunt of the work rests on the dwarf, who must needs grip the bit with his jaws, the loop being placed around Miss Ayres' neck in halter fashion. She gathers momentum in a whirl which propels the "brother" off the ground by centrifugal force. She announces his weight to be 117 pounds.

A feature film closed.

CITY

The slump which is reported as having overtaken several of the local Fox houses is said not to have seriously affected the City. The house is reported to have been able to hold its own against the odds, which include the playing of big-time vaudeville at the Jefferson, a short way east on 14th street. Tuesday evening, with the weather all

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Direction MAX OBERDORFER

RAPPI

SENSATIONAL VIOLINIST

GOING AS BIG AS EVER

A TREMENDOUS HIT AT PROCTOR'S 5th AVE., NEW YORK, THE FIRST HALF OF THIS WEEK (MAY 23-25), STOPPING THE SHOW.

Direction MORRIS and FEIL

in favor of the theatre, the City's business would cause no bragging. The lower floor held several rows of empty seats. For several years that never occurred there, regardless of weather.

The first half show held several promising offerings, opening somewhat lightly with Kara and Zack (New Acts), a comedy act—that missed fire. Ford and Truly, No. 2, were the real starters. The turn has been batting along at its present gait for some time and managed to walk away easily with the early spot. Clarence Oliver and Georgia Oip in a revival of their former vehicle, "Discontent," provided complete enjoyment. It is chock full of clever dialog, easily planted by this couple. The City boasts of an audience hard on talking-acts, but they listened to every word.

A Fox News reel was inserted in the program, following the third act, the Leach-La Quinlan Trio following. This turn should be under a big top at the present time. It is showy and brings forth some clever slack wire work by the man. Burns and Lorraine (New Acts) injected more pep, with Larry Harkins and his "Melody Monarchs" doing much to keep the show in high. Just why one man should be featured above the remaining three remains a mystery, each doing his share to place the turn over. The double piano work stands out as the novel feature, with the general layout providing a flash of distinction.

Harry Hines, headlining, walked on in street attire and ran away with the comedy and applause hit of the evening. Hines placed his gags well and brought forth two published numbers which landed easily. Next to closing, he was out of the theatre and in the subway before the last act was over, although appearing in a clowning bit with one of the girl dancers with the Walter Manthey and Co. turn which closed the show.

PROCTOR'S 58TH ST.

At Proctor's 58th Street there is a drop in "one" before which the acts work that is painted to resemble dark ruffled fabric. It's coloring has a tendency to destroy the effect of any bright female costuming, imparting to their gowns a sombreness not intended. A more neutral color scheme would improve things materially. The average spectator in a small-time vaudeville house wouldn't realize this, but the fact remains that the artists, working in front of such a drop, is more or less handicapped.

The headliner, the first half of the current week, is John Ransone in a splendid playlet, written by Edwin Burke, entitled "Courage." While not resembling it to any material degree, the central character recalls the Frank Bacon role in "Lightnin'"—that of a kind-hearted old man—a ne'er-do-well, who is an unconscionable liar. It is a fine piece of dramatic construction, well written and is competently played. It tells a double story, unfolding the plot of a playlet supposed to have been written by the ingenue, and being rehearsed, while in reality it is the story of the tragedy in the life of her parents. A down-and-out actor is sent for to appear in the playlet, who turns out to be her own father, the lovable liar and weakling who ruined his life through drink. It ends with his going off without revealing his identity to his daughter with a neat bit of "uplift." Indicating he will pull himself together and redeem himself. It has comedy and pathos—two very desirable ingredients for vaudeville of any class. A greater legitimate actor than Ransone might get a lot more out of the sketch, but he does well with it and his supporting company is an excellent one.

Three Girard Sisters, Neville and Dano, Goldie and Thorne (New Acts), Devos and Stutzer are a versatile pair of men with a rapidly moving excellent opening turn. Starting off in "one" as banjoists, then a few equilibrist stunts, a saxophone solo, they go into "two" for some sensational single pole work.

Morgan and Gates, male sidewalk conversationalists, are on next to closing and entertained well. They have no hesitancy about making use of the material of others for their travesty finish, going back to the McNaughton Brothers, Gallagher and Fields and others. Their bow-stealing stunt at the finish, if original, is a corker. Robbie Gordone's posing act closed the vaudeville section, followed by the feature from "Old Dad," which is reviewed in the motion picture department.

Jolo.

BILLS NEXT WEEK

(Continued from Page 19)

Mack & Williams
Cleveland & Dewy
Joe Roberts
Posters Piers
Dobbs Clark & D
"Making Movies"
TACOMA
Pantages
Ann Vivian Co
Leonard & Willard
B Armstrong Co
Grace Haynes Co
"Not Yet Marie"
TORONTO
Pantages
Canary Opera
Irene Trevette
Gloria Joy Co
La Pine & Emery
Wire & Walker
(One to fill)
VANCOUVER, B. C.
Pantages
3 Ambler Bros
Green & La Fell
Chas Gill Co
Barton & Sparling
Thornton Flynn Co

Boston Evening Transcript,
April 13.

H. T. Parker.

Again, as is the frequent way of our musical plays, agreeable and practiced talents strove with inferable material, to brighten, smooth and fructify it. Much of the action, no small part of the embroidering humor, turns upon the confusion of twins, who would make the voyage as a single passenger and who must bob into cabin or lounge and out upon deck like the alternate figures in the clocks of old mantel-ornaments. Marion and Madeline Fairbanks—once upon a time the mute and mated "Fairbanks Twins" of the Ziegfeld Follies—play them. They keep girlish freshness and comeliness, unspotted in the contacts of the theatre. A glance of their black eyes, a toss of their crinkling black heads is as arch—and as demure—as ever. Now, however, they speak—with the intonations, the ease of well-schooled actresses; they make piquant play with coquettish humor; they dance smoothly, lightly; there is pretty, precise grace in all their talents. By their works they deserve to be miniature figures in our lighter theatre. Some happy wisdom has saved them from staling and coarsening.

Variety, May 6.

Rush.

The Fairbanks Twins are the stars, a joy to look at for their blooming freshness of girlish loveliness and dancers of exhilarating grace, but their long exchanges of confidences addressed to each other and the audience in furtherance of the plot do not make for a swift-moving entertainment. The girls had such a lot of story to explain that it cut sadly into their dancing and left them only enough time to leap from one pretty flapper frock to another.

The sisters might have done better if they could have told some of it in song, but they are birds of bright plumage and voiceless.

Zit's, May 7.

But the big surprise of the entire entertainment is the Fairbanks Twins. For many a day these two dainty little girls have been with the Ziegfeld shows, and have always been exceedingly popular as dancers. But no one ever suspected them of being able to act in "Two Little Girls in Blue" they do act, quite as capably and quite as acceptably as the majority of musical comedy stars. What they lack in vocal accomplishments is more than made up in their dancing and their dainty cuteness.

Daily News, May 4.

By James Whittaker.

The Fairbanks twins skipped over the gangplank entwined. A pair of anonymous dancers presently stepped forth from the chorus and matched perfectly paired steps. "Two Little Girls in Blue" is a ship's dueling.

It is also as light and merry a bit of music and beauty as you will need to while away a summer's evening.

It makes quaint use of the twin Fairbanks, those hitherto unvoiced darlings of the rhythmic hoof. Their young hearts fall into their little boots every time they essay a song from the tuneful score of their first musical comedy.

Then, with hearts in just the right place, they lift their little boots and weave melodies with their four tuneful legs. Any one of them is as perfect as the voice of Galli-Curci.

In a little while the Fairbanks will be dancing the quartette from Rigoletto.

Rigdon Dancers

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Tracey Palmer & T

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Xochiti

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(One to fill)

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N. Y. World, May 4.

Louis V. De Voe.

It is the Fairbanks Twins that this musical play is mainly about, and they are as dainty as they are graceful.

They are Polly and Dolly. But which is which? Only the spotlight knows, and it won't tell. One is on the passenger register and the other is a stowaway. They fall in love with Jerry and Bobby, and then the melody of mistakes begins.

We have to admit a preference where there is so little chance to distinguish identities, but we incline toward the Fairbanks with the faintest suggestion of a bias. Was she Polly or Dolly? Polly, we think—at least she was the one who performed the pretty pantomime and danced like a sylph with Oscar Shaw in the song, "Oh Me, Oh My, Oh You." In the opening act, if the other, with Fred Santley as partner, was less fortunate in her songs, she was equally lovely in her dances. There was no number in the whole score quite so fetching as when the twins danced together in the one that gives the musical comedy its title.

N. Y. American, May 4.

Alan Dale.

But last night at the George M. Cohan Theatre genuine Twins came to town with "Two Little Girls in Blue," and were instantly imbedded in a plot, plus music, by one librettist, two composers and one lyric weaver. The fact of Twins seemed to be the sole inspiration for the whole affair, and the fact that they were very charming Twins added to the interest of the occasion. At times one felt that one was seeing double. It was rather an uncanny sensation.

Sensible Twins, those Fairbanks Sisters. They are particularly gorgeous dancers, and cute lookers, but they might have sung. They really might. Ladies placed suddenly into musical comedy have often felt that they should sing, and none could prevail upon them to desist. But the Fairbanks duet evidently had wise advisers. They danced charmingly; they acted quite acceptably; and they spoke intelligently enough. More important—oh, much more important—they looked like dainty bits of bric-a-brac, fragile enough to break.

Personal Management A. L. ERLANGER

dence. While Mr. Hoffman has written a play that is a great credit to him and is one of his best achievements, it is doubtful if its success could be so assured were any other actor to fill its leading role than Barney Bernard.

Scheuer.

UP IN THE CLOUDS.

Boston, May 25.

Archie Dawson.....Hal Van Rensselaer
Curtis Dawson.....Arthur Cunningham
Betty Dawson.....Arthur Cunningham
Ferdie Simpson.....Mark Smith
Jefferson.....Page Spencer
Mildred Towne.....Gladys Cohen
Bud Fisher.....Skene Gallagher
Louise.....Marie Dahm
J. Herbert Baker.....William N. Bailey
Jean Jones.....Patricia O'Brien
Baby Annabelle.....Hertie Rogers
Gypsy Vonn.....Marjorie Sweet
William Tuttle.....Van J. Melno
Will Tuttle.....John A. Wells
Will Tuttle.....William Rhodes
Peabody Burgess.....Louise Russell
Ballet.....Angelo Romeo
The Entertainers.....Ten Eyck and Wells

With a little more tightening, "Up in the Clouds" will be ready shortly for the plunge into New York for a summer run. Monday night's

N. Y. Evening Post, May 4.

First and foremost in the entertainment are the Twins—Madeline and Marion. They are the daintiest girls imaginable. Pretty as a picture, or rather two pictures for there is a difference between them. One is prettier than the other, a little more lovable. Which one it is doesn't matter. You couldn't tell whether it was Madeline or Marion, and you did not want to, for you didn't want to disturb the pleasant relations existing between them.

That was the only difference between them. They danced with the same ease and grace, as one; they were exactly the same in their love-making—or it is love-taking; they spoke alike and acted alike—both well, and equally alike, they refrained from singing, that is, one did, the other emitting a few notes, evidently under protest, and they were so few and so reluctantly given that they mustn't be allowed to count.

N. Y. Evening Journal, May 4.

"The Fairbanks Twins—Madeline and Marion—have the title role. The dancing is one of the striking features of the performance. In this the Fairbanks Twins scored repeatedly."

N. Y. Tribune, May 4.

Heywood Brown.

The story hinges about the usual complications inherent in Twins, and this time the Twins are authentic and convincing, since the Misses Fairbanks, well known as minor assistants in Ziegfeld Follies and Polies have been enlisted. With larger opportunities the Fairbanks Twins show much more talent than might have been expected. Their dancing is delightful and the visual appeal constant, although confusing. Perhaps it would be best to say that they are equally good. The Fairbanks Sisters do not sing—no, not a scale—but they act a little and both are cute. The combined cuteness of Twins in three-act entertainment is rather appallingly prodigious, but, by the eternal, as Mr. Harding says, it, they are disarmingly attractive to look at.

N. Y. Evening World, May 4.

Charles Darnton.

Like two pints with but a single kick, the Fairbanks Twins—Madeline and Marion—hit the musical comedy pace at Cohan's Theatre last night in "Two Little Girls in Blue," and tripped off neatly with the honors of a showy production. They danced delightfully.

N. Y. Sun, May 4.

A closing word should be given to the Fairbanks Twins, who made a successful debut as principals of a musical comedy. Madeline is the beauty, but Marion is cuter and in attractiveness they are about even. They can sing a bit, are graceful dancers and are ornaments to the show. Altogether, "Two Little Girls in Blue" is the smartest musical comedy of the spring season.

Globe and Commercial Advertiser, May 4.

Kenneth Macgowan.

The two little girls of the title are the Fairbanks Twins. They may not bulk very heavy in the scales—musical, of course—and of this acting you can only say that it is awfully good for Twins, but in their own field of personal puerility and casual kicking they are quite exceptional.

premiere at the Wilbur found the show running full speed with Joseph M. Gaites personally at the helm.

Reminiscent of "Take It From Me" in frequent spots, and weak in score, the production apparently derived its title from the song "Up in the Clouds," which is its one strong number, the remaining 13 by Tom Johnstone and Will E. Johnstone (author of "Take It From Me") being saved mainly by novelties, comedy interpolations, transformations, and hard work.

Skeets Gallagher is carrying most of the comedy, although real laughs and rapid fire situations have been injected all through the production. Gallagher has the breezy role of a camera man with a movie troupe and has adopted the safe policy of demanding one laugh from every line, regardless of how he gets it, or whose lines he disturbs. He has been given complete ad lib and is fattening the part nicely.

The plot keeps trying to take itself seriously with little success, involving the invasion of a wealthy man's estate by a movie troupe

THEY'RE SINGING AND PLAYING THESE GREAT BIG WONDERFUL 3 SUCCESSES 3 ALL OVER THE BIG TOWN LITTLE CRUMBS of HAPPINESS YOU GAVE ME LONG AGO

Moderately with much expression

You could not give me all your love. Al-
What food you brought for lov-ing thought. With-

though I know you tried: But what you gave made me your slave, And I was sat-is-fied
in your ten-der eyes: In your one kiss, one taste of bliss, I found life's great-est prize

REFRAIN

Lit-tle crumbs of hap-pi-ness That fell like gold-en grain. Filled my bus-gry, home-sick heart And stilled that lone-some pain. Lit-tle
drops of ten-der-ness That made me love you so: Lit-tle crumbs of hap-pi-ness You gave me long a-go. -go.

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"WORLD"
AND
"TRAIL"
LYRIC BY
J. KEITH BRENNAN

CROONING [CROONING] LULLABIES

Moderately

Ev-ry night be-neath the love moon Sweetheart, when we
While our hearts are sweet-ly blend-ing In such per-fect

steal a way All we do is croon a love tune When you're in love there's nev-er much to say:
bar-a-ny Lot there nev-er be an end-ing To love own lit-tle dream-y mel-o-dy

REFRAIN

We're croon-ing, just croon-ing, the night time a way Plan-nin' and dream-ing
day af-ter day Just boy-ing that some-thing well both bar-a-ny

oh In our own lit-tle love nest, croon-ing lul-labies We're blec.

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A HIT
WITH
A
CAPITAL
H
BY AL DUBIN
A WISE
and W. F. FARSAR

WYOMING LULLABY (VOC.) WALTZ (INST.)

Moderato

When the sun is sink-ing in Wy-o-ming When the twilight shad-ows start to fall,
There be-neath the pines in old Wy-o-ming There's a lit-tle world that no one knows;

In my dream I can hear a mel-o-dy, In my heart there's a ten-der mem-o-ry, By the cabin door I see my Mother With a lit-tle ba-by on her knee,
Ev-ry flow-er there just means a lov-ing kiss From that man-my whose smile I wouldn't miss; Soon I'm going back to old Wy-o-ming To that lit-tle home I'm long-ing for

Then comes back that Wy-o-ming lul-la-by, Moth-er used to sing to me When night is near That song I'll hear that hear-
Then each night I shall hear my Mother's voice, Sing that lul-la-by once more, Just once I'll hear that strain,

Go to sleep my ba-by, Close your pret-ty eyes, An-gels up-a-bove you Peep-ing at my bon-ny from the skies, Great big moon is
whis-ling Stars be-gin to peep, Time for sleep-y head-like you, down to go to sleep That's my sweet Wy-o-ming lul-la-

That's my sweet Wy-o-ming lul-la-by.

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THE
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of
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for
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Night Letter.

ARTHUR WEST

"IN WHAT THE CRITICS SAID"

By GUS KAHN

SINGING "ANNA FROM INDIANA" and "AIN'T WE GOT FUN?"

NOW AT THE GLOBE THEATRE

headed by a director who is running a phony school for amateur movie aspirants. A novice appears on the scene, the rich man's son falls in love with her, and she ultimately turns out to be a star from the Pacific coast who has come East to expose the phony director who had been using her name in connection with his school. The second act is laid in an old-fashioned banking institution, with three aged clerks with long beards being jazzed up by the invasion of the movie troupe, the comedy being equally effective, as was the case in "Take It From Me," where the decrepit department store employee was placed on roller skates when it was modernized into a style emporium.

These three aged clerks (Van J. Melino, John J. Weis and William Rhodes) are apparently a vaudeville team, as they ultimately step into some real acrobatics, although they have built up enough comedy to justify their existence without the acrobatics.

The presence of the movie camera in both acts offers unlimited possibilities for dancing and scenic interpolations, as well as two cleverly handled transformations ending each of the acts. Whenever the action lags, the camera calls for another novelty or dancing number, the point being stretched to the point of introducing a snappy Oriental number under the guise of the Boston Tea Party during the filming of a great American film.

Sixteen girls are being carried, their shapeliness being utilized in fleshings in both the transforma-

tions as well as in a number of the transformations.

In costumes Gaites has sunk a barrel of money, some of the numbers approaching straight fantasy and in several instances being extremely daring and highly desirable for a summer show.

Louise Brunell, flanked by Angelo Romeo and Arthur Corey, handles most of the dancing, and the chorus is let off easily, apparently intentionally for summer run purposes. Gertrude O'Connor has most of the slapstick humor with burlesque costumes and innumerable falls.

All in all, the show is rich in novelties and surprisingly well dotted with real laugh lines, although some are a little strong for a show otherwise remarkably clean. One line that brought a howl from the men, but seemed to offend the women came after a long soul kiss when Mark Smith asked, "Daddy, was mother ever like this?"

The show is to be slashed to the extent of about 15 minutes, partly by eliminating laughless dialog and partly by eliminating one or two interpolated scenic numbers which, while worth while, are too obviously inserted to tone up the action.

Gaites obviously has a potential money-maker in "Up in the Clouds," and it is further along on its premiere than "Take It From Me," was after running a couple of months.

(This is the second out of town review of "Up in the Clouds," the first having appeared in Variety of May 13, last, from Atlantic City, where the show opened.)

PERSONALITY.

Dennis Hogan.....W. Lashel
Simpson.....Ashton Tonge
A Window Cleaner.....George Spelvin
John C. Kent.....Clifford Dempsey
Judge Lawton.....Albert Sackett
Ruth Kent.....Dorothy Heenan
Mary Murdoch.....Constance Beaumar
Robert Wainwright.....James Crane
Leary.....Henry E. Dixey
Franklin.....Horace Weston
Jenkins.....John Gray

William A. Brady has put this play by Jasper Ewing Brady and Philip Bartholomae out for a trial

at the far end of the season, probably to test its possibilities for early in the new year as a vehicle for James Crane, his son-in-law, who is co-starred with Henry E. Dixey. It had its premiere at the Majestic, Brooklyn, last week.

A decision ought to be easily reached, and the decision ought to be to shelve the piece. It hasn't a redeeming virtue, and even with a first-class company to back up its two stars wouldn't deserve serious consideration. With the cast used for the Brooklyn tryout, the play was an unhappy evening's experience.

The story is foolish and some of its episodes go the limits of unintentional farce. When it is not crudely artificial in its dramatic inventions, it is just dreary talk that gets nowhere and is tiresome to the last degree. Mr. Dixey secures some fun out of a deftly drawn characterization of a comic burglar who is forced into the respectable position of a valet to a rich man and struggles to resist temptation to carry off the silverware, but he could not carry the vast stupidity of a whole performance.

The play is in a prolog and three acts. The prolog is the only thing that has even momentary interest. The curtain rises on a dark stage, the bedroom of a wealthy man's daughter at midnight. There is a shot off stage. A burglar enters and goes to the bedside, flashing an electric torch in the face of the terrified girl. He picks a slipper from the floor and jumps through the window. There is another shot and the curtain drops. The curiosity of the audience was piqued at this point, but from there on interest died gradually to the end. Imagine a play that begins at the top of interest and dies by inches!

The first act introduces Robert

Nat Lewis

THEATRICAL OUTFITTERS
1580 Broadway New York City

Wainwright (Mr. Crane), applying for a job in the office of Mr. Kent. Apparently the setting was dug up from the theatre stock equipment. The office is on Wall Street, and through the windows one has a sweet view of lovely rolling country, thickly wooded. While Crane is applying for the job the police bring in last night's burglar for Kent's identification. The thief is Leary (Mr. Dixey) and he recognizes Wainwright, but denies he knows him. He is carted off to jail presumably and Wainwright gets the job.

Two years later Wainwright is worth a million and has a home that looks the part if you have imagination enough. One guess is that it is the same setting used for the last act of "Opportunity" in which Mr. Crane played last August at the Playhouse. Wainwright is in love with his employer's daughter, but she thinks he is too much immersed in business to make a good husband, and decides he shall be ruined in the market as a lesson.

Therefore she takes counsel with her father's comedy office boy as to the means to be taken. Office boy advises that she find out what stock Wainwright is playing and play against it. Daughter takes this novel idea to father. Papa is a veteran Wall Street manipulator, but when daughter outlines her scheme he is pop-eyed with astonishment at the originality of the

idea and has to have it explained several times.

Meanwhile Leary has been freed after serving his term for the burglary and becomes Wainwright's valet. He has some amusing scenes with the butler which fill in time but have nothing whatever to do with the story, which goes on to recite that a terrific stock exchange battle is fought, but nobody knows who the victor is.

Wainwright comes home much dejected and is about to blow his brains out when daughter rushes in and declares her love. Wainwright, it develops, was victor in the financial. He has father in his power and only staged the suicide to learn how he stood with daughter. She falls into his arms instead of slapping his face. And that's the kind of story it is. It had previously been explained that the burglar of the prologue was Wainwright who was down and out and joined Leary in the adventure out of desperation.

Rush.

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ECHOES from CHICAGO

BY

JACK
LAIT

LAUREL LEE

THE CHUMMY CHATTERER.

VARIETY, CHICAGO.

Laurel Lee, the toy vamp with the shining dark hair and ditto lamps, stole home here. It is such a big house and she is such a little bimbo. It looked for a few minutes as though she were going to be lost. Only for a few minutes. Those big Bertha eyes began to radiate and take in the territory. The roundheads began to crane forward. Before she got half way through her animated routine of cute bits and disorganized though growlingly fetching numbers she had that army bleating at her tootsies. Five or six bows at the finish for a little girl single is a whole lot—Miss Lee got them and could have Eddie Leonard a few in addition.

Miss Lee dances more than she used to. She is fleet on her feet and handles herself like a water sprite. She should dance even more—that is her first forte. Her enunciation is bell-like, and her diction distinct even when girlish or in dialect, blessings in these days of affectations which often make lyrics mysteries and lines confidential. Her whole demeanor is that of a naughty kitten, which her physical charms and her petite proportions make not only possible but palpably palatable. She brings to vaudeville a lace-and-silk order of gentility that even the proletarian rabble here appreciated volubly. Very delightful youngster in a very delicious act, this.

It Will Be "Echoes from New York" Soon

BROADWAY OUTLOOK

(Continued from page 12)

brought about quick decisions to withdraw for the season. Notices of closing next week on four attractions were immediately posted and others have been added despite the sudden weather switch that brought overcoat temperatures Monday afternoon. Three of Sam H. Harris quartet of shows will stop next week. They are "Welcome Stranger," which was a big winner at the Harris; "The Champion," which lasted until hot weather as predicted at the Longacre, and "Little Old New York," a consistent success at the Plymouth. The latter show and "Stranger" have played all season. No attractions are carded to succeed and all three houses go dark.

This week "The Passing Show of

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1921" leaves the Garden. The house will go dark next week, the expected arrival of "The Belle of New York" having been postponed for at least another week. The "Belle" has been given another title and will be called "The Whirl of New York," the change being made because of the changes made in the show itself. "Romance" will leave the Playhouse dark also this Saturday. "Toto" will stop at the Bijou this week too, that house also going dark. The quickest flop of the season came with the sudden closing of the "Three Musketeers" at the Manhattan. The new offering started on Friday, but could not continue past Monday.

Next week promises two important openings, Selwyn's "Snapshots" at the Selwyn and John D. Williams' "Gold" at the Frazee.

This week the Broadway premiere of the Fanchon and Marco revue called "Sun-Kist" at the Globe, brought about a surprise. The reviewers, including some of the confirmed "hard boiled" critics voted the show a real entertainment, and one predicted it would remain ten weeks instead of the four it was booked in. The revue, however, is in cut rates and only a fair call was recorded in the agencies. "Shuffle Along," the all-colored musical show, opened at the 63rd Street. It, too, was liked, and business early this week was close to capacity. Despite handicaps with an improvised stage and poor production, the colored show stands a chance.

The most interesting event of the week was the return of "The Tavern," with George M. Cohan in the role of the "vagabond." The repeat opened at the Hudson to capacity and should stand up to excellent takings for the month it is planned to continue. Mr. Cohan's original idea was to have Arnold Daly and Lowell Sherman, who appeared respectively in the New York and Chicago companies of the play, alternate with him in the return engagement, but they both refused.

There are but 11 attractions remaining as "buy outs." The several withdrawals were only partly balanced by the two new buys, which are "Lilliom" (Fulton) and "The Tavern" (Hudson). The others are "Just Married" (Shubert); "Sally" (New Amsterdam); "First Year" (Little); "Nice People" (Klaw); "Two Little Girls in Blue" (Cohan); "The Last Waltz" (Century); "Green Goddess" (Booth); "Deburau" (Belasco); "Biff, Bing, Bang" (Ambassador).

The cut rates are offering the usual long list with a greater quantity of tickets for sale than ever: "Biff, Bing, Bang" (Ambassador); "Love Birds" (Apollo); "Lulu Bell" (Belmont); "Honeydew" (Casino); "Tyranny of Love" (Cort); "Broken Wing" (48th Street); "Sunkist," Fanchon-Marco Revue (Globe); "Shuffle Along" (63rd Street); "Welcome Stranger" (Sam H. Harris); "June Love" (Knickerbocker); "The Champion" (Longacre); "Romance" (Playhouse); "Little Old New York" (Plymouth); "Rollo's Wild Oat" (Punch and Judy); "Enter Madame" (Republic); "Ghost Between" (30th Street); "Right Girl" (Times Square); "Passing Show" (Winter Garden).

ON BROADWAY

FANCHON & MARCO.

("Sun-Kist")

Willie Logan.....Arthur West
Violet Ray.....Daley De Witte
Chester P. Hemingway.....John Sheehan
Mack Phelan.....Jack Squire
Gladys Sullivan.....Lucille Harmon
Anabelle Foster.....Eva Clark
Two "Nut" Applicants.....
Eddie Nelson and Dell Chain
Indian Idol.....Muriel Stryker
Two Peppy Kids.....
Ivanelle Ladd and Sybil Stuart
Miss Smiles.....Marcia Adair
The Dancers.....Wright Dancers
Jeanette Dare.....Miss Fanchon
Jack Cartwright.....Mr. Marco
Assistant Director.....Donald Kerr
Aspiring Movie Queens, Property Men,
Carpenters, Gypsies, Indians, Race-
track Hangers-on, Etc.
Time—Now.
Place—Hollywood and Mexico.

The Fanchon and Marco show, which started at the Curran, San Francisco, last August, finally bowed on Broadway at the Globe, Monday night, having played its way across the continent with quite a stop-over at Chicago. A friendly audience Monday night, composed principally of professional people, with a larger sprinkling of bur-



The equipment consists of the following:

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lesque and vaudeville acts, agents, managers, etc., than is usually present at Broadway premieres, gave the show a great send off, applauding anything and everything. Scriminately. Not that there was not much to applaud—there was plenty, more than enough good robust comedy bits to put any show over, fast vaudeville entertainment with a dash of burlesque and lots of hoke.

It's a Tiffany entertainment with a Turkey production, this Fanchon

and Marco outfit. Crude, rough and ready, jumbled, lacking in anything that approaches novelty and holding considerable that has done yeoman service in vaudeville and burlesque for a long, long time, but at the same time and notwithstanding its defects, one of the most pleasing revues that has hit Broadway this or any other season.

Eddie Nelson and Dell Chain, a vaudeville team that has played around the East, Arthur West, a Western comic, and John S. Han,

an English Johnny-type from California, are responsible for the comedy. Assisting and working mostly with Sheehan, is Jack Squires, a straight with looks, personality, a voice, in fact everything; Eva Clark, a prima donna with a high soprano and a concert style; Muriel Stryker,

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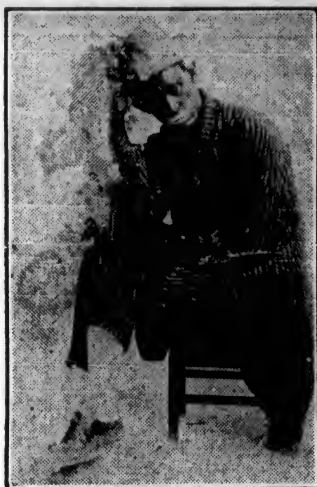
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DOWN AMONG THE CHARACTERS WE
ARE PORTRAYING

A lithe dancer who combines contortion and terpsichore in a manner that is graceful and different; Lucille Harmon, a petite soubrette; Fanchon and Marco, the stars; Donald Kerr, familiar through having played around with vaudeville productions; Daisy De Witte, a dancer, and the Wright Dancers contribute the contrasting entertainment that sets off the comedy.

The show has several outstanding figures, chief among them Eddie Nelson, Muriel Stryker, Donald Kerr, Eva Clark and Arthur West. Beginning as a satire with an opening scene in the office of a picture concern, the story which is rather definitely set at first, trails off into thin atmosphere, after the manner of burlesque, with a series of vaudeville specialties and bits following, the "turns" having no connection with the plot. There are several bits however, that help to maintain the picture studio travesty idea, all amusing and many hilariously funny.

Although the program makes no mention of an author, Jean Haves wrote the opening, according to the Chicago review of the show several weeks ago. Whoever is responsible for it, the opening is a first rate bit of lyric writing, getting the show off speedily and, with the attractiveness of the choristers, making for a good impression at the start.

Reuben Wolff, the musical director, is a cornetist, incidentally one of the best that ever tooted a horn on Main Street. He works like a Trojan, leading, jazzing one minute and softly crooning into his instrument next. He also does a

jazz specialty with the drummer, during the intermission, that brought applause on its merits.

The show is divided into two acts, with seven scenes in each. All are sufficiently different to give the necessary variety. The Wright Dancers in a Gypsy number, Arthur West, with a topical ditty about the fads and foibles of the picture stars, Fanchon and Marco, in a double dance, Eva Clark, in a well delivered solo, with a high note finish, a travesty on the taking of a picture scene, with plenty of well seasoned low comedy, Donald Kerr, with acrobatic dancing that landed a hit of huge proportions, and Nelson and Chain, in a singing and comedy double turn, that opened with an old fashioned pop song medley, that goaled 'em and included a travesty Egyptian dance that was funny, but shouldn't have contained the bare foot business, made an excellent first act. The finish of the first part brought forth a curtain with apertures for the heads of the company, on the order of the old time animated song sheet. It landed. The second act opened with the Wright Dancers in an Indian number. The Wrights run to bare legs, but the costuming or lack of it is attractive without offending. A comedy scene by Squire, Dell Chain and West, that was loaded with laughs, a violin specialty by Marco, with several double dancing turns, and featured by an Oriental dance by Miss Stryker that stamped her as an exponent of the semi-classical thing comparable with the best; another double comedy and singing turn by Nelson and Chain, a rag number by Kerr, later broadened into a double comedy dancing bit with Eddie Nelson, another specialty by Fanchon and Marco, a monolog and a couple of comedy numbers by West, following the show, which landed solidly, and the finish with company in usual singing ensemble.

Eighteen choristers are carried, a good lively dancing bunch. The show is in the Globe for

four weeks, the Ziegfeld "Follies" being booked in to follow. It is likely the Fanchon and Marco outfit could stay longer on Broadway than the contracted four weeks period. Better than many pretentious Broadway musical comedies, as far as entertainment goes, Fanchon and Marco should draw well, as a summer show at \$2.50 top that will prove different to the average Broadway theatre goer, notwithstanding its familiarity to those versed in burlesque and vaudeville.

SHUFFLE ALONG.

At the Piano.....Eubie Blake
Jim Williams.....Paul Floyd
Jessie Williams.....Lottie Gee
Ruth Little.....Gertrude Saunders
Harry Walton.....Roger Matthews
Board of Aldermen.....Richard Cooper
Arthur Porter
Arthur Woodson
Shirley Mason
Mrs. Sam Peck.....Mattie Wilks
Tom Sharper.....Noble Sissle
Steve Jenkins.....F. E. Miller
Sam Peck.....Aubrey Lyles
Jack Penrose.....Lawrence Deas
Rufus Lowe.....C. Wesley Hill
Soakum Flail.....A. E. Baldwin
Strutt.....Billy Williams
Uncle Tom.....Charles Davis
Old Black Joe.....Bob Williams

The 63d Street theatre, acquired by John Cort interests some months ago, stepped into the theatre division Monday with the first all-colored show that has got close to Broadway since Williams and Walker. "Shuffle Along" is programmed as presented by the Nikko Producing Co., of which Harry L. Cort is said to be one of the principals. The house was formerly used mostly for recitals and special performances, having practically no stage. For this attraction the apron has been extended outward, taking in the first box on either side. By use of drapings the stage can be closed in by pulley lines and a similar arrangement for "one" is provided. The orchestra takes up the space occupied by the first three rows, the first row now being D. This is supposed to be a temporary device. In the fall the house is to be given a regular stage. With the present extension the depth is under 20 feet.

"Shuffle Along" is a lively entertainment. It has an excellent score supplied by Eubie Blake and Noble Sissle, both members of the late Lieutenant Jim Europe's band that won admiration abroad during the war. The musical numbers are worthy of a real production, which "Shuffle Along" lacks entirely. Whatever "book" there is and the comedy business came from F. E. Miller and Aubrey Lyles. Both these players are from vaudeville, which field further contributed with the

staging, done by Walter Books.

A private showing was given the piece Sunday night. Song writers who were not present then came Monday for the premiere, for there appears to be a hearty respect for Sissle's ability as a composer, and wisacres predicted that some of the big shows downtown would receive a suggestion or two.

Broadway may not know it, but the fashion of wearing the feminine head with the bobbed hair effect has more fully invaded the high browns of the colored troupes than in the big musical shows. All the gals in, "Shuffle Along" showed some sort of bobbed hair style, principals and chorus alike. It wasn't so successful with some, but they tried just the same. The feminine contingent was probably recruited from the colored organizations that have entertained the uptown colored populace in the shows at the Lafayette.

Miller and Lyles handled the comedy entirely and they worked up some laughs away from anything they offered in vaudeville. There was a grocery store bit, that suggested the old afterpiece idea. Both boys are partners and both are tapping the till. One of the richest lines came when Lyles was told that a detective was coming to catch his partner, the informant saying that he sure was done stealing now. Lyles inquired: "When did he die?" The humor of the situation was that neither wanted the "bull," fearing he would catch the wrong man first. The partners are rival candidates for mayor of Jimtown. Miller in making a speech to the citizens said he had no idea there was going to be a dark horse, but you ain't going to be no black mayor." The team inserted their boxing bit in the second act, and it was the comedy hit of the show.

Dancing started in the second act, but there was comparatively little of it. The song numbers had the call all evening. Gertrude Saunders, the Ingenue, and Lottie Gee, prima donna, together with Roger Mat-

thews, juvenile, handled most of the songs, and all showed good voices. The show opened with "Simply Full of Jazz," handled by Miss Saunders, and it went for three encores. Miss Gee proved herself a few minutes later while the two girls and Matthews scored with "Gypsy Blues," a tricky melody that caught on quickly.

The melody hit came at the finale of the first act. It was "Love Will Find a Way," probably the same number first handled by Miss Gee. Repetition bought the air out to its true value. It is a peach. "Shuffle Along," from which the show takes its name, was led by Matthews, it opening the second act. Matthews is a neat worker, sings well and delivered in duets with Miss Gee several times. Miss Saunders was alone for "I am Craving That Kind of Love," another tricky number. She had a number called "Daddy" for encore, which was well liked. "Oriental Blues," sung by Sissle, was perhaps the only number where half a dozen show girls, bloomed out in anything like a costume flash. The number was delivered in "one."

The actual song hit score came near the close. Here Blake, who directed the orchestra from the piano, went to the stage for a spe-

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clally with Sissle. Their first number was "Low Down Blues." The other songs were out of the team's vaudeville routine, taking in "Pick-an-ninny's Shoes" and "Out in No Man's Land." Sissle announcing the number coming from "our benefactor, the late Jim Europe." But the playing of the "Love" melody won out so strong Sissle used it also to Blake's smiling accompaniment.

Immediately afterwards the show went into the finale with "Baltimore Buzz," another number that stood out and should have been earlier. For that song the only flash of "shimmy" was present.

"Shuffle Along" played Philadelphia for a week, repeated three weeks later, then came into New York to rehearse a week before opening. In Quaker Town the show had a \$1 top, including war tax, and grossed around \$8,000 for its first engagement there. At the 63rd Street the top is \$2 for half the lower floor, the price for the other downstairs rows being \$1.50. Colored patrons were noticed as far from the fifth row on the opening night when the upper floors did not sell out. The house has a balcony and gallery, seating around 1,100.

The production cost looks close to the minimum. Costume outlay was not a heap more, some of the outfits appearing to have come from the wardrobe of another show, perhaps one of the elder Cort's productions. The show therefore stands a good chance to grab a tidy profit, unless the scale is too high. The 43rd Street is around the corner from the Century. A few blocks to the westward is a negro section, known as "San Juan Hill." The Lenox avenue colored section is but 20 minutes away on the subway, so that "Shuffle Along" ought to get all the colored support there is, along with the white patrons who like that sort of entertainment.

Some day Sissle and Blake will be tendered a real production, and they deserve it.

Ibec.

NEWS OF THE DAILIES

The new William Le Baron comedy, "The Scarlet Man," went into rehearsals this week under the direction of Fred Latham. C. B. Dillingham is the producer.

Mrs. Caroline Sodero was last week granted a separation from Cesare Sodero, musical director for Fox, and \$100 a week. The couple have five children.

The Lambs will give a public gambol at the Hippodrome May 29.

Charles Dillingham has accepted for production a play called "The Wise Child," by Rida Johnson Young, and will head the cast with Vivienne Segal.

"Deburau" will not be sent on tour by David Belasco because of transportation and other costs.

A notable gathering last week paid honor to Dr. George Clark

Houghton, rector of the Little Church Around the Corner. It was the fiftieth anniversary of his ordination.

Sophia Williams is seeking a divorce from George Vincent Williams, brother of Jack Willson, naming Gilda Giles a co-respondent.

Sylvester J. E. Rawling, late musical critic for the Evening World, made his will in the form of a letter to a friend, but it was properly witnessed.

James Crane, Alice Brady's husband, lost a suit last week to recover \$132,000 in rents accruing from his first wife's estate.

Charlie Chaplin in December, it is understood among his friends, will marry May Collins, the 17-year-old girl to whom he has been attentive since last spring.

The Actors' Fidelity League last week renominated Henry Miller as president, George M. Cohan as vice-president and designated Louis Mann, Howard Kyle and Ruth Chatterton as other officers of the organization. The actual election takes place June 14.

A young man describing himself as Robert Baer, 23, was taken into custody last week at the George M. Cohan theatre because he wouldn't keep his bottle to himself. He insisted on waving it over the heads of the audience and also on parking his limbs over the box railing.

Enrico Caruso last week paid a surprise visit to the Met to show officials there how well he felt.

Walter Hampden will appear in five different characterizations May 28, when he closes his Shakespearean season.

At the N. V. A. benefit at the Hippodrome and Manhattan 700 seats were reserved for wounded soldiers.

Mme. Sarah Bernhardt was last week decorated with the Cross of Alfonso XIII by the King of Spain.

Marc Klaw last week was again denied permission by Justice Cohan to inspect the Follies books.

Fred Stone is reported entirely recovered from his recent injury on account of which "Tip Top" was closed.

Bertha Kalich intends to revive "Hamlet" from her old Yiddish repertoire and appear in it on Broadway.

"Dumbells," the Canadian soldier show, is going on a world tour.

In a perfectly friendly fashion, according to newspaper interviews, Dorothy Green and her husband, John R. Green, have separated. They were married in 1917 when Miss Green was with "Very Good Eddie."

Mrs. Arthur Greer, 29, wife of a member of the Fire Department, was killed instantly May 21 when she fell 35 feet from a speeding roller coaster car at Kraemer's Pavilion, North Beach.

Mary Garden got her usual send-off when she left Saturday, predicting the greatest opera season ever next year and announcing "finds" she proposed to sign.

Locking herself in a trunk Mary Caprea, who has worked as a picture extra, committed suicide last week.

Norah Bayes has left Fidelity for Equity. Her salary row with Julius Tannen recently went against her. It was arbitrated through Equity.

Charles Dillingham has had a bid from Louis Nethercole and a syndicate to send the original "Apple Blossoms" company to London with John Charles Thomas.

Many and various people united to praise Dr. Frank Crane at a dinner in his honor at the Hotel Astor

May 24. Raymond Hitchcock, among others, spoke, saying that Dr. Crane was quick to see his mistake in choosing his first religion, and had joined the Lambs, where he is now a member in good standing.

"Clair de Lune" ends its engagement at the Empire June 11. Ethel Barrymore will resume in "De-classe" next season, playing in the sections where the play has not been seen.

The Lambs' gambol has been postponed from the coming Sunday to a week later.

The Actors' Fund has received a check for \$1,000, the bequest of the late Mrs. James Speyer, and her husband, who is the banker and sent the check for his wife's bequest, also enclosed another one of his own for \$1,500, toward the proposed endowment fund the Actors' Fund is seeking to create.

The Catholic Actors' Guild gave a luncheon yesterday at the Hotel Astor to Archbishop Hayes.

While he was out getting an evening paper May 23, Cyril Scott's wife committed suicide by hanging at their home in Bayside. Mrs. Scott had been depressed over the death of her mother.

Mrs. James A. Stillman may become a picture star for \$100,000. Such an offer has been made to her and close friends admit she is considering it.

Plans for an anti-prohibition parade on July 4 go on. With Frank C. Drake as chairman the organizers have organized, and to them it looks as if more than 200,000 would turn out for the demonstration.

The Rev. Dr. John Roach Stratton has accepted the challenge of William A. Brady to a joint debate.

ILL AND INJURED

Ina Claire, operation following internal injury opening a trunk, St. Elizabeth's Hospital.

Miss Franziska was operated on following her return from Mt. Clemens, and is convalescing at the Hotel Normandie.

C. B. Maddock returned to his office last week, after being ill for six weeks with a peculiar ailment that was nearly fatal. A germ, resembling the "flu" bug, entered his head, threatening his sight. Several nose and mouth operations were performed. At one time he was virtually given up by physicians.

Walter Catlett sprained his ankle Saturday night, which necessitated his using a cane early this week. Florence Madera was injured in an automobile accident last week, cut by flying glass.

John Coutts who has been confined to a hospital for the past ten days with an attack of influenza was up and about again this week.

Ernest A. Lambert, traveling professional manager for the B. D. Nice Music Co., who sustained a broken right leg in a train wreck in San Antonio three months ago, was brought to New York in a private car last week, and is now a patient at the Hamilton Hospital, Brooklyn. A second operation to set the injured limb became necessary last Friday, and Lambert is on his way to full recovery. The accident occurred when an auto driven by a

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Mrs. Hattie Mae Kinzie Staire, of Chanut, Kansas; Geneseo, Illinois; later of San Francisco. With theatrical troupe when last known of. W. R. REHERD, Adm. Est. Alamander Kinzie, Geneseo, Illinois.

member of Lambert's party collided with a railroad train at a crossing, killing two of the car's occupants and injuring two others.

Edward Jack, manager of "Bab," is at the St. Luke's Hospital with an attack of pneumonia.

Marie Gaspar broke a blood vessel in the leg last week while rehearsing a dance. She was confined to her home several days.

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Tanton Lee

Taylor Harry
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Wakeland Willa H.

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Banton Everett G.

Cochrane John G.

Cassidy Sydney
Cassidy Eddie
Clifford Ruby J.
Clinton & McNam
Conora Jack
Churnian Mable
Cox Florence
Choy Stanley L.
Cummings Ray
Christy Kenneth
Creighton & Creigh
"Cervo" Dan

Dale Billy

Davenport Orrin
Dayton Sylvia
Davies Marie
Davenport Earl
Downey George
DeMille Goldie
Duffy James J.
Dawson Sit & Stern
DeVine Dottie
Dare F. R.
DuNord Lee

Edwards Lester

Eiko Mr.
Edmunds Glen
Ellsworth & Tracey
Earl & Lewis

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Moore Elsie

Martin Jack
Mayberry Shirley
McKay & Ardine
McGuire Anthony
Moran F. & B.
McQuibber Dorothy
Martin Felice Alex
Martin Johnnie
Mack Roy E.
Morgan June
Marlyn Maudie
Mudge F. M.
Musick Gertrude
Mac & Macher
Mansfield & Riddle
Murray Edith
Mannard Virginia
Mayer Jack
Miller Dixie S. Mrs.

Nash Bobby

Nevins Paul
Narder Vike

O'Dea Jiminey

O'Mar Cassie

Pickard H. E.

Pickard H. E.
Pikerson Hal
Prince Al.
Perry Alice
Pesty Dot
Phillips George
Parker John

Raynor Jake

Russell Jack
Ramanas Rottie
Rehan Estelle
Richards Lawrence
Richey R. Keith
Riggs Mary
Reard & Jordan
Regan James
Rogers Frank Mrs.

Sommerville Jennie

Sully Lew
Spelman Alb't Mrs.
Skinner J. J.
Schroeder Wm C.
Seymour Dolly
Schuyler Elise
Stone Harry
Simmons Helen
Schuyler Janet
Stafford Edwin
Smith John W.
Stacy Deliah
Scott John George
Schrein Bert.
Single Billy
Sperling Philip
Stanton Chas A.
Stratford Comedy 4
Smith Oliver C.
Seamans Mabelle

Tunis Fay

Tyler Francis J.
Thiele Otto
Temple Joe
Thayer Chas. Elery

Vincent Jewel

Valentine Vox
Valyda Rosa

Webster T. Jay

Westlake Jessie
Wells Fern Mrs.
Wilson Misses
Walsey William
Wright Alice
White Bob
Wallace Jean
West Lew Mrs.
Wilbur Elsie
Williams Connie
Winn Al C.
Wilson John Mrs.
Weeks Leroy A.
Williamson George

Young P. H.

Zink Sonnie

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BUFFALO

By SYDNEY BURTON.

MAJESTIC.—Bonstelle Company

SHUBERT TECK.—"Midnight

Rounders." Uneven weather cutting into returns.

PICTURE HOUSES.—Sheas' Criterion "Deception," second week to good business; Sheas' Hippodrome, "Polly With a Past," "Now or Never," Strand "Her Lord and Master," Palace "The Wallop."

The Fox Film Exchange at 211 Franklin street was destroyed by fire last week with an estimated loss of \$30,000. The fire originated in the inspection room and spread so rapidly that the lives of five girl employees were endangered. William C. Gehring, office manager, prevented more serious damage when he closed a fire door between the inspection room and the vaults where over \$100,000 worth of films were stored. Firemen were kept busy for several hours before the blaze was reduced to control.

Maurice Schwartz (Yiddish), drew capacity at the Teck Monday night when he appeared in "Hard To Be a Jew." This is Schwartz's first appearance in Buffalo, and while his own work was applauded, there appeared to be much dissatisfaction with the supporting company.

Plans have been perfected by the Toronto National Theatre Company for a wide extension of activities in the field of Yiddish theatricals. Under the leadership of Max Schore, Louis Litman, Bernard Elving and Abraham Litman, two companies will be organized which will play in Toronto, Ottawa, Hamilton, Montreal, Buffalo, Rochester, and Syracuse. Arrangements have been

JAMES MADISON says

Owing to the large number of vaudeville acts and burlesque shows I have contracts to write, will not leave for California this year until Sept. 1st. Still at the old stand, 1495 Broadway, New York.

completed in each of these cities for leases for the coming season. In addition to this, a new Yiddish theatre will be erected in Toronto by the company at a cost of over two hundred thousand dollars.

First National has leased the Shubert Teck for next week with an option on the following week, for a second run of "The Kid." The lease is an outgrowth of a dispute between the company and certain local exhibitors over second run privileges of the feature. Ben Dowses of the New York office is in town directing the publicity for the engagement.

CLEVELAND.

By J. WILSON ROY.

"Clarence" is in its second week at the Ohio. This is Robert Mc-

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Belle Nada
Becker Bert Mrs.
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announce the removal of their LAW OFFICES to the LOEW BUILDING, Suite 1004, for the convenience of their professional clientele.

EDDIE MACK TALKS:

No. 32

A news item from a New York paper:—

Eddie Mack, clothier to the profession, last week attained the unique distinction of having his clothes worn by someone on practically every big time vaudeville program in New York City. Eddie will soon be able to use the billing: "You can't see a good show without seeing Eddie Mack's clothes."

It may be news to the general public but the profession knows EDDIE MACK clothes are always well represented, not only in theatricals, but wherever good and good looking clothes are appreciated.

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(AGENCY)

(Palace Theatre Building, New York)

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EDWARD F. ALBEE

A. PAUL KEITH

F. F. PROCTOR

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Laughlin's first attraction with his new repertoire company.

"Up In the Haymow," which had its premiere in stock here last summer, is at the Hanna this week. "Fools Errant," a new play by Louis H. Shipman, is scheduled for this house next week.

"Hermit on Main Street" is the big noise at the Opera House this

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week. This is the annual diversion of the Hermit club, and the production is under the supervision of George Fox, right hand man to Robert McLaughlin.

Gordon Square theatre has switched from films to musical repertory, and opened Monday with the "Revue Brillante."

Next week—Ohio, "Turn to the

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Right"; Opera House, "A Buck on Leave."

George Leffingwell stock announced to open at Duchess Saturday in "Adam and Eva."

"The Smarter Set" at the Prospect this week.

Film "Deception," second week, Stillman. Other films.—State, "The Love Special"; Metropolitan and Strand, "When Dawn Came"; Gaity, "The Freeze Out"; Allen, "Straight from Paris"; Park and

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CONEY ISLAND

By D. KALKER.

The old Brighton Beach Hotel has turned its ballroom into a dancing establishment. Two bands hold forth.

The Palace of Joy Sporting Club opens Monday evening with its initial show; Jack Sharkey vs. Zulu Kid, Midget Smith vs. Joe Ryder

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and Sammie Nable will fight a local boy.

Wagner Bros. have opened quite a freak show on the bowery near Steeplechase.

The cabarets at the Island did a tremendous business last Saturday and Sunday. Perry's with a revue and seven principals seems to get the draw in this locality.

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INDIANAPOLIS.

By VOLNEY B. FOWLER.

MURAT. — "Daddies." Stuart Walker Co. Eugene Chapel engaged just for the week to take the part she had in the New York presentation of "Daddies." Beatrice Maude left the company Saturday to return to New York.

ENGLISH'S. — "Turn to the Right." Gregory Kelly Stock Co. Wallis Clark and Wallace Ford joined the company.

Loew's State changed its policy to split week bills for this week only, and it was understood that announcement of abandonment of vaudeville for a strict feature photo play program would be made for the future. If the second change is made it is expected to take effect the week of May 29.

Refusal of the City Council on May 17 to pass a daylight saving ordinance was regarded by theatrical interests as beneficial. Legitimate houses find it necessary to hold curtains as late as 8.30 on some evenings in order to get the crowds in. The City Council at Richmond also defeated a daylight saving bill.

PITTSBURGH.

By COLEMAN HARRISON

Laurette Taylor, making her first appearance here in "Peg o' My Heart," is drawing capacity at the Nixon despite midsummer weather. Frank Fay's "Fables" next.

A theatre is promised for Greensburg in the near future, with the purchase last week of a large plot of ground in the heart of the town by a New York syndicate.

"The Four Horsemen" is meeting with greater success than anticipated for this time of the year. It is likely to last far into the summer.

With the Alvin shut down a month earlier than in former seasons, no policy has been decided upon for the hot weather. The custom of showing a feature film may be done away with, owing to the increasingly heavy competition.

Lillian Russell Moore directed a

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The Western Vaudeville Managers' Association

John J. Nash, Business Manager. Thomas J. Carmody, Booking Manager

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benefit performance in the Peacock residence here last week.

The annual convention of the Motion Picture Exhibitors' Association of Western Pennsylvania was held in the Fort Pitt Hotel Monday and Tuesday.

"Sacred and Profane Love," the Elsie Ferguson picture which was scheduled to go into the Olympic for a week a fortnight ago, and which was held up by the censors, is being shown this week.

After Director Alderdice's stringent ban, issued to the theatres last week, in which he put the lid on "everything with a semblance of vice attached," Agatha Gillen, dancing instructor in the P. A. A., who is directing a show by that organization, announced that she intended to defy his orders and appear in her various dances stockless, and that her chorus would do likewise. The show was presented in accordance with her announcement, and the authorities took no

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NOTICE

SEYMORE HOTEL

ROCHESTER, N. Y.

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action. It is the belief here that the director's edict was intended mainly for traveling organizations.

The Bachelor Club annual show, "Cappy Ricks," directed by Jack Loder, Earl Carroll's stage director, will be put on for another performance at the Alvin, a local charity to receive the benefit.

Eugene Urban, with the original Julian Eltinge revue as an accordionist, is now affiliated with the local branch of the musical union, and is appearing nightly as a feature with the dance orchestra at West View Park.

The Harris pop vaudeville may be enlarged in the near future. The backers recently announced the purchase of the building adjoining for \$150,000. Although of large capacity at present, the theatre will easily be able to utilize any additional seating space.

PORTLAND, ORE.

The "dirt" in the songs at the local Orpheum last week called forth strong tirades of scorn from local reviewers, one of whom hints at a campaign of censorship for vaudeville unless such "unclean" perpetrations are stopped. The songs are said to have highly offended a number of chronic Orpheum patrons.

George E. Jackson, former manager of the Portland Vitaphone exchange and now in a similar position in Seattle, is the father of a girl born to Mrs. Jackson here on May 8. The child is the second—both girls—in the former soldier's household.

Klser Studios, Inc., have signed a contract to produce Northwest copy for the Associated Screen News, which issues Kinograms, according to announcement from President F. H. Kiser.

The Associated Pictures Corporation, capitalized at \$300,000, came into being when articles were filed at Salem last week. The company is an outgrowth of, yet independent from, the American Lifeograph Co. of Portland. L. H. Moenig, A. E. Gantenbein and John A. Lee are the incorporators.

Due to differences of opinion as to policies, Jensen & Von Herberg, of Portland, have bought back the unpaid for share of the Rialto at Butte, Mont., recently sold to other

interests. A man will be sent from here to manage the house, it is expected. Another local manager may be transferred to Great Falls, Mont., to take charge of the new J. & Von H. house to be opened there early in July, C. S. Jensen has announced.

The Oaks Amusement Park will open its annual season May 27, according to the announcement of John F. Cordray, manager, who has been in charge of the property since it was built. The attraction at the Oaks auditorium for the first of the season will be the Royal Hawaiian Troubadours.

Screen censorship in Portland will be applied by the same board of volunteer reviewers and unpaid officials that has guided affairs for more than two years. At least the same conditions will maintain until after July 1, when Mayor George L. Baker will have returned from his annual vacation.

ROCHESTER, N. Y.

By L. B. SKEFFINGTON.

LYCEUM.—Manhattan Players in "The Aquitain."
FAY'S.—Larry Kelly and Co., Blums and Burt, Elwood and Lee, Mystic Hanson Co., Davis and Chadwick, Franklin Farnum (himself) and also the latter in "The Struggle," film.
FILMS.—"The Love Special," all week at Regent; "A Beggar in Purple," all week at Rialto.

The Temple closed its 30th year Saturday. The local Knights of Columbus are staging a show this week, after which the house will be dark until Vaughan Glaser moves in.

The outdoor season in Rochester and vicinity formally opened Sunday, when the lid was pried off at Sea Breeze.

The new Elmwood opens in Penn Yan, N. Y., this Friday under the management of Harry Morse. The house seats about a thousand. Vaudeville and films.

Promoting the Pinnacle Community Theatre in Rochester seems to be moving along nicely, its promoters having announced an increase in stock from one to two hundred thousand dollars. The promoters are Rochester business men

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and the idea is to have residents of the Pinnacle section, which includes many substantial citizens, build and maintain a theatre of their own in which the bookings would range from opera to legitimate, vaudeville and pictures.

SEATTLE.

By L. EASTON-DUNN.

Picture Houses—"The City of Silent Men," Coliseum; "Bob Hampton of Placer," Liberty; "Man of the Forest," Winter Garden; "Pleasure Seekers," Strand; "Old Dad," Rex; "Ducks and Drakes," Blue Mouse; "Reputation," Clemmer; "Mistress of Shenstone," Colonial; "Inside the Cup," Class A.

"Reputation," the new Universal-Jewel production, starring Priscilla Dean, from the opening day at the Clemmer, had a long waiting line. For this reason the picture is to be held over this week.

After being in Seattle more than five years, the Wilkes-Barre Players will close their extensive run tomorrow night. Their closing attraction will be Crane Wilbur's New York success, "The Oulja Board."

A big carnival is being planned and a week of fun to aid millions of starving Chinese children is expected. Go hing will be held in Seattle Chinatown, which will become, for the time being, a walled city, admission to which can only be obtained by the price of the yellow ticket.

Soft snakes, parlor pets and cabaret cuties slunk back in their chairs and gazed moodily into their glasses of sparkling grape juice Wednesday night, when six dashing and handsome young gentlemen invaded their lairs in the downtown cabaret district. As the festive sextette entered each cabaret a battery of gay glances shot their way out of frivolous eyes—but other eyes, the eyes of jealous masculine jazz trotters, glowered on the handsome intruders. Little did they reckon that the newcomers were none other than Seattle's Councilmen, gathering first-hand information on

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MRS. RILEY, Prop.

the moral conditions of cabarets. The investigation leaked out Friday.

Contracts for \$125,000 for the Puritan Theatre, at East Forty-fifth street, were let last week. This building will be three stories of concrete and brick, 103 by 111 feet, and will house a most modern moving picture theatre, stores and offices.

A conspicuous landmark of the city, Dreamland Pavilion, will be come the Eagles' Auditorium as a consequence of a deal closed recently between the Farrar Investment Company and the Fraternal Order of Eagles, Aerie No. 1. The consideration is understood to have been \$75,000.

Plans for a new hotel for Seattle took on substantial form recently, after more than two years of negotiations, when the Metropolitan Building Company made a definite offer to the board of regents of the University of Washington to erect a \$3,200,000 building. The building will take up an entire block, with the exception of the Metropolitan Theatre, around which it will be built. The hotel's architectural scheme will conform in every way to that of the play house, and the theatre will, in fact, be a part of the hotel, with access direct from the lobby. This is the same plan which was carried out in the palatial Ambassador Hotel, which has just been erected in Los Angeles.

SYRACUSE, N. Y.

By CHESTER B. BAHN

EMPIRE.—Ninth week of sixth season, Knickerbocker Players, in "The Ruined Lady." Marked initial appearance of two new members, Ione Magrane making her debut as leading woman and Kathleen Wallace as ingenue. Miss Magrane appeared with a company at the Wioting several years ago. She made a good impression in the Grace George role. Miss Magrane's choice of gowns is particularly deserving of commendation. Miss Wallace looks like a coquer. She showed a tendency Monday night to overact, but natural anxiety on

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a first appearance may be responsible. Christine Calmar, another new face, was "Cutie" Bird. First impressions are only fair, but the part offers no great opportunity save the hair pulling contest with Edith Speare as Maylene Breslin. Next week, "The Love of Su Shong."

Ralph Murphy of this city became director of the Knickerbocker Players at the Empire on Tuesday, succeeding Charles Halton, who was transferred to the Manhattan Players at the Lyceum, Rochester, by Howard Runsey. In the lower city, Halton replaces Clarke Silvernail. Halton's work has been very

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 A New Comedy by AARON HOFFMAN
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LIGHTNIN'
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The 1st YEAR
 By FRANK CRAVEN

ELTINGE THEATRE, W. 42d St.
 Even. 8:45. Mat. Wed. & Sat. at 2:30.
"LADIES' NIGHT"
 A Farce Comedy in Three Acts, With
 J. CUMBERLAND CHARLES RUGGLES
 ALLYN KING EVELYN GOSNELL

successful here. He has stepped into many a part himself during his several seasons with the Knicks. Murphy was stage manager of the Knicks last season, and he has been a fixture with the company for years. A Syracuse University product, there is more than ordinary interest in his assignment to the new post.

B. F. Keith's here will slash its box-office scale starting June 1; \$1.10 and 85-cent seats will sell at 55 cents, while the 55-cent tickets will be slashed out at 25 and 35. A special cut rate for children is announced. Orchestra tickets for kiddies will cost 17 cents while the balcony rate will be 11 cents. Victoria concerts in the foyer before the show now at Keith's. The program, featured by operatic records, starts at 1:30 and 7:30 and runs until the house orchestra makes its appearance.

Competition between Keith's and the Empire for the legit business grew keener this week when the Keith bill offered as a headliner Frank Wilcox, formerly leading man of the Knickerbocker Players and reputedly at one time half owner of the company. Wilcox drew a warm welcome from the fans at Keith's Monday matinee. Incidentally, it was announced that Wilcox would remain over at Keith's, presenting a new sketch next week. Wilcox came back in vaudeville in opposition to the Knicks last season.

Thomas J. Kelly, actor and playwright, and a brother of Gregory Kelly, has been appointed head of the School of Dramatic Art, a branch of the Ithaca Conservatory of Music. He will begin his duties at the fall term. "A broad and practical course of dramatic training" is proposed for the school, which later will have its own stock company and will appear in Ithaca and vicinity.

Mrs. Margaret Dunn Fisher, 86, grandmother of Pauline Frederick, died May 20 at the home of her son, Dr. A. D. Fisher, sanitary inspector of Ogdensburg, N. Y. Funeral serv-

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 Mat. Thurs. & Sat. 2:30.
ENTER MADAME
NORMAN TREVOR
REPUBLIC W. 45th St. Even. 8:30.
 Matinee Wed. & Sat.
 — GOOD SEATS AT BOX OFFICES —

ices were held at Madrid on Sunday. Two daughters also survived. Mrs. Lauretta Frederick and Mrs. George Pettingill.

Lillian Gansert, press representative of the Savoy, is ill.

In spite of the anti-carnival war waged by many organizations in Central New York, the Murphy Carnival will appear at Elmira June 13. It comes under the auspices of the Artie League, and the proceeds go to the support of local infantile paralysis sufferers at an Ithaca hospital.

The Kramer stock company at the Richardson, Oswego, is finding business climbing upwards. Matinees have been cut from daily to three a week. The price scale was revised this week. Ten, twenty, thirty now prevails.

Hamilton College's Little Theatre is now in operation in connection with the college's course in dramatic interpretation. It seats about a hundred.

Practically all the circuses traveling the east are hitting the Central New York territory this year. Sells-Floto has just been through here, and Ringling's-Barnum & Bailey's comes to Syracuse June 11, playing other dates en route. The Sparks circus comes to Ithaca May 26, moving there from Elmira and then passing to Cortland. The



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 Assistant to Ned Wayburn and formerly dancing master for Ziegfeld Follies and Capitol Theatre.
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BEAUMONT

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STUDIOS

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Charlie Wilson

"The Loose Nut"

Enjoying the Cool Breezes in Romona Park (Grand Rapids, Mich.), This Week. But Will Get Paid for Doing the Same Thing Next Week.

MILTON WALLACE

While Traveling Through The West Met **JACK MIDDLETON**
 His Old Pal and Old Partner.
 RESULT—New comedy, Three act in one with Pretty MISS CLOVER, Entitled "I WANT TO GET MARRIED"

RUTH HOWELL DUO

"AMERICA'S PREMIERE AERIALISTS"
 NOTE—The only lady doing the toe-to-toe catch.
 Playing KEITH and ORPHEUM Circuits.
 Direction, JOE SULLIVAN.

LAURIE ORDWAY

IRENE FISHER, At Piano

GALLOWAY and GARRETTE

"A BLACK AND TAN CLASSIC"
 BOOKED SOLID OVER MARCUS LOEW CIRCUIT OF THEATRES
 BY LEW CANTOR OFFICE
 CHAS. YATES, Personal Representative

HART, WAGNER and ELTIS

—IN—
"Going to the Opera"
 BOOKED SOLID

Walter L. Main circus plays Watertown June 17. The previous day it is in Gouverneur, and the day following at Auburn. The John Robinson circus hits Watertown June 3, coming from Gloversville, and moving later to Ogdensburg. The Sells-Floto outfit will move through northern New York in August, en route to the Dominion.

Irene Murray is the new film critic on the Syracuse Herald. Has her picture in the paper in connection with her department 'n' everything.

Edna Preston, once in stock here, is the leading woman with the Richard La Salle Players, who opened at the Armory, Binghamton, on Monday in "Wedding Belles."

Samuel Rosenberg, treasurer of the Bastable, has joined the advertising staff of the Journal.

The Oswego Amusement Company has been incorporated by Harry Morton, Charles Sesonko and Attorney T. J. McCaffrey. It is reported the company will take over the Capitol there.

May Bell Marks will open stock at Auburn, N. Y., shortly. It is reported.

WASHINGTON.

By HARDIE MEAKIN.

The season is fast "slipping," with only one attraction showing, namely, "Zizi," at the New National. The cast of this latest offering of Sam H. Harris is headed by Irene Fenwick. One of the local press this morning referred to it as a "lovely comedy."

C. J. Harris, manager of Poli's, hung up the official closing notice



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and
DAVE THURSBY Announce
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 Room and Shower, \$14 to \$17.50 Wk.
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31 West 71st Street
 CENTRAL PARK WEST

KITTY PAUL
REECE and EDWARDS
 LOEW CIRCUIT
"Dance Diversions of 1921"
 Direction, ABE THALHEIMER

DUEL and WOODY

PRESENTING
"A Box Office Attraction"
 By PAUL GERARD SMITH
 Direction: LEW CANTOR

last week and now the theatre is dark, with nothing booked for the immediate future. The other Shubert booked house, the Belasco, had Monday night the University of Pennsylvania's annual production, this year bearing the name of "Somebody's Lion." It drew capacity. Starting Tuesday night this house was given over to a revival of the film "Mickey" for the balance of the week. Mr. Taylor, the house manager, has a new production following for next week.

The Washingtonians, a local singing organization, is continuing at the Shubert-Garrick, this week presenting "The Chimes of Normandy" and doing fairly good business.

Moore's Garden theatre is attracting crowds with a double bill this week for the benefit of the Women's Welfare League. The Washington Post film, "A Romance of Washington," received unstinted praise from the rival papers, and the "Heart of Maryland," with Catherine Calvert starred, is classed as a splendid picture.

LOEWS PALACE—"The Easy Road."
 LOEWS COLUMBIA—"Deception," second week.
 MOORE'S RIALTO—"Two Weeks with Pay."
 CRANDALL'S METROPOLITAN—"Lessons in Love."

After three days of torrid weather,

Liberty Loan
 Bonds
 Accepted as
 Cash at Full
 Face Value on
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 1417-1423 THIRD AVENUE
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to whom the artistic in furniture presents over its strongest appeal, should follow the example of the hundreds of leading members of the profession who have furnished their homes through us, and thereby not only save from 25 to 40% on the price, but avail themselves of the privilege of our convenient deferred payment system, the most liberal in New York for over a quarter of a century.

A 3-Room Apartment		LIBERAL TERMS		A 5-Room Apartment	
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Consisting of all		\$100	\$2.00	Incomparably Rich	
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		Larger Amount Up to \$5,000		A 6-Room Apartment	
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				Elaborate Designs in Period Furniture \$1,275	
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BEAUMONT

COLLEGES, CLUBS, EXHIBITIONS & WINDOW DISPLAYS, TO ORDER OR SUPPLIED ON RENTAL BASIS

STUDIOS

CLOTHES IN PICTURES.

Though many of the scenes of "The Uncharted Sea" Alice Lake's newest production, were taken in the ice fields of the far North, Miss Lake had an elaborate array of gowns in the picture.

An evening gown was made of chiffon velvet. The bodice was composed of iridescent beads with narrow strips of the beads supporting it over the shoulders. The narrow skirt that was draped fell in a long graceful train from the shoulder. A huge spray of French flowers fell from the waist down the left side of the skirt. A good looking ostrich fan completed the picturesque costume.

Another stunning gown is made of green and gold brocaded metallic cloth, fashioned en train. Soft chiffon over drapes form the semi-sleeves. The skirt was made on long clinging lines that became Miss Lake's slender figure. For the ice scenes where warmth and comfort are to be considered more than style, Miss Lake was attired in a stunning fur outfit. It consisted of a heavy sealskin coat that completely envelops her, and a ducky little turban of the same fur.

In one scene Miss Lake displayed a handsome negligee, not of the soft delicate pinkie type, but of beautiful chiffon velvet of a delicate shade, falling in a long narrow train the edge of which was bound with a wide band of heavy fur. The collar and cuffs were also bound to match. A soft light satin formed the lining.

"Wanted at Headquarters" is the title given to the story that deals with a young miss who is the head of a band of crooks, but turns on them when discovering they are trying to doublecross her, she incidentally capturing the heart of the detective who is sent to capture the gang.

Eva Novak is in his part. She looked smart in a one-piece blue serge frock, that had as a decoration circles of jet beads. A light satin affair was inclined to make Miss Novak appear on the plump side, with its panels of tucks at the side, and yoke of lace.

Mary Pickford in "Thro' the Back Door" is once more little Mary, with her sunny smile and golden locks. For the first part of the film Miss Pickford is a little girl 'round ten, and her costume is of Belgium peasant. When she arrives on this side and enters her mother's palatial home on Long Island (unknown to the later), she wears the garb of a maid. But when her mother discovers the relationship, Mary is in a party frock of pink net frills.

The burden of clothes fell on the shoulders of Gertrude Astor as Mary's mother. Her gown of blue serge heavily studded with beads was stunning with its girdle of black patent ribbon. After the following sub-title, "Mrs. Reeves doesn't dress for dinner; she dresses for her husband," Miss Astor appears in a handsome evening gown of sequins, with the overskirt of net and sequins, from which a graceful train flowed, feather tips stood out at one side of the waist.

"Wolves of the North" (Universal) isn't nearly as thrilling as the name might suggest, just an ordinary picture of the north, with some beautiful scenery. Eva Novak plays the leading feminine role. She is loved by Wiki Jack Horn, a strong but rough man. She does not realize her love for him until he has saved her from certain death, when a huge boulder of snow falls off the mountain side, burying everything in view, but the hero, heroine and a dog.

Miss Novak's wardrobe was not at all imposing, consisting of simple dresses.

We have had all sorts of Carmens on the screen, but it wasn't until Pola Negri, in "Gypsy Blood" that you could see Carmen as intended, just a rough unkempt gypsy, living in one room with the floor for her bed. But Negri didn't need fine clothes to capture men, it was that smile of hers, and wonderful eyes.

Miss Negri only changes twice from the untidy skirt and blouse, the first being when she goes to dance at some function, where she wears a tight fitting satin frock, and then when she visits the bull fight, and incidentally her death. Here she was beautiful, in white with the lace mantilla, draped round her shoulders, reaching to the ground.

Once again Ernest Lubitsch comes in for large praise for his direction.

AUDREY MUNSON BROKE, SUES FILM PRODUCER

**Charges \$27,000 Salary Check
was "Press Agent Bunk."**

Syracuse, N. Y., May 25.

Instead of posing before the motion picture camera at a large salary with her return to screen fame assured, as clever publicity indicated, Miss Audrey Munson, the model, is seeking to earn her living by personal appearances at small town entertainments, where she gives a series of poses that renowned sculptors have made immortal in marble.

Miss Munson's most recent personal appearance in this vicinity was at Manlius where she featured an entertainment offered to the villagers and folks from the country side thereabouts. Her heralded return to the silent drama as a star apparently is a flivver, if a suit Miss Munson has started against her producer is any criterion.

Several months ago came the announcement that Miss Munson had accepted a contract to be starred in a picture, the story of which was to be that of the famous model herself. The salary to be paid Miss Munson would set a new high record, it was announced, and the advertisements of the Perry Plays film corporation, headed by Allen Rock, proclaimed that an advance payment of \$27,000 had been made. A picture of check for that sum was used to illustrate the advertisement published in theatrical papers and magazines.

Friends of Miss Munson here congratulated the "queen of the studios" who at that time was presumably penniless in this city, following a series of misfortunes which the model attributed to the linking of her name with the Wilkins murder case in New York. The troubles of the erstwhile screen star, who had sought in vain for any sort of employment in her home city—ac-

cording to her story—appeared to be at an end.

Miss Munson left Syracuse and her temporary disappearance from the spotlight was attributed to the demands upon her time by the producing company. The picture has since been finished, but the big jolt came when Miss Munson returned to this city and renewed the booking of "personal appearance" engagements. Friends here wondered, but Miss Munson kept her own counsel.

The answer comes with the filing by Attorney George H. Cole for Miss Munson of a \$15,000 damage action against Allan Rock and the Perry Plays film company.

Miss Munson charges:

The \$27,000 check was publicity and press agent "bunk;" her salary for the picture was to have been only \$15,000.

She was engaged for 60 weeks at \$250 per week; practically the entire salary is yet to be paid her.

She was signed to star, but found herself a star in name only; another actress, who slightly resembled her, played the part, save for a series of posing scenes.

She was informed that the "doubbling" was essential because the other actress "resembled her in the days when she first began posing."

That the publicity as to the enormous salary she was receiving backfired, because her friends called her a "hypocrite" for holding benefit performances to replenish her purse while she was getting a \$27,000 check.

The summons in the breach of contract suit has been forwarded to New York by Miss Munson's local counsel.

KESSEL-BAUMANN TRUCE.

Two Suits Withdrawn as Parties Reach Agreement.

Justice Tierney last week signed an order discontinuing the two Kessel & Baumann suits, one in which Adam Kessel, Jr., and Charles Kessel sued Charles O. Baumann and the Kessel-Baumann Pictures Cor-

poration, on the charges that the defendant had no sanction for the purchase of 300 shares of stock owned by Mrs. Annie Baumann for \$2,970 and payment for it out of the funds of the corporation.

The second suit was by Morris Gilman and Bert Sanders, as stockholders, against Mr. Baumann and May C. Kenny, individuals and as officers of the corporation, and the Kessel-Baumann Pictures Corporation, to restrain them from calling a certain meeting slated for May 16 for the purpose of increasing the board of directors from four to seven, and other business details. An order to that effect was entered, but the latest decision vacates the injunction, the parties' differences having all been adjusted out of court.

U LETS THREE DRS. GO BUT STROHEIM WORKS

Officials Say Lot is Still Holding 15 Companies.

Los Angeles, May 25.

Three directors were released at Universal City Saturday. They were Harry B. Harris, Jacques Jacard and Norman Dawn. Executives still claim they are continuing at full speed and that 15 companies, including comedy outfits, are working on the lot.

Eric von Stroheim was to have finished "Foolish Wives" May 14,

but did not. He wanted to continue night shooting at Westlake Park. Executives stopped him. Later he wanted to go to San Diego, but this also was denied him and he was compelled to stay on the lot. He is due to finish this week.

HOLQUIN IN COP QUIZ

Los Angeles, May 25.

Manuel Holquin, a screen actor who has lately been appearing in the San Gabriel Mission Play, is the central figure in the Grand Jury investigation of the Venice Police Department.

Holquin was beaten up by the police there and his case has brought to light a number of other instances coupled with bootlegging and graft at the beach resort.

It's a knock-out!

Yeah! Both literally and figuratively for Charlie Ray swings a haymaker in the finest ring battle ever screened in a corking picture directed by himself.

The Story of a Boy Who Had To Fight for All He Got!

First for his job—then for his mother—then for his girl—then for himself.



ARTHUR S. KANE
in
Charles Ray
CHARLES E. VAN LOAN'S
SATURDAY EVENING
POST STORY
SCRAP IRON

Virile Drama—Stirring Action—Human Comedy



Adapted by Finis Fox

Produced by Chas. Ray Productions, Inc.

Photographed by George Rizard

A First National Attraction



**Beginning Sunday, May 27, at both New York
and Brooklyn**

STRAND

SCRAMBLED WIVES.

Mary Lucile Smith.....Marguerite Clark
Larry McLeod.....Leon P. Gendron
John Chiverick.....Ralph Bunke
Doris Harlow.....Florence Martin
Beatrice Harlow.....Virginia Lee
Carmel Chiverick.....Alice Mann
Diane Van Arsdale.....Frank Badgley
Dickie Halsey.....America Cheddister
Mrs. Halsey.....John Mayer
Mr. Smith.....John Washburn
Mr. Sponcer.....T. A. Bralston
Mrs. Sponcer.....Ada Neville
"Dot".....Emma Wilcox

The screen production of "Scrambled Wives" marks the advent of Marguerite Clark as an independent producer. The star-producer is making her releases via First National.

The vehicle is an adaptation of the play of the same name, written by Martha Stanley and Adelaide Matthews and was admirably directed by E. H. Griffith, who had no easy task to prolong interesting and amusingly a farcical plot that had enough in it to make a first rate, rapidly moving multi-reeler. That he succeeded in squeezing out of it a full-length feature is worthy of comment.

Miss Clark is the perennial soubrette, and is as cute and pert as ever. It doesn't seem as if she will ever grow up. With natural ease and grace and rare judgment in the selection of clothes, she is not only a cute ingenue, but breathes "class." She is also wise enough to surround herself with good-looking women, every one of whom might qualify for a "Follies" show girl. Even the role of a stout school teacher is entrusted to a comely young woman—Emma Wilcox. There are not many with her avoirdupois who are young and pretty, and most of the stout parts in pictures are played by older women. The same sort of comment might be made upon the male support. They all look well and know how to wear their evening clothes.

There are a few flashes of color photography to visualize the color scheme in a fine ballroom scene. Unusual care and intelligence has been exercised in the making of Miss Clark's initial independent production. Jolo.

2 WEEKS WITH PAY.

Fanny O'Donnell.....Bebe Daniels
J. Livingston Smith.....George Muhall
Monique Fox.....James Mason
Ginsberg.....George Periolat
Mrs. Wainwright.....Frances Raymond
Chambermaid.....Foley Moran
Hotel Clerk.....Walter Hiers

This Lasky offering at the Rialto, with Bebe Daniels starred, makes a good entertainment, but brings up again the question as to just what the director's name is. On the program it reads Maurice Campbell, on the screen Major Maurice Campbell. Is the major a name or a title or what? The scenario is by Alice Eytan, who adapted Nina Wilcox Putnam's story of the same name. The cast itself is adequate and, as in all Paramount productions, the photography is A1.

The laughs are constant, though never side splitting. We see the star first as a salesgirl putting a hat over on an old lady, and next a man tries to vamp her, but when she is sent away to the fashionable Fairview Hotel for two weeks with pay to advertise her employer, Ginsberg, and his wares the real fun begins. First she meets a nice young man named Smith by way of a motor accident that lands them both in the mud, and mistakes him for a millionaire. Next she is prevailed on to pretend she is the picture star, Marie La Tour, only to learn she has to do a high dive. In addition a give-away is threatened by the man who tried to vamp her. But, of course, in the end all is well. The millionaire turns out to be a garage owner, and so they can marry happily and Marie saves Bebe from exposure.

But not from double exposure. Miss Daniels took both parts, and they were cleverly worked together. The star also did a clever back flop into the pool, and every one was happy.

A good hot weather feature. Leed.

WOMAN GOD CHANGED.

Anna Janssen, dancing girl.....Seena Owen
Thomas McCarthy, detective.....E. K. Lincoln
Alastair De Vries.....Henry Sedley
Lilly.....Lillian Walker
Donagan.....H. Cooper Cliffe
District Attorney.....Paul Nicholas
Police Commissioner.....Joseph Smiley
French Comissalonaire.....Templer Saxe

The device of telling an intricate story by means of fadebacks as various witnesses are brought to testify at a murder trial is used in the screening of this Cosmopolitan production (Paramount) offered this week at the Rivoli. It is the sys-

tem made familiar to the show world by "On Trial," the technique having been adapted from the screen to the stage in that case.

The plan has the effect of holding a rather scattered tale together and gives it neat and unified form. Robert G. Vignola is the director. He has done a notably fine bit of work in the economy with which he gets his story elements before an audience. The narrative moves with utmost speed and has plenty of striking incidents and forceful action. The single feature amiss is the over-elaboration of titles. Probably this is a consequence of the form of the play.

The film starts with views of the courtroom and the preliminary situation is made plain by the exchanges of conversation between onlookers. The courtroom is especially convincing with its judge, lifelike jury and the opposing counsel. The prisoner, Anna Janssen (Seena Owen), is in the dock, a wistful figure.

A colored girl, former maid of the prisoner, takes the stand. She testifies (her testimony being shown in fadeaway action) how Anna abandoned a brilliant career as a dancer for the wealthy Alastair De Vries (Henry Sedley), and how the man-about-town tired of and abandoned her for another woman. A waiter from a restaurant testified how Anna found De Vries dining with the other woman, shot him and escaped.

The real story begins with the testimony of Thomas McCarthy (E. K. Lincoln), a police officer, who pursued the fleeing murderess to Tahiti, captured and brought her back to justice. The steamship is sunk on the way to the States. Captor and captured are cast away on a desert island. Through various and colorful adventures the degraded woman is regenerated by her awakening love for the detective and comes to the bar purified. The jury, of course, urges mercy upon the court, and the verdict is that McCarthy marry the prisoner and keep her in custody for life.

The telling of this story is rich in interesting episodes. There is a dance hall in Tahiti where Anna is a performer. And there is a good deal of interest in the life of the pair on the South Seas island. One scene shows the honest detective coming unaware upon the girl as she is bathing, a glimpse which brings him to the sudden realization he is in love with her. The gradual awakening of the girl's conscience and her growth to a better spiritual state are well developed on the screen.

The cast is excellent. Miss Owen, both as the wild woman of the city night life, as the primitive woman of the wilderness and as the regenerated woman in the prisoner's dock, makes an appealing figure. Mr. Lincoln is entirely satisfactory as the manly hero and H. Cooper Cliffe is a convincing attorney for the defense.

As an illustration of the class of the cast, Lillian Walker has the small part of the woman who steals the affections of the rounder from Anna, a role calling for only a few scenes early in the play. Joseph Smiley and Templer Saxe are other well-known players who have unimportant parts and play them exceedingly well.

The feature ought to please any sort of audience. It is an interesting story, well played and produced in a signally dignified manner. Rush.

GALLOPING DEVIL.

One of those hard-riding, quick-shooting melodramas of the west, done in the style of the old-fashioned dime novel. The hero is posterously heroic, absurdly quick on the trigger and daring beyond human limits, but these things appear to find a large public among the fans.

Col. William Selig is sponsor for the production which serves its unpretentious purpose, which is to amuse as frank fiction. It has a wealth of action and a background of story sufficient to hold its episodes of man-to-man fights, both fist and gun, together. Franklyn Farnum is the two-gun cowboy, Genevieve Earl is the lovely plains maiden in distress and the occasion of "all the shooting" is the ancient western feud between sheep herders and cattle men.

Col. Selig, whatever else he does, is always right on his types of wild westerners. There is a rather large cast involved in this canyion picture, but they are all convincing types, from the clean-cut cowboys to the unkempt sheep herders. And, as always, the out-of-door settings are

splendid backgrounds for the story, with their broken landscapes of valleys, peaks and hillsides.

The tale has to do with a plot on the part of an unscrupulous sheepman to cheat a young woman ranch owner out of her property. A neighbor sends for a detective to upset their calculations, and he appears in the person of Franklyn Farnum, hired as foreman of the ranch and operating incognito. The herders invade the range with their flocks and by some juggling of land titles which is not always clear in its technique are on the edge of carrying out their design when the cowboy detective interposes.

The plotters lure him to a mountain cave and tie him up over a powder mine to which a lighted fuse is attached, but he and his trusty .44 are equal to the occasion. He turns the tables on the schemers and leaves them to be blown up. The explosion is screened sensationally. A neat comedy element is introduced in the story by making the hero a champion boaster and liar. He entertains the ranch force with lurid tales of his exploits, and they are enacted on the screen by the fadeback device. Some of them, such as the shooting up of a whole mining town, are exaggerated to the point of absurdity, but they get laughs and contain plenty of rough-and-ready action.

Another capital bit is the use of a five-year-old boy, son of the rancher, who gets himself in all sorts of scrapes in his efforts to imitate the habits of his elders. For example, his ambition is to roll cigarettes with one hand, and half a dozen times during the five reels he is shown studiously practicing the feat, always with amusing failure.

Of course, the detective falls in love with the girl ranch owner, saves her from kidnappers and, as the warfare with the sheepmen develops, the romance progresses to a satisfactory end.

Altogether a capital five-reeler designed for the unsophisticated film fan who wants his drama adulterated with uplift or subtle problems. The exhibitor with an audience of this kind can't go wrong on it. Rush.

SNOWBLIND.

Hugh Garth.....Russell Simpson
Bella.....Mary Alden
Pete.....Cullen Landis
Sylvia.....Pauline Starke

"Snowblind" was adapted for the screen from the story of that name by Katherine Newlin Burt. It is a Reginald Barker production, and distributed by Goldwyn. It relates an interesting story of melodramatic nature, with plenty of action featuring the plot. The locale is that of the Canadian North Woods. The production end has been amply taken care of, and photographically the film is up to the standard set by the better class of features.

Drama of the convincing sort features the unfolding of the story, which concerns a man who leaves England to seek seclusion in the Canadian wilderness, following a murder. There is a love affair between the refugee and a girl, who has been stricken with snowblindness. The refugee took the girl under his care, and in the natural order of things she should have stuck by him as a matter of gratitude. But she doesn't. Upon regaining her sight she falls in love with the refugee's younger brother. The finish is away from the conventional.

Russell Simpson, one of the best character actors on the screen plays the refugee. His performance is exceptional. Mary Alden also gives a remarkably fine performance as a nurse, who sticks to the refugee to the last. Pauline Starke, who plays the girl, who has been snowblind, makes the character lifelike, bringing out its attributes in the fullest measure. Cullen Landis, plays the younger brother with smoothness and a complete knowledge of the part's requirements. The film should entertain picture audiences of the better sort, who are keen for a picture a bit away from the regulation type. Bell.

LOVE'S PENALTY.

Janis Clayton.....Hope Hampton
Sally Clayton.....Irina Harrison
Martha Clayton.....Mrs. Philip Landau
Steven Saunders.....Percy Marmont
Bud Morgan.....Jack O'Brien
Mrs. Steven Saunders.....Virginia Vail
Little Jack.....Douglas Redmond
Rev. John Kirbyway.....Charles Lane
Mme. Natalie.....Mrs. L. Faure

"Love's Penalty" is practically bullet-proof—from a mechanical construction standpoint. It is first rate "hokum" melodrama, magnificently produced, ably directed and well cast. Written and directed by Jack Gilbert it makes a vehicle for Hope Hampton that will satisfy the average exhibitor and picture patron. The entire assembling of the necessary ingredients, from the camera work of Albert Ortleib to the fitting of the star with a story that will show her off to proper advantage, has been intelligently worked out.

Miss Hampton is given opportunity the joy and innocence of youth to

the uttermost depths of sorrow, emerging unsullied to what bids for the display of her visualization of the elemental emotions from fair to be a marriage of love and future happiness. In the interim, however, she is placed in a series of tragic situations not generally encountered by a sweet young maiden from the country.

Her sister has been led astray by a conscienceless villain and commits suicide, which is the direct cause of her mother's demise a week later. "Damn him! I'll make him pay, pay, pay!" and she starts out to wreak vengeance. Providence intervenes before she can carry out her revenge.

While not a big "special," the feature is good enough to play most of the better class cinemas. Jolo.

OLD DAD.

Daphne Bretton.....Mildred Harris Chaplin
Richard Willoner.....George Stewart
Jaffrey Bretton.....John Sainpolis
Virginia Bretton.....Myrtle Steadman
Sheridan Kalre.....Irving Cummings
Peggy Kalre.....Hazel Howell
Professor Pettigrew.....Edwin Brown
Gladia Merriwane.....Loyola O'Connor
Ruth Pomeroy.....Bess Mitchell

One of the daintiest of the current year's crop of photoplays is the filmization of Eleanor Hallowell Abbot's story, "Old Dad." Despite its delicacy of treatment it is virile and teaches a moral without once being "namby pamby." It is a sweetly told tale, dwelling upon the relation of a father to his daughter—his aid in shaping her life, shielding her from harm and taking the place of the mother whose guidance she is deprived of.

The sub-titles breathe refinement and reveal the author as the possessor of a mind capable of setting down on paper her thoughts with a rare sense of literary values. Handled by Director Lloyd Ingraham, the situations are dramatically visualized in a manner to make for interesting photoplay acting, and the respective roles are entrusted to capable screen artists for depiction. In fact, all the essential ingredients are at hand, including a first-rate production and high-grade photography.

The wife of a wealthy man elects to take up an operatic career, sacrificing her home life and leaving the husband with a young daughter on his hands. He sends the child to an elite boarding school, and she is practically a stranger to her parents. Through a chain of wholly innocent circumstances the headmistress of the school finds her with a young man in her room at midnight, and she is expelled with a scandal which reaches the newspapers.

She comes to her father's home, tells him the story, he looks into her eyes and sees there nothing but innocence and truth. They become very chummy, he saves her from the clutches of a libertine and saves her for the young man who was found in her room in the school.

Mildred Harris Chaplin is the star of this Louis B. Mayer production, which is released by First National, and she visualizes the part of the boarding school girl to a nicety. From the standpoint of histrionic talent the star of the production is John Sainpolis as the father. In a lesser artist's hands it would be easy to overact by resorting to melodramatic intensity. In fact, all of the players conducted themselves quite humanly. Upon analysis, practically the entire story, which many times bordered upon the tragic, was told through the aid of comedy.

Photoplays of this sort are well worth while. Eleanor Hallowell Abbot always was a fine writer, and she always has something worth while to write about. Jolo.

THE MAN TAMER.

Kitty Horrikan.....Glady's Walton
Jim Horrikan.....Rex de Rosell
Hayden Delmar.....William Welsh
Tim Murphy.....C. B. Murphy
Brad Caldwell.....Roscoe Karns

This Universal is a good little program feature, one of a first class series with Glady's Walton starred, an honor she deserves. Far from the typical cutie, she gets pep and punch into all her characterizations, and, given half a chance, shoves her every offering over. Harry B. Harris directed this one, got in some good circus stuff, realistic lion charging with injuries that looked sure enough, and a good 20-fisted battle for a finish. The yarn is credited to John Barton Oxford, but the main idea is the same as that in "A Question of Management" by Elizabeth Mercier, which appeared a number of years ago in "The Scrap Book."

With her father out from a lion bite, Kitty takes his act along alone. Delmar, who owns the circus, and young Caldwell both are crazy about her, she about neither. Caldwell's father, however, gives her a commission to tame the youngster, and she succeeds so well she falls in love with him, the final succumbing following his rescue of her from Delmar.

Mr. Karns made the youngster too much the inebrated fool, but Mr. Murphy's Murphy was a joy. The rest of the cast was adequate. A. P. Younger's scenario kept things moving and the titling was rich.

Cut to 4,500 feet this is a real program-thriller for the average exhibitor. Leed.

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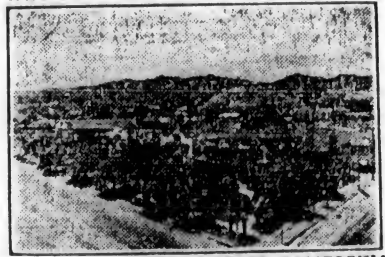
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HOLLYWOOD LOS ANGELES CALIFORNIA

COAST FILM NOTES

By FRED SCHADER.

Los Angeles, May 25.

This is a fair warning to all dramatic critics and picture reviewers. Watch out or the Wampas will get you! The Wampas gave forth its shrill shriek and stamped the ground out in the neighborhood of the Hollywood studios one night last week. When it calmed down again all of the Los Angeles reviewers were discovered prone on the stage of the studio which Marion Fairfax had loaned the Wampas to commit its horrible deed.

The occasion was a party which the Wampas had invited the critics to. The critics came, ate and were conquered. They did not drink because there wasn't any. Monroe Lathrop, who reviews for the "Express," managed to gurgled down a couple of fingers of gasoline, which were forced on him by Guy Price, of the "Herald." The gas was in a whiskey bottle and was used to clean type in the studio set print-shop. Lathrop thought it was uncolored moonshine and didn't realize his mistake until swallowing it. The next day he was chugging around town like a Ford.

The party was a corking get-together fair, but in the main rather tame. The eastern big brother of the Wampas would have put a little fire water into the works to "pep" it up, but in this territory, where it is hard to get "that stuff," and where the prevailing rates are such that only a screen star can afford to purchase, the Wampas may be forgiven for not providing.

The press agent members of the Wampas gave a corking skit in the small town newspaper office, during which all of the local critics were lampooned. The highbrow stuff that Eddie Schallert, of the "Times," pulls, coupled with Grace Kingsley's faculty for getting names wrong, came in for a goodly share of kidding, as did also Price's propensity to print a lot of "stuff" about Tod Browning, Reginald Barker and William D. Taylor. Florence Lawrence, of the "Examiner," also received a bit of good-natured joshing.

The acting honors of the evening went to Mike Boylan, of the U. publicity staff, who played the city editor. Others were Bill Keefe, who worked the linotype; Harry Brand, a star reporter; Dick Spier, the copy boy; Howard Strickling and Marc Larkin. If you don't know it by this time, the Wampas is the Western Associated Motion Picture Advertisers.

Mary Nash played as an extra at the Hollywood studios in the making of the Marion Fairfax picture, "The Lying Truth," last week. Her husband, Jose Ruben, was also in the scene.

Lee Kolmar is directing Gladys Walton in the Universal feature, "Christine of The Young Heart."

Eddie Polo is not to return to serials after he completes the series of six short reel subjects which he is now appearing in. Universal has five reel feature plans for him. The first is to be a story of circus life, which is being written by Lucien Hubbard, the U. scenario head.

"The Butterfly" has been selected for Marie Prevost as her initial feature under the new Universal contract. The plans at U. are to build Miss Prevost into an ingenue star of the Connie Talmadge type, and will select material for her with that end in view. "Kissed," the Arthur Somers Roche story which was bought for her, will undoubtedly be used as her second picture.

If you wonder where the directors go to when they're not directing, a look at the east supporting "Hoot" Gibson in his current five-reeler at U. may help you solve the question. In the cast are Francis Ford, former serial star and director; J. Farrell MacDonald and William Robert Daly. Jack Ford, younger brother of Francis, is directing the picture.

Darrell Foss is playing opposite Edith Roberts at U. in "The Gosamer Webb," which King Baggot is directing.

Marshall Nellan is back in Los Angeles and getting ready to start work on the First National feature which he is to make.

Doc Wilson, formerly of the Strand, New York, managed to stir things up locally with a reception to George Beban on his arrival here. Doc had Mayor Snyder and a flock of other notables down at the depot to meet his star, and then there was a parade headed by a band and everything through the principal city streets to the Kinema, where the Beban picture, "A Man in a Million," opened on Saturday. It was good work on the part of the Doc, and it grabbed heavy space both in advance and on the following morning. Wilson seems to have shaken the east for good, and is going to settle here.

Rex Beach is now a member of the United Artists. Hiram Abrams confirmed it. He stated Beach was the first author considered big

enough to link up with Mary, Doug, Charlie and D. W. Beach is to come to the coast to make his pictures. Abrams' trip here was for the purpose of completing the arrangement of Beach's admission to the corporation with Mary Pickford, Douglas Fairbanks and Charlie Chaplin. D. W. agreed to the arrangement in the East several weeks ago.

George Walsh has finished playing the leading role opposite Mariam Cooper in R. A. Walsh's picture and started east.

Alan Hale, who is appearing in George Melford production, "The Great Impersonation," on the Lasky lot, became a daddy last week.

Mary Thurman is to play the lead opposite Roscoe Arbuckle in "Should a Man Marry?" his next production at the Lasky studios.

Pauline Frederick, on her arrival here, confirmed the report that she and Willard Mack were to remarry. But she says that he will "have to be a good boy for a little

while" before the event takes place. Miss Frederick resumes work at Robertson-Cole next week under a new contract with the company.

Edwin Carewe is to return to the stage after nine years in pictures as player and director. The play is "Prisoners Three," which he has written with Marion Rodgers.

Jack Rockhaven, trainer of animals at the U., was severely injured last week by a caged mountain lion. The animal turned on the trainer after he believed that he had made friends with the animal and buried its teeth in his back, injuring his kidneys.

"A Question of Honor" is the title of the next Anita Stewart picture to be made at the Mayer lot. As soon as it is completed the star will start east. Edwin Carewe will direct making the fourth successive Stewart production that he has made.

"The Sheikh," an Arabian story, has been selected for George Melford to direct after he completes "The Great Impersonation." Monte Katterjohn is to do the continuity.

Just what Mme. Nazimova is going to do in the near future is not settled as yet. It is certain, however, that she will not return to the

speaking stage for the present. She personally is the authority for that information, as well as the fact that no contracts were signed by her while on her recent visit East.

Reginald Barker's contract with Goldwyn ends June 3. Whether or not a new contract with the same company will be signed by the director has not been decided by him as yet.

Harold Lloyd's home was burgled last week while the comic was away, so that he couldn't laugh the crooks out of their loot.

Lowell Sherman is on his way to the coast to appear in the Mabel Normand feature, "Molly O," which Mack Sennett is making. Sherman is to play the heavy. Others in the cast are Albert Hackett, Jack Mulhall, Anna Hernandez and George Nicholls.

Marguerite De la Motte, Doug's leading woman in "The Three Guardsmen," burned the ball of her eye with a hot curling iron. Her physician forbade her working for at least two weeks after the accident.

Al Hamberg, who is handling the managerial end of "Over the Hill" at the Philharmonic Auditorium, is

trying to organize a local branch of the N. Y. Hotel Princeton Society. He thinks he would be successful, providing he could get Aaron Rackowitsky, who handled the famous Cheese Club Overall Parade, to come to the coast and assist him.

William D. Taylor sails for Europe from New York, June 3. He has just recovered from an operation at a local hospital.

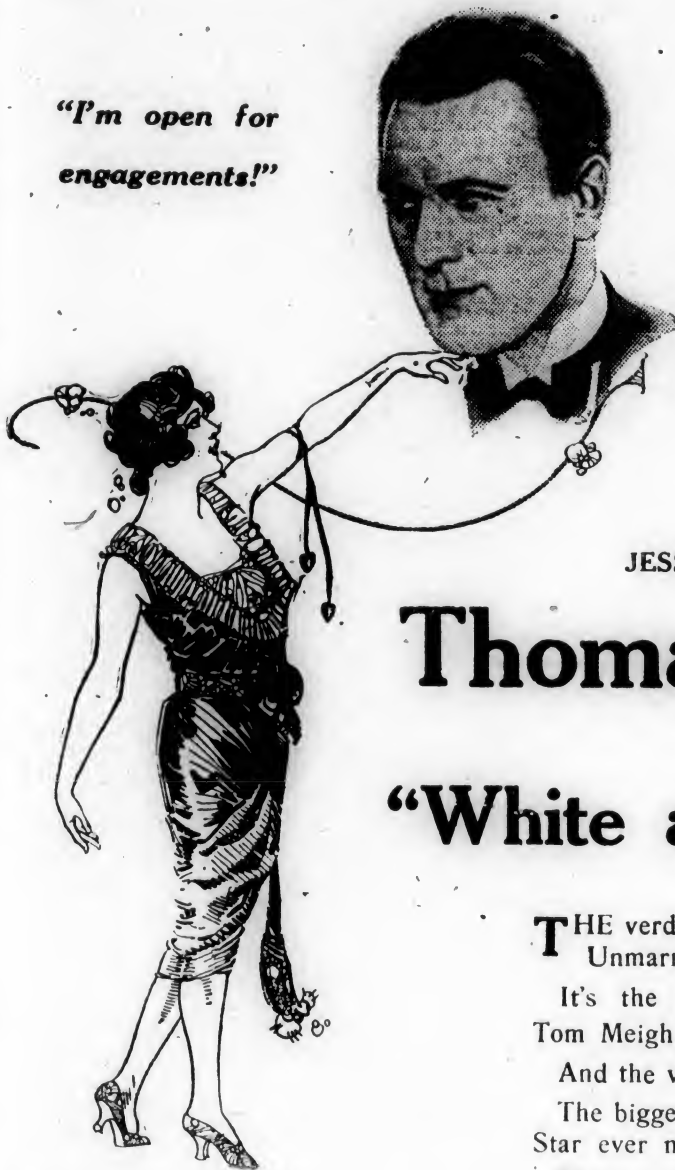
Eileen Sedgwick is convalescing from an operation and will shortly return to work at U. City. Clara Williams, wife of Reginald Barker, is also reported on the road to recovery after a long illness.

Gloria Swanson's next production is to be a screen version of "The Shulamite," which will be directed by Sam Wood.

Immediately after his arrival in L. A., Harry Cohn superintended the moving of the production end of the Hall Room Boys Comedies from the Special Productions lot to the Balshoffer studios on Fleming street.

Charles Brabin, the director who has been named as a possibility as hubby to Theda Bara, when she returns from abroad, denies the fact. The reason is that he has a wife.

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From the story "Billy Kane, White and Unmarried," by John D. Swain. Directed by Tom Forman. Photography by Will M. Ritchey.

A Paramount Picture



KNOCKING CONGRESS IN FILM, AMATEUR ROUSES EXHIBITORS

E. K. Fox Shows "In the Shadow of the Dome" at Shubert-Belasco—Representative in Bad Light—Stirs Up Hornets' Nest.

Washington, D. C., May 23.

The recent showing here of the film "In the Shadow of the Dome" at the Shubert-Belasco brought forth a storm of protest from the Theatre Owners' Association of America. In a disclaimer sent to every member of both branches of Congress they stated the picture to be a ludicrous and unpatriotic portrayal of Congress, stating that they, the theatre owners, had nothing to do with the making of the picture and refused to take any responsibility whatsoever for its showing. They further declared the picture was made by an unknown director and evidently displayed for the sole purpose of prejudicing Congress against all pictures.

The resolution as adopted by the Picture Theatre Owners of America characterizes the film as a "crude" production. That it conveyed a false impression of Congress and condemned its showing as unpatriotic and setting forth a misleading portrayal of Congress. The letter, which embodied part of the resolution and which was sent to every member of Congress, says: "Please note that this picture was shown in a house which is ordinarily devoted to the spoken drama; that it was not made by any of the well known and reputable producers, but by an unknown director, with no apparent permanent office or studio. We cannot help believing that this film was inspired by artifice, trickery, fraud, misrepresentation and with the object of prejudicing Congress against all motion pictures. This seems doubly probable in view of the fact that it has not been shown elsewhere, so far as we know, and that every member of the House and Senate received a special invitation by mail to attend the performance at the Shubert-Belasco theatre. We propose to conduct a searching investigation into the origin of this picture for the purpose of discovering the source of its financial support."

Written by Fox.

The picture was written by E. K. Fox, a wealthy real estate man here and directed by David G. Fischer, formerly an actor who presented one or two pictures at the Belasco theatre during the summer of 1920 when he was here conferring with Mr. Fox on the making of this picture. The program sets forth that the camera work is that of Frank Pergein, while the art titles were made by the Eddie White studios of New York. The opening scenes of the picture were taken in the Shenandoah Valley of Virginia, while those depicting the life of Congress were taken here in the capital.

Although it could not be definitely ascertained it is understood Fox financed the making of the picture, that in its production he realized a long felt ambition to see his work on the screen. From a close personal friend of Mr. Fox it was learned that no thought of any propaganda against motion pictures had ever been contemplated, that for its characters Mr. Fox happened to take members of Congress.

The story is a conventional one and tells of a bribe-taking Congressman who brings an innocent girl to Washington with the promise of a position with the hope of getting her under his influence. She resents his advances, but finally accepting an invitation to attend a banquet after weeks of unsuccessful search for work. At this banquet he gets her under the influence of wine, takes her to her rooms and the next morning she receives a sport car with a chauffeur, along with an endearing note from the Congressman.

"Villain, Begone!"

She promptly sells the car, sending part of the money to her mother and leaves, unbeknown to the Congressman, for New York in quest of work, only to have to return again to Washington unsuccessful. The story goes on telling of bribes the man has accepted to

put through a certain sugar bill, of how an old-time sweetheart of the girl is elected to Congress and how the "villain" pursued him because he feared his honesty. It all ends properly with the Congressman being expelled from the House and the girl and boy united.

It is stated that Mr. Fox founded his story on "If Christ Came to Congress," which received wide circulation some years ago.

The picture did not attract business during the week at the Belasco and no further bookings have been attempted. Congress took no official action on the picture, although it was discussed in the House District Committee where it received some rather severe criticism. The cast did not include any well known players. Donald Hall portrayed the heavy, Dixie Lee, Jane Hinton, "country bred, innocent and unsophisticated, trusting every one" (to quote the program), while William Parks, Jr., was Jack Wayne, Jane's sweetheart since childhood; "honest, loyal and true, possessing the moral courage to fight for his convictions" (again the program).

JUDGMENTS

The following judgments have been filed in the County Clerk's office. The first name is that of the judgment debtor; judgment creditor and amount of judgment follows: Joe Maxwell; Dramatic Mirror Co., Inc.; \$114.70.

Snyder Song Service Syndicate, Inc.; Triangle Engraving Co., Inc.; \$116.82.

Eve Balfour; Richbrosion Hotel Co.; \$490.42.

Jewish Art Theatre Corp.; I. Feldman; \$1,285.56.

Eugene O'Brien and James Cannon; People, etc.; \$500.

Trump Film Co., Inc., et al.; J. Shepard; \$629.82.

George Weston and Mathew F. Streppone; People, etc.; \$1,000.

Ruby Keller; Stone Amusement Corp., Inc.; \$245.20.

Norman Trevor; A. A. Moers; \$635.84.

Elk Film-Mending Machine Co., Inc. and ano.; M. Rothstein, et al.; \$2,579.

Filmart Laboratories, Inc.; L. Gevert as president; \$3,454.46.

Fine Arts Pictures, Inc.; Western Union Tel. Co.; \$169.95.

Bessie Cronin; N. Y. Herald Co.; costs, \$79.69.

Graphic Film Corp.; Baumann & Co.; \$990.26.

Charles G. Cornell, Jr.; R. H. Grady; \$6,638.95.

Anthony P. Kelly; Clemons, the Tailor, Inc.; \$78.50.

Consolidated Film Labs. Co.; Scott & Scott, Inc.; \$545.30.

Trainor, Inc.; B. W. A. Y. Theatre Corp.; \$547.21.

Harry Carroll; F. E. Goldsmith; \$521.70.

George Le Maire; same; \$523.36.

Abraham L. Erlanger; William A. Brady; costs, \$238.60.

Bay Amusement Co., Inc., et al.; M. Herganhan; \$8,526.23.

Arthur Guy Empey; Federal Printing Co.; \$3,288.62.

Albert Gibson, known as Bert Gibson and Film Frolic Picture Corp.; F. A. A. Dahme, Inc.; \$171.54.

Hamilton E. Reynolds; J. F. Sheehan; \$2,187.

John Cort; H. Hollis; \$3,256.28.

Melvin H. Dalberg; M. Davis; \$571.91.

Anton Herbst; D. G. Lieberman; \$206.20.

Burton R. Law; H. Miller; \$158.90.

Blanche Miller; M. Wendauer; \$185.20.

Schomer Photoplay Producing Co., Inc.; Baumann & Co.; \$120.91.

Francis X. Bushman; E. A. Barton; \$161.70.

Bankruptcy Petition.

An involuntary petition in bankruptcy has been filed against: What Is In a Name, Inc., theatrical producers of No. 229 West Forty-second street. Arthur Y. Daziel has been appointed receiver.

Satisfied Judgment.

Reelcraft Picts. Corp.; W. L. Roubert et al.; \$2,451.57; April 14, 1921.

Attachment.

Alliance Film Corp., Ltd.; Anna H. Wagner; \$5,811.95.

Judgment Vacated.

Schomer Photoplay Producing Co., Inc.; Baumann & Co.; \$120.91; March 29, 1921.

Nathan Cole Herbert Divorced.

Los Angeles, May 25.

Nathan Cole Herbert, who does motor cycle thrills for pictures, was divorced by his wife May, 19.

AGENT, NOT MANAGER, SPECIAL SESSIONS SAYS

Livingston Convicted for Doing Business Without License.

John J. Livingston, a picture agent, was adjudged guilty of operating without a license Monday in the Court of Special Sessions and fined \$25. This is the first case of its kind where it was contended an agent was operating illegally in charging 10 per cent. to artists that has been decided against the agent. Judges Kernochan, Moss and Salmon sat in the Livingston matter, the case being tried without a jury.

How far the decision will affect agents in the entire theatrical field is conjecture. In other charges of excess commission against agents the cases have been dismissed under the contention the agent acted as a manager or representative. This has held good, especially in vaudeville cases.

That an appeal will be taken was stated by Frederick Goldsmith, attorney for Livingston. Mr. Goldsmith examined four witnesses who stated they regarded Livingston's services in the light of a manager or personal representative. The attorney also interposed a defense that players in pictures did not actually give a public performance, inasmuch as they appeared on no theatre's stage.

Assistant District Attorney Forrester tried the case for the city, with Inspector Gill of the license bureau also present.

SOCIETY JOINS CROWD IN LEDGER CONTEST

All Anxious to Help Put Philly on Film Map.

Philadelphia, May 25.

For the first time since the old days of Sigmund Lubin, when General Film Co. was a name to conjure with, Philadelphia is making a bid for prominence in the photography world.

Betzwood, that enormous studio built a number of years ago near Valley Forge, is again busy. Work has been started on the second series of Toonerville Trolley comedies, taken from the Fontaine Fox cartoons. Betty Bovee is the leading woman.

Several companies allied under the Pathe banner are to make exteriors on the Betzwood land in the near future, and it is expected that several other large companies will see the value of this studio for certain kinds of location work.

The big impetus is going to come, however—and that will be more from the public than the professional standpoint—when the prize-winners, in the current contest being run in the Evening Public Ledger, takes their places in the Betzwood company.

This contest, which is one of the biggest publicity stunts ever pulled here, is drawing them all. The highest society of the main line and Chestnut Hill have sent in their photographs to the Ledger in accordance with the rules of the contest. Photographers and artists will be the judges, and the three winners will be given chances in roles with the Betzwood company which is headed by Ira M. Lowry.

One of the three girls will be made a "leading lady" with an initial salary of \$100 a week.

If it does nothing else, this idea seems bound to put Philly on the picture map with a thud.

NEW YORK NOTES.

In a half column article in the Times Sunday the value of pictures as an advertising medium is pointed out.

Over 10 per cent. of the public schools now have motion picture booths and over 40 per cent. stereopticon machines.

JUNGLE VAUDEVILLE.

This was shown this week at the Rialto and is great short stuff. Where Manager Riesenfeld got it is not mentioned, but in grabbing it he displayed excellent judgment. A hokum bit, with two monkey marionettes, is used to introduce a lot of clever animal stuff supposed to be part of a vaudeville show. It is entertaining, quick time and all together satisfying. **Lead.**

TO USE N. Y. CENSORSHIP AS PREVENTIVE OF FILM THEFTS

National Association Finds What Promises Complete Defeat of Dupers and Thieves in New Statute—Commission Named by June 1.

SELZNICK-POWERS PEACE OVER CLARA K. YOUNG

Allege \$150,000 Payment to Former Manager.

The long pending Clara Kimball Young-C. K. Y. Film Corporation suits and the Lewis J. Selznick-Equity Pictures Corporation actions, totalling nine in number and divided between the Supreme and Federal courts, were finally settled out of court last week. The suits in aggregate, all based on contracts, involved two and a quarter million dollars in capital and all revolved about the question as to who has preferred right to Miss Young's screen services. Patrick A. Powers, who controls the Equity Pictures, for which Miss Young is making films at present, was the prime mover in effecting the settlement. It is reported on good authority that a cash consideration of \$150,000, paid by Miss Young to Lewis J. Selznick, completed all negotiations. This amount is \$100,000 less than what Selznick sued Miss Young for, asking \$250,000 originally on breach of contract charges, with Miss Young counter-suing for twice that amount or a half-million dollars.

Selznick sought to enjoin the Equity from releasing the Young pictures, alleging a previous contract with the C. K. Y. Film Corporation (Selznick's unit), the star parrying that the film impresario had circulated various reports to the trade that had not proved complimentary to her. This settlement also vacates an attachment which Selznick held on Miss Young's personal belongings, furniture, etc., in a local warehouse.

The actress' latest picture for Equity is "Hush," following which she has three more to make. Her future plans are undecided, although the organization of an independent producing unit is not unlikely. In the meantime, the star is making personal appearances in the various cities with her every release in an effort to counter-balance the prevalent slump in the industry and if possible boost her popularity. Miss Young's working agreement with the Equity provides for a percentage on the profits above a certain amount.

Charles C. Pearce, of the Lewis & Kelsey office, acted for Miss Young in the legal proceedings.

FRENCH FILM NOTES.

Paris, May 18.

Footit, an English clown popular in the Paris circuses some years ago, is to act for the screen and will be seen in a film to be executed this summer.

Suzanne Despres, wife of the theatrical manager, Lugne Poe, and particularly noticed in the "Carnaval des Verites" (Gaumont), is appearing in the new film of Gaumont being produced by Leon Polier.

The actor Signoret is playing for a new production, "Le Pere Goriot," by J. de Baroncelli.

Another new film by Maurice de Marsan, entitled "Un Aventurier," produced by Ch. Maudru, to be released by the Eclipse Co., was this week presented at a private press show. The leads are held by Geo. Lannes and Christiana Veron. At the same performance a Universal Century comic, "Sancho Matador," was projected for the first time here, also to be issued by the Eclipse concern.

"L'Equipe," adopted from a novel of Francis Carco, depicting the tenderness of Paris, is being released by the Dirlis Film Co. A special presentation was offered last week at the Colisee, and was an event in the local industry. The leads are held by Jeanne Dirlis, Renee Despres, Marie Bonheur, Henri Valbel, Maurice Lagrenée, J. d'Esparbes, Dalls and Chattermourt. It is the initial work of the new Dirlis film, filmed by W. Burk, and is a success.

William Jones Commits Suicide.

Los Angeles, May 25.

William Jones, 54, scenario writer, committed suicide at the Hotel Bartlett, San Bernardino, May 19.

Now that the National Association of the Picture Industry has made up its mind to accept the new state censorship law without a count contest a movement has been set on foot to make use of the law as a means of preventing further thefts of films.

The Association has a film theft committee and many convictions have been secured through its operations in pursuit of film bandits, but it has never been possible to stop traffic in stolen prints. Only a week ago an "outlaw" print of "The Kid" was found on exhibition in Cleveland and shortly before that a complete print of "Way Down East" was discovered in New Jersey. It is said half a dozen independent dealers in New York have made a fat living in the sale and rentals of stolen pictures and the export trade is declared to be large.

It is now proposed to organize a complete state service within the state. The law requires a license for each print put in service and it cannot be exhibited without the license. Each producer therefore will have all prints marked with the serial number of the license to identify them and the absence of the number will be a mark of its illegal origin.

The point is that each print will have an absolute individuality and it has to pass through the hands of the censor commissioners. It would be impossible for a stolen copy or a "duped" copy to pass without information coming to the producer and the applicant for a license would have to disclose its origin. The picture could not be exhibited without a license for that would constitute a misdemeanor on the part of the offending exhibitor. Thus it is proposed to make the censorship law work for the protection of the producer.

The manufacturers have long since given up efforts to have film "dupers" brought to justice in the criminal courts. The courts insist that a witness be produced who actually saw the work of "duping" and that is of course practically impossible. Several years ago a New York producer learned of an active "duping" plant on the east side and acting on his own, headed a raiding party into the premises in the early morning.

He found and seized a genuine positive of one of his own productions, together with a "duped" negative and a positive made from the copied negative. He took all three films and the machines by which they had been made before a City Magistrate and the court refused to hold the men who occupied the plant because the actual act of "duping" was not proved by witnesses, but only by the "circumstantial" evidence of the exhibits.

The falling down of that case practically put an end to efforts to round up "dupers" in the trade and the gyping traffic has prospered. It is said that one building in the Times Square district has no less than five outlaw exchanges in operation getting the major part of their income from trade in duped and stolen prints. One office mailed a list of more than 100 titles, among them the productions of every important manufacturer in the industry, offering them for sale and specifying that they were only to go into export.

GEVAERT GETS VERDICT

Raw Film Maker Wins Suit Against Filmart Laboratories.

A default judgment for \$3,454.46 was entered against the Filmart Laboratories, Inc. by Llovan Gevaert (as president of L. Gevaert and Co., Belgian film manufacturers) as a balance due on a raw film stock sale totalling \$11,246.40. The sum of \$3,090 was paid on account and the plaintiff sued for the remainder to which the defendant's counsel and president, Samuel D. Mathews, entered a general denial, but did not defend when the case was called to trial.

ENGLISH PRODUCERS TO ADVERTISE NOW ONLY IN ONE FILM TRADE PAPER

New York May Follow Lead by Limiting Appropriation to Two—Costs at Least 50 Per Cent. More to Get One Out Than Subscription Price Brings—Report of Subsidizing of Leading Publication.

London, May 25.

Something in the nature of a bombshell was dropped into the picture trade paper business here a few days ago, when the heads of the producing and distributing units, at a meeting, decided they could only afford to support one trade publication with advertising.

The papers were given a fortnight in which to decide upon the name of the paper to be so favored, and to arrange matters in some way agreeable to themselves, and, in the event of not being able to arrive at a decision, the advertisers themselves would make the selection, withdrawing patronage from the others.

The producers and distributors claim the burden of advertising in four publications, covering the same field, is heavier than the industry can bear, and that it is up to the papers to combine into one periodical at once.

The names of the four publications upon which this decision has a bearing are the "Bioscope," "Kinematograph Weekly," "Cinema" and "Film Renter." The two first mentioned are the more important, and the selection will fall upon one or the other of them.

A somewhat similar condition exists in America, and the larger film distributing concerns upon which the motion picture trade papers depend for their existence are headed in the same direction as their British conferees.

For the past two years the film advertisers in America have been materially curtailing their advertising expenditures in the trade papers.

The first drastic cut came, when the number of pages of colored inserts was cut in two by their publication in the "Motion Picture World" and "Motion Picture News" on alternate weeks, instead of both receiving the same splurge simultaneously. Then the number of pages began to diminish, and they have now arrived at a point where the big advertisers are talking over the feasibility of abandoning entirely the use of colored pages for advertising.

In addition to the "News" and "World" in New York, there is the "Exhibitors Trade Review," "Wid's Daily" and "Exhibitors Herald," the latter published in the Middle West. George Blaisdell, former editor of the "M. P. World," is reported to be about to launch a new film publication.

With the gradual cut in the volume of advertising in these publications for two years past and the present terrific slump in business through which the industry is now passing, it is a reasonably safe conjecture to make that, none of the papers is making any money, if they are meeting current expenses.

The "News" retails at 20 cents and the "World" for 25 cents. An official of the "News" is authority for the statement that the weekly cost of turning out his publication is \$9,000, and that each copy of the paper is issued at a net cost of 50 cents.

The majority of the "World's" circulation is by subscription at \$12 per annum, and, one who claims to be in a position to know, says it costs the publisher \$26 a year to deliver each copy of the paper to the subscriber. A glance at the volume of advertising in these papers does not indicate the deficits are being made up in the business departments.

One of the largest film advertisers in New York told a Variety representative some time ago it was only a matter of a comparatively short time when those supporting the trade publications with advertising would definitely decide upon not more than two weeklies to which they would continue to lend their support.

The larger distributors in the United States reach more of the exhibitors through their own cir-

cularizing, whether in the form of a house organ or circular, than through any of the film trade papers, while it has been claimed, with some authority, that the picture trade papers merely duplicate their readers, therefore, costing the advertiser as many times as the number of trade papers advertised in. Not any one of the American picture papers commence to approach in circulation the number of exhibitors in this country, proof conclusive to the shrewd picture advertiser he could not secure full circulation to the trade for the money spent in newspaper advertising. It has been talked about that one of the principal American picture trade weeklies was subsidized some months ago and now is nothing more in reality than the house organ of an important film distributor.

CHAS. BIRD ARRESTED ON CHARGE OF LIBEL

Fox Manager Alleged Frisco Official "Held Up" Actor.

Los Angeles, May 25.

A sensational suit involving Charles A. Bird, now general manager for the William Fox West Coast Studios, broke this week, when W. A. Lynch, formerly attached to the San Francisco District Attorney's office, had Bird placed under arrest yesterday, in San Francisco, on a charge of criminal libel.

The suit is based on a letter written District Attorney Brady, of the up-State city, charging Lynch held up the Tom Mix company for \$250 before permitting it to shoot certain scenes in the city.

Lynch claims that investigation on the part of the District Attorney cleared him, and that he will press the charge. He alleges that Mix gave him money as a personal contribution to a benefit performance.

THEO. WHARTON'S CO.

Los Angeles, May 25.

Theodore Wharton is to have his own producing unit here. A company to be known as the Zenith Features, Inc., has been formed and Wharton is to direct the productions. "The Besetting Sin" is the title of the first picture, from an original story by Leota Morgan. The company plans to make four pictures a year.

Local capital, it is understood, is behind the venture.

"STRANGER'S BANQUET."

Los Angeles, May 25.

Marshall Neilan has placed Donn Byrne, the Irish author, under contract for the picturization of the latter's story, "The Stranger's Banquet." Byrne will rewrite the story for picturization purposes and Neilan will produce the story within a short time. He arrived here last week to start work on his next First National production.

INGRAM'S 'EUGENIE GRANDET.'

Los Angeles, May 25.

The next Rex Ingram release for Metro will be "Eugenie Grandet," by Balzac. The picture has been in the making for several weeks and the shooting is almost completed, but the title has been kept secret.

Alice Terry and Rudolph Valentino head the cast.

MANAGER HELD UP IN OFFICE.

Memphis, May 25.

Charles McElravy was held up in his office Monday by two white men and \$4,000 taken. McElravy is general manager of the Memphis Enterprises, operating all local picture houses excepting Loew's.

HANDY SUES FOR \$54,036.

Manager of Bray's Industrial Dept. Alleges Contract Breach.

Jamison Handy has begun suit in the Supreme Court to recover \$54,036.01 damages on breach of contract grounds against the Bray Pictures Corporation, based on a written agreement of February 28, 1920, whereunder Handy was to receive \$250 weekly for his services as general manager of the Bray's Industrial Division. The contract was for a period of five years, dating from March 7, 1920. Handy also alleges he was to receive ten per cent of the net profits, plus his expenses, the defendant also agreeing to place at his disposal \$5,000 weekly for a period at least from April 1, 1920, to September 30 of the same year for the purpose of organizing and conducting the Industrial Division.

The plaintiff is suing for \$50,000 damages growing out of his dismissal on April 20 last; \$2,786.01 due as expenses paid by him personally, and \$1,250 representing unpaid salary for five weeks.

An examination of the written contract between the litigants discloses the clause to the effect that the agreement can be cancelled should the first year's gross business fall under \$300,000; the second year under \$400,000 and the third year under \$500,000.

Gabriel L. Hess, the Goldwyn Pictures counsel (Bray releases through Goldwyn), has put in a notice of appearance, but filed no answer as yet.

MAKES TOWN HUM.

Manhattan Jack and His Three Wives Create Intarest.

Los Angeles, May 25.

Local papers have been filled for a week with accounts of the escapades of a man calling himself Manhattan Jack Murray, of New York, and his three marriages. His Los Angeles wife is Marie Pavis, the picture actress.

Local accounts make Murray one of the dashing figures of the white way. In reality he was an employee of a small printing firm that did heralds and booklets for theatrical attractions. Wife No. 2 is Marie Elizabeth Dougherty, and No. 3, Ann Warwick, both of New York.

Murray became reconciled to No. 1 here two weeks ago and then disappeared, leaving three shirts and a laundry bill, according to his wife.

WAR HERO ARRESTED

Troy, N. Y., May 25.

C. J. Bouman, who visited Gloversville, N. Y. recently as "Captain C. J. Howard, husband of Marguerite Gale, motion picture star" and who claimed to be organizing a picture company, was arrested in New York Saturday by an agent of the Department of Justice, charged with impersonating an officer of the United States navy and carrying a concealed weapon.

He is said to have been a sergeant of the marines during the war. In his suitcase was found an array of medals any hero might be proud of, the assortment including almost every decoration given to veterans of the World war, except a Congressional Medal of Honor, for which one letter found on his person stated he had been recommended.

SELZNICK'S "JUSTICE."

The Selznick Picture Corporation has acquired the film rights to John Galsworthy's "Justice" in which John Barrymore starred five years ago. The picture will be produced for release as a special. William Faversham will probably assume the stellar role.

"1ST NATIONAL NEVER WILL."

"Moonshine," declared First National in an announcement of the report of alleged negotiations for a "national merger" with Famous Players.

The announcement also said: "First National never has and never will enter into an understanding with any organization or group of individuals for the control of the country."

BIG 6 CLAIMS \$200,000 DAMAGE FROM WARREN

Answers Sales Managers' Suit With Big Counterclaim.

Associated Producers, Inc., through Arthur Butler Graham, has filed answer in the Supreme Court to Fred B. Warren's \$100,000 breach of contract suit, setting up a counterclaim for \$200,000. The Big Six maintains that Warren was discharged from service March 21 last because he broke his contract by inducing the firm's employees to sever connection with the concern, which is contrary to their agreement; that Warren divulged business secrets; that the plaintiff had represented himself as an expert manager in the field of the distribution of pictures and had proved himself unqualified and incompetent and that the defendant therefore rescinded the agreement.

For the distinct and separate counter-claim, other than the defenses mentioned, the A. P. avers that, because of "plaintiff's incompetent, inefficient and extravagant" methods of transacting business, he caused the film rentals to become depressed and the expenses increased to their damage of \$200,000.

Warren sued for \$100,000 on a 15-months' contract from June 1 last to August 31, of this year, at \$750 a week, plus a percentage, stating he had organized the Associated's entire releasing organization.

JACK PICKFORD'S RETURN.

Reported Reappearing in Screen in "Tailor Made Man."

Los Angeles, May 25.

Jack Pickford is to return to the screen under the management of his mother. His productions are to be released by United Artists. The first picture is to be "A Tailor Made Man," the rights to which have been purchased from Goldwyn. The price Pickford paid is quoted at \$200,000. Al Green is to direct the picture.

MORE ILLINOIS CENSORING.

Chicago, May 25.

The picture censor bill introduced by State Senator Spence was reported out for favorable action by the Senate Committee on Licenses. There are plenty of teeth in the bill. It prohibits the exhibition of any film without a certificate from the State Department of Registration and Education. That department is to pass upon all films, except educational or religious.

Besides this there is another censorship bill before the House Committee on License and Miscellaneous. Several of the local film men went to Springfield to oppose it.

R-C RESUMING

Los Angeles, May 25.

June 1 is the date set for the resumption of activities at the Robertson-Cole studios. Charles Rogers, vice president, arrived here last week and began to get things in readiness for the grinding out of more footage for the organization.

Pauline Frederick and Sessue Hayakawa are to start work at that time and it is reported that two other stars are also to make their appearance on the lot. Just who they are is being kept under cover at present.

RASMUR ALLOWED IN.

Los Angeles, May 25.

Charles Rasmus, cameraman for Louise Glaum, has been released by the emigration authorities and permitted to re-enter this country. He was with his com, on location in Mexico. None of his papers. All except Rasmus were able to satisfy officials at the border and permitted to return, but he was held.

A special ruling from Washington was obtained for him.

PROTEST CAMP FILM

Brady Says "End of the Road" Hurts Picture Industry.

William A. Brady as president of the National Association addressed a letter of protest against the showing of "The End of the Road" in Jersey City this week to Director of Public Safety, John Bentley, of that city.

"The End of the Road," said Mr. Brady, "was produced during the war for showing to the soldiers at the cantonments as a warning against the social evil."

"These pictures have been shown as a commercial proposition to mixed audiences. The result is that the righteous indignation of the public against such films has caused the entire motion picture industry to suffer."

EDUCATORS AS CENSORS

Believed Miller has Finley in Mind—Finley May Decline.

Albany, May 25.

Governor Nathan L. Miller is expected back in Albany Sunday from Atlantic City, where he passed this week. According to word from New Jersey, the governor is desirous of naming the motion picture censorship commission at once, and it is expected the film board appointments will be Mr. Miller's first official act upon returning.

Governor Miller is also expected to name the new boxing commission next week. Bill Brown, widely known health culturist and referee, and Frank Dwyer of Buffalo, who served on the boxing board under the Malone law, are foremost candidates for posts on the fight commission.

There are hundreds of candidates for places on the film censorship commission. Governor Miller has let it be known he will appoint the highest type of men on the board and political observers here believe the posts will be given to eminent educators.

SOUTHWEST THEATRE DEALS.

Oklahoma City, May 25.

Many theatres in this territory have changed hands within the last two weeks. Edgar Adams is the new owner of the Gem, Stephensville, Tex. Both film houses at Big Springs, Tex., have been purchased by Robb & Rowley, owner of a string of places in that State.

The Empress, Davis, Okla., has passed into the hands of J. R. Wilson of this city. J. D. Steele of Crescent, Okla., has bought the Highland at Guthrie.

Among the new theatre operations are the opening of Star airdrome at Healdton and the undertaking of a \$25,000 proposition in Brownwood, Tex.

\$150,000 FOR INJURIES.

Edward Hirsch Elkas, professionally known in pictures as Edward Hirsch, a character actor, is suing the Public Service Co. of New Jersey in the Federal District Court for \$150,000 damages as a result of an accident recently in which Hirsch's legs were broken, and internal injuries inflicted. Hirsch was employed by Seiznick at the time. The accident was a collision between two trolley cars owned and operated by the defendant which also operates all surface lines in Northern New Jersey.

The company has filed a general denial to the allegations. Robert X. Kuzmier, New York theatrical attorney, is acting for the plaintiff.

GEORGE ADE TITLING.

Los Angeles, May 25.

George Ade has been placed under contract by Marshall Neilan to title, "The Lotus Eaters," which Neilan made with John Barrymore. Neilan has been at Ade's Indiana farm, but is now on his way here.

RAIN ON COAST.

Los Angeles, May 25.

One week of solid rain, with storm records of 40 years' standing broken in this vicinity, has held up all work on locations and companies have been loafing.

A. P. KEEPS SYMPHONY.

Los Angeles, May 25.

Despite rumors the management of the Symphony E. and the Associated Producers have split, A. P. productions will continue at that house, according to Dr. H. B. Breckwedel, manager of the theatre, which is the A. P. first run in this city.

PICTURES

Friday, May 27, 1921

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LOS ANGELES AT LAST ADMITS GROWTH
IS DUE TO PICTURE BUSINESS THERE

Express Wages Campaign for Protection Against German Invasion—Monster List of Signatures Attest Attitude—Campaign Against All Foreign Films—Dissension in American Legion.

Los Angeles, May 25.

Los Angeles finally admits that the film industry has been largely responsible for its tremendous growth in the last decade. It admits it in a fashion that will not permit of refutation in the future, for the town is going on record to both the House of Representatives and the Senate in a gigantic petition to protect the industry from the invasion of foreign films.

During the last week the "Express" has been waging a campaign for signatures, and the result is that the offices have been swamped with names to be forwarded to Washington in an effort to bring about the passing of a tariff measure that will protect the American product.

On the opening day, in a strong editorial, the publication called upon all of Los Angeles to come to the aid of the film industry, asking particularly that the citrus growers rally to the cause. In the final paragraph the editorial stated: "The motion pictures have contributed much to the growth, fame and prosperity of Los Angeles. Yet Los Angeles now strive to the utmost in its power to win quick justice for that industry at the hands of Congress."

Plans are also being made for a whirlwind tour of the country by four of the biggest stars in the business to make personal appearances and direct appeal to the public to protect the industry. Douglas Fairbanks, William S. Hart and Mary Pickford are to be three of those who are to voice the appeal. The fourth is yet a question.

There is some dissension in the ranks of the local posts of the American Legion. The Los Angeles post feels grieved at the Hollywood post because the latter was instrumental in bringing about the demonstration against "The Cabinet of Dr. Caligari," and states that it will not support it in any further fight on German films.

The local campaign against foreign films on the part of the "Express," however, is not directed at German films alone, but all films made outside of the United States. It calls for a protective tariff for the American industry. It wants an import duty on all English, Italian, French and other foreign made films sufficiently heavy to equalize the costs of production of pictures in this country.

It is pointed out that even as early as this in the invasion of foreign films thousands of Los Angeles folk who had been working in the film industry have been forced out of employment, and the fact is emphasized that a continuation of the invasion will mean that Los Angeles will lose its identity as a film producing center in the event that measures are not taken to protect the industry.

BIG FOUR AND SIX

Abrams Brings Foreign Contracts. Retts Called Rumors.

Hiram Abrams, general manager of United Artists, returned from the coast last week bringing with him a contract for the English end of his company to handle the distribution of two Associated Producers' features—"Lying Lips" and "A Small Town Idol."

Oscar Price and Al. Lichtman, respectively president and general manager for Associated Producers, leave for the coast next week, which gave rise to a rumor the "Big Four" and "Big Six" contemplate a distribution amalgamation for the United States. It is understood Ince and Sennett of the "Big Six," favor such an arrangement.

When asked about it this week, Lichtman stated he had heard the rumors, but had no personal knowledge of such a projected deal.

GRIFFITH FINDS GENIUS
IN 14TH ST. STOCK

May Sign East Side Actors for "The Two Orphans."

Mme. Auguglia's company of Sicilian Players, who are playing a short season of dramatic stock in the Olympic, on East 14th street (an American wheel burlesque house during the winter), will probably have to give up two of its principal players to D. W. Griffith, who wants them for the roles of Jacques and Pierre in his forthcoming film production of "The Two Orphans."

The Auguglia company put on the old melodrama for one night last week as part of its repertoire, and Griffith and the players, already signed for the piece, went down to look it over for hints. They were so impressed that Griffith asked the men to come to the Nora Bayes theatre Monday to do some of the scenes as a demonstration for the cast.

After the try out Griffith opened negotiations with Mme. Auguglia for two of her players, Henry Sobrio and his 17-year-old son. So far the cast for the play has the two Gish girls in the roles of Henriette and Louise, Kate Bruce as the mother, and Joseph Schildkraut as the hero. Max Reinhardt is said once to have declared that Schildkraut is the handsomest actor in Europe, and the Griffith office proposes to base a press campaign on this circumstance.

WM. COLLIER SET
TO DIRECT COMEDIES

Buster as Star, Bailey in Charge of Business.

Los Angeles, May 25.

William Collier is going to return to the picture production field. His last appearances were about six years ago with the Triangle, playing comedy roles. It is possible he will return to the field as a director.

Thos. Ince, it is understood, has made him an offer to come west and direct. In addition he has also received offers from others who want him to direct with "Buster" Collier as his leading juvenile star.

On leaving here the comedian placed his business matters in the hands of Harry Bailey who has been authorized to negotiate picture offers for him or to proceed with the formation of a producing organization with Collier as director and "Buster" as the star.

The younger Collier has been here for several months appearing in pictures and he has created quite a following in light comedy roles. He is remaining in Los Angeles while his father goes east.

ELLIS ISLAND FILMS.

Immigration Head Thanks Industry for Free Exhibitions.

Frederick A. Wallis, U. S. Commissioner of Immigration, has written a letter of thanks to the picture producers through the National Board of Review, thanking them for supplying without charge films for the entertainment of detained immigrants on Ellis Island. A show is given every evening.

The companies who supply the pictures are Famous Players-Lasky, Select Universal, Pathe, Vitagraph, Goldwyn, Fox, First National and Metro.

OVER "PASSION FLOWER."

Two Supreme Court Justices Disagree.

The "Passion Flower" title suit in which John Garrett Underhill (author of the play from the Spanish of Jacinto Benavente), is plaintiff in damages and injunction proceedings against Joseph M. Schenck and Richard G. Herndon, came up again last week before Justice Benedict, Special Term, Supreme Court, Kings county, who denied the defendant's motion to dismiss the complaint.

Some three months ago, Justice Aspinall, in the Supreme Court, denied Mr. Underhill's motion for an injunction and freed the film, which had been tied up for a long time awaiting release, with a lengthy decision in which the Judge went into details as to "what is a picture," ruling that a film is not a performance "in any language."

Judge Benedict's decision practically refutes Justice Aspinall's, although Justice Benedict has this to say about it:

"I want to say a word in regard to the decision of my learned associate, Mr. Justice Aspinall, who, upon motion papers, denied the plaintiff a temporary injunction in the case. He has set forth the reasons which led him to reach the conclusion which he did, in an opinion of very great force and weight, and one which I should certainly not differ from if I did not believe that the facts which have been shown by the testimony of the witnesses who have been called in this action, and the documentary proofs which have been submitted to the court here, were not presented in the same way before my associate. Although it is of no special significance, I feel that had he seen the documents and heard the witnesses, he would have come to the same conclusion which I now have come to, and which I shall state as briefly as I can."

Underhill sued to restrain the release of the "Passion Flower" (starring Norma Talmadge), on the ground he coined the present title from Benavente's "La Malquerida" which, literally translated, means "The Ill-Beloved." The original was copyrighted by the Spanish author in 1914. In 1917 Underhill was granted all rights to translate it into English, and in 1920 Herndon (co-defendant with Schenck), produced it as a starring vehicle, with Nance O'Neill in the stellar role. It closed recently for the season.

The suit concerns the screen rights which Herndon acquired from a foreign agency channel and sold to Schenck for \$25,000. Underhill's grievance is to prevent the use of his title and any such phraseology as occurred in his English version of the play which the first decision denied him.

This latter decision, however, provides for the appointment of a referee to decide on the damage due the plaintiff, which necessarily also grants him an accounting.

The court recognizes the previous use of the title, but opines, "It appears in the present case, and I find it to be a fact that the title, 'The Passion Flower,' as it has been formerly used by Mr. Brandon Tynan, had been out of use and in disuse for a long period of time, and that it had been used in connection with an entirely different subject matter than in the present instance."

INCORPORATIONS.

Scenario Music Co., of Philadelphia, Manhattan, \$50,000; J. Silverman, H. Kleober, J. A. Myrski; attorney, L. Bronner.

Westbrook Amusement Corp., Bronx, pictures, \$10,000; C. Goldreyer, J. J. Prendergast, J. A. Doyle; attorneys, Hammer & McLaughlin.

DELAWARE CHARTERS

Wheeler Productions, Inc., \$50,000; Thomas R. Putche, John V. Corcoran, Brooklyn; Anna Lax, New York; attorney, U. S. Corporation Co.

LOYAL FILM LEAGUE
HEADING FOR CAPITAL

Carrying War on Germans to Washington.

Los Angeles, May 25.

The Loyal American Film League, an organization which has cropped up out of the recent demonstration here against the German made "The Cabinet of Dr. Caligari" held its first meeting last Wednesday night. At the meeting it was voted to send a representative of the organization to New York, one to Chicago and another to Washington to further the interests of the organization and to enlist the support of the American Legion Posts, clubwomen and all American organizations that might be interested in the fight against the German product.

CENSOR BILL POSTER
CLAUSE DANGEROUS

Picture People Wake Up to Another Cause for Concern.

The New York State censorship bill just passed is far more serious than was realized by the picture people.

It places the various distributing concerns in a dangerous situation with respect to advertising matter. Clause No. 13 reads as follows:

Posters, banners, et cetera. No person or corporation shall exhibit or offer to another for exhibition purposes any poster, banner or other similar advertising matter in connection with any motion picture film, which poster, banner or matter is obscene, indecent, immoral, inhuman, sacrilegious or of such a character that its exhibition would tend to corrupt morals or incite to crime. If such poster, banner or similar advertising matter is so exhibited or offered to another for exhibition it shall be sufficient ground for the revocation of any permit or license issued by the commission.

In other words, if any member of the new Censor Board should decide that a poster, press book, or other advertising matter contains a picture or drawing that did not meet with the approbation or approval of said member, it is within the province of the Board to revoke the license issued for the showing of the photoplay.

Henry Hoefle Dies in Cincinnati.

Henry Hoefle, owner of the Clifton, a Cincinnati picture house, died of appendicitis in that city May 24, leaving an estate valued at \$45,000 to his wife.

In addition to his amusement interests, the deceased was a wholesale milliner.

DEFAULT JUDGMENT
AGAINST CAPT. STOLL

U. S. Photoplay Corp. Is Awarded \$16,166.73.

Justice Tierney this week signed a default judgment award for \$16,166.73 in favor of the U. S. Photoplay Corporation against Captain Frederick F. Stoll, president, treasurer and fiscal agent of the corporation, charged with fraudulently and falsely representing himself to be an expert director of motion picture productions upon which belief the U. S. Photoplay Corporation signed a contract with Stoll, paying the latter \$500 weekly for his services in such capacity. The corporation sued to recover 28 weeks salary at \$500 a week, totaling \$14,000 plus \$2,166.73 in the form of other cash advances, which brings the total claim to \$16,166.73.

The plaintiff alleged that Stoll proved incompetent as a director in the production of the company's "Determination" film, and that Harry McRae Webster and another had to be called in to proceed with the labors of producing the film, Webster receiving \$750 a week for his services. Webster, incidentally, figured recently in an independent salary claim against the corporation, and was in turn sued, with several spicy developments in the Hackensack courts.

In the present action, service could not be effected on Stoll, who had suddenly left New York city, Justice Bijur signing an order to serve Stoll by publication and by mail. The defendant interposed no answer to the charges.

THEATRES FOR HARDING.

17,000 for Americanization at President's Disposal, Says Cohen

Washington, D. C., May 25.

Sydney S. Cohen of New York, on behalf of the Motion Picture Theatre Owners of America, offered to President Harding yesterday the use of the 17,000 theatres throughout the country for the advancement of any civic betterment or public welfare projects which may be instituted by the government departments. President Harding received the officials of the body at the White House and told them he considered the offering an important one in fostering of Americanism.

At the close of the conference, the President posed for the camera men with the visitors.

ORPHEUM HAS "DREAM ST."

Billed for Majestic, Milwaukee All Season End.

The Majestic, Milwaukee, is advertising a run of "Dream Street" as "Coming Soon." No date is given, but the regular vaudeville policy of the Orpheum house goes out for the summer June 5, and it is presumed the film will begin immediately thereafter.

"Way Down East" has been booked for several Orpheum theatres on the same arrangement, made by Ted Mitchell of the Griffith home office.

NEWS OF THE FILM WORLD

George C. Hobbins, mechanical engineer and acoustical expert of the Junius H. Stone Corporation, has been named to act as advisory specialist for the Association of Picture Musical Interests. He will provide members with advice on the placing of instruments and other problems of acoustics.

Paramount has 11 productions in work in Hollywood, at the Long Island City plant and in London. Most important of the Long Island City undertakings is "Peter Ibbetson," co-starring Wallace Reid and Elsie Ferguson and with Elliott Dexter and Montagu Love in support.

Cosmopolitan has completed "Boomerang Bill," with Lionel Barrymore in the title role. Tom Terras directed it. His next production for W. R. Hearst will be "Find the

Woman," from Arthur Somers Roche's story.

The property department of the International Film Studios has won the cup offered by Marion Davies to the winner of an inter-department league of baseball teams. The "props" team defeated the electrical department and a nine from the animated cartoon department.

"Kid" McCoy, erstwhile fistic gladiator, will shortly be seen in a Fox feature.

Tyrone Powers will spend his summer abroad.

The new Palace, seating 3,000, opens June 11 in Dallas, Tex.

Gov. Cox of Massachusetts has taken the censorship bill under advisement. After argument he began to see holes in its constitutionality.

D. D. H.? D. D. H.? D. D. H.? D. D. H.? D. D. H.? D. D. H.? D. D. H.? D. D. H.? D. D. H.? D. D. H.?

D. D. H.?

Says:—

There are sad comedians.....
 There are funny tragedians.....
 There are melodious acrobats.....
 There are agile singers.....
 There are noisy dumb acts.....
 There are dumb noisy acts.....

BUT

There is only ONE

D. D. H.?

The answer to this puzzle will be found in the following route—

—1921—
 Jan. 24—Liberty, Staten Island
 Jan. 31—Moss' Regent, New York
 Feb. 7—Proctor's, Yonkers and Keith's Coliseum, New York
 Feb. 14—Moss' Flatbush, Brooklyn
 Feb. 21—Keith's Orpheum, Brooklyn
 Feb. 28—Keith's Palace and Colonial, N. Y.
 March 7—Keith's Hamilton, New York
 March 14—Keith's Alhambra, New York
 March 21—Keith's Jefferson, New York
 March 28—Proctor's, Newark, N. J.
 April 4—Proctor's, Elizabeth, and Majestic, Paterson, N. J.
 April 11—E. F. Albee, Providence, R. I.
 April 18—Moss' Broadway, New York
 April 25—B. F. Keith's, Washington, D. C.
 May 2—Keith's Bushwick, Brooklyn
 May 9—Keith's Royal, New York
 May 16—Proctor's 58th St., and Proctor's, Yonkers.
 May 23—Keith's Riverside, New York
 May 30—New Brighton, Coney Island
 June 6—B. F. Keith's, Philadelphia
 June 13—Fordham and Rockaway

June 20—Poli's, Worcester, and Poli's, Hartford.
 June 27—Bijou, New Haven, and Palace, Springfield
 July 4—Poli's, Bridgeport, and Holyoke
 July 18—Wilkesbarre and Scranton
 Aug. 15—Keith's Palace, N. Y. (Return Engagement)
 Aug. 22—Keith's 81st St., New York
 Aug. 29—B. F. Keith's, Portland, Me.
 Sept. 5—B. F. Keith's, Lowell
 Sept. 12—Proctor's, Troy, and Proctor's, Albany
 Sept. 19—B. F. Keith's, Syracuse
 Sept. 26—Hippodrome, Cleveland
 Oct. 3—Keith's, Cincinnati
 Oct. 10—Keith's, Louisville
 Oct. 17—B. F. Keith's, Indianapolis
 Oct. 24—B. F. Keith's, Dayton
 Oct. 31—B. F. Keith's, Columbus.
 Nov. 7—Davis, Pittsburgh
 Nov. 14—B. F. Keith's, Toledo
 Nov. 21—Empress, Grand Rapids
 Nov. 28—Temple, Detroit
 Dec. 5—Temple, Rochester

Dec. 12—Hippodrome, Youngstown
 Dec. 19—Shea's, Buffalo
 Dec. 26—Shea's, Toronto
 —1922—
 Jan. 2—Princess, Montreal
 Jan. 9—Keith's Riverside, New York
 Jan. 16—Keith's Orpheum, Brooklyn
 Jan. 23—Keith's Royal, New York
 Jan. 30—Keith's, Boston
 Feb. 6—Keith's, Alhambra, New York
 Feb. 13—Keith's Colonial, New York
 Feb. 20—Keith's Prospect, Brooklyn, and Proctor's, Mt. Vernon
 Feb. 27—Keith's Hamilton, New York
 March 6—Maryland, Baltimore
 March 13—B. F. Keith's, Washington
 March 20—B. F. Keith's, Philadelphia
 March 27—Majestic, Milwaukee
 April 3—Palace, Chicago
 April 10—Orpheum, St. Louis
 April 17—Orpheum, Memphis
 April 24—Orpheum, New Orleans
 INTERSTATE TIME, ETC. TO FOLLOW.

D. D. H.?

the man who made "BUNK" famous.

Personal Note

D. D. H.? has written a new single for Mr. Gale Satterlee.

DIRECTION H. B. M.
 PERSONAL MANAGER F. D. B.

D. D. H.? D. D. H.? D. D. H.? D. D. H.? D. D. H.? D. D. H.? D. D. H.? D. D. H.? D. D. H.? D. D. H.?

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