

VARIETY

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CARNIVALS CAUSE HAVOC

SPECULATORS' ALLIANCE SEEN WITH SINGLE BUYING AGENT

Syndicates Have Forced Outright Eight Weeks' Advance Purchase—Result Has Been Heavy Losses—Want Scheme Like London Libraries.

Indications this week pointed to the probability of an alliance between the five important ticket speculating concerns. They have been holding meetings of late to discuss some means of "getting together," either by the formation of one corporation or confining their purchases of theatre tickets as a body instead of individually. The business problem they seek (Continued on page 3)

STREET CAR ADS.

"Broadway Whirl" Has Signs in New York Street Cars—Ad Man Interested?

For the first time in years a Broadway attraction is using street car advertising. It is "The Broadway Whirl," due for the Times Square next week. This show was on tour as the "Century Midnight Whirl," there being a number of changes with the introduction into the cast of Richard Carle, Blanche Ring and Charles Winniger.

The signs bill the show as a "five-star musical intoxicant," with Winona Winter and Jay Gould joined in the featuring. The Artists' Producing Corp. is advertised as presenting the "Whirl," with John Henry Mears having the actual direction.

It is reported that an advertising man is interested, as the street car display would ordinarily call for an expenditure of several thousands weekly. The "Whirl" also has a number of stands on Long Island.

SETTLED 15-YEAR-OLD SUIT

Boston, June 1.

In the United States District Court last week a suit which had been on the docket for 15 years, and which revolved around the words and music of the Gospel hymn, "Sweet By and By," was settled.

Mrs. Joan Webster, widow of the author of the hymn, Joseph P. Webster, of Elkhorn, Wis., received from Oliver Ditson, music publishers, and others, in the neighborhood of \$50,000.

The suit was the oldest on the records of the court and few of the original witnesses were in at the finish. The hymn, written three years after the finish of the Civil War, was sold by Lyon & Healy Co., of Chicago, and following the big Chicago fire the firm was taken over by Oliver Ditson Co., of Boston.

CLARA SMITH HAMON IS MAKING A PICTURE

Oklahoma Girl of Notoriety Star of 10-Reeler—John Gorman Directing.

Los Angeles, June 1.

Despite all the difficulties placed in the path of Clara Smith Hamon, who was acquitted of the killing of Jake Hamon, the Oklahoma oil millionaire, the company which is to present her and her story on the screen got to work Monday at the Warner Brothers' studio on Sunset boulevard, where space had been rented.

John Gorman is directing the picture and has shown a contract under which he is to receive \$75,000 for the job. Gordon wrote the script for the picture, which is to be a 10-reeler, entitled "Fate."

The Hamon project has the backing of W. E. Weathers, a Texas oil man, and the picture is to take two months to make. The developing and printing laboratories are getting extra prices to handle the film. Thus far about 500 feet have been shot. Gorman says he has three former directors working in the cast, the names of whom are being kept secret, but it has leaked out that John Ince is playing the lead opposite the girl.

Andre Barlatier is the cameraman. The Society of Cinematographers has not as yet taken any action regarding him and his taking the position with the company despite the society's threat to expel any member who did so.

There is no fear that the company will be shy of actors, for the studio offices are swamped daily with applicants for work.

MANN IN GARDEN SHOW.

It was reported late Wednesday that Louis Mann had been engaged by the Shuberts to enter "The Whirl of New York," due to open next week at the Winter Garden.

The show was first put out as a revival of "The Belle of New York."

PROTESTS VOICED COUNTRY OVER

Riot of Crime in Their Wake—"Privilege Car" Described—Crooked Gambling Part of the Game—Advertisements in Their Trade Organs Cited—This Week's News Gist.

CITIES BAR THEM

Since Variety published its editorial, "The Sewer of Show Business," pointing out that the thieving, bootlegging and vicious methods of "carnivals" are responsible for the ill-repute in which the profession is held in the smaller centers, information to support the contention has poured into the editorial room from every locality and every known source.

One correspondent pointed out that the ill-fame of the "carnival" methods directly affects all the branches of amusements, as the backwoods legislators are in the majority in almost every state and they make laws affecting reputable (Continued on page 2)

ALL-EQUITY STRANDS; ACTORS GIVEN BENEFIT

Raney Stock of 11 People Hits Shoals at Petersburg, Ill.

Chicago, June 1.

Charles S. Raney of Springfield, Ill., and Louis Hetterman of Lincoln, Ill., were the first of the many tent shows that started out of Chicago to go on the rocky shoals. The show was composed of 11 people, and opened at Petersburg, Ill., May 16. On the three days the total receipts were \$200.

It is said that Hetterman left town, leaving everybody stranded. Raney, who conducts the Raney Stock Company of Springfield, guaranteed the hotel bills, but refused to give the performers any salary or transportation.

A benefit was held Thursday, May 24, to get the actors out of Petersburg.

The cast is all-Equity.

IRISH AMERICAN ROSE
AL. W. BROWN'S Innovation Song

THOUSANDS OF CHORUS GIRLS STRANDED IN NEW YORK CITY

No Work, No Money, No Resources—Few Musical Shows Playing—Some Girls Subbing—Nailing "Sunday Magazine Chorus Girl" Fake Stories.

"FOLLIES" AT \$5 PER CAN DO OVER \$32,000

Globe's Entire Orchestra at \$5 Scale—Perhaps \$10 in Agencies.

Ziegfeld's "Follies" will go into the Globe at \$5 straight for the entire lower floor. This establishes a new high scale for musical shows on Broadway. With the tax, the price to the public will be \$5.50, \$1.10 over last year's top price, when the scale was \$4 (\$4.40 with tax). On the road the show was scaled at \$4.50 (\$4.95 with tax) in most of the big stands, Philadelphia excepted.

The first \$5 top scale for Broadway was inserted at the Empire for "Clair de Lune," a non-musical attraction and which is in its last two weeks. John and Ethel Barrymore are starred. Both shows class as freak attractions. The Barrymore play was predicted to slump, and though the scale is still in effect, the business is but 40 per cent. of the Empire's capacity.

When the "Follies" was aimed for the Globe the house was scaled at \$5 for the first 15 rows. Since then it was decided to include the entire first floor, which has 19 rows for a total of 574 seats. By so doing the house can get \$190 more for each performance, the balcony scale also being revised.

The first scaling gave the house a capacity of \$31,500, but the new arrangement sends the figure above \$32,000. The actual price the public will pay for "Follies" tickets at the Globe is up to the agencies, where the minimum rate will be \$6.10 (at 50 cents advance). The probabilities are for a charge of \$19 for choice seats at the agencies.

COLONEL PATTEE IS 77.

Colonel John A. Pattee closed his vaudeville season at Racine, Wis., and will celebrate his 77th birthday at his old home in New Boston, near Detroit. His wife, sister, children, grandchildren, great-grandchildren and many friends will help him celebrate.

The fallaciousness of the Sunday magazine pampered and petted chorus girl, with her apartment on Riverside drive, her motor, her retinue of highly skilled servants, was revealed this week when it became known that between 2,000 and 3,000 chorus girls are out of work in New York city. The unemployment, entailing desperate hardships for most of the girls, is at its highest peak it years, with little prospect of relief during the summer months or the commencement of next season, according to (Continued on page 3)

PRESIDENT AND LEE KIDS.

Mr. and Mrs. Harding Greet Children Outside Theatre.

Washington, June 1.

President Harding, for the third time since he has been the chief of the White House, attended Keith's Monday night. Jane and Katherine Lee, the picture kid headliners, playing a return date at the theater, were recognized in the crowd outside of the theater by Mrs. Harding while the presidential party were leaving the lobby after the show.

Mrs. Harding threw them a kiss and called the President's attention to the youngsters. The President went over to them, shook their hands, commented on their act, wished them good luck and presented them with his program, inviting them to come to the White House to have it autographed. President Harding's interest in vaudeville seems to be even greater than that of the former president—Wilson.

GALLI-CURCI RE-FEATURED.

Diva Said to Be Planning Retrousse Nose.

The famous nose of Amelita Galli-Curci, almost as familiar to the opera, concert and newspaper-reading public as her priceless throat, may undergo some revision.

It became known to a few insiders this week that the diva had consulted a facial expert with a view toward a semi-surgical reshaping of her Roman nose into something more on the Grecian or Saxon order. She has a pronouncedly prominent nose, said to be of the type extremely admired in Latin countries, but not regarded as the "popular" nose in America and England.

IN PARIS

By E. C. KENDREW

Mme. Bernhardt is going to Madrid to appear in "Daniel" with Louis Verneuil, the author, who will personally hold a role in his piece at the side of his wife's grandmother. According to present arrangements the great tragedienne will sail for New York in December.

It is probable that al fresco dancing resort of Harry Pilcer, now closed, will be reopened this summer by Poiret as a theatre. Pilcer, if he does not return to the United States this fall, may be seen in a piece at the Potiniere.

The week's performance of Serge de Diaghilev's Russian ballets at the Gaite, prior to their appearance at the Princess in London for C. B. Cochran (who was in Paris when the troupe opened), elicited much interest as usual. The novelty is the addition of some Spanish dancers with the Russians. They are impressive as gitanos in an Andalusian tavern, the rhythm of castanettes and guitars accompanying the steps. These newcomers comprise the beautiful Dalbacin, Rojas, La Rubia, Minarita and Tejero, from Seville. Another feature is "Chout" of the Buffon, by Serge Prokofiev, who prides himself on having formed another school. He personally conducts and gets plenty of applause from those who do not understand his work. The cubic scenery of Larionoff caused a sensation. The music is certainly original and very technical. Prokofiev has tried originality and not sought inspiration in popular melodies of the style of Borodine and Rimsky Korak. Personally I prefer the popular melodies, and frankly confess I fail to appreciate Le Sacre du Printemps by Stravinski in spite of the choreographic talent of Lydia Lopokova.

M. Soulier, who direct the Theatre Mogador for J. Gould, considered he owed the Parisians a novelty, so he mounted the musical version of Alfred Capus' charming comedy, "La Petite Fonctionnaire," arranged by the late Xavier Roux, with a charming score by Andre Messager. Unfortunately this musical comedy will not reverse the tide flowing against the Mogador.

The prognostic of Variety has come true. After a short run of the "Belle Journee," which has not recorded many good nights at the newly inaugurated Theatre des Nouveautes, the evergreen "Phi-Phi" has been revived at this little house under the Cinema Max Linder.

Yvette Guilbert will give three performances in Paris at the Salle

Paris, May 12.
Gaveneau, June 4, 7 and 12, prior to her return to the United States.

"Claudine a Paris," by Luvay, from the novel of Willy and Mme. Colette, has been revived at the Theatre Marjal, with Mlle. Polaire in the title role, which she created.

"La Folle Nuit," three-act costume farce by Felix Gandera and Mouzey Eon, incidental music by Marcel Pollet, which had a good run at the Theatre Edouard VII, has been revived at the Dejazet, with Jouvenet, Fenonjois and Mlle. Pascaline.

Negotiations are in hand for the creation of a tragedy on the subject of "Boedecia," by Abel Rubi, at the Theatre de la Gaite, middle of June. The initial performance will be given as a gala for Verdun. The leads will probably be held by Albert Lambert as the Roman general and Mlle. Janine Zorelli as the warrior queen.

"Fedora," the four-act drama of Victorien Sardou, has been revived at the classical Odeon.

Alhambra, Paris, program, May 28: Reynolds-Donagan, skating troupe; Francardi, Rivers and Sullivan, Mlle. Doria, George Ross, Wergs Brothers, Carmen Delille, Meriel, Angel Brothers, Florimondes, Jean and Jacques.

News from Vienna states that Richard Strauss will conduct a series of concerts in the United States next fall.

"Pan, Pan, l'Art Bib," is the title of a revue by Jack Cazol mounted at the Noctambules cabaret. Another Sorel skit.

At the Ambassadeurs Oscar Dufréne has taken on the two-act operetta, "Le Mariage d'Hakouma," by Lucien Boyer and Baille-Henri, which was created at the Concert Mayol.

A two-year lease has been signed, which Raphael Beretta has obtained for the Apollo.

Sarah Bernhardt is considering the production of a piece signed Maurice Rostand (son of the poet Edmond) in October, prior to her departure for New York. The title of young Rostand's play is "La Gloire." Bernhardt proposes first making a tour in Spain, in "Daniel."

Jacques Copeau intends opening a branch in Brussels of his Vieux Colombier Theatre, next winter, when M. Delaire will be in charge.

Pasquier at Cirque de Paris.

Paris, June 1.
Georges Pasquier has left the Cirque Medrano. He will be administrator with the Cirque de Paris, which is to reopen next season as a circus under new management.

SAILINGS.

June 22 (New York for London)—Hershel Henkels, Sybil Vane, Rigolotto Brothers, Watson Sisters, Moran and Mack, Ted Healey (Olympic).
June 14 (New York to London)—John Barrymore, E. Lyall Swett, Yvette Rugel (Aquitania).
June 4 (New York to London)—Max Silver, general manager of the Charles K. Harris Music Co., on a six weeks' business trip to include Paris and Berlin (Olympic).
June 4 (New York to London)—Princess Wah Letka (Olympic).

AUSTRALIAN CUSTOMS BREACH COSTS \$4,300

Harry Musgrove Company Convicted of Irregularities.

Sitting in the original jurisdiction side of the High Court of Australia today the Chief Justice (Sir Adrian Knox), gave final judgment in the claim of the Minister for Customs against Australian Films, Ltd., and Harry Musgrove, for penalties in respect of breaches of Customs Act, bearing on the importation of arc lamps and the exportation of cinematograph films.

The Chief Justice in giving his final judgment, said that the company had admitted that in respect of claims for drawback on the export of certain films it had committed offences in respect of the films "Diamond from the Sky," "Square Deal," "Little Brother" and "A Journey to Nowhere."

"I find," said the Chief Justice, "that none of the offences so charged was committed with intent to defraud the revenue."

The judge however, convicted the company of each of 24 offences, and having regard "to the carelessness displayed by the employees of the company," he imposed a penalty of £15 for each offence—£360. The company, the judge went on, also admitted that in connection with the importation of arc lamps it had committed offences. He convicted the company of these offences, and found that each of them was committed with intent to defraud the revenues, and he convicted the company of such intent and imposed a penalty of £75 on each of the six offences—£450.

The defendant Harry Musgrove, said the judge, had admitted that he had committed offences in respect of claims for drawback on the export of films mentioned and he was convicted and fined £10 on each of the eight charges—£80. It was not contended that any of the offences were committed by Musgrove with intent to defraud the revenue. In all the penalties amounted to £890.

Swedish Ballet's Return.

Paris, June 1.
The Swedish Ballet returns to the Theatre Champs Elysee June 3.

CARNIVALS CAUSE HAVOC.

(Continued from page 1)

and respectable theatricals on a basis of their opinion of the industry as absorbed from "carnivals," which are these days almost the only human entertainment that reach the hinterlands.

Others wrote in of further unsavory methods. Several described the "Privilege Car," not as new as the "First, Second and Third Degree" detailed in Variety's editorial, but still illuminating to those not in close touch with the touch-and-go and the tip-and-toss. One letter says:

"The 'Privilege Car' is sometimes called the 'Wet Car.' It is owned by the owners of the carnivals and wages alike against concessionaires, employees, roustabouts and outside come-ons. It is supposed to be the car (or auto or wagon) carried to sell performers refreshments. These days practically every wet car is

London, May 15.
Marjorie Gordon plays the part in "Nightie Night," originally played by Evelyn Laye, now leading woman in "Mary" at the Queens.

The London County Council, arbiters of theatrical destiny, have instructed the Theatres and Music Halls Committee to report whether with a view of abolishing or minimizing queues, it should be a condition of the licenses of places of amusement that a system of booking to all parts of the house be instituted. Many houses already book all seats; but it is doubtful whether some managers will look with favor upon the innovation if it comes into being, a long and swollen queue being one of the best advertisements a show can have.

Despite railway conditions, which are every day becoming worse, and reports of disastrous business in the provinces, there appears to be no dearth of heroically inclined managers who are going into the country to "try out" shows before bringing them to London. Bernard Hishin starts a tour of "Three's a Crowd," "Prior To," etc., and Allan Milton is doing the same with "All in Good Time," of which he is

a bootlegging joint on wheels and a gambling joint—a crooked one at that—with house dealers serving up faro, stud and craps, dishing up the pasteboards from top and bottom, the dice loaded, the wheels fixed.

"Dealers are instructed to 'hook' certain performers who are needed and who may jump a contract if not kept broke and in debt. The minor followers never have a dollar from payday to payday, keeping flat all the time by virtue of the wet car and its lures and wiles. Colored men line up beside the whites—if they have a dime.

"Each wet car has several shills and workers of both sexes in the grounds to steer yokels against it, who receive ten per cent. of the grift. A flat spin-wheel with ten-cent shots at prizes is almost universal this season. The layout runs to brass watches, stick pins, alarm clocks and money jimmies generally. If a victim sizes up as though he has a bankroll they produce valuable prizes and egg him into dollar and even five-dollar shots.

"The surest proof of the fact that carnivals and third-rate circuses use and need crooked dice, marked cards, trick wheels and the like, can be found in the pages of the organs of the trade, which are as loaded with ads for swindling paraphernalia as the dice are loaded with dynamite. If carnivals aren't rotten with cheaters, why should the manufacturers of cheaters' devices seek the carnival customers? They thinly disguise their ads to read 'For Magic Purposes' and 'To Expose Crooked Gambling.'

In this week's grist of carnival news appear the following items:

Warren, Ohio—Mayor McBride has announced that no permits will be issued to carnivals, on grounds that they corrupt the young, fleece the community and endanger the health, morals, safety, prosperity and good name of the city.

Cleveland, Ohio—Two gun battles occurred at Luna Park where a carnival show brought in a gang of disreputables. Two of them shot a citizen in an attempt to hold him up outside a tent, in the dark. Another wounded Harry McGrath, city dance-hall inspector, who ordered a "Days of '49" dance in a tent, stepped on grounds of indecency. (Note—The "Days of '49" jacket was exposed in the Variety editorial in detail.)

Parkersburg, W. Va.—A delegation of leading citizens appeared before the county court and demanded that a license granted the Zeidman and Polle Show be rescinded. The Court promised to comply.

Cadiz, Ohio—James Edwards, a boy who had been arrested as incorrigible, after being charged with burglary, was arrested here with the Rhoda Royal Show. Two Steubenville parents have wired the police that their sons, 15 and 16, had run away from home and joined this outfit.

Danville, Ill.—Edna Jackson Austin, once a Chicago society girl, but more recently traveling, living

IN LONDON

By IVAN P. GORE

author-producer-manager. He opens at the Palace, Ramsgate.

So, after all, the publicity given to the sale, the Empire and the adjoining Queen's hotel, remain unsold. At the public auction not a single bid was made, the lots being accordingly withdrawn. The few present seemed to overlook the fact that the sale was without reserve.

The first enemy play to be produced openly in London—of course several that are highly successful, although camouflaged—will be the Austrian, "The Gypsy Princess," the music of which is by Kallman. This is due at the Prince of Wales. The Stage Society is also preparing a German play, "The Race with the Shadow," by Wilhelm von Scholz, for production at the Court.

R. H. Lindo, who has been private secretary to Drury Lane during the whole run of Arthur Collins' connection with the theatre, is leaving after 22 years' service, but will still continue in association with his chief. C. F. Taylor is also going. He joined during the Sir Augustus Harris regime and became financial secretary. His connection with the historic house extends over thirty-two years.

and working with a carnival performer, died here as the result of what she confessed was an illegal operation.

Parkersburg, W. Va.—Boyd Uhl, an attache of a carnival troupe, was arrested and fined for assault and battery after a fracas on the lot.

Charleston, W. Va.—Mrs. Mary Bowen attached the carnival company, charging damage to her property through tacking of signs, strewing waste, etc.

Peoria, Ill.—Dorothy Hunt, 23, known as "The Lamphshade Girl," wife of Harry Devore, carnival performer, swallowed poison and died instantly because her former husband, who had agreed to come here to meet the show, failed to do so.

Charleston, W. Va.—After the departure of a carnival, the city council met and voted that no carnivals be permitted to show here.

Blue Island, Ill.—The Morgan Park Business Men's Association voted down a carnival asking a license on grounds that the influence was bad for the town, especially so for the several hundred boys in the M. P. Military Academy, where the teachers report that after a carnival the boys are unmanageable and it takes them months to get over the damaging influences of this undesirable type of visitation.

Cincinnati, O.—Members of the Campbell County Ministerial Association adopted resolutions protesting against a carnival scheduled here (Metropolitan Shows). A license had been already granted. Mayor Hermann said the matter of repealing the ordinance permitting carnivals here will be laid before the commissioners.

Erie, Pa.—After a carnival had played here and had bilked the town and even cheated public officials of promised passes, a resolution was introduced in the council to raise carnival licenses to \$500 a day, making it prohibitive.

Franklin, Ky.—The council passed an ordinance raising carnival licenses 250 per cent. in the hope of keeping such enterprises out of here.

Creston, Ia.—The Chamber of Commerce has gone on record as bitterly opposed to carnivals in the town.

Albany, N. Y.—The city council of Watervliet, N. Y., May 31 refused to grant a permit to the Beacon Amusement Co. for a street carnival. Councilman James Sambrook declared, in turning down the request of the amusement company, that since proprietors of Watervliet picture theatres are not permitted to open Sunday and must derive their income from six nights in the week, he did not think it fair to allow an outside concern to compete against them at a season when profits are reduced by outdoor attractions.

Matt Grau returned to New York last week.

CIGALE'S SUMMER POLICY.

Paris, June 1.
Raphael Plateau will resume the management of the Cigale next season. It is under the temporary management of Varnier and Signerin, who will mount there during the summer an operetta by Octave Sremieux with Jeanne Mealy and Henry Jullien.

EXCHANGE ATTRACTIONS.

Paris, June 1.
"The Pink Lady" is migrating to the Theatre Nouveautes from the Bouffes, while "Phiphi" is quitting the Nouveautes and returning to the Bouffes June 4.

VOLTERRA'S NEW REVUE.

Paris, June 1.
Jacques Charles is mounting a new revue at the Casino for Volterra to open in the middle of June with Nina Myral and Maurice Chevalier.

"King Solomon, Jr." Abroad.

London, June 1.
Fred Duprez has secured the English rights to the Dan Russell skit, "King Solomon, Jr.," played in America by Franklin Ardel and Co. He will shortly present it here in the halls, in association with Ernest Edelstein.

"Ingénue" Revised.

Paris, June 1.
A revised version of "Ingénue," a three-act comedy by Charles Mere and Gignoux based on Voltaire's story, opened at the Theatre Capucines May 31 under Edmund Rozes' temporary management.

Miss Janis Here in Fall.

Paris, June 1.
Hsie Janis will remain here over the summer, returning to New York in September, prior to her world tour.

Jeanne Eagels in Paris.

Paris, June 1.
Jeanne Eagels has arrived in Paris for a shopping tour and visit to the theatres.



HANDING 'EM OUT No 9

FAMOUS PLAYERS TURNS FOR BETTER; AWAIT LOEW DIVIDEND

Theatre Stock Joins Group in Which Payments for Next Quarter Are Regarded with Uncertainty—Film Co. Trims Sail in Production.

Famous Players stock took a turn for the better in the morning trading Wednesday, while Loew sagged back below 14, close to its extreme low of last week. The old pool in the film issue appeared to be active again, preparing for the expected statement for the January-March quarter, while the theatre circuit from all appearances had been put into the market group of stocks in which the directors are about to take action on the next dividend.

Nothing has come out in an official way to indicate what the position of the Loew board will be toward a disbursement in July. Last week men close to Marcus Loew spoke optimistically, but since then the tone has changed and they now are scrupulously noncommittal. As nearly as can be judged the directors themselves have not arrived at a decision on the payment, and will be guided by events between now and the next meeting, soon after the middle of June.

The whole market just now is hanging nervously upon dividend action among the industrials. On Tuesday alone four industrial concerns listed on the Exchange passed their payments, among them being several deferred dividends on senior stocks. Pierce Arrow was one, the preferred dividend, which is cumulative, going over as "a measure to conserve resources during a period of stress," as one of the directors put it. This action, of course, unsettled the whole list and the Pierce Arrow common dropped to 21½, just half its mark at the high of the recent bulge. The common cannot participate in profits until the preferred payment, unpaid for the current period, has been made up. Several of the other motors cut prices on their product and a sales "war" appeared to be in prospect. As another disturbing factor, unfavorable reports continued to come from the steel mill centers, and all the stocks in that division were low, United States Steel common going below 79.

Such a situation was made to order for professional bears and they made the most of it. Apparently the shorts had the situation pretty well analyzed last week. Friday, with a three-day holiday in prospect, they sold freely right up to the close all over the list. Nothing happened market wise over Memorial day to influence sentiment one way or the other, but on the reopening Tuesday the bears seemed of the same mind and sold more. There seemed to be some show of resistance in Famous Players during this pressure, and the stock was held around 70. Wednesday morning it touched its low at 69, but during the second hour aggressive buying appeared, the first demonstration on the constructive side. This issue appeared to be pretty well sold up, for it took only half an hour of pool buying to move the price more than 2 points up to 71½.

Famous Players' next dividend is but of the way and the company appears to be committed to a policy of economy in all directions. The Long Island City studio is operating at low speed and as soon as productions now in work are completed it is proposed to close the plant and transfer its force to the coast. At the same time announcement is made that the studio established in India has been closed. The statement was not definite as to whether this closing was temporary or not, but the trade understands that the Far Eastern establishment is out for good. This withdrawal of outlying activities should make for economical concentration of production.

The income statement is expected to show the company in a relatively favorable situation as to cash resources considering the rigid paring down of outlay.

The Wednesday uptick in Famous Players from 69 1/2 to 71 1/2 did not extend to Loew which moved from 14 even to 13 1/2 during the half hour flurry in the amusement leader. Trading over the entire period covered by this report was dull and almost entirely in professional hands. To an appearance

the public is not concerned in the present market movement.

Orpheum was inactive in all three markets in which dealings are carried on. Around 1,000 shares changed hands within a fraction of 25 at which price it was put out.

For the first time in nearly a month trades in Goldwyn came out on the curb, 1,400 shares being sold Tuesday at 4 and 3 1/2, the latter a new low price since its flotation. Nothing in the news explained the new level. Goldwyn is understood to have engaged in a deal with Italian producers from which good profits is expected. It may be that the new turn in the tariff situation in Washington may have had some part in the stock market twist in Goldwyn.

It appears to be plain that the prospect of a high tariff on film imports is not to the liking of the big American producers. One market commentator goes so far as to assert that the while campaign of short selling in film stock is based on the belief of market operators that the establishment of high duties on picture imports will have a serious effect upon the foreign profits of American manufacturers, because Europe will reply to American protective legislation with reprisals in kind.

The summary of transactions May 26 to June 1, inclusive, is as follows:

STOCK EXCHANGE.					
Thursday—	Sales	High	Low	Last	Chg.
Fam. Play-L.	1100	72 1/2	71 1/2	71 1/2	+1 1/2
Loew, Inc.	28100	11 1/2	11 1/4	11 1/4	+ 1/4
Friday—					
Fam. Play-L.	8000	73	69 1/2	70	-1 1/2
Loew, Inc.	100	85	85	85	-1
Loew, Inc.	4200	14 1/4	14 1/4	14 1/4	+ 1/4
Orpheum	500	25 1/2	25 1/2	25 1/2	+ 1/4
Saturday—Holiday.					
Monday—Holiday.					
Tuesday—					
Fam. Play-L.	1900	70 1/2	69 1/2	69 1/2	- 1/2
Loew, Inc.	6800	14 1/2	14 1/2	14 1/2	- 1/2
Orpheum	300	25 1/2	25 1/2	25 1/2	- 1/2
Wednesday—					
Fam. Play-L.	4000	71 1/2	69 1/2	71 1/2	+2 1/2
Loew, Inc.	400	14 1/2	13 1/2	14 1/2	+ 1/2
Orpheum	200	25 1/2	25 1/2	25 1/2	+ 1/2
THE CURB.					
Tuesday—	Sales	High	Low	Last	Chg.
Goldwyn	1400	4 1/2	3 1/2	3 1/2	- 1/2
Wednesday—					
Goldwyn	400	4 1/2	3 1/2	3 1/2	- 1/2

FRANK TINNEY'S AILMENT.

Frank Tinney was operated upon at the American Hospital, Chicago, for bone softening, a disease from which his mother died and which Tinney believes was caused by his repeated stage falls in "Tickle Me."

Dr. Max Thorex, who operated, said the comedian was resting easily.

KALIZ'S PUBLICITY STUNT.

Milwaukee, June 1. Armin Kaliz at the Majestic, with the co-operation of local newspapers, offered local talent a chance to get on big time vaudeville. After receiving many inquiries, he picked two girls, both 18 years old, for an act he is to produce in the near future.

SPECULATORS COMBINE.

(Continued from page 1) to solve is the compulsion on the part of the two theatrical syndicates to make outright "buys" for a period of not less than eight weeks on attractions before they open. While in many instances this does not involve heavy risks, in others the "specs" have been stung for what proved to be mere failures, leaving the managers with relatively small losses on their failures.

The ticket men feel that where they take the big end of the risks they should be reimbursed in some fashion like the "Libraries" in London. It is the practice there for the ticket brokers to make outright "buys" for the entire seating capacity at a discount of 10 per cent. on box office prices. By this means the producer is practically guaranteed against loss and the risk of the part of the brokers is considerably minimized. For a big revue at the London Hippodrome the London Alliance of the bookers have paid over as much as \$20,000 for tickets before the premiere.

The speculators have less than if they combine that will be in a position to deal with the theatres on more favorable terms than at present.



MISS GLAD MOFFATT
"The Glad Singer of Glad Songs"
(Billing Registered)
NO CENSORING NEEDED HERE,
MR. ALBEE!

"Miss Glad Moffatt, The Glad Singer of Glad Songs" seems to be appropriately named. Miss Moffatt, a newcomer here, upholds the dignity of her sex with a cycle of glad-some songs in which cleanliness goes hand in hand with their tunefulness. That, probably, together with her bewitching personality, accounts in a large measure for the hearty ovation she got yesterday and the demand of her hearers for more finally resulting in two curtain calls.

—San Antonio "Express," April 25, 1921.

Coming East Next Week (June 6), Temple, Detroit.

Personal direction, HARRY WEBER

ILLUSION CONTROVERSY

P. T. Selbit and Horace Goldin are in the throes of a controversy over the illusion, "Sawing Through a Woman." P. T. Selbit who is working in England and was connected with "The Spirit Paintings," which showed over here some years ago, claims to have first produced the illusion at the Maskelyne theatre in December, 1920.

Horace Goldin goes more into detail in his answer to the charge, claiming to have had the idea since 1906 and also stating he has sold the idea to several different parties for shows, revues, etc. As far back as 1911 Goldin shows where he produced "Vivisection," a similar idea in one of the Moss theatres in England.

HART SUES KEITH'S, ASKING MILLIONS

Brings Action Under Sherman Law and Clayton Act.

Alleging he has been damaged to the extent of \$1,750,000, Max Hart, vaudeville agent, who was barred from booking privileges in the Keith office last November, brought an action in the Federal District Court last Friday against the Keith Vaudeville Exchange, Orpheum Circuit, Excelsior Collection Agency, Inc., and E. F. Albee, J. J. Murdoch, F. P. Proctor, Morris Meyerfeld, Jr., Martin Beck, Frank Vincent, Harry Jordan, Reed Albee, Maurice Goodman and Harry Guler, doing business as the Vaudeville Collection Agency, in which he asks \$5,250,000 as triple damages in accordance with the provisions of the Sherman law.

The Hart suit is brought under the provisions of the Sherman law and Clayton act, Hart alleging, in effect, the defendants conspired to destroy his business, and asking that they (defendants) be restrained from continuing their alleged unlawful acts.

The suit is generally similar to the H. B. Marinelli suit, with the exception that, the Hart action asks that the defendants be restrained and enjoined during the pendency of the action and forever afterwards by an order and injunction of the court "from in any way interfering with the plaintiff (Hart) in the conduct of his business of booking vaudeville acts." If effect this means also that Hart is applying to the Court to prevent the Keith office, Orpheum Circuit etc. from refusing to book acts with him during the pendency of the action.

Mr. Hart's attorneys are Epstein & Axman. The answer to the suit by the defendants named is due June 16.



GEORGE CARNEY
THE ANGLO IRISH COMEDIAN
Holiday Making in U. S. A.

RULING ON SPLITS.

Decision Both Members of Two-Act Entitled to Material.

A situation of interest to vaudeville teams was revealed by a recent decision of the N. V. A. Complaint Bureau. The committee decided that where a team separated both could use any part of the original material of the two-act unless one of the team had a previous copyright.

The decision followed the dissolution of a double black-face act, both continuing as singles and using the same opening. One member appealed to the N. V. A. and drew the above ruling.

Loew's New Toronto Manager.
W. E. Mitchell has resigned as manager of Loew's Uptown, Toronto. W. K. Brooker, with the Loew houses in New York has succeeded him.

LIGHTS' FIFTH YEAR.

Saturday night, June 18, the Lights Club at Freeport, L. I., the summer home of the vaudeville professionals, will celebrate its fifth anniversary.

The Lights' first Saturday night of this season will be this Saturday, June 4.

The club has increased its dues from the former \$10 annually to \$15, with war tax of \$1.50 and an extra dollar for a sickness and distress fund making the total \$17.50.

MISS BARRYMORE AT PALACE.

Miss Barrymore now co-starring with John Barrymore in "Claire de Lune" will open at the Palace, N. Y., the week of June 13 in her former vaudeville vehicle, "The Tangled Web of Love" by Lucerne.

"Claire de Lune" will close June 31.

NELSON AND CHAIN SPLIT.

Eddie Nelson Taken by Shuberts from Fanchon-Marco Show.

On the strength of his showing in the Fanchon-Marco Revue, Eddie Nelson has been given a contract by the Shuberts for a production next season. Because of the arrangement the team of Nelson and Chain will separate at the end of the show's season. Dell Chain was offered a contract by the Shuberts also, they stating he was not to be used in the same show as Nelson. Chain held off signing. Nelson and Chain were in the Fanchon-Marco show last season. They withdrew and played vaudeville until the show arrived in Chicago this spring, joining the revue there.

DIVORCING NAT BURNS.

Hermosa Jose (Burns and Jose) has begun divorce proceedings against her dancer-husband, Nathan Birnbaum (professionally Nat Burns), on statutory grounds. H. S. Hechheimer is acting for Miss Jose.

BARITONE A BELLHOP.

Syracuse, June 1. Simon Goremlia, Russian baritone with "Ermoline," is working as a bellhop at Ithaca, seeking sufficient funds to permit him to take a summer course at the Conservatory of Music there.

CHORUS GIRLS STRANDED.

(Continued from page 1) ing to an official of the Chorus Section of the Equity, 229 West 51st street.

Recent announcements from the offices of the more important managers, declaring plans and new attractions indicate an extremely serious curtailment of musical comedy productions for next season. Dillingham, Erlanger, Harris, Cohen and several other musical comedy producers have gone in for dramatic plays rather than girl-and-music shows, adding greatly to the problem of immediate or prospective employment for the thousands of chorus girls now in the city looking for engagements.

There are, according to the executive secretary of the Chorus Equity, between four and five thousand members in that branch of the Equity, 90 per cent. in New York. The number out of work is at once apparent in the figures of the supply and demand, with but ten musical shows now current on Broadway, with approximately 250 girls playing in them, and not more than three or four shows in rehearsal this week.

At the Equity it was also disclosed that not more than 10 per cent. of the girls live in New York, or have family ties in this city. They come from all corners of the country, without finances or means of getting money from affluent families back home. Two and three girls huddle together in cheap rooming houses and hotels in the Times square district and eke out an existence the best way they can, most subjected to distressing privations.

Several extreme cases of destitution were reported this week when the landlord of a cheap rooming house in the West 40's is said to have evicted two sisters for the non-payment of two weeks' rent. Every day reveals similar cases. The girls are fleeing the city by the hundreds. Some are said to have found refuge at mountain resorts where they are acting as waitresses and others are serving as vacation substitutes for sales girls in big department stores and as telephone operators.

At the Rehearsal Club, 230 West 46th street, a co-operative club and hotel for chorus girls, it was said their accommodations are taxed to capacity, with nearly all of the girls being out of work at the moment. The manager is said to be carrying most of the girls on the books.

A producer of musical comedy, one who has heretofore had four or five big musical comedies in one season, said the future held little hope for the employment of large numbers of girls. He suggested the Chorus Branch of the Equity promote a huge benefit to raise funds with which to take care of the girls stranded in the city. It was said at the Chorus headquarters the organization did not have a fund nor did the by laws provide for such an emergency, devoted to welfare work, although they could call upon the Actors' Fund if they so desired.

The directors of the Chorus Equity are, it is said, working out a plan to relieve the condition before it becomes known to the general public.

LOWER ADMISSION PRICES WILL CAUSE REDUCED SALARIES

Independent Circuit Head Predicts Both—Waiting for Railroads to Cut Rates—Acts Holding Off on Routes—Battle Anticipated in West.

A general slice in the salaries of vaudeville acts is predicted before the opening of next season by one of the heads of one of the largest of the independent circuits.

According to this source, the theatres can not meet competition, taxes and other obligations which accrued during the unusual prosperous period of war time and after unless they reduce admission prices to appease the public.

Salaries of acts jumped more than 25 per cent. during the war on account of the depletion made by war work and the draft. The amusement business received a strong stimulus through the high wages, with the circuits raising salaries in proportion to the increased revenue.

When the railroads were turned back by the government to the private owners the Loew Circuit declared a general 10 per cent. increase on all outstanding contracts to enable the artist to meet the additional transportation cost.

Several of the other circuits granted increases, which are still in force and have become part of the established salary of the acts. For next season many routes have been offered at the old figures, the booking men taking the stand the railroads must reduce their scales as promised by the Harding administration. The bookers have been discounting this expectation and anticipating the lowering of admissions when offering acts bookings.

The acts are slow to accept routes, preferring to wait until the railroads actually cut transportation costs and the new order begins to function before signing for the coming season.

A battle is anticipated in the west with the Orpheum and Junior Orpheum houses in active competition with Loew, Pantages and their affiliations.

KEITH SUMMER GARDEN NOW OPEN IN SYRACUSE

Free Cigaretts, Root Beer, Music and Star-Light.

Syracuse, June 1. The fight that Manager W. Dayton Wegesfarth of B. F. Keith's here is making to weather the summer drop in business is a revelation in local theatrics. Coincidentally with the price cut effective this week the Keith management introduced its new surprise to patrons.

It's a star-lit summer garden, used at the evening performances only. A large courtyard enclosed by the Keith theatre, the Clark Music Co. building and the Cahill building has been transformed into a summer garden and promenade. A kiosk has been built in the center. Benches accommodate about 400, while several hundred more can stroll down the promenade.

The evening bill is split into two parts, with a 10-minute intermission. During that period the patrons are invited to step into the garden. As they pass out the men are presented with free cigarettes. At the kiosk there's free root beer for everybody. The Clark Music Co. furnishes a concert and music for dancing.

Cissy Fitzgerald a Candidate.

Los Angeles, June 1. Cissy Fitzgerald, she of the naughty wink of a decade or so ago, is about finished in pictures.

Miss Fitzgerald is returning to New York within a short time and is going into vaudeville again.



JAY VELIE

Presenting a new, scintillating singing and dancing interlude, "Mignonette." Management, Rosalie Stewart, assisted by four talented beauties. Personable and versatile, Jay Velie dances gracefully, sings melodiously; and plays the piano well. A rare combination, that why he's headlining Keith's 81st Street, New York, this week (May 30).

PENNA. WON'T RELAX STAGE CHILDREN LAW

Governor Sproul Vetoes Bill Exempting Them.

Harrisburg, June 1. An effort to put stage children in the same class as children employed on the farms or in domestic service in private homes has been made futile by a veto by Governor Sproul of a bill that had that purpose in view. The bill amended the child labor law of 1915 which exempts farm and domestic service child workers and the amendment extended this exemption to "children employed on the stage of theatres with the approval of the Industrial Board of the Department of Labor and Industry."

The Governor in his veto message said:

"I think it unwise to weaken the child labor law at any point. To give exemption therefore to children employed on the stage would certainly impair the general efficacy of these protective statutes."

"Moreover, it would surely be unwise to impose upon the Industrial Board such powers and duties as here proposed. That board now has authority by due rules and regulations to forbid the employment of minors of certain ages in employments other than those enumerated by the child labor law whenever necessary to safeguard morals or health, but that power as now conferred under the child labor law deals with classes of employment. This bill permits the board to exempt children from the act entirely, in order to engage in one kind of employment. This would prove unfortunate in practice, subjecting the board to numerous appeals to grant such dispensation. It is no proper function of the Industrial Board to sit in judgment upon individual cases as to whether the law should or should not apply to them."

VAN HOVEN-SUN FEUD.

Declared Off.—Comedy Magician to Play Springfield Week.

Frank Van Hoven will play a week for Gus Sun next fall at Springfield, Ohio. The manager will make the occasion a celebration, calling it the Sun-Van Hoven week for which he has promised to offer the "biggest show ever."

Sun saw Van Hoven on the stage in Dayton several weeks ago for the first time. He was introduced to the comedy-magician and they dined together during the week. It is true that 10 years ago Van Hoven was closed after his first show in no less than four Sun houses.

Ever since then he has kidded the Sun Circuit in his act. Some believe this kidding boomeranged into missionary publicity that made the Sun houses well known. In any event, Sun declared that the feud between him and Van Hoven is off.

ONE DAILY AT PARK

Grand Rapids, June 1. The Ramona Theatre (Park) management is trying a new policy for entertainment. It plays vaudeville in the afternoon and opera at night, with the people of both ends receiving full salary.

IN BERLIN

By C. HOOPER TRASK.

Berlin, May 4. April 15 at the Kuenstler Theatre Victor Barnowski revived Carl Sternheim's reworking of Diderot's "The Marquis of Arcis." The cast included Leopoldin Constantine and Conrad Veldt; Julius E. Hermann had the direction. A play that needed subtlety, delicacy, finish, received overstressed melodramatic acting, direction of the town hall dramatic association brand, scenery that by its mediocrity positively annoyed.

The play, however, has an excellent plot, pointed dialog, and gives splendid acting opportunities. The plot concerns the revenge of the Marquis of Pommeraye against the Marquis of Arcis. By his failure to keep several appointments the Marquis realizes that the Marquis has lost interest in her after an affair of three years' standing. To make sure, she tells him that she is bored and wishes to discontinue their relationship. He acquiesces only too readily. Then the Marquis gets hold of Henriette Duquenois (17, of a respectable middle class family, who has sold herself to several men in order to save her mother from starvation), throws her in the Marquis' way, and finally gets him to marry her by having the girl play the demure, unapproachable type. On the wedding night the Marquis tells her former lover what he has in reality married. The Marquis, very proud of his family honor, at first starts to kill Henriette, but then, realizing that she is not to blame, takes her in his arms as the true Marquis of Arcis. Business fair.

Georg Kaiser's play, "From Morning to Midnight," was revived April 18 at the Lessing Theatre. It still remains, if not the best, at least the most popular of this author's plays. The plot concerns a bank cashier, seemingly a machine insensitive to all stimuli, who is roused from his inanimate state by the sight of a handsome woman whom he wrongly believes to be a prostitute. He steals sixty thousand from the bank and rushes to her hotel room, where he learns his mistake too late. Then with the sixty he tries "from morning to midnight" all the things that money can buy—power, woman, wine—and finds them only delusions. At last he comes to a Salvation Army meeting, confesses and throws his money to the crowd. They scramble for it like mad beasts, and a Salvation Army lass, so that she may claim the reward, brings a policeman to arrest him. Before he can be taken, however, he commits suicide. The play is powerfully written and glints with a dazzling sarcasm, humor, which passed neatly over the audience's head. It is weakest during the scenes where woman and power are the butt; the final scene, though, fully retrieves this slight lowering.

The present production is not phenomenal. Albert Granach's "Cashier" starts well, but descends later to the beloved German shouting. Victor Barnowski's direction is too indefinite, and Cesar Klein as scenic designer is arty and flaccid. Doing well.

On April 19 Max Reinhardt staged August Stramm's "Power" at the Kammerspiele. This is Reinhardt's first try at an expressionistic play, and probably his last. The idea of the dramatist is to extract as many words as possible from the dialog, and so it contains chiefly of such exquisite lines as "I," "Door," "Wet." The plot (sic) is utterly demented. The only excuse for such a contraption is that it gives the director a chance to do something amusing, as Jessner did in "The True Sedemuns." But Reinhardt directed it in the old school realistic unstylized manner with interminable lifeless pauses. The cast included four of the best players in Germany—Agnes Straub, Helene Thimig, Eugen Kloepper, Hermann Thimig.

The Volkshuene on April 15 staged Sophocles' "Antigone." The scenery is adequate, the Antigone of Mary Dietrich is restrained and sympathetic. E. Stahl-Nachbaur rants the Creon and the chorus is spirited and well tempoed. But why a production of this essentially undramatic poem and why do people attend it under the impression that they are receiving pleasure from the ordeal?

Reinhardt has revived his old standby, the "Midsummer Night's Dream," again (April 20, and this time at the Grosses Schauspielhaus. It was a pity from an artistic point of view, as he really had nothing new to add. The general production is rather wearisome, due largely to the inordinate amount of inferior dancing in it. Hermann Thimig's bottom is amusing, but too acrobatic and hurried in tempo; unction and pose are elements essential to a rounded performance of this role. But business is tremendous—so there you are!

Fernan Molnar's "The Devil" was revived April 17 at the Tribüne under the direction of Eugen Rob-

ert. The play seems to have aged a bit, and discernible creakings may be heard as the machinery revolves. Arnold Korff's Devil is a brief bit of eye rolling and Hanna Ralph as the heroine is luscious under the famous evening wrap. Well staged, Business adequate.

The latest Pola Negri-Ernst Lubitch film farce, "The Mountain Cat" (Ufa Palast am Zoo, April 14) certainly did not deserve the very severe critical drubbing it received in the Berlin press.

The scenario centers about two figures—Rischka (Pola Negri), leader of a mountain dwelling robber band, and Lieutenant Alexis (Paul Heldemann), the gay, young heartbreaker. They meet, they love, but she sacrifices herself for his sake and leaves him to marry the General's daughter. As you can see, no real plot, but merely a rack on which to hang burlesque on militarism, on the conventional emoting of the film drama. The slight modicum of musty old hokum which is present (as in all cover for-reel comedies) is easily forgiven, for in many scenes as high a level of ludicrousness is touched as the film has as yet had the good fortune to reach. For instance, one might mention the military expedition against the robbers, in which the accompanying brass band outnumbers the soldiers two to one, and which, although an utter rout, is celebrated as a victory at the garrison. But the best moment is a burlesque wedding between Rischka and one of the robbers; the contrast between the Alps, bedraggled furbats and battered tophats, is positively colossal.

Lubitch as director has done much that is brilliant and original, but didn't once catch just the suggestion of the development of the mannerism, the awful advent of the rubber stamp.

Pola Negri is, as usual, charming and very easy; she, however, plays the part too straight; for farce seriousness is good, but it must be heightened and broadened. Paul Heldemann has a pleasant film personality, which should take well in America.

Theodore Sparkuhl's photography is clear throughout, and achieves great beauty in colored Prizmascope shots of a firework display at night. Ernst Stern as scenic designer, has enlivened the exteriors, actually taken on an Alpine glacier, by framing them in odd eccentric angularities, and his interiors have a grotesque comicality that sustains and heightens the mood of the scenario.

On April 15, at the Theater am Nollendorf Platz, a new opera, "The Cousin from Whatdoyoucallit" (Dis Vetter aus Dingdada), by Eduard Kuenneke, was given a very successful premiere. The libretto is very evident, but it suffices. A rich heiress longs for her childhood lover, who has been absent for seven years. Her uncle, however, wishes her to marry his nephew from Dingdada, whom he has never seen. A mysterious stranger appears in the garden, and he and the heiress fall in love. He tells her he is the long lost lover, but turns out to be the cousin. Then later the lover appears and marries a friend of the heiress. The lyrics are bright and witty, and the music combines a sure popular appeal with an almost operatic effectiveness. An excellent ensemble included Lori Leux, Ilse Marengs, Johannes Mueller.

Lothar Schmidt's farce, "Only a Dream," was revived April 22 at the Kleines theater under the direction of the Rotters. Wittily written, but probably one of the five oldest plots in existence. A husband and wife both break the marriage bond with the best friend of the other. When the husband tells the wife she believes him, but when she returns tells him of her affair he thinks she is only joking. Curtain. The cast (Mamelock, Eugen Burg, Olga Limburg, Julius Falkenstein) played brilliantly under Burg's direction. A money-maker at this small theatre.

"Rosa Bernd" (April 24) has been finally produced at the Neues Volks theatre. Cast (Rose Lichtenstein, Manfred Furst, Beate Fluk) and the direction (Hans Brahm) were not too well received, but the play, one of Hauptmann's early works, is still undimmed by the years. A perfect piece of work, both technically and psychologically!

Coming Productions.

Hollaender management: Opening of the summer season under the direction of Carl Heine and Karl Rosen. Deutsches theatre: Montague Glass' "Potash and Perlmutter"; Potash, Carl Etlinger; Perlmutter, Paul Graetz; Christians, Kupper, Nunberg, Hannemann; director, Iwan Schmidt. Kammerspiele: Bernard Shaw's "Messalliance," with Guelstorff, Edhofer, Schwellart, Paulsen, Lucas, Ebert, Reglet, Felsing; director, Bernard Heich. Early part of May.

"Ufa Palast am Zoo," a film version of Romain Rolland's "Danton." (Continued on page 5)



DONALD R. KERR

Last Monday night returned to Broadway and was the same tremendous success that he was last season in the "Little Blue Devil."

—ALAN DALE, N. Y. American. Proclaimed by press and public to be as great as any eccentric and acrobatic dancer seen on Broadway. During his spare time he is producing dances for several Broadway stars. To be seen with "Greenwich Village Follies" next season. Now appearing in "Sun-Kist" at the Globe, New York.

£60 FOR MISS LA RUE.

Going Abroad to Show at Coliseum, London.

Grace La Rue who sailed for England last week presumably on a pleasure trip, has been booked by the H. B. Marinelli office for a showing at the Coliseum, London. Fifty pounds was the amount stipulated for the showing date, furtherings and salary to depend on the outcome of the trial week.

SHUBERTS PROMISE

List of Cities and Houses for Shubert Vaudeville Coming.

One of the staff men connected with the bookings of the announced Shubert vaudeville, says the Shuberts will issue within the next two weeks a list of the cities, with the theatres' names, they intend to present their vaudeville in next season.

KEITH FAMILY DEPT. SUMMER LIST SMALLEST IN HISTORY

Elimination of Vaudeville in Many Houses Heretofore Open in Warm Weather—Straight Pictures as a Stop-Gap.

Less than a dozen weeks of bookings will remain in the Keith family department after the next two weeks with further shrinkings through houses closing expected by the booking men.

This is the smallest number of houses remaining open through the summer in the history of the Keith office.

For the first time Proctor's Albany and Troy will drop vaudeville over the summer. The Albany house closes this Saturday night, with the Proctor house following a week later. Pictures may be the hot weather policy.

Felber & Shea's Colonial, Akron, O., placed in the Keith pop department a few weeks ago on Billy Delaney's book will close next week. Akron, which was a boom town during the war, has thousands of unemployed since the recent depression which forced the Colonial to darken for the first time.

The Hippodrome, McKeesport, Pa., and Robinson Grand, Clarksburg, W. Va., both closing this week, will leave Delaney with three weeks for the summer. The other booking men are affected in a like proportion with more closings anticipated.

Last summer the Keith family department could lay out about 30 weeks for an act, with most of the houses staying open all summer to a profit.

BARNES UNDER KNIFE

Seattle, June 1.

Al G. Barnes, the circus man, was at Columbus Sanitarium last week for a few days where he underwent an operation on his throat.

Barnes came on ahead of his circus from Los Angeles in his private car and placed himself in the hands of Dr. Maimon Samuels. The operation was entirely successful.

NEW ACTS

Joe Rolley, of the recently dissolved team of Gallagher and Rolley, is back in vaudeville with a partner. The straight man is a former Indianapolis stock actor. Ed Gallagher is reported about to team up with Al Shean.

Tommy Gordon, in a new vaudeville production with 12 people, which Carlton Hoagland is staging. Harry Carroll wrote the music, Ballard McDonald the lyrics and Edgar Allen Woolf the book.

Al Piantadosi (Piantadosi and Walton), songwriter, has framed a new double with Buddy Walker. Bert Walton is doing a single on the Loew time at present. (Harry Fitzgerald.)

E. A. Well and John J. Reiser have formed the R. & W. Productions Co. for the purpose of producing one-act playlets for vaudeville. The first of the new combine will be "Midnight," by Kenneth Keith, featuring Molly McIntyre.

Herbert Peabody and Gene Metcalfe, in skit.

Sam Shannon, who is part owner of "Honey Girl," is again producing vaudeville acts and has taken an office in the Loew Annex building. The first turn to be put on is John Elliott, formerly of the Elliott Brothers, who will be assisted by four girls in a dancing act. Special material will be supplied by Al Von Tilzer and Neville Fleson.

Jack McGowan, Joe Niemeyer and Ella Sinclair, all formerly of "Mary," have framed a turn (Rose & Curtis).

Frances and DeMar, singing sketch, three people.

Tyler Brooks and Helen Colton, dance act.

Charles Adams (Avon Comedy Four) with Fld Gordon.

Eddie and Margaret Kelly in "Traffic Talks," by John Hyman.

George Shelton, tramp comedian, from burlesque.

ILL AND INJURED

Blossom Seeley was injured on the stage of the Orpheum, Los Angeles, Monday afternoon last week. The accident occurred just before she made her entrance, the star falling from a low platform and cutting a gash in her leg. She went through her performance and afterwards several stitches were taken in the wound.

IN AND OUT

George Morton dropped out of the bill at the Metropolitan, Brooklyn, Monday, due to the death of his father, Sunday, in Philadelphia. Dave and Lillian substituted.

OUR OWN NEWS WEEKLY.

BY O. M. SAMUEL.

WORCESTER, MASS.—With the approach of summer airdromes begin to sprout throughout the land, Lee N. Perrin, the saucy manager of the Dew Drop Inn, uses lawn mower to remove earth's carpet from his aisles. Perrin announces he will give the "bird" to birdmen who park over his place during performances.

LONDON, ENG.—One hundred and thirty-six red nose comedians return from America on the "Stiek-emanian" without their red noses.

ALLAYUP, MINN.—Eight million resin boards are destroyed when new resin-soled shoes are adopted by the Associated Acrobats of America. In his annual address, Bert Breathehard, president of the organization, becomes so wrought up over salaries, he throws his handkerchief in the air through force of habit.

WASHINGTON, D. C.—Army and Navy Departments are reported thinking of restricting the appearance of zouave acts in the belief they are a disparaging force, contributing to and aiding and abetting in the development of flat feet.

CHICAGO, ILL.—Great surprise is occasioned at the offices of the Western Vaudeville Managers' Association when Australian wood-choppers refuse to play a split week.

LOS ANGELES, CAL.—Motion picture directors avow they are going to omit for a time at least scenes of the heroine coming across in the steerage, the accustomed flash of lower New York and the free-for-all fight in the all-night cabaret. They also add the super-productions of the future will not necessarily contain "supers."

MARBLEHEAD, MASS.—Monument erected to "William Tell" and "Poet and Peasant" by xylophonists of the world is unveiled. Many sculptors insist that it cannot be beat.

OSTERMOOR, RUSSIA.—The ten-thousand troupe of Russian dancers leaves for our shores on the good ship "Vodka," carrying 800 tons of refused razor blades in ballast. The dancers are told they may under stress remove their beards.

HOPABOUT, CAL.—Another school of classical dancing makes its bow to the golden west. Lucy Robes in suitable commemoration reads a poem of her own called, "Stars from Strips Forever."

JUDGMENTS.

The following judgments have been filed in the County Clerk's office the past week. The first name is that of the judgment debtor; judgment creditor and amount follow:

Filmart Laboratories, Inc.; G. C. Gennert; \$153.80.

Hamilton E. Reynolds (New York English Opera Association); B. M. O'Neill; \$492.50.

Philip Katz; A. M. Kraus; \$2,520.79.

Dodge & Castle, Inc.; Di Salvo Bros., Inc.; \$241.23.

Joe Maxwell; W. Forman; \$211.20.

Reed Albee; Finchley, Inc.; \$524.38.

Joseph Letora; Houghton Mifflin Co.; \$154.70.

Marwood Producing Co., Inc.; Hickson, Inc.; \$6,357.89.

Ursula E. Rogers; Howard Gowns, Inc.; \$1,769.34.

Attachments.

Union Film Co., Inc.; Benjamin Berk; \$2,205.06.

Bankruptcy Petition.

A voluntary petition was filed by Corse Payton, 127 West 43d street; liabilities, \$9,000; no assets.

Satisfied Judgments.

Frederick Beck and Selma Gollnik; Fairmount Film Corp.; \$919.59; May 9, 1921.

TWO UPSTATE TEAMS FRAME EACH OTHER

Con's Rubber "Apples" Stood Off by Dead Ones.

Syracuse, June 1.

Dear Chick:

We just come back from Jersey City where we dropped four in a row. I found out the last day what was wrong, but as "Dutch" Damrau was back of it I couldn't beef because he got hep to my rubber ball racket up here.

You know the Jersey City club are a bad lot and the only reason they won't finish ninth is because this is an eight-club league. We tore into them to mop up, for we are neck and neck with Toronto for the lead, but the best we got was to get out of town without any of my infielders gettin' wounded.

We couldn't hit a ball out of the infield and I was afraid to slip any rubber apples in for fear Dutch would holler. After the first game I called the gang together in the hotel and read the riot act to them, but the followin' day it was just as bad.

They would go up to the plate and pop up little fly balls that you could stick in your vest pocket or hit a grounder right at somebody. I was goin' nuts on the bench, but it didn't do no good, so I had to take my medicine.

The last day I started Wally Nolan who has been beatin' everythin' in the league all season. Up to that day all he had to do to stop those birds was to throw his glove out in the box and they would roll over and play dead.

Their pitcher was a big string with a fast ball that wouldn't knock your hat off, but do you think we got any runs off him? We did not. They lucked in a run in the fifth innin' and we went into the ninth one run behind, for we had none.

I got desperate in the ninth, so I grabbed a bat and told Whalen to take the air for I would hit for him. I stood up at the plate and let this tramp throw over a couple that were as big as the night boat to Albany. After taking two and gettin' him in the hole I picked on one as straight as a string and tore into it so hard I nearly wrenched my back. It plopped up just back of second base. The second sacker stuck it in his pocket and the game was over. I tumbled right away, but, as I said before, what could I do?

I hunted Dutch up that night at his hotel and asked him man to man to tip me off what they had pulled on us. He finally told me and we promised to lay off each other's ball club for the rest of the season.

They done just the opposite to what I pulled with the rubber balls. Instead of their pitcher leavin' a fast ball for my pitcher to use on their hitters they had some apples that were as dead as dancin' mats and they used them on our bunch while we were at bat. My saps couldn't get them out of the infield naturally.

When they got the side out they would leave a regulation ball in the box for our pitcher to work with which gave them their odds and fixed things pretty. The only way they could lose was for us both to play a 0 to 0 tie, for it was a pipe that we couldn't score with those cauliflowers they were throwin' us to hit at in ten thousand years.

Damrau said he figured we owed them four games for me switchin' pills up here on them and that he had hoped out the revenge. He claimed no one was in on it but him and the pitcher, so we have made an agreement that everything goes against all the other clubs in the league, but we are to lay off each other, and can't beef no matter if one club wins a hundred games in a row against the rest.

Cuthbert and Algy are pesterin' me to death to put the rubber balls back in as they can't get any home runs without them. The ball their usin' this season is a little faster than it was last, but it is still a good healthy smack to get them out of these parks in this league. Most of the lots was laid out on prairies. The fences seem to be a mile off. I'd like to see Kelly and Ruth blazin' at some of these fences instead of that right field stand just back of first base at the Polo grounds. Some of those homers wouldn't make our right fielders turn their backs.

Take care of yourself.

Your pal,

Con

KEITH'S AND JAMES

Murdock Goes to Columbus Following Receivership

Chicago, June 1.

Following the news that receivership proceedings had been filed against the James Building Co. and Billy James principal stockholder in the enterprise controlling the Broadway and New James theatres, Columbus, J. J. Murdock, of the Keith office, arrived in Columbus.

Murdock's visit is significant and has started rumors to the effect the Keith people are after the Broadway, which formerly played Gus Sun vaudeville.

Robert Beck, representing both the principal creditors, stated his belief that the James enterprises are solvent, and says his companies will help refinance them gladly.

The receiver is Richard Patton, president of the National Bank of Commerce, Columbus. The known liabilities are \$705,000 in a mortgage held by the American Bond and Mortgage Co., and about \$300 due the Longacre Engineering and Construction Co. This is in addition to local and overhead debts.

SYRACUSE WEDDING LICENSE.

Syracuse, June 1.

Dominick Frank D'Amore and Ethel M. Cook, at Keith's this week in "A Vaudeville Surprise," sprung a genuine surprise Tuesday by paying a visit to the City Clerk's office.

Not until a reporter dropped around Wednesday did it leak out that the two had secured a wedding license.

D'Amore gave his age as 27. His home is in New York. Miss Cook admitted 28, gave her occupation as a costumer and claimed the Onondaga as her home.

D'Amore is known professionally as Franklyn D'Amore. He appears this week with Charles Douglas and Ernestine Caru. Not a Keith attaché nor another professional would admit any knowledge of the newest romance to burst into bloom at the local playhouse, but there was a deep rooted suspicion that the Miss Cook could be identified as the feminine member of the "Surprise" trio.

IN N. Y. BOOKING 25 WEEKS FOR W. V. M. A.

Kalcheim Offers Blankets Spreading Over 27 Weeks

Nat Kalcheim, who arrived in New York last week to represent the Western Vaudeville Managers' Association and B. F. Keith's Western, has started to issue blanket contracts for the coming season, giving a twenty-five weeks' route, to be played in twenty-seven, with two cut weeks included. The time is all west of Indianapolis and east of Kansas City, going north to Milwaukee, and south as far as St. Louis. This comprises the best time booked out of the Western offices, but for the medium-priced acts there are many more weeks running further south and west, which would easily carry an act for a full season.

Western agents now in the East are being favored in the matter of these blankets and acts which they have under signature are being looked at first by Kalcheim.

Eastern representatives who have acts desiring the Middle West time will not be barred from doing business with the Western office, although they will be forced to place the acts through some Western agent.

PARK BREAKS RECORD

Columbia Park, the North Bergen resort, on the site of the old Schuetzen Park near Hoboken, had 88,000 admissions in the three days, including Memorial Day. The 42 acres within the enclosure is in two counties, and any sort of a wheel device goes. They have put up prizes of household utensils for the thrifty Jersey housewife, instead of the dolls and teddybears, and did a landoffice business.

Bartel's wild animal show is one of the main attractions, the concern moving its whole winter quarters over from Rutherford and adding VeHecita's Leopards and other cage acts.



FRED ASTAIRE

ADELE ASTAIRE

THIRD SEASON WITH

MR. CHAS. B. DILLINGHAM
PLACED BY US AND UNDER OUR EXCLUSIVE DIRECTION.
ED DAVIDOW & RUFUS LeMAIRE, 1493 Broadway, New York City.

Burns and Frabito No More.

Burns and Frabito, the Italian team, have dissolved partnership. Burns has teamed with Steve Freda, who has been doing a single on the Loew time.

HOUSE CLOSING

The Palace, South Norwalk, Conn., will discontinue vaudeville after this week.

The Gerald, Philadelphia, closed last week.

Robinson's Grand, Clarksburg, W. Va., closes May 30.

The Knickerbocker, Philadelphia, Saturday.

The Strand, Bayonne, Saturday.

The Bijour, Bangor, Me., closed May 28.

The United States, Hoboken, N. J., has discontinued vaudeville for the summer.

Hippodrome, Pottsville, Pa., June 11. Alhambra, Philadelphia, expected to close June 19.

Majestic, Dallas, May 30.—Pantages, Dallas, June 28.

Loew's Indianapolis, closed May 21. On Loew's western time Walla Walla has discontinued for the warm weather months.

The Loew houses in Logansport, Ind., and Lafayette, Ind., are closing next week.

The Knickerbocker, Philadelphia closes this week.

IN BERLIN.

(Continued from page 4)

with Emil Jannings in the title role. The cast includes Hilde Woerner, Werner Kraus, Ed. v. Winterstein, Friedrich Kuehne, Charlotte Ander, Ferd. v. Alten; director, Dimitri Buchowetzki. May 4.

Nelson theatre: Three one-acters—Shaw's "Anajanska," with Kitty Aschenbach; "The Wilde Man," with Louis Tausstein; "Columbine's Faithfulness," by Ralph Benatzki. Early part of May.

The Oberammergau Passion Play will be given again in the summer of 1922.

Friedrich Wilhelm theatre: Opening of the summer season May 15, with "The Little Girl of Yesterday," by Okonowski; music by Will Seiberger. Cast: Lilly Flohr, Lotte Knob, Richard Senius.

Theatre des Westens: Opening of the summer season under the direction of Richard Treu with "Gay Again Tomorrow," libretto by Wilhelm Jacoby; music by Heinz Levin.

Neues Volkes theatre: "The Wedding Journey," a farce by Erich Osterheld. Cast: Gertrud Kamitz, Tilda Standke, Friedrich Loebe, Erich Pabst.

Kammerspiele: Arthur Schnitzler's "Professor Bernhardi."

State Opera House: Leo Blech's operetta, "The Grass Widow" (Strohwtive), middle of July.

Volkstheatre: "The Peasant as Millionaire," by Ferdinand Raymond, with Guido Hertzfeld in the title role; director, Jurgen Fehling.

KEITH EXCHANGE BEGINS ITS OFFENSIVE AGAINST SHUBERTS

Agents Instructed to Bid for Production Act—Reprisal for Shuberts' Mail Campaign Among Players in Keith Theatres.

An aggressive campaign was started against the proposed Shubert opposition vaudeville circuit by the Keith officials in a general meeting of the agents and circuit heads held in the office of E. F. Albee in the Palace Theatre building Friday, May 27.

The assembled agents were instructed to concentrate their efforts on the securing of Shubert acts that are in or waiting for productions, the impression prevailing that such acts would be immediately routed by the Keith people upon being offered by the representative.

This is the first action by the Keith office, indicating that big time vaudeville regarded the contemplated circuit as anything definite.

E. F. Albee explained that the Keith people had never been licked and that they didn't propose to let the Shuberts send representatives and literature to Keith theatres offering Keith acts opposition time without retaliating in kind.

The consensus of opinion following the pow wow was that the Keith people were angered at telegrams and letters being sent to acts playing for the Keith office, offering the artists 20 or more weeks for next season, beginning on or about September 1.

E. F. Albee again warned the agents against accepting more than 5 per cent. fees as representatives and stated that any representative caught violating these instructions would lose his booking franchise immediately.

DOC STEINER'S AGENCY.

Booking Foreign Acts and Producing, with Max Rose.

One of the best versed agents in foreign material for vaudeville, Doc Steiner, has formed a partnership with Max Rose, for the importation of European acts to this side. Besides the firm will make vaudeville productions, leaning toward those of the grand operatic type.

For several years "Doc" (no one ever knew his real first name) was connected with the Keith office. He came from the other side and of a theatrical family, his brothers being prominent showmen of the Continent.

Although an unknown fact, Doc Steiner knows more about grand opera and grand operas than anyone in this country. He was the close confidant of the late Oscar Hammerstein, who often consulted Doc when engaged in his grand operatic pursuits.

Steiner & Rose have taken offices in the Romax Building.

COLONIAL, DETROIT, STOPPING

The Colonial, Detroit, booked by the Marcus Loew office, will close for the summer June 11. The house has been playing a full week. Its closing breaks up the Middle West time for the summer. Cleveland and Pittsburgh are the only two Loew weeks left in that section for the hot weather period.

The Colonial will reopen with the same policy early in September.

MUSIC PIRACY.

Special Meeting of M. P. P. A. Called to Consider It.

A special meeting of the Board of Governors of the Music Publishers' Protective Association was called a week ago Tuesday to take the matter of music piracy in the New England States under advisement. Another meeting was subsequently called for Friday when E. C. Mills, chairman of the Executive Board, arrived in town in answer to a hurry call by the association to take legal action in the matter.

Some individual in Boston has been flooding the district with spurious copies of "Whispering," "Humming" and "Palastena." Otto Jordan, of the Harms Co., publishers of "Humming," discovered that fact and apprised Sherman, Clay & Co., of San Francisco, and Shapiro, Bernstein & Co., of New York.

Sherman-Clay's representative discovered a dealer, with whom they would not trade because of business credit reasons, had 5,000 copies on hand. A Pinkerton man who was called in on the case opined the only legal redress is to trek down the place where the pirated copies are being printed. The sheet music itself is almost identical in every detail even as to title paper colors and publisher's trade-mark.

VICTIM OF COPS' FEUD.

County and Township Officials At Odds Over Park Feud.

Kansas City, June 1. What is claimed to be a feud between the offices of County Marshal John Miles and Constable Herman Ganzer, in whose township Fairmont Park is located, over the appointment of officers for the park, is on, and some of the concessionaires are the goats. A few days ago Ganzer and his deputies appeared at the park armed with search and seizure warrants and carried away five "machines" designated as "gambling devices."

The cases are set for trial June 7, when the officers will attempt to prove the "machines" are without the law. It is said that before the park opened the constable sought to have some of his deputies appointed as park officers, the place being outside the city police jurisdiction, but that when the opening day arrived, the policing was in the hands of deputies from the County Marshal's office.

CALGARY MANAGER DIES

L. M. Trefrey Believed to Have Tripped on Broken Stair in Pantages Theatre.

Calgary, Can., June 1. The sudden death of Manager L. M. Trefrey of Pantages theatre last week is surrounded with mystery. It was surmised after an investigation had brought out the stairway of the theatre had a defective stair, that Mr. Trefrey had tripped when leaving his office, stumbling over in the dark passageway and in falling may have struck his head on the cement.

Mr. Trefrey left his home Sunday evening to go to the theatre to arrange the advertising matter for the following week. He phoned to his wife about 11.15 he would shortly return. When arriving home he appeared dazed and mumbled he had received an awful bump. Immediately becoming unconscious, the manager was removed to a hospital where he died without regaining his senses.

The deceased had been manager of the local Pantages for four years. He was formerly a newspaperman, well known in Canada and the States.

WEIL PRODUCING.

E. A. Weil, connected with the William Morris enterprises in an executive capacity until recently, heads a new corporation titled R. & W. Productions, which will specialize in producing for vaudeville.

The initial offering of the new concern will be Molly McIntyre and B. C. Hillman in an act written by Mr. Hillman. Several other acts are in course of preparation by R. & W., among which is "A Modern Don Juan," featuring a male star. Four women will be in the cast.

HODKINS' HOUSES CLOSING

For the first time since affiliating with the Pantages office, the Hodkins houses located in the Southwest are considering closing within the next two weeks.

The houses will remain dark over the summer.

IN AUSTRALIA.

By ERIC H. GERRICK.

Sydney, May 1.

HER MAJESTY'S.—"The Lilac Domino." April 30. "The Firefly." CRITERION.—"The Sign on the Door."

PALACE.—Joe Coyne in "Nightie Night."

TIVOLI.—Owen Moore in "The Chicken in the Case"; Betty Blythe in "Nomads of the North."

G. O. H.—"Chu Chin Chow."

FULLERS.—Vaudeville.

HIPPODROME.—Wirth's Circus.

HAYMARKET.—"To Please One Woman"; "An Amateur Devil."

LYCEUM.—"The Leopard Woman"; Tom Moore, "Stop Thief."

STRAND.—"The Brat"; Shirley Mason, "Girl of My Heart."

LYRIC.—"Go Get It" (second week); "The Leopard Woman."

CRYSTAL PALACE.—Nazi-mova in "The Brat"; Billie Rhodes "The Love Call."

MELBOURNE.

HER MAJESTY'S.—"Trene."

ROYAL.—"The Maid of the Mountains."

KING'S.—"Welcome Stranger."

BIJOU.—Loader and Lane, Alberto, Artols Bros., Harry Crawford, Linda Dale, Gardner and Revere, Fuller's Nine Wonders, De Wilfred, Elsie Alken, Hall and Menzies.

ADELAIDE.

ROYAL.—Gilbert and Sullivan Opera Co.

PRINCE OF WALES.—Flora Cromer, Jennings and Gerald, Clive Clivall, Pagden and Stanley, Girton Girls, Stiffy and Mo Co.

NEW ZEALAND.

AUCKLAND.

HIS MAJESTY'S.—"The Masqueraders."

KING'S.—Stock Co.

TOWN HALL.—English Pierrots.

OPERA HOUSE.—Ferry, Marie Ika and Les Woods, Frefo and Son, Carlton and Sutton, Gus T. Raglus, Fifi De Tisne, Grahame and Phillips, Geo. Hurd, Newman and Wynne.

CHRISTCHURCH.

GRAND.—"The Daughter Pays"; "The Purple Cypher."

LIBERTY.—C. K. Young, "The Forbidden Woman"; Carrie Lancelly Co.

OPERA HOUSE.—Digger Co., Haagen Hollenbergh, Wendy and Alphonse, Gladys Verona, Eddy Martin, Hurley and Bent.

DUNEDIN.

PRINCESS.—Connors and Paul, Two Fishers, Keeley and Aldous, Phil Percival, Miller and Rainey.

WELLINGTON.

G. O. H.—"Sindbad the Sailor."

HIS MAJESTY'S.—Vardel Bros., Art Touchert, Gibbons Duo, Rev., Frank Gorman, Vaude and Verne.

"Trene" is a smashing hit in Melbourne.

"Lilac Domino" has passed its 157th performance.

Beatrice McKenzie and Co. arrived on the Sonoma under contract to Fuller's, Ltd.

After "The Sign on the Door" finishes its season William J. Kelly may play lead in "Scandal," secured by Williamson-Tait.

Bert Bailey is to revive "Grumpy." Play was done here a few years ago by Cyril Maude.

Marie Franchonitti has joined the Williamson-Tait pantomime, "Humpty Dumpty" as principal girl, replacing Edith Drayson.

"Firefly," a new comic opera, opens at Her Majesty's April 30. Cast includes Ralph Errolle, Claude Flemming, Geo. Gee, Hugh Steyne, Edith Drayson and Renee Maxwell.

Wirth's Circus goes on the road this week after eight weeks at Hippodrome. Apdall's Zoo is the headliner.

Billy Elliott, the black face comedian, was married to Sadie Maguire of the "Lilac Domino" this week.

Harry B. Burcher, producer for Williamson-Tait, returned by "Sonoma" after a trip abroad in search of attractions for his firm.

Nancy Stewart, daughter of Nellie Stewart, returned from the States last week. Miss Stewart may sign with Williamson-Tait.

Kath and Vera Shearer are breaking in a new sister act for the Fuller circuit. Miss Kath Shearer was with the Ward and Sherman revue company.

Keating and Ross, playing the Fuller circuit, report that an act named McKoy and Walton are using their finish. The bit, they say, was used by Keating and Ross all over the States. Ralph Walton was Clara Keating's partner during the absence of Harry Ross at the front.

Stan Leslie who has been with

the Williamson company for the past 30 years died last week. His father, Sir William Carroll, was at one time Lord Mayor of Dublin.

Morton Parker Pimentel who described himself as a director of Federated Films, Ltd., was arrested last week. It is charged that April 13 he set fire to Nunan's Building with intent to defraud. He is also charged with the murder of a woman who was burnt to death in the fire.

The Arthur Shirley Co. has gone into liquidation. The company has a half finished film called "The Throwback" on their hands. With their cast scattered everywhere, it looks like "goodnight."

SHOW REVIEWS

FULLER'S (Sydney).—Business is away off this week. Taro Yasuda gave the bill a flying start with his clever juggling. Deft Dee did three numbers which got nothing, but landed with her dancing. Beatrice McKenzie appeared and fell down, only the whistling of Miss Dawn saving the act. The settings are fine.

Corona did four numbers on the corner and passed away. Henri French, closing the first half, drew down big applause. Bellora, mimic, went over big. Bessie Slaughter sang three numbers to success. Billy Elliott was the hit of the bill, and although in his eighth week at this house, pulled a riot. Keating and Ross in their fifth week went over for a bit next to closing. Yank and Jean held them for the finish. Act is very neat and looks good.

PALACE.—"Nightie Night." Joe Coyne has struck a winner in this play and is packing the theatre. The piece is the best farce seen here in years. Joe Coyne, as the husband who is always in trouble, does his best work, and is a riot. Marie Le Varre, as the actress, is very funny and shares with Mr. Coyne the honors of the piece. Marge Bennett, as the jealous wife, gets every ounce out of the part. Sydney Sterling and Rubi Trelease are very fine in their respective parts. Williamson-Tait have given the production an elaborate mounting. The piece should run at least 12 weeks.

CRITERION.—"The Sign on the Door." Williamson-Tait seem to have struck another hit in this play, which made its appearance two weeks ago. The first-night audience gave the play a great reception. Press notices are very favorable, and by all appearances the play is over. The piece itself is a real thriller.

Maude Hannaford, as Ann Hunnwell and later on Ann Regan, is one of the finest dramatic artists to ever visit this country. William J. Kelly proved himself a finished actor and shares with Miss Hannaford the acting honors. Charles White plays the heavy and scored for his acting of an unsavory part.

H. R. Roberts as the waiter and later the District Attorney gave a masterly reading. Dorothy Secombe as the daughter, Helen Regan, was very good. The play was produced by George Parker.

3D A. A. F. MEETING.

Speakers Mention Disappointment with Attendance.

The third public meeting of the A. A. F. of the Four A's was held last Thursday night, again in the Bijou, New York.

The attendance was markedly lighter than at the previous meetings, commented upon by the speakers, who, after inviting the audience to seat themselves farther down front, expressed disappointment at the lack of interest.

The principal speakers, as usual, were Harry Mountford and William J. Fitzpatrick.

EMPRESS, ST. LOUIS, IN AIR

Chicago, June 1.

It is reported the Empress, St. Louis, playing Pantages vaudeville for the last year, will have a change of policy for the coming season.

It is rumored the Shuberts have had their men looking over this house for a possible St. Louis vaudeville stand. It is also said that I. H. Herk, of the American burlesque wheel, has sent out feelers to annex this house to his chain. It is right around the corner from the Rialto, an Orpheum, Jr., stand, and is situated in one of the busiest home sections of St. Louis.

More Acts at Far Rockaway.

The Columbia, Far Rockaway, the recently opened Keith-Moss house will change from its present six acts and a feature picture to popular vaudeville policy June 26. After that date the Columbia will play nine acts, and omit the picture.

The bills will change twice weekly, as at present.



RUTH ETTING

Now Playing at Ernie Young's MARIGOLD GARDEN REVUE

Discovered at Chicago's Art School and given the order to design all of the Revue Costumes. Filled in for three days as a chorus girl to get coloring. Immediately advanced to a principal role and now featured in the new Summer Revue.

Personal Direction ERNIE YOUNG.

DEALERS ORDERING MUSIC.

Business Picking Up, Contrary to Precedent—Paradox Explained.

The music business, despite the season when it is usually due for a fall, still persists in picking up, running contrary to all precedents. It is not booming anything spectacularly, but holding its own in more than generous measure.

The incoming salesmen explain this paradox. Dealers had been buying abnormally in prodigious quantities throughout the winter and when they found the turnover was not fast enough ceased all ordering and concentrated on disposing of their stuff, which accounts for the spring slump. Now that their old music is sold out, the dealers seem to be ordering once more.

LUNESTKA WITH SHUBERTS

Edward Shayne Also in Shubert Vaudeville Agency

Harry Lunestka, who retired from the Orpheum Circuit office last week, where he had charge of the Orpheum, Jr., bookings, left this week for Chicago as sort of a scout for Davidow & Le Maire. He will remain in the West looking over acts for the firm for the next two or three weeks.

Upon his return to New York Lunestka will locate in the Shubert booking office proper.

Edward Shayne, formerly a booker in the Western Vaudeville Managers' Association, but for three years retired from show business, will also be of the Shubert vaudeville office staff.

CHICAGO VAUDEVILLE SHOWS

MAJESTIC, CHICAGO.

Chicago, June 1. This house has seen the writing on the wall and will have a change of prices starting next week and the closing of the Palace, that should swell receipts. The bill this week is of the summer variety, light in most respects. This is especially true of the No. 2 and 4 acts. There are better acts playing the four-a-day, but it would work a hardship on the booking managers to go and see them; therefore, following the course of least resistance, they give what they want to. After 10 years, more or less, on small-time, the big-time bookers hear about a few of them.

This seems so with almost every act on this bill, they having been in most of the small houses around here and are now on the big time with practically the same act. Two should be sent back to whence they came.

The Nagyfy's, a novelty fire eating act that should come back to favor as it caused a lot of talk, started the show off well, taking more than the usual bonds allotted to an opener. They have worked their tricks up to a climax and one does not have to visualize but can understand what they are doing. Ben Harney might be the originator of ragtime, but he has allowed plenty of youngsters to outstrip him and what was ragtime in his heyday, is not now. Harney has not kept abreast of the times either in his piano playing, dancing or talk.

Richard Kean must have glowed with realization of his dream to play here at one of the big houses. For many years he tried to convince western bookers of his ability as an actor of parts, but failed to even get inside the sacred portals. Now he comes back with impressions of famous actors from famous plays and proves that the small actor of today is the big timer of tomorrow. Kean has a magnetic personality and a voice to put him over with a sense of characterization that finds a reward in plenty of applause.

Ash and Hymans have dug deep

and far to piece together their present act. The boys have been seen with other partners and have made good, but with the present routine there is not one thing to recommend them for the two-a-day or their spot. For this attention and applause they got they might just as well been on first or last and save some perfectly good time.

Aileen Stanley, looking like a cool breeze from our own Lake Michigan, had to start the show all over, which she did and to a hit. Miss Stanley has a well arranged routine of numbers and does them all before leaving the stage, but was forced to come back for an encore. Jimmy Lucas had tough sledding and worked his head off to put it over, which he succeeded in doing after some strenuous efforts. Arman Kaliz and Co. were the headliners and put over probably the biggest girl act production in vaudeville. He utilizes more than a chorus, as each one of his girls can do something. His costumes and scenery are spick and span and his playlet carries a morality plot. Olsen and Johnson stepped over from the Palace where they were last week, and repeated their hit. They make all audiences look alike. Wilbur and Adams fooled the crowd in staying a little longer than usual by opening with a cute bungalow interior and not going into their kockabout acrobats for fully four minutes.

PALACE, CHICAGO

Chicago, June 1.

A packed house, three headliners, a strong feature and plenty of comedy. What more can one ask for their money? That's what this house is selling this week to its customers. Anna Chandler, Harriet Rempel and Nat Nazarro, Jr., are the triple headliners, while Ruby Norton is the runner up for honors. They all deserved the billing and ran neck and neck for applause.

Ramsdells and Deyo, direct from the Majestic, repeated to their usual quota of bows. Elmer El Cleve, with his xylophone, put over a show stopper in the deuce spot. He lives up to that old axiom, "It's not what you do," etc. His selections are commonplace, but, wow, how he goaled 'em!

Langford and Frederick in their farewell appearance before sailing for the other side were well received and never went better in their lives. What a peachy little skit they have made of their act and what sweet performers. They truly have all the ingredients that go to make the big time, clothes, ability and personality.

Ruby Norton, with Clarence Senna at the piano, came out a stranger, but not for long. She sang, danced, whistled—going from opera to jazz. She proved an entertainer of the first water. Chicago does not forget, and next time Miss

Norton comes here she will be greeted with open arms. A word of praise is due Senna for his immaculate appearance and his handling of the ivories. Moss and Frye didn't even mention "How high is up?"—they keep ahead of the times and that is released business for them. The only gag they used from last week was "Where does the light go when it goes out?" The boys answered plenty of encores, harmonizing three times and never with the orchestra.

Harriet Rempel can always be relied upon for something new. This time it is a little fantasy of life in three close-ups, dealing with the boy that left his sweetheart to seek his fortune but failed, and the love that burns eternal with the little girl left behind. Played with sincerity and an able cast, it could hardly fail. Miss Rempel takes two parts, one as the sweetheart, young and full of hope, and the other as the little old woman who has waited with hope springing eternal. She does both roles with equal ability and is due for bigger stuff. Anna Chandler has made hers almost a two act—Sidney Landfield working his way throughout the entire act. He deserves all he can get. Landfield should get rid of that smirk he carries when walking off the stage. It has become a satisfied look that is objectionable and will only hold him back. Miss Chandler sang three songs that were injected with talk that went over for an old-fashioned Palace hit.

Nat Nazarro, Jr., deserves more than hit and applause honors that he really got—he deserves a medal from the Orpheum Circuit for not losing one customer, which seems to be the answer to all the propaganda now put out for the customers to wait for the last act. It's up to the act. Nazarro has been seen around here less than many of our best usual closing acts, so it could not be because he is well known; it's just that they wait to see what they have to sell. If it's what they want, they stay, if not, the ozone. Nazarro gave them what they wanted and after completing his act was forced to another encore. The act carries a little girl, Bernice Speer, who ran Jr. a close race for attention through her acrobatic dancing and back kicks. She has the grace and appearance. The act closed the show sharp at 11 bells.

STATE LAKE, CHICAGO.

Chicago, June 1.

While other houses suffer on holidays and good weather, this one seems to prosper and grow fat. It was the same this holiday, capacity with a holdout of several hundred by 1 o'clock.

Three Falcons opened the frolic with some fast bits of ring and bar work. Joe Laurie, Jr., was on altogether too early for his style of an (Continued on page 9)

FOREST PARK FIGHTING.

Chicago, June 1.

Attorneys Stedman, Soelke and Johnson, have filed a bill with the Circuit court for an injunction in behalf of the Forest Park Amusement Company, against the village of Forest Park. The bill seeks to restrain the Mayor, Chief of Police and a Board of Commissioners of the village from interfering with the opening of the park. The park has always been known to be very free with concessionaires, and there have been numerous complaints.

BAMBOO INN CUTS PRICES.

Chicago, June 1.

The Bamboo Inn, formerly Lamb's Cafe, which has always had a big show clientele, announces a slashed cut in food prices, based upon market fluctuations, this at the star corner of the Chicago rialto, too.

LOSES \$1,400 CASH.

Chicago, June 1.

Jimmy Lucas, playing the Majestic, lost \$1,400 out of his pocket within two minutes after leaving the stage door. It was either the work of pickpockets or else Jimmy just dropped the money from his pocket.

KEOUGH FOR CORTELYOU.

Chicago, June 1.

Ex Keough, formerly an independent agent, has been appointed floor man to represent the Burt Cortelyou Agency on the W. V. M. A. and B. F. Keith's floors.

NEW STAR POLICY.

Chicago, June 1.

Jake Starned of the Star Hippodrome has inaugurated a policy of summer musical comedy stock to run until the latter part of August. Harry Rogers has been engaged as the producer. They will use 10 principals and 18 chorists, charging twice weekly.

BUTTERFIELD CIRCUIT
NOW BOOKED BY BURTKeith, Western, Takes Over
All Michigan Routing

Chicago, June 1.

The Butterfield Circuit, while it will continue as it has been from a theatre standpoint, has ceased to exist from a booking angle. It has been absorbed by the Keith (western) office and will be booked by Glen Burt, who will have an assistant. Heretofore Arthur Denman booked the Butterfield string and took orders from Butterfield only; Burt is under C. S. ("Tink") Humphrey and is a Keith, not Butterfield, employee.

This will in no way change the situation or condition for acts, except that it will help to knit the Butterfield weeks more closely into the mid-west time, which comprises the Humphrey lists and the W. V. M. A. and Orpheum, Jr. houses.

George Lukes has been selected as Burt's assistant, and Burt now has 19 weeks, the largest book in the Middle West.

BENEFIT BIGGEST EVER.

Chicago, June 1.

The American Theatrical Hospital benefit was the biggest and most profitable in the history of this institution. The takings passed \$12,000.

A. J. Jones, Harry J. Ridings, C. S. Humphrey and Ralph Kettering were the principal managers of the event.

DENMAN TO INTERSTATE?

Booker Has Not Closed for Kalchheim Desk.

Chicago, June 1.

Arthur Denman, announced as succeeding Nat Kalchheim in the W. V. M. A. booking offices, has not yet definitely accepted. It is understood that Denman has a tentative offer to take over the small Interstate bookings here and perhaps the main Interstate routings in New York when Cella Bloom retires.

Sam Tishman, the Association booker, is also named for the New York Interstate post, with the probability in the event of his taking it that Denman may remain here and take the Kalchheim and Tishman books.

DIVORCES

Chicago, June 1.

Benjamin Itueben, of the Hungarian Rhapsody, granted a decree of divorce from Mrs. Vivian Rueben (Vivian Holt, of Holt and Rosedale) grounds of desertion. Johnson & Herr, attorneys.

Benjamin H. Ehrlich filed divorce proceedings for William H. Fiddler against Susan P. S. Fiddler, charging desertion. He also filed divorce for Dorothy Rolfs Bula against Elmer A. Bula on grounds of cruelty.

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THERE IS NO OPPOSITION WHEN BOOKED BY ME

CHICAGO SHOWS.

(Continued from page 7)

Not that there weren't enough people, but that they were not ready to see Laurie's humor.

Anderson and Graves in a talking act, showing a "Blimp" of a bedroom and bath, had a funny situation to put over a stage act in this large house. Bert Wheeler have a mighty act for any theatre. They took advantage of the good humor of the crowd and easily scored. John Baker and Johnson were the crowd hit. From the way they gathered laughs and applause they would make a run of a couple of weeks here.

Edith Clifford, assisted by Roy Graham, is making her semi-annual visit. The folks out in front apparently remembered her by sending her a royal welcome. She has got together one of the best routines of numbers she has had, and delivered with a vengeance. Herbert's Dogs didn't arouse much attention until the hounds were brought on for the leaping bit, and then whooped it up.

Ryan and Bronson and Corinne Hilton Revue did not appear at this show.

McVICKER'S, CHICAGO.

Chicago, June 1.

Memorial Day parades, picnics and outings were Jonahs for attendance, especially on the first shows. Barely 50 scattered themselves throughout the main floor. Because Monday brought a new show to the house no extra performances were put in. The Bimbos held up the show for 15 minutes, due to delayed baggage. The show started that much later, with the Stanley Brothers appearing first. The boys wear hard collars while working, and as they do strenuous ring and wire walking stunts, the crowd felt uncomfortable. They work with snap. One of the boys holds the end of a slack wire in his iron jaws and the other chap works on the wire. Joe Paramo suffered a cut in time, and flew through his harmonica, harp and one-stringed instrument playing. Maybe when he plays his entire allotted time he gives more of it to the one-stringed contraption, from which he extracts music that sounds like a violin. It seemed from the comments passed that popular numbers on this instrument were more appreciated than "Il Trovatore." Paramo is a smooth, polished artist and has a

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AT RIVERVIEW, CHICAGO

knack of making himself liked upon entrance.

Eddie Allen and Doris Canfield have a spicy dialog, sweet voices and plenty of appearance. They work before a bazaar drop, Allen being the sucker for Canfield's charity pleas. The man might pick all ballads for his crooning, as one number was not suited for his voice. The "I Got a Cold" song by the girl is miscast. Nat Vincent came next, assisted by Bland Franklin singing, or is it vice versa? Vincent is a writer of popular songs and has not been seen often enough to be the popular writer of popular numbers. His appearance, piano playing and remarks hit the mark. Like most song writers, Vincent has a fair voice, but is a better melody master than a warbler. Miss Franklin has followed the latest hair dressing styles and shows her ears. She is a heavy set woman, attractive and jolly. Her voice is high pitched and acceptable. Everything said by the duo is in verse and they pleased the crowd enough to take an encore. Powers, Marsh and Delmore present harmony singing. Two men are dressed sailor style and the third as a hobo. The electrical harbor drop is an asset to the act. They lassoed singing laurels and were a sensation. Neal Barrett, assisted by two men and a girl, offered the familiar skit, "Rounder of Old Broadway," played by various people and at different times. As usual the electrical drop of Broadway got much attention. The present cast worked hard and applause now and then interrupted the character acting of each one.

Lloyd and Whitehouse, Beaggy and Claus, Henderson and Halliday and the Bimbos were not seen at this show.

AMERICAN, CHICAGO.

Chicago, June 1.

"Closed for the season" goes in front of the theatre after this week. This Orpheum Junior house has played some very pretentious bills and given the neighborhood big time shows for small time prices. Most likely the books show substantial profits, for at most all performances a full house was present. The last half was as standard as previous line-ups. Tuscano Brothers, axe wielders, came first. They handle Roman axes, juggling them as though they were clubs. The act seems built for outdoor attractions, and as a vaudeville turn has not much entertainment value. Most of the time the crowd is half scared that one of the boys may miss an axe, so the final trick is not heavily applauded. It took a little time to recover after Tuscanos closed.

A picture served to permit the crowd to recover their equilibrium, but really was shown to set the stage for Warner and Cole, who open in one and go into three. They bill themselves "On and Off," and speaks for itself. Bigelow and Clinton took many bows. One man sings and the other plays the piano. The combination is good, with both men carrying appearance and talent. The very walls shook from the laughter Bert Baker and Co. created with their sketch, "Prevarication." The act is new in the smaller houses. Baker seemed to

work with more pep than at some of his other performances. He couldn't help it, because the crowd hoored every line of his and applauded his cast. Murray and Voelk has a nondescript act chucked full of comedy. A man enters and sings a number, in the middle of which a lot of hammering is heard back stage. Singer picks up curtain and yanks a boob out. He is bawled out and drops and picks up his trousers all the time. The boob does Hebrew talk and is the entire act. The duo carried home a "stopped the show" diploma.

Khaym was a holdover from the first half. The act is mental telepathy. He uses the stage full of Oriental drapes and props. Two peachy looking girls pass through the audience with slips, and instead of walking back onto the stage they run. The demonstration of Khaym was flawless and very good. The only suggestion that can be made is his eight minute speech about himself being born in Bombay could be made more interesting and shortened. When Khaym thinks of a name he snaps his fingers. His enunciation is perfect.

KEDZIE, CHICAGO.

Chicago, June 1.

The men in the audience and the orchestra in this house sat through the hot weather minus their coats. At first sight it had the appearance of a negligence show instead of a vaudeville show. Booth and Nina appeared first before the silk-shirted spectators and went through their snappy routine without a hitch. Miss Nina, a darling girl, contributed more than her appearance to Booth's cycle work. They tapped the strong box marked "applaud" very heavily. Fulton and Burt showed some pretty drapes but not much entertaining values. The men, it seemed, attempted to display a carefree attitude about his work, but the attitude could be interpreted as indifference. The woman looked and dressed in good fashion. Singing and talking is the nucleus of their offering. J. C. Nugent carried the feature billing. Nugent knows he must tell a trifle different line of talk here than at big time houses, and though a few of his lines were over these customers' heads he hoisted the flag of victory. McAllan and Carson were up against it. The roller skating bit its mark, but the monolog was deadwood. This is unusual, and a number of excuses could be offered as a cause.

Bobbe and Nelson also found talk not wanted. It was the singing which was responsible for the many bends that they took. Particularly in their case the talk is inconsequential and could stand an overhauling. Both men have voices which can be heard two blocks from the theatre, especially when they chant opera numbers. One man gets a lot of attention on his queer facial expressions. Lillian Jewell Faulkner, billed as the "Miniature Revue," closed the show. All her manikins were pleasing, while her baseball final bit topped off this fine act.

RIALTO, CHICAGO.

Chicago, June 1.

No act remarked about Memorial Day, although it had arrived. Frank Ward was obliged to draw the crowds, as he was heavily placarded and billed. Ward returned with his identification mark of "the dancing dolls," but preceded it with a monolog about how crazy every one is, including himself and the audience. He worked breezily, deftly and chummily. Most of his comments blazed into hearty laughs, and this made an easy path for his encore of the "dolls." Ward was anticipated and proved his billing, "America's Most Popular Entertainer," was no kidding. He is ready for the big time. The Larcoms broke loose with their clever backbends, hand-springs and acrobatics. It is a pleasure to see an act of this caliber, but they might make a few corrections. They work in Prince Alberts, regardless of the weather. One of the men attempts to show grace, such as is seen with interpretative dancers, through hand actions. This could be eliminated. Edward Hill did some clever things with a sponge and paint. Hill makes drawings and inserts witty remarks, only they are hard to hear. Plunkett and Romayne danced limberly. They have a nice act and open in a novel fashion. They are followed by George Stanley and Sister, a neat appearing maiden. Both sing, the man taking the brunt of the offering. He also gives a darky preacher monolog and plays the banjo. They were obliged to encore and earned it.

Smith and Cook, two men, sold backfire talk, which was sure fire. The master marksman travesty is a show stopper. Hill and Quinell danced, talked and otherwise received the medal sharing headline honors in work. There is no conceivable reason why big time audiences should not see them next season. What has been said for show stoppers can be dittoed for this team, even though they did not set

the stage manager in hysterics by holding the stage longer than booked. The man acts as a half wit and knocks the crowd cuckoo. The girl, with her jet-black crop of hair, makes them sit up and take notice. Frank Ward came on next, to be followed by five girls billed as "Five Musical Queens." They are not quite queens in looks, but make up for it by sing, g and brass playing. The girls all dress alike in black evening gowns, working before light blue drop in two. The postures of the two girls who sing in distracting; they should stand erect. Lee Mason and a sketch "Woman" not seen at this show.

OBITUARY

MAY COLLINS

May Collins, in the Hippodrome ballet and also a water girl, died suddenly at her home in New York Sunday night, May 29.

Peggy Wilson

Catherine Hayes, known professionally as Peggy Wilson, died May 29 in New York at the home of her

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May His Dear Soul Rest in Peace.
JUNE 5TH, 1915
SALLY COHEN-RICE

mother after a lingering illness. She was in her 26th year.

Nada Sawyer, two-months-old daughter of Mr. and Mrs. Edward Sawyer (Maebele "Ginger" Deluth), died May 19 and was buried from

IN LOVING MEMORY

OF THE

MOTHER OF

MY BEST FRIEND AND PARTNER
ALVIN VERDI
Who Passed Away May 9, 1921.
MICHAEL COSCIA

the home of her parents, 1709 Seventh avenue, North Birmingham, Ala.

Jean Aicard, French author, member of the academy, died in Paris, after an operation, at the age of 73. He was the author of several plays.

Milo de Meyer, a popular French actor, recently died in France.

Mlle. Cecile Somonnet, contatrice, lately died in Paris, at the age of 68.

From Christians the death is reported of Karl Mantzius, the great Danish actor, at the age of 61.

Raoul Pitau, French vaudeville agent, died in Paris, May 28.

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COLUMBIA HOUSES & PRODUCERS OFFICIALLY DECLARE OPEN SHOP

National Association of Burlesque Theatre Owners and Burlesque Producers' Association Issue Statement Defining Position—Point to Need of Protection.

The National Association of Burlesque Theatre Owners issued the statement below last week, officially announcing that the theatres comprised in its membership will be operated on the open shop basis next season. The greater part of the houses listed following the statement, as holding membership in the N. A. B. T. O. played the Columbia wheel shows last season, and will play them this season. Bijou, Philadelphia; Haymarket, Chicago; Gayety, Baltimore, have played the American wheel shows for several seasons past.

"The burlesque interests of the United States have with the utmost reluctance been forced into protective associations in order to avert pending ruin. The National Association of Burlesque Theatre Owners, operating 50 theatres in the United States and Canada, are unanimously of the opinion that the only way this can be done is by taking over control of their properties and removing their business from the arbitrary and unreasonable domination of the leaders of organized labor, which was lost during the prosperous times incidental to the inflated business, due to the world's war, and which now, in the reaction, has become a hardship.

One full theatrical season under conditions such as were experienced during the latter half of the one just passed would wipe out a business it has taken a life time of the present theatre owners and show producers to establish.

Owing to other lines of theatrical entertainment reducing their prices of admission, the burlesque theatres have been forced to reduce their prices in order to meet this competition and secure their share of patronage.

Theatre owners have been asked to increase terms and stand additional expenses in order that the shows may live, and have agreed to do so, but when they ask the unionized stage hands and musicians, who have shared with them the brief prosperity they have enjoyed, to co-operate with them in meeting the changed conditions for one season, they are met with insolence, threats of penalties of even higher wages and more exacting working conditions unless contracts are signed immediately.

To do so would be business suicide, and the theatre owners with their backs to the wall in defense of their business have been forced to declare the Open Shop policy for the coming season.

The wages paid will be more than the living wage paid for similar services in any line of work, and there will be no discrimination in the employment of either stage hands or musicians. Union men who desire work will be given it, ex-service men always being given preference.

Many union men in our employ have come to us privately and stated that they do not consider our request for a cut in wages for the coming season unreasonable, as they are aware of the serious slump in our business, but they are howled down and browbeaten by their leaders if they dare make any suggestion tending to relieve their employers. The declaration made at the musicians' meeting in St. Paul that "rather than consent to a cut in wages, the musicians would close every burlesque theatre in America" is an evidence of their selfishness and attitude not only toward their employers, but also the performers who bring into the theatres the money with which they are paid.

The story appearing in some of the trade papers of last week that the Columbia Amusement Company had subscribed \$250,000 to a defense fund and that the chorus girls' salary was to be fixed at \$25 was without any foundation in fact. However, all the burlesque theatre owners have pledged themselves to defend

their properties with their entire resources if necessary."

By H. Clay Miner.

Columbia,	Dayton,
New York,	Olympic,
Casino,	Cincinnati,
Brooklyn,	Columbia,
Empire,	Chicago,
Newark,	Gayety,
Casino,	Omaha,
Philadelphia,	Gayety,
Hurtig & Sea-	Kansas City,
mont's,	Gayety,
New York,	St. Louis,
Orpheum,	Star and Garter,
Paterson,	Chicago,
Majestic,	Gayety,
Jersey City,	Detroit,
Empire,	Gayety,
Providence,	Toronto,
Gayety,	Gayety,
Boston,	Montreal,
Grand,	Gayety,
Hartford,	Buffalo,
Miner's 149th St.,	Rochester,
New York,	Empire,
Empire,	Albany,
Brooklyn,	Casino,
Peoples,	Boston,
Philadelphia,	Star,
Palace,	Brooklyn,
Baltimore,	Gayety,
Gayety,	Brooklyn,
Washington,	Bijou,
Gayety,	Philadelphia,
Pittsburgh,	Haymarket,
Star,	Chicago,
Cleveland,	Gayety,
Empire,	Baltimore,
Toledo,	
Lyric,	

The following statement, officially confirming published reports that the shows playing the Columbia wheel houses next season would operate on the open shop basis, was issued last week by the Burlesque Producers' Association:

"At a meeting of the Burlesque Producers Association, which embraces producers of the attractions playing the Columbia Amusement Company theatres, Friday, it was decided to adopt for next season the open shop policy with regard to stage hands and musicians.

"Under the present conditions the producers have come to the realization that it is impossible to operate the attractions with any degree of success from a financial standpoint. The stage hands' union and the musicians' union have continued year after year to impose conditions of a serious nature that have been un-

fair to the producer, and the added burden has reached a point where the producer had to call a halt. The majority of shows have just completed their financial statement for the fiscal year as of June first and find that they have incurred losses amounting to thousands of dollars and also find that the gross business taken in at the box office has already returned to the pre-war level and have found it necessary to readjust their business to conform with the pre-war times. The stage hands and musicians' unions, however, while their salaries have mounted with the conditions prevailing during the war, have evinced no desire to meet the producers half way in trying to effect a readjustment. It has therefore been resolved by the producers of this association to declare an open shop policy and engage people on terms mutually satisfactory without interference or dictation on the part of individuals not direct parties to such actions. We have always endeavored to treat our workers fairly and honestly and we expect to continue to do so."

At a meeting today there was a full attendance and the owners of the following shows were present:

"Bostonians."
"London Belles."
"Twinkle Toes."
"Peek-a-Boo."
"Jingle Jingle."
"Joy Bells."
"Town Scandals."
"Bon Ton Girls."
"Abe Reynolds' Revue."
"Tick Tack Toe."
"World of Frolics."
"Cuddle Up."
"Bits of Broadway."
"Harvest Time."
"Follies of Day."
"Flashlights of 1922."
"Lew Kelley Show."
"Step Lively Girls."
"Girls de Looks."
"Sporting Widows."
"Maid of America."
"Dave Marion's Show."
"Jack Singer's Show."
"Folly Town."
"Big Jamboree."
"Keep Smiling."
"Hello 1922."
"Sam Howe's Show."
"Hastings' 'Knick Knacks.'"
"Billy Watson's Show."
"Strolling Players."
"Sugar Plums."
"Big Wonder Show."
"Greenwich Village Revue."
"Odds and Ends."
"Girls From Happyland."
"Bowery Burlesquers."

At the headquarters of the I. A. T. S. E. (stage hands) it was stated that in the event of the Star and Gayety Brooklyn, Gayety, Baltimore, Haymarket, Chicago and Bijou, Philadelphia, which play the American shows, operating on the open shop basis, next season, the five houses mentioned would be placed on the "unfair list" and "road calls" issued against them by



JEAN BARRIOS

Who closed his successful season of 42 weeks at Henderson's, Coney Island, last week. Mr. Barrios will leave for San Francisco, Calif., this week (June 30) for the entire summer, at home.

Thanks to ROSE & CURTIS, Representatives.

the union. This means the union stage hands and musicians would simply lay off during the week the American shows played the five houses mentioned, but would resume with the show at the next stand, providing it was a "union" house.

COLEMAN QUILTS HASTINGS.

Dan Coleman, featured comic with the Harry Hastings show for several seasons past, severed his business connection with Hastings at the expiration of the season, and will not appear in the Hastings show next season.

The Hastings-Coleman contract had a year yet to run, but was terminated by mutual consent.

ANNUAL MEETINGS

The annual meeting of the Columbia Amusement Co. and its subsidiary corporations was scheduled to be held Thursday (yesterday).

The annual meeting of the American Burlesque Association will be held Friday (today).

Miss Williams' New Title

Mollie Williams' Columbia Wheel attraction for next season will be retitled and called "Comedies of 1921." A book with special lyrics and music is now being written by Stern, Marks and Haymond. The former appellation was Mollie Williams' Own Show.

Amphion's Stock Closes

The burlesque stock company which had been playing the Amphion, Brooklyn, for the past four weeks, closed Saturday.

"BLUE STUFF" USERS ALLOWED TO REMAIN

Columbia People Relent—Two Stars Violated Regulations.

Officials of the Columbia burlesque circuit have decided to give the two stars of the wheel in disfavor last season through the use of blue material, another chance. Both will be listed among those present when the bell rings for the coming season.

Both of the artists in question have promised to observe the standards set by the wheel in the future and will eliminate any material objected to by the circuit Censorship Committee.

The offenders were warned repeatedly last season no laxity would be allowed, but continued to insert the "blue stuff."

At the end of the season it was decided the two people would be dropped from the wheel. An appeal followed to the heads of the circuit and upon their promise to abide, they were both allowed to remain.

BURLESQUE CLUB REHEARSAL

The Jamboree of the Burlesque Club, to be held June 12 at the Columbia theatre, will have a formal rehearsal day June 6 at the Columbia theatre, when the matter of the public performance will be discussed by those who are to take part in it.

It will be the first time a general assembly has been called for the Jamboree and it is expected to work out for the betterment of the show.

"Peek-a-Boo's" Second, \$11,000.

The second week of Jean Bedini's summer show at the Columbia brought \$11,000 into the box-office.

"Hits and Bits" Renamed.

Arthur Pearson's "Hits and Bits" (Columbia) will be retitled "Bits of Broadway" next season.

BURLESQUE CHANGES

Irving Becker, last season manager for "Naughty Naughty" has been engaged as manager for Rube Bernstein's "Broadway Scandals" next season. "Broadway Scandals" (American) was known last season as "Follies of Pleasure."

Eddie Shafer has retired as general manager of the Barney Gerard burlesque enterprises. Shafer will devote his time to producing tabs for vaudeville.

For the Cortland stock, North Bergen, N. J., Matt Kennedy, Billy Wallace, Bella Costella, Laura Houston, Charlotte Stockdale, Jules Jacobs and a chorus of 12, have been engaged, with Kitty Warren, Union Square stock.

INCORPORATIONS.

Baltic Amusement Corp., Manhattan, make films, \$30,000; I. and M. Gordon, D. Kraus; attorneys, Gordon, Tally & Gordon, 347 Fifth avenue.

Oswego Theatre Co., Oswego, \$50,000; C. Sessonske, H. E. Morton; attorney, J. McCaffrey, Oswego.

Sebern Amusement Co., Queens moving pictures, \$10,000; J. and E. Segal, J. Bernstein; attorneys, Teitelbaum & Janowsky, 305 Broadway.

New Navy Theatre, Brooklyn, \$10,000; J. Della, C. A. Wachter, G. Pfeiffer; attorneys, Davenport & Corner, 375 Pearl street, Brooklyn.

Knickerbocker Theatre Co., Manhattan, \$10,000; V. Kavanagh, T. L. Allen, T. Dixon; attorney, J. J. Quencer, 1451 Broadway.

Nepperhan Amusement Co., Yonkers, \$50,000; M. N. and F. Christos, I. A. Roth; attorneys, Rollin, Beckwith & Edie, Yonkers.

Ludwig Film Corp., Manhattan, motion pictures, \$10,000; S. Ludwig, R. Rosenthal, T. Keppler; attorneys, Keppler & Hichman, 233 Broadway.

Moore Megley Co., Manhattan, theatricals and vaudeville, \$15,000; M. E. Moore, M. M. Megley, M. Keroff; attorneys, Thomas & Friedman, 2 Rector street.

G. M. G. Amusement Co., Brooklyn, motion pictures, \$10,000; G. M. and E. Cohen, H. Schupper; attorneys, L. & M. Blumberg, 923 Broadway.

Latin Quarter Productions, Manhattan, theatricals, \$200,000; A. L. Jones, M. Green, H. Levene; attorney, L. Rosenberg, 116 Nassau street.

Temple Photo Play Co., Geneva, theatricals and pictures, \$100,000; H. D. Marshall, A. G. Rogers, H. L.

Little; attorneys, Lansing & Hoskins, Geneva.

Shubert Vaudeville Exchange, Manhattan, \$10,000; M. Klein, H. E. and A. Diamond; attorney, W. Klein.

Westchester Dodgem Operating Co., Manhattan, amusement park devices, \$20,000; B. Greenberg, N. Paulson, L. Rittenberg; attorney, B. Rogers.

DELAWARE

Kilbourne Gordon, plays, ballet or dancing ideas, \$350,000; Corporation Trust Co. of America, Wilmington.

Outdoor Motion Picture Corp., films, \$100,000; Colonial Charter Co., Wilmington.

Mayflower Photo Play Corp., \$15,000,000; John W. McKay, Brooklyn; K. A. Morrissey, New York; Pierre Dupont Loucks, Oradell, N. J.; attorney, Delaware Registration and Incorporators Co.

Paramount Pictures Corp., \$100,000; Corporation Trust Co. of America, Wilmington.

Sherry Pictures, Inc., \$4,125,000; Corporation Trust Co. of America, Wilmington.

Destruction of a Nation Co., films, \$1,000,000; Delaware Registration Trust Co., Wilmington.

Hazleton Theatre Co., \$275,000; attorney, Corporation Guarantee & Trust Co., Philadelphia.

Willis Villa Amusement Co., \$120,000; attorney, Delaware Registration Co., Wilmington.

Miami Studios, photographic films, \$1,000,000; Corporation Trust Co. of America, Wilmington.



TAMEO KAJIYAMA
"WILL POWER EXPERT"

The insert is Baron Shidehara, Japan's Ambassador to the United States, to whom Kajiyama is demonstrating his system for dual concentration, possibly to be adopted in the schools of Japan.

If Japan's foremost diplomat evinces such interest in Japan's foremost showman, it is but natural that theatregoers will do likewise. The Baron is but one of the many notables interested in Kajiyama's marvelous work. This week (May 30) COLONIAL, NEW YORK; then in the following order: Hamilton and Fordham, New York; Orpheum, Brooklyn; Royal, New York; Keith's, Boston; Riverside and Bushwick, New York.

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Maxim's closed for the season Saturday. Perhaps it has closed for all time under the management that made the name of Maxim's as well known over here as Maxim's in Paris is famous over there. Maxim's, New York, was an excellent example of the typical cabaret restaurant, as handled in New York and as one should have been handled anywhere. Maxim's was a liquor place, though no New York restaurant excelled it in quality or cooking of its food. And it had a show, a floor show, the first cabaret to install one. When the dry spell hit, Maxim's thought it could save the expense of the show and do as much, minus that cost. It didn't work out the way planned. Perhaps through Maxim's discarding its show at the time other cabarets were finding it necessary either to enlarge revues or put in new ones to attract business.

With the floor show out, Maxim's passed away, playing to the waiters only, apparently conclusively proving that despite its atmosphere, its liberty, food and liquor, it was the show after all that made Maxim's.

That other places were not and could not be made, by the show, although tried, was simply the other places were not Maxim's, did not know as much about that peculiar type of restaurant as the Maxim's managers did, and didn't have the kind of show or people in it who could make a place as the show and its people made Maxim's.

A great place among cabarets in its day, holding its own crowd, getting the best spenders in the country, who ran up \$300 to \$400 individual checks of a night, Maxim's was a mint for the past six or seven years.

The Broadway, Springfield, Mass., which plays vaudeville booked through the Loew office, will deviate from its regular policy for the first time since the house has been open for the week of June 13, playing in place of the regular vaudeville show the picture, "Dream Street," for the full week. The Victory, Holyoke, will also drop out its vaudeville for the last half of the week of June 13 to use the picture.

Eva Clark, prima donna of "Satires of 1920," was awarded the "Gold Palms of the Order of the Crown" by the King of the Belgians recently, and it was presented to her by the Belgian minister, Baron de Cartier de Marchienne. The decoration was given Miss Clark because the King was once a listener to her singing and was delighted.

Benny Davis will produce the new show for Reisenweber's. Harry Nelson has been engaged.

Edward Perkins declares he was not interested financially in "The Cameo Girl," but was merely office manager. Paul Wooster, Nat F. Schmidt and other stockholders, he says, employed him at \$175 a week from which, he adds, \$750 remains unpaid.

The annual report of the New York Commissioner of License who has jurisdiction over theatrical booking agents is completed and in the hands of the printer. It is due for publication about June 15.

John J. Livingston the picture agent recently fined \$25 for "acting as an employment agent without a license," is understood to have agreed to apply for a license from the New York commissioner.

Joe Glick went to Kansas City last fall as the Shubert representative and he straightway established himself as the Beau Brummel of house managers. With the season over Joe blew back to Broadway last week. Right off he declared himself for K. C., and he would return in the fall, and, what was more, he would run for city councilman. One of his club-fellows, hearing that speech, ventured the opinion that if Joe would take a chance at office at all, it would be dog-catcher. Joe laughed and said maybe that was the right hop at that

PROHIBITION-HURTING.

With theatre patronage down to the lowest ebb in years, showmen are seeking a reason. Two years ago they privately hailed prohibition and figured that, as the public couldn't buy liquor, the theatre would have all the best of it. Reports from outdoor amusement managers in the States that went dry before the Eighteenth Amendment bolstered the contention, claimed business was fifty per cent. better than in the wet days.

But the harder it became to secure liquor the less interest the public manifested in theatres, it seems. It is a curious coincidence that ever since the Governor of New York signed the Mullan-Gage Act, which is the State Enforcement Law, and goes the Volstead Act one better, the boxoffices have shown steadily declining statements. It may not be coincidence. It may mean the season is over. Evidence points to the first contention. The slump was not confined to Broadway. It was an actuality all along the line. First burlesque, then vaudeville and, finally, the legitimate, with pictures in between.

There is a good reason behind the uniform flopping of musical shows on Broadway. Perhaps it is because patrons, denied the sparkling of a cocktail or a sip of wine at dinner, are just dead audiences, needing the exceptional and the sensational to arouse them. If they cannot get it outside the theatre, perhaps they sub-consciously feel the theatre must supply the missing kick. It is a tough job to start an engine from dead centre, and artists may have a similar job with Volstead audiences.

There are several bright advance men devoting their time distributing a petition to Congress for the repeal of the Volstead Act. They frankly state that their jobs are in danger. They charge prohibition with turning patrons away from the theatre, and indirectly encouraging "pinocle and home brew." Home card games and the private bottle vs. the theatres. Curious thing, now that prohibition is at the elbow, ministers are harping on the gambling evil, even in the home card games. There is no rest for the sinners.

Over in Jersey a movement for a big anti-dry parade is gaining much momentum. This demonstration is to occur on the Fourth of July, the aim being the repeal of the Volstead Act, with the substitution of light wines and beer. Broadway is interested in that parade, but New Jersey has no State Enforcement Act. Either it is one jump ahead of New York or a step back. Just a point of view.

FRILLS AND FASHIONS

By ALICE MAC

Mae Nelson at the Broadway this week appears attired as a youngster. Her frock was of peach taffeta with rows of narrow lace edging forming a panel at the sides. Martha Pryor makes a pleasing appearance with her brown bobbed hair and smile. Her gown of silver fringe, with the strings of brilliants falling from the neck to the waistline, was far more becoming than the cloak of gold, figured in white with the hem of fringe, worn by Miss Pryor. Surely she could find newer material than she is now using.

The woman of Fisher and Gilmore was neat in a frock of sage blue lace that had pink roses trailing down the front around the waist. A mauve moire ribbon was worn tied into numerous loops at the side.

If the miss with the fair hair in the act of Kokin and Galette is the same as the miss with the black bobbed locks, then one prefers her as the latter, but should they be two individuals, then surely the bobbed person was entitled to a bow at the end. Her toe dancing was one of the best things of the act, she wearing a short affair of black satin that had panties to match. Flame shaded chiffon was the frock worn by the fair one, with a wide sash of black satin, the style of coat being that of an Italian.

One of the young ladies with Sasha Piatov was sweet in a frock of pale-blue net that was worked in silver flowers.

The 31st Street this week has one of the best shows there this season. The Gellis who gave the bill a swinging start couldn't have gone better had they been the headliners.

Mattylee Lippard, the only single woman, is a good-looking blonde, that showed to advantage in a gown of velvet American beauty shade, embroidered with silver thread. For a Japanese number, a pretty costume was of pale blue chiffon, with the trousers of yellow taffeta.

June Imes in a velour cloth cape that had a large collar of chinchilla was attractive. The gown seemed to hang badly, unless that was the style; if so, it showed very bad taste. The gown was of heavy silver cloth veiled with net, fancily trimmed with blue sequins and bands of various shades. Miss Imes has a neat little offering, but one number could easily be omitted.

Jack Princeton has now a new partner, programed as Lillian Watson, and a sweet partner she seemed in her suit of fawn tricotine that had silk braid, edging the very full skirt. The coat was slightly flared at the waist, showing a lining of tomato shade.

The Jay Velle act, "Mignonette," is so called on account of one number he sings. Mr. Velle has collected four charming young women to help him out, especially the miss who does the automobile bit with him. She is wearing a dainty frock of grey silk, with the hem falling into points. Roses and silver bows were tacked here and there on the skirt, leaving the bodice plain, except for one rose on the left shoulder. An exquisite frock was worn by one of the Randall Sisters (also in this act). Two shades of orange formed the color of the heavy silk material, and the miss called Elinor was nice in pink net that had numerous ruffles of taffeta half way down the skirt. The bodice consisted of pink tissue cloth, which had an opening back and front, revealing a dainty vestee of net.

The Palace bill this week boasted of three big revue acts, each different in style, the Santley and Sawyer act gave the bill "song," Seabury "dances," and the Marx Bros. "comedy."

Hattie Darling (Marx Bros.) wore a frock of chiffon that fell in numerous folds, but Miss Darling would look much better had she worn a tight-fitting bodice under the sheer, pale pink top.

Beth Cannon was a big favorite in the Seabury act. In her flimsy frock of blue and pink chiffon, she was a ducky figure. The Hope Sisters wore new dresses of grey chiffon that had motifs of orange feathers. Underskirts matched the feathers. The Santley and Sawyer act held over from last week. Helen Kroner, in it, looking dainty as "Irene" in her Alice Blue gown, covered with beads of that shade, and Madeline Van, as "Mary," in black satin, with a huge bow at the back of silver tinsel, was effective.

Loew's American this week is spring-cleaned and bedecked in all its finery for the approaching summer. The Boris Frickin Dancers gave color to the program, in their stately costumes of red velvet, edged with white fur, the gowns were opened down the middle showing a panel of white embroidered in colors. After a solo rendered by the singing conductor, the ladies reappeared in native dresses of red satin, with the tops of pale pink trimmed with shaded sequins. Many ribbons flowed from the shoulders, making the costumes quite picturesque.

Although Clara Nathan made three changes, there was only one costume that was really worth while, a short affair of black velvet with which a tam was worn. The other frocks looked rather home made. One consisting of yellow taffeta, veiled with black net that fell into long points, edged with velvet. The hat was beghorn with flowers for the crown, black streamers hung over one side.

Chapman and Ring carried their own drop, representing a country cottage. The woman wore an attractive frock of pale blue silk that had

BEST PLAY OF THE YEAR.

The Pulitzer Prize of \$1,000 for the best play produced during the year by an American on an American subject, was awarded this year to Miss Zona Gale for her dramatization of her own book, "Miss Lulu Bett." With all respect to the distinguished committee making the reward, to Miss Gale, whose talents are, seemly, decorous and not to be despised, and to the prize-winning play itself, this reward is a fearsome and second-rate thing, obviously a dodging of the issue.

A comedy such as has not been written in years is current this year. It is by an American. It is on an American subject. It is pointed and elevated satire, with a distinguished point of view, and it is more important, more sound, strikes home with more and surer effect than anything since "The Easiest Way"—anything in the same category, that is—and it is a better play than "The Easiest Way."

Why, then, wasn't "The Bad Man," by Porter Emerson Browne, in which Holbrook Blinn is appearing, awarded the Pulitzer prize? In all probability, for the reasons given above. It bites too deep. It is too certain, too truthful, goes too directly to a sore point, and has scored too devastating a success. The first sign that the highbrows would not accept it at its actual value was evident in the newspaper reviews after it opened. They called it burlesque.

It is more than that. It is satire, the playwright's punch with subtle twists that are difficult of accomplishment, but seen rarely count the more, and it is far away the most authentic contribution to American dramatic literature made in years. And yet to praise it too fully is dangerous. The distinguished committee, if they had given it the prize, might have been suspected of taking it seriously, and that would never do—never in academic halls at least.

TOMMY'S TATTLES

By THOMAS J. GRAY

It looks as though those tortoise shell glasses have taken the place of crepe hair on the faces of comedians.

Movie men who made their money in America are now going to spend it making pictures in Germany. Who seems to have won that war that attracted so much attention in France?

If the Dempsey-Carpentier daily training report should spread to show business—

Yowl Hall—J. Alexander Jambon, who is rehearsing here for his forthcoming production of "Kicked By Fate," put in a very good day yesterday. He arose at 11 a. m., arising from his own bed without the aid of any props. His breakfast consisted of a short walk and an apple; it was not a new apple, but one held over from the day before. He then sparred four rounds with his first speech. At the end of the fourth round the author was groggy. Mr. Jambon took his bowling and curtain call movements at the end of which he seemed to be very cheerful. He asked for an advance and went to lunch. It consisted of two smiles from a friend he met, two dramatic thoughts and a cup of coffee, all greatly enjoyed. He believes in light eating while rehearsing, saying it does not do an actor any good to read too many bills of fare while learning a part. His afternoon session consisted in light shadow boxing with some of his press clippings, at the end of which the press agent of the show fainted. He rounded out the day's work by kicking about his role, saying it contained too many questions and not enough answers. He looks as good as he ever did, claims he will be as speedy as ever at the dining table of all the American plan hotels. He assures all of his many followers that he will be "in there" tearing at them until the drop of the last curtain, and, if he is defeated, it will be because the public are too strong for moving pictures.

Millionaire claims that ex-chorus girl cost him over one million dollars in a year and a half. Some chorus girls are more considerate than others.

New York is to have an anti-prohibition parade on the Fourth of July. So far only about five hundred thousand people have decided to march. New York had an overall parade once, too.

Order of march for any anti-prohibition parade—
Writers and composers of "drinking songs."
Quartets who sing "For It's Always Fair Weather."
Owners of "drunken dog" acts.
"Souze" comedians.
Bartenders and all those who ever talked to one.

Broadway has more advertisements for movies that Broadway never sees than any other street in the world.

At the end of each theatrical season the critics usually pick out the ten best plays of the season. Is that fair? Why not pick out—

Three polite ushers.
Two real blond chorus girls.
Six wealthy press agents.
Five poor boxoffice men.
Ten happy "First Nighters."
Eight good musical directors.
Two smiling stage managers.
Eight good looking suits of evening clothes.
Four patient spotlight men.
Twelve rough chorus men.
but—then, maybe we are asking too much.

Nowadays it is easy to know what would be the most welcome thing you can bring when invited to a "summer home."

Who is your favorite German picture actor?

an opening back and front, revealing panels of lace. This was later changed for a summery affair of pink chiffon made up of wide frills. The hat was of the same material, with white flowers dropping over one side.

Miss Ricardo (Cooper and Ricardo) was amusing in her jumper dress of orange chiffon, bound with bands of white wool. Someone whispered that this week marks Miss Ricardo's absence from the spotlight, as a very important event is expected in the Cooper household during August.

Thomas Meighan's picture, "White and Unmarried," is an interesting film. Jacqueline Logan and Grace Darmond help the love interest along in the picture. Both are different types, Miss Logan a brunette, while Miss Darmond is a decided blonde. It is the latter who wears the most elaborate clothes, Miss Logan's part not calling for any.

One of Miss Darmond's numerous evening gowns was very striking, consisting of some sort of tinsel material, made tight to the figure, ending into a graceful train. The gown was slightly slit in front from which hung beaded tassels. The headress was a turban affair of the tinsel, with black paradise sweeping out of the side. Silver sequins contributed to one of the gowns, which also was blessed with a train. Over this Miss Darmond wore a handsome cloak of jet, enriched with a huge fur collar. Of course, Miss Logan wore some dresses, but they were very simple. A white organdie was sweet, with a tiny bunch of flowers tucked daintily to one side of the skirt.

ONE-NIGHT STAND CROWD WORRYING LEGIT PRODUCER

Local Managements Want to "Buy" Shows or Ex-tort Excessive Terms—Texas Clean of Legit—Duluth Tied Up.

Prediction that the one night stand problem would engage the serious attention of the managers and that the Producing Managers Association would launch a country-wide publicity campaign along wide lines was made by a shrewd showman this week. The P. M. A. proposal is a direct appeal to the Chambers of Commerce in the smaller stands, with the idea of having the local civic bodies foster the building of municipal theatres or to engage in such projects themselves.

Managers contend the conditions on the road have so changed that the increased operating costs and the demands of the small stand managers have made touring so difficult it is literally an impossible proposition. The problem lies in modifying conditions or the establishment of theatres with less arbitrary contr-ls, such as would be provided by municipal theatres.

Small stand managers are now demanding to buy attractions offered them. Where the buying of a show is not accomplished, high percentage terms that make the engagement a greater risk than ever is submitted.

With the entire state of Texas "off the map" so far as legitimate attractions are concerned, efforts to interest local capital in that section has already been made by New Yorkers. Certain oil interests have been given suggestions to acquire theatres. In one big Texas town it has been proposed that the Elks in building a new club house include a theatre.

The southwest is but one of the small stand territories that have not been getting road attractions. In one New England stand the same manager owns two theatres. One house is kept closed and it is impossible for an attraction to play except at the manager's terms. Duluth is the latest small stand to worry bookers of legitimate attractions. The new Lyceum there proposes to play road shows Wednesday, Thursday and Friday and the management has announced that he must be permitted to buy the local engagement of the first dozen attractions.

ERLANGER'S GUILD PLAYS.

Booking "Liliom" and "Mr. Fin" for Next Season.

A. L. Erlanger has secured "Liliom" for the road next season. This is the second Theatre Guild attraction for that manager. "Mr. Pim Passes By," which moved up to the Henry Miller from the Garrick some weeks ago, also goes out under Erlanger's direction in the fall. Two other Guild productions are to tour under the direction of Richard Herndon, as announced.

"Liliom" moved from the Garrick to the Fulton last week, where it grossed \$15,459, which is capacity business. The increase in takings over that in the Garrick, where \$9,000 was the best, is accounted for by the difference in the size of the houses. The Fulton, under the management of Oliver D. Bailey, is winning a reputation for hits. It had "Enter Madame" until two weeks ago, that attraction breaking all Fulton business records. This comedy also opened at the Garrick, now listed as a lucky house.

COW WAS NO BULL

Boston, June 1.

A. T. Worm, the Shubert manager here, pulled a good advertising stunt Monday when he got a live cow, put a sign on it which read, "This is no bull, 'Up in the Clouds' is a hit," and put the animal on exhibition near the Sells-Floto circus. Despite the true and popular belief that Boston's streets are only widened cow paths, the sight of a cow in them is a novelty.

Tim Murphy Returns to Cast.

Tim Murphy returned "The First Year" at the Little this week. He was ill with pneumonia for a month, during which time Sam Reed played his role.

FRANK FAY'S "FABLES" ABANDONS REHEARSALS

Rehearsed for Six Weeks—Equity Called for Bond—\$11,000 In So Far.

Frank Fay's "Fables," reported in trouble for the past two weeks, when financial backing is said to have been suddenly withdrawn, was ordered disbanded temporarily Monday. The show had been rehearsing for over six weeks and salary payment was due the company. It is understood the chorus was paid for two weeks, and the principals, who have been instructed to report for reorganization next week, are also to be given salary, according to the plan Fay is working on. At the same time, it is said, the Actors' Equity Association has ruled a bond must be filed covering two weeks' salaries before the show can proceed. Whether Fay's membership in the A. E. A. will bring a modification is not known.

"Fables" was booked to open at the Nixon, Pittsburgh, this Monday, the booking being regarded as unusual, since that house has a standing rule against opening new shows. Elliott Foreman was sent out in advance. When the booking was called off no funds were provided to bring the agent back and he was compelled to wire private sources for the necessary cash.

Though the show is said to be in good shape so far as rehearsals are concerned, the production is known to have been but partially started. The studio given the work required certain advance payments, which were not forthcoming. Nevertheless the show is reported having spent \$11,000. Part of the money was put up by an actress in the company.

Olcott's Charity Week's Tour.

Chauncey Olcott left Inniscara, his Saratoga home, last Wednesday for a week's theatrical tour for the benefit of the Irish relief fund. Supported by a strong cast, he will present "Macushla" at Philadelphia, Pittsburgh, Atlantic City, Washington and Buffalo.



SUE CREIGHTON

Who succeeded KITTY DONER, with AL JOLSON in "SINBAD," is now in her 45th week and is enjoying a most emphatic and uninterrupted success.

GAS IN "IRENE" WELL.

Players Bought Oil Lease in Texas and It Blows Up.

Nine members of the Southern "Irene" company, which closed its season in New England last week, got the oil fever when playing Oklahoma, purchased a controlling interest in an 80-acre leasehold and renamed the property the "Irene Well." Each member in the "combine" invested \$330 and last week they sent James Curran, stage manager with the show, to Tulsa to represent them.

The fact that the drilling resulted recently in the tapping of a gas supply instead of oil appeared not to discourage the artists. They have started preparations to sell the gas, though it is doubtful if a market can be found without considerable piping.

RUN AT OLYMPIC.

"Sweetheart Shop" Opens in Two Weeks—"Brevities" Leaving.

Chicago, June 1.

"The Sweetheart Shop" will enter the Olympic in two weeks for a summer run. It is a return engagement after a long absence.

"Dream Street" will follow "Broadway Brevities" next week into the Studebaker.

The Playhouse closes this Saturday.

Tryout In Stock.

George Broadhurst's newest production is being tried out in stock this week in Toronto. The piece is called "The Reason Why," written by Mrs. Trimble Bradley and Grant Morris.



FLORENCE MOORE

After an absence of five years returned to vaudeville this week (May 30) at Keith's Riverside, New York. Under the personal management, A. H. Woods.

AUTHORS TO WITHHOLD PLAYS FROM "EQUITY SHOP" STOCKS

Dramatists Regard "Close Shop" Rule Fatal to Development of Talent—Two Organizations Merged for the Fight.

PRELATE'S HIGH PRAISE FOR PEOPLE OF STAGE

Archbishop Hayes Puts Players on High Moral Plane.

The luncheon of the Catholic Actors' Guild, given at the Hotel Astor, Thursday afternoon of last week, at which Archbishop Patrick J. Hayes of the Diocese of New York was the guest of honor, was notable for the number of prominent stage people in attendance. The list included David Belasco, John McCormack, Dorothy Jordan, Wilton Lackaye, Pedro de Cordoba, William A. Brady, Augustus Thomas, Brandon Tynan, Chauncey Olcott, Grant Mitchell, Emmett Corrigan, Frank McGlynn, Victor Herbert, Tommy Gray and Dorothy Donnelly.

Archbishop Hayes spoke eloquently in praise of the theatre and its people. The Archbishop's high opinion of stage folk is summed up in the following excerpt from his address: "If you should take the men and women of the stage and compare them with the stars of society in general—and I mean by society the wealthy and cultured—I think they would compare very favorably; if you were to judge by the press of today."

Former Supreme Court Justice Victor J. Dowling stated in his speech that Archbishop Hayes planned to make the Catholic Actors' Guild a national institution. Other speakers were Wilton Lackaye, Augustus Thomas, William A. Brady and Father Francis P. Duffy, chaplain of the 69th Regiment. Over 800 were present, among them a number of prominent clergymen, both Catholic and non-Catholic. Brandon Tynan presided.

GIVE UP ARLINGTON.

Shuberts' Lease Expiring on Former Castle Square.

Boston, June 1.

The lease which the Shuberts have on the Arlington the uptown formerly owned by John Craig, and in which they have been playing a stock company expires this week. The house will then be turned back to the owner. The final week the Shuberts put into the house "The Unmarried Mother" with three matinees for women only. Building lots in a district near Boston were also given away to 100 patrons during week.

When the Shuberts took the Arlington for a stock house they had a double motive. They wished some popular priced house in which to combat the move of the syndicate that had taken over the Globe for popular priced attractions. Also the Shuberts were able to get a good line on how a stock company would go here, for the Arlington, formerly the Castle Square, was for years the home of a stock company similar to the one the Shuberts put in there. While they may not have cleaned up anything on the venture it didn't cost them much.

AUTO MAN COMPOSER.

Lewis Gensler, the New York representative of an automobile tire concern, has been added to the list of composers playing interpolated numbers in the new Lew Fields' revue, "Snapshots of 1921," to occupy the Selwyn for the Summer. The selections made by Fields from the compositions submitted by the tire man are Gensler's first.

Give Back Theatre.

The Dominion, Ottawa, which has been included in the Trans-Canada Theatres, Ltd., circuit, has been turned back to its owners. The house failed to prove a money-maker as a legit stand last season. King W. Snell, who was the house manager, has returned to New York.

Back of the important authors' meeting Monday, when the Authors' League of America and the Dramatists' League merged, is said to be a strong movement against the Actors' Equity Association's "Equity," or closed shop movement. From the authors' standpoint the closed shop principle as applied to stock companies would affect that branch of theatricals more vitally than the regulation affecting independent managers.

The planned opposition from the authors will take the form of refusal to permit the presentation of their plays in stock where the management agrees or has already started the "closed shop" system.

It is generally understood the closed shop is operating now in nearly all stock companies. No opposition to the idea came from house managers, who are interested in putting on shows, regardless of provisions calling for Equity or non-Equity membership.

Authors believe that if young players are denied the right of appearing in the small stocks that dot the country the development of stars and promising material will be seriously curtailed. Stock experience is behind the development of practically every big name on Broadway. If new blood is discouraged, as the "closed shop" plan is said to cause, authors say plays in stock will be carried on by the same people all the time, some of whom "will have grown beards in the service."

It is not known if the present lists of plays available for stock usage can be controlled by the authors, but that the latter can control all future scripts is probable. However, the custom is that all plays in stock are divided in ownership between the producing manager and the author, each receiving 50 per cent. of earnings.

At the meeting Monday of the two authors' organizations the following officers were elected jointly: Owen Davis, president; Anne Crawford Flexner, vice-president; Edward Childs Carpenter, chairman of the council; Percival Wilde, secretary; Eric Schuler, executive secretary; and Henry Erskine Smith, treasurer. The new joint council is made up of Augustus Thomas, Channing Pollock, Cosmo Hamilton, J. Hartley Manners, Rida Johnson Young, Rol Cooper Megrue, Avery Hopwood, Montague Glass, Rita Weyman, Jules Eckert Goodman, James Forbes, Gene Buck and William Cary Duncan. A consulting council on author-manager-producer-actors personnel was also elected, consisting of George M. Cohan, William Gillette, John Golden, Winchell Smith and Jane Cowl.

During the winter the authors came out strongly against the Equity closed shop principle, and the supposed movement to checkmate the system in the stock field is the first step of the writers to this end.

WALTHALL ONE-NIGHTERS.

Returns to Los Angeles After Long Tour.

Los Angeles, June 1.

Henry Walthall is back in Los Angeles after having completed his tour in "Ghosts" and "Taken In." The trip included 131 one-night stands and ten week stands. The tour was not very profitable except in the eastern southern States, where much was made of the fact this was the Little Colonel in "The Birth of a Nation."

Dana Hayes, who was ahead of the Walthall tour, is also in Los Angeles and will summer here.

GRACE VALENTINE PLACED.

"Mme. Milo," a play written by the Hattons two seasons ago with Grace Valentine in mind for the feature, has been accepted by the Shuberts for production and rehearsals, beginning next week. Miss Valentine will have the lead role. The piece may be allotted a house in Chicago this summer, but will have a tryout in any event.

RAILROAD RATES TO BE CUT

\$11,500,000 MOROSCO CO. OFFERING STOCK FOR SALE

Oliver Morosco Forms Holding Company—Underwriting Reported Settled—Theatres and Picture Interests Included.

Oliver Morosco's various properties, prospects and good will are about to be incorporated under the general title of the Morosco Holding Company, capitalized at \$11,500,000. Wall Street interests were in conference with Morosco, and the underwriting is said to have been settled on.

Among the properties listed are the Morosco theatre, New York; Morosco theatre, Los Angeles; Mason opera house, Los Angeles; Morosco Motion Picture Co., Moroscotown, and rights to plays and pictures to be hereafter produced. Interests in the Little and Fulton theatres, New York, are not among the incorporated assets.

Stock will be sold to the public at the rate of \$100 per share of preferred stock, carrying some shares of common stock of no given par value as premiums.

A premature advertisement published in the middle west by H. M. Byllesby, bankers, who had offered to underwrite the proposition, was said by the Morosco office to have carried several misstatements. Byllesby, it is understood now, will not be among the underwriters.

Morosco's rise to the multi-millionaire class has been spectacular. A few seasons back he was a Californian; before he began to operate stock and produce plays on the coast he was a treasurer in San Francisco; early in his career he was one of the Morosco Troupe, which his father had organized. He is a playwright and producer, and has had among his spectacular successes "Peg o' My Heart," "The Bird of Paradise," "Lombardi, Ltd.," "So Long Letty," "Linger Longer Letty," "Help Wanted," "Upstairs and Down" and many others. He was one of the earliest of feature picture producers, leaving the business and lately re-entering it.

11-YEAR-OLD PRODIGY SUBJECT OF DISPUTE

Girl with Remarkable Voice in Judge McGeehan's Custody.

Magistrate John McGeehan has in custody an 11-year-old girl who is claimed the infant prodigy of the age, possessing a grand opera voice of quality and range equaling the greatest female opera stars of the day.

The voice is the cause of the present confusion in which the grandmother of the child and the instructor, Professor Bertrand de Berynz, are the contestants for the child's custody.

The father, Thomas Harrington, is at death's door in the Harlem Hospital suffering from cancer. The child was left with the professor when the father was removed, and was subsequently taken away by the grandmother.

The professor brought the matter to court before Judge McGeehan, who agreed to take care of the child until it was settled. The Judge has had the girl at his home since then.

The professor agrees to take charge of the child and rear her for an operatic career without remuneration, at the same time claiming the grandmother wishes to secure control of the child to place her in cabarets. The grandmother countercharges the professor with mercenary reasons also.

The case will come up before Surrogate Foley next Tuesday. Several society women have interested themselves in the case, and the child will have nothing to worry about regarding a future home, as two or three offers have been made to adopt her.

HELP FOR TOURS FORESEEN

Close-up of Washington Situation—Traffic Not Hardest Administration Has to Crack—Won't Have to Play to Five Figures Next Season—Government Personalities.

MELLON IMPRESSES

Washington, June 1. The one thing that is bound to interest more folks in the show business — from Seattle to Salem and from Ziegfeld to Zukor — than any other thing this new Administration means to do is getting railroad rates back to a pre-war basis. The decision of the Railroad Labor Board Tuesday in Chicago cutting \$400,000,000 off employees' pay is only the beginning of a downward revision of operating costs that will eventually result in a reduction of rates—passenger and freight—that will permit all kinds of business to go ahead at full speed once more.

So far as legislation and executive action can accomplish it, the government is grimly determined to crack this railroad transportation nut — admittedly the most serious problem confronting the Administration. Every member of the cabinet is agreed on this point.

"We've got to solve the railroad problem before we can hope to get started on a return to prosperity," Secretary of War Weeks expressed himself to a Variety representative. "If it were possible to accomplish it, the surest way to solve the problem would be to abolish the National Agreement. Under that agreement the same wages are paid for the same kind of labor in every part of the country."

"Imagine an oller in Podunk getting as much as an oller in the Grand Central terminal yards! The cost of living in Podunk is perhaps one-quarter of the cost of living in New York. But under this agreement railroad wages in both places are identical. Anybody can see how ridiculous this is."

The Vice-President put it a little differently when he talked on this subject.

"The amount of it is," said the Mr. Coolidge, "we have been through a long period of altogether too much meddling by the government. This has resulted in a natural enough reaction — altogether too much dependence by the people on the government. It is most undesirable."

"The government by legislation can only strike an average. For instance, the age at which a man is entitled to cast a vote is set at 21. That doesn't necessarily mean that all men of 21 are fitted to vote. Some boys of 19 or 17 are doubtless much better qualified as voters than men of 50. But because the government is concerned with the best interests of 110,000,000 people it has to deal in averages."

"During the war it was necessary for the government to do a great deal — by way of regulating, supervising and operating private enterprises. But that necessity has disappeared. The time has come for a return to pre-war conditions — with business free to conduct its legitimate transactions."

"As in no other country in the world the railroad problem is the key of our domestic prosperity. Prohibitive transportation rates can do more to throttle industry and agriculture in the United States than is the case in any other country on earth. For this reason the railroad problem must be solved before we can hope to get on our feet."

(Continued on page 21.)

STARS TURN DOWN STOCK; FILLING IN LEGITIMATE VOID

Shubert, Minneapolis, Management Fails to Entice Lights from Broadway—\$12,000 for Four Weeks Offered Ethel Barrymore.

P. M. A. PAYS \$2,500 FOR FIDELITY SEAT

Auction Sale Held Tuesday for Sunday Performance.

The auction sale of seats and boxes for the forthcoming benefit performance of the Actors' Fidelity League Sunday night, June 5, at the New Amsterdam, was held in the New Amsterdam Tuesday afternoon. The auction totaled approximately \$7,000.

The Producing Managers' Association paid \$2,500 for one seat. A. L. Erlanger paid \$1,000 for another. The auctioneers were Henry Miller, Blanche Bates, Louis Mann and a Mr. Willard of the auction firm of Joseph P. Day & Co. Willard, who was seated in the audience, bought the whole of row "E" in the orchestra at \$15 a seat. Upon learning his connection with the auctioneering firm, the committee prevailed upon Mr. Willard to try his hand at auctioneering off a few. George M. Cohan bought 12 seats at \$15 each. About 200 were present.

The Fidelity League show, after being given at the New Amsterdam Sunday may be repeated in Baltimore, Washington and other cities, plans now being under way to that end.

Ex-Governor Allen of Kansas will make an address on the open shop issue at the New Amsterdam.

The program for the Actors' Fidelity League show at the New Amsterdam Theatre, Sunday night June 5, will include the third act of Joan of Arc, with a cast headed by Margaret Anglin; May Irwin in a revival of her vaudeville sketch "Mrs. Peckham's Carouse," written by George Ade, and with Ralph Herz, William Hodge and Amelia Bingham among the cast; specialties by George M. Cohan, David Warfield, a scene from "Salvation Nell," played by Mrs. Fiske and Holbrook Blinn, Keith Boys' Band, a pageant, "The Spirit of the Theatre," introducing the full roster of Fidelity stars, Rose and Ottilie Sutro, pianists; Rosa Ponselle, Bessie Wynn and others.

WESTERN SHOW FOR RUN.

Fanchon-Marco Revue Will Move—Over \$11,000 Last Week.

"Sun-Kist," the New York title given the Fanchon-Marco revue, which bowed into Broadway last week at the Globe, played to a fairly good first week, with the takings beating \$11,000. The coast show was aimed for an excellent gross, but drew a bad break in Saturday's humid weather.

This week the revue got off to a flying start and the takings should jump smartly. It was one of the few attractions offering a Monday matinee (Memorial Day) and the afternoon went for a sell-out, virtually all window sale.

Another house is being lined up for the Fanchon-Marco show after the "Follies" is ready. The latter show is due in June. The A. L. Erlanger office, which brought in "Sun-Kist," is responsible for changes in the show which have speeded it, with the result it stands a chance for a run.

HAMMOND STICKS TO TRIB.

Chicago, June 1. Notwithstanding offers received by Percy Hammond, dramatic editor of the Chicago Tribune, Mr. Hammond, according to all current reports, will stick with the local Trib.

Minneapolis, June 1. A. G. Bainbridge, Jr., has practically abandoned his plans to engage prominent legitimate stars to appear for one or more weeks at the Shubert, supported by members of the stock there since last August. Manager Bainbridge is finding it necessary to abandon his ambitious project because the stars with whom he has communicated all have either declined to accept an engagement or have demanded too much money.

John Barrymore was offered \$2,500 for one week and refused, although money was no object. Lionel Barrymore was offered the same figure, but cannot get away from New York at this time. Grace George, Robert Warwick and Lowell Sherman all asked more money than the management could pay without raising the admission scale, which is now \$1 top. Laurette Taylor failed to make any reply whatsoever.

The last offer Mr. Bainbridge made was to Ethel Barrymore. She was guaranteed \$12,000 for four weeks, but her New York management would not allow her to play in stock.

The Metropolitan, the legit house, has been dark for many weeks. The Shubert has claimed a large portion of patrons who usually attend none but a legitimate house. Two plays by Sir James Barrie, two by St. John Ervine and one by John Galsworthy have been presented this season, as well as one by Somerset Maugham. An Ibsen social drama is underlined now.

Judging by the verdicts of press and public, the Shubert organization has done much to supplant the dearth of legit attractions. Melville Burke is the director.

Players include Florence Rittenhouse, Lucile Husting, Teresa Dale, Helen Keers, Joseph de Stefano, Ivan Miller, J. Hammond Dalley, Burke Clark, John Dilson and Donald Campbell, who also is stage manager.

BILL SILL'S HOTEL.

Former Advance Man Turns Boniface for the Summer.

Of interest to the professional is the announcement that William Raymond Sill has turned hotel keeper, having taken the well-known Mold's on Long Island, which is now called Sill's on the Sound. The place is between Bayside and Whitestone, and the locale is Willet's Point Road. It is half an hour from Broadway by train and no longer by motor from Columbus Circle.

Mold's was a favorite resort for theatrical folk a decade ago. The house has 24 rooms; there is a dance floor of considerable size, and Sill's has its own 200-foot bathing beach directly on Little Neck Bay. There is a natural spring and in back is a lake stocked with pickerel, pike and trout. Buses and taxis meet trains at Whitestone and Bayside. In close motor contact are north shore points such as Douglaston, Great Neck, Flushing and Forest Hills.

Though Billy Sill was unfortunate in losing his leg a year ago, which took him away from that select corps of brilliant advance men, he still possesses the gentle art of making succulent comment on things he is interested in. Speaking of cuisine, he writes that "already Mammy Johnson of Roanoke Va., has written that she is all set to come north and prepare corn fritters and fried chicken, while Aunt Louise of George's Mills, N. H., has promised to provide the New England corned beef and cabbage, with boiled potatoes, carrots and stews, beets, and also to make wheat cake with Vermont maple sirup."



**EVA CLARK
"THE 'SUN-KIST' LARK"**

New York critics unanimous in proclaiming Miss Eva Clark's voice one of the finds of the season. As LOUIS DE FOP of the N. Y. World says: Eva Clark sang her four songs with so much charm and musical ability that she ought never to be permitted to escape further than Jersey City. ALAN DALES, M. Y. American. Miss Eva Clark rendered her songs artistically and absolutely on the key, etc.

COSTS SELWYNS \$293 TO CALL CITY "DEAD" THEATRICALY

Worcester Slaughtered in Rhetoric by W. Duggan to Make a Jane Cowl Holiday—Result Is Chamber of Commerce Debate.

Worcester, Mass., June 1. This city had the most hectic time theatrically in years for the two weeks ending last Saturday. For two weeks prior, citizens and officials were "all steamed up" over the big display advertisements which announced the coming of Jane Cowl. Walter Duggan, advance agent for the show, is responsible for the fireworks.

The ads started out by asking: "Does the Chamber of Commerce know these facts?" principal among them that "Worcester is dead theatrically."

Duggan hails from this merry village and believed he had a right to say anything he thought about it. The ads went on to warn the town that, unless "Smilin' Through" was given the measure of patronage it deserved, there would not be any big shows booked in again. The announcements were signed "New York Booking Managers, per J. M. Welch," who is the general manager for the Selwyns, presenting Miss Cowl.

The upshot of the "campaign" was an announcement this week that the Worcester Chamber of Commerce plans the building of a 3,000-seat theatre on a site adjacent to the Bancroft Hotel, the ground being owned by A. P. Cristy, former owner of the Worcester "Telegram."

The proposed new house, however, will be without the K. and E. franchise unless secured from P. F. Shea, who owns the Worcester Theatre. Mr. Shea, when informed of what the good people here said about his theatre, wired he was willing to sell the house and the franchise.

A debate with the Chamber of Commerce had plenty of results for Duggan's efforts, and it had its laughs, too. One woman wrote in that, if Mr. Shea would hire 75 carpenters to fix up Worcester instead of booking in the star, Jane Cowl, it would make things better all around.

The whole thing started when Florence Reed opened here some weeks ago in "The Mirage," and drew a first night gross of \$600. It was decided to play up the Cowl three days' date, starting last Thursday, since not many Broadway-cast attractions are booked here. "Smilin' Through" played to under \$5,000. "The Worcester boy" (Duggan), as the papers called him, thereupon claimed he was right in the first place—that the town was a dead one, from a theatre standpoint. Ad space is cheap here. With all the splurging, the attraction spent but \$293 in the newspapers.

STOCKS.

The stock company in New Bedford, Mass., last week was forced to close after a three-week try. The leading woman, Ann McDonald, became ill the day the company opened and was forced to leave, making a substitution necessary, which crippled the company. The management also ran into other difficulties. The business during the three weeks was very light, the players being paid for the final week by note.

Tom Kane, the advance manager, has been appointed manager of the Knickerbocker Players at the Empire, Syracuse, assuming his duties Wednesday.

The Jack Ball stock at the Herald Square, Steubenville, O., will close Saturday. The company has been here two weeks.

Seattle, June 1.

John M. Cook, manager of the Wilkes Theatre here, announced that the Wilkes Stock Company will retain control of their theatre for another year, commencing June 1.

The Wilkes Theatre recently was leased to Jensen & Von Herberg, operators of a chain of motion picture theatres, who were to take possession June 1. The lessees, however, represented by the Gottstein Realty Company, granted an extension of the Wilkes Stock Company lease for a year, the sublease containing a provision that a still further extension of lease may be

(Continued on page 30)

WOODS' APOLLO OPENS

Chicago's Newest Theatre Seats 1,600.

Chicago, June 1.

A. H. Woods opened his recently completed 1,600-seat Apollo at the corner of Randolph and Dearborn streets, Sunday evening, with "The Passing Show of 1921," with Willie and Eugene Howard.

The house, which is a new departure in theatre construction, is of Grecian architecture and was designed by Mr. Woods in conjunction with the Leander J. McCormick Building Corp.

The seating capacity of the house is divided between the main floor, mezzanine and balcony, with the house having special lighting effects on the exterior enhanced by a special arc played upon the house from the Woods theatre across the street.

"FOLLIES" SUPERSTITION

Greenwich Village Producers Hunch for Village Theatre.

Aubrey Munson's picture (opening Thursday—last night) will be the last attraction at the Greenwich village theatre before the "Greenwich Village Follies" opens its third series there late in July. The Village house has become a superstition with the Bohemians, Inc., the producers of the "Follies." They stick to it though conceding the success of the "Follies" series no longer depends upon the show playing the village theatre.

MUSIC SALES SWINDLER.

Complaint comes from Ned Pedigo, who manages three vaudeville houses in Guthrie, Okla., that a man, calling himself R. O. Jeanott, has been there claiming he represented Jerome H. Remick & Co., and taking orders and money for music.

The Remick company has no knowledge of the man.



EDDIE NELSON

Opened Monday, May 23d, with Fanchon & Marco's "Sun-Kist," at Mr. Dillingham's Globe Theatre.

Signed on Tuesday, May 24, with the Messrs. Lee and J. J. Shubert for next season to play the comedy lead in a new Broadway production. Placed by and Under Exclusive Management, ED DAVIDOW and RUFUS LEMAIRE, 1493 Broadway, New York City.

"BROKEN WING" SPLITS BOOKINGS NEXT SEASON

One Company on K. & E. Time; Other Booked by Shuberts.

One of the two companies of "The Broken Wing" will tour next season in K. & E. houses and the other is to be sent out on Shubert bookings. The mixed bookings came through the better house offered for Chicago. The K. & E. booked company will open at the Olympic in that city in August.

"The Broken Wing" is under the management of Sargent Aborn. It is said the contracts offered by the Shuberts are unsatisfactory in that they limit the number of stage hands to be supplied by the houses played. K. & E. contracts call for the required number of men back stage. Unless a compromise is made, both shows may take K. & E. bookings.

New Producer's First Play

Mike Kallesser, a new producer, will make his first effort next season with a dramatic piece, "The Wind Fall."



THE YOUNG AMERICAN HARRY KAHNE

The Incomparable Mentalist

Florence Lawrence of the Los Angeles Examiner said: There are three more than usually GOOD acts on this week's Orpheum bill—

Annette Kellerman, HARRY KAHNE, and Albertina Rasch.

An interesting feature is HARRY KAHNE in a mental concentration stunt that simply makes the YOGIS look like NUMB-SKULLS. Kahne's capital achievement of writing headlines from an afternoon newspaper, answering questions about geographical matters and at the same time adding up a column of figures which total a sum sufficient to pay for a battleship or two, is an AMAZING and REALLY INTERESTING exposition.

On my way East and Home. To Be Under the Direction of

EDWARD S. KELLER. Many thanks to Beecher and Jacobs.

SHUFFLE ON TO DETERMINE HOW MANY SHOWS FOR B'WAY

Less Than for Several Summer Seasons—About 50 Per Cent. of Houses Dark—Week-End Draw Over—Next Week's Brace of Musical Shows.

CREDIT FOR "HERMITS."

Cleveland's Local Organization Provides Good Entertainment.

Cleveland, June 1.

"Hermits on Main Street," a local production which closed a week's engagement at the Opera house Saturday, deserves a special word of praise, and commendation is due to those responsible for the entertainment provided.

The piece is the work of George Ade, Milton Lusk wrote the music, and George Fox, assistant to Robert McLaughlin, burned the midnight oil in his efforts to produce the affair successfully, and in this he was entirely rewarded.

The "Hermits" is a social organization composed of business and professional men, and the entire affair was put on through local team work. Julian W. Tyler and Clarence V. Kerr adapted Ade's book to local requirements, lyrics were written by George Carleton, Milton Lusk and Frederic S. Porter, and Frank B. Meade wielded the baton, a task he has fulfilled since the "Hermits" started their annual productions several years ago.

From every viewpoint, "Hermits on Main Street" was one of the bright spots in the theatrical calendar this season.

INVOLUNTARY BANKRUPTCY

What Is In a Name Corporation Forced Over by Creditors.

An involuntary petition in bankruptcy was filed against the What Is In a Name Corporation, theatrical producers of No. 229 West 42d St., last week by Vitolo Pearson Studios, Paul Arlington, Inc., and Hilaire Mahieu & Co., Inc., the costumers, each claiming divers amounts for goods sold and delivered. Mahieu claims an indebtedness of \$3,715; Pearson of \$2,519.37, and Arlington for \$1,520.65. Arthur Y. Dalziel was appointed receiver by Judge Augustus N. Hand in the Federal District Court.

Mahieu's petition discloses the officers of the corporation notified them that the "What's In a Name" show was a "flop," and they had no funds to satisfy any creditors' claims. Fearing that with the closing of the current season, the various props, costumes and scenery at present stored in a warehouse unknown as to location to the petitioner, Mahieu asked for the appointment of the receiver to take care of the corporation's assets, opining they might be sold out to the detriment of the creditors. Mahieu also avers that several creditors have threatened attachment proceedings and that the appointment of the receiver will prevent this, which might otherwise also be an unfavorable development for the creditors.

"HOTHEADS" AT CAPITAL.

Washington, June 1.

"The Hotheads" will be given its premiere here by Richard Herndon Monday, June 6. The piece was first called "The Right Way," but was changed when a picture with that title, written by Thomas Mott Osborne, was recently announced. "The Hotheads" was adapted by James Fuller from Will H. Harbin's book, "Man Linde." The play is being staged by Argyll Campbell.

In the cast are Forest Winant, Lella Frost, Alberta Burton, Raymond Hackett, Caroline Newcombe, John K. Newman, Hugh Finn, Charles Hearn, Fred E. Strong, Robert Hurley, Dan Kelly, Morris Burr, Alice Duryea.

JOHN BARRYMORE SAILING.

E. Lyle Sweete and John Barrymore will sail for England June 14, three days after "Clair de Lune" closes at the Empire.

It is reported that piece, written by Mrs. Barrymore under the pen name of Michael Strange, may be produced in London, though without Ethel Barrymore, who will tour next season in "Deceit." Mr. Sweete, staged the show, and is playing in it.

Broadway is in the condition of being "shuffled" by the various managers with the idea of trying to discover just how many attractions the street will hold this summer. Almost daily business is declining and there is no diversity of opinion on the fact that the Rialto will offer less attractions this summer than for several years. Just how much burden Broadway will hold is the problem.

By the end of the week a little under 50 per cent. of the houses in the Times square district will be dark. This week there are 36 attractions (exclusive of special picture showings), current. Saturday a minimum of eight attractions will stop, and there will probably be ten or more join the existing flock. The total number of legitimate theatres is 50, barring the roof revue resorts and several out of the way and neighborhood houses. With the two new attractions of this week and a similar number, for next the highest possible number of offerings will be 28. At least half of that list comprise attractions which are still in the "shuffle" and which can be counted on withdrawing by the end of the month.

The week-end draw is over for the season. A humid Saturday brought complaints all along the line. Early this week business was reported "the very worst ever," and yet the weather was pleasant. Pooling arrangements have been made to prolong the season of several months.

MISS MCLEOD EXONERATED

Magistrate Ten Eyck, in the West Side Court dismissed the grand larceny complaint against Peggy McLeod, former professional and at present in the theatrical costume business, preferred against her by a Mr. Leonard, who accused the defendant of taking \$775 in cash from him on March 10 last. The complainant related that following an evening meal at a Greenwich Village resort, they repaired to his apartment (his wife being out-of-town) and he missed the money between midnight of that day and one o'clock the following noon.

Miss McLeod testified that because of having had a fishbone lodged in her throat, she went to the doctor immediately after dinner, and then directly home, which statement a doctor's certificate and her mother corroborated.

Frederick E. Goldsmith acted for Miss McLeod in the matter.

ADVANCE AGENT'S SUIT

The Vanderbilt Producing Co., Inc., sponsors of the "Irene" show, this week filed answer to John Wistach's \$1,999 breach of contract damage claim which he began in the City Court last week. Wistach was the advance agent of the "Irene" week-stand company, receiving \$100 a week for his services. He alleges a written agreement from Oct. 14 to May 31 last. He charges unjust dismissal on Feb. 12, and is suing for the balance of the alleged contract.

The defense, interposed through Alfred Beckman, of House, Grossman & Vorhaus, is to the effect, excluding the formal general denial of the allegations, that Wistach's employment was a week to week proposition terminable at the discretion of his employers; that there was no specified time period nor a written agreement, and that the defendant executed his duties carelessly, incompetently, inadequately and undiligently.

LOTHIAN, GEN. REP.

Boston, June 1.

Thomas Lothian, manager of the Colonial for the past 15 years, is slated for the post of general representative for A. L. Erlanger and the K. & E. booking office, according to reliable sources. Charles J. Rich, who recently died, was the K. & E. representative.

The Lothian family has long been identified with theatricals in Boston, the elder Lothian being musical director of the Boston theatre for 30 years.

INDECISION OVER HIP; NO SHOW YET STARTED

Matter of Chorus Rehearsals
and Stage Hands' Salary.

Mystery surrounds the Hippodrome and the plans for next season. Although rehearsals do not generally start until July, there is an air of indecision throughout the organization. The next production has not been started, in fact, the "Good Times" sets are undisturbed, whereas the general custom is to use the reverse side of drops for new scenes.

For the first time since the big house came under the direction of Charles Dillingham the heads of departments have been dismissed for the summer, a period of activity for the new production as a rule. Notice to the back stage chiefs is effective this week.

In addition, R. H. Burnside has removed his personal effects from the Hip to his home in Jersey. This is said to have followed his threat of withdrawing unless the Actors' Equity Association provided more leeway in the matter of chorus rehearsals. Burnside is said to have consulted with the A. E. A. with the idea that the chorus be permitted to rehearse six weeks, which is one week additional to the five non-musical rehearsal weeks. Refusal to agree on the suggestion is supposed to have led to Burnside considering resigning.

It is known that none of the chorus (Continued on page 34)

AUTHORESS-ACTRESS

Mrs. C. C. Calhoun Heads Cast of "Marriageable Mother"

Washington, D. C., June 1. Washington's society turned out in full force last night to witness the initial performance of one of their member's plays, Mrs. C. C. Calhoun took her plot of "The Marriageable Mother," that of a society matron whose ambition to climb higher in the social ladder causes her to endeavor to better her standing through a marriage. She believes that at last she is to attain her ambition with the advent of a Russian musician who, through his music, has gained entree to the best circles and has an air of mystery about him.

In addition to this sultor there are others of all ages from boys to men of old age and the final unfoldment of the story brings out the fact that the Russian is a Bolshevik, that the mother's butler is a secret service agent and that everything ends as it should.

The cast was entirely made up of local society talent, Mrs. Calhoun herself playing the lead, with her husband as a Virginia judge. The Russian heavy was played most acceptably by Murray Bennett.

It is stated that a number of representatives of New York theatrical producers were on hand to "look the piece over" and although nothing was hinted officially it was hinted negotiations have been opened for its professional production.

SPANISH ACT IN "HONEYDEW"

Papita and Alberte, said to have recently arrived from Spain, went into "Honeydew" at the Casino Monday, replacing Marguerite and Gills. The latter team refused a contract with Joe Weber for next season and have been engaged by Sam H. Harris for a revue.

Weber inserted the new couple to maintain an all Broadway cast for the road in the fall.

BOTH BERNARDS IN FARCE

A. H. Woods has secured the American rights to a German farce originally produced in Berlin in which he will star Sam Bernard next season.

The piece will also have Dick Bernard, the Bernards playing brother roles.

The piece will be a typical bedroom farce.

L. A.'s Little Theatre Reopening.

Los Angeles, June 1. The Little theatre here, after being dark for about five weeks, is to reopen June 30, when Frank Egan is to present the Victor Mapes comedy "The Kangaroo."

In the cast will be Olga Grey Zacek, Kathleen Clifford, Neely Edwards, Martha Maddox, Charles King, Charles Clary, Ursula March, Lincoln Steadman and Russell Simpson.

CHECK-UP WITH HEAVY FINES IN VIEW OF ADMISSION TAXES FOR THIS SEASON

Flying Squadron from Syracuse Busy Here—"Two for One" Plan and "Chopping" of Tickets Being Examined Into—Explanation Penalties Supposed to Be Pending—Discussion Among Managers as to Law's Regulations.

From inside managerial sources it was stated this week the office of the collector of internal revenue, department of admissions taxes, would strictly check up the collection of ticket taxes by theatres for the season just closing. That penalties in the form of heavy fines would be made in every case where the law was not conformed to, was broadly intimated. Liberties in the matter of admissions tax regulations was known some weeks ago, though there was discussion among managers as to what the law's restrictions were.

The "flying squadron" of admissions tax men sent here from Syracuse, which city is credited with the best check-up in the country, is said to be a moving force in back of the renewed activity in admissions taxes. The Syracuse unit consists of seven men, who were ordered to New York by the Commissioner of

Internal Revenue at Washington.

It is charged that two different methods of admission price reduction have led to improper tax collection. One was the "two for one" plan and the other was the "chopping" of tickets at the box offices without stamping the reduced price on the coupon. In both cases the tax on the actual price paid by the purchaser has been collected, whereas the revenue law stipulates the tax be paid on the full value of the ticket.

The value of the ticket and its relation to the admission tax has been explained in detail, and though the specific cut rate systems are not

named in the illustrations issued by the government, all such matters are fully covered. The entire idea hinges on the established price of any particular part of the theatre or place of admission. If the front section is topped at \$3, 30 cents tax must be collected on all tickets in that section. The alleged irregularity in collecting the tax on the "two for one" basis is that such tickets are sold for half price. The purchaser pays \$1.50, and a number of box offices have been collecting only 15 cents, or one-half the tax required by law. Just so long as tickets in the same row or section of the theatre are sold for \$3 and 30 cents tax is collected from purchasers who do not have the "two for one" cards which are distributed free, all tickets sold for that row (Continued on page 30)

LONGACRE'S NEXT.

"Easy Come Easy Go" May Open There in August.

While no attraction has, as yet, been booked to immediately follow "The Champion," which closes next week at the Longacre, it has been pretty definitely settled John Golden's production of "Easy Come Easy Go," with Bobby North in the principal role, will be the opening attraction at the Longacre in August.

Lawrence Weber's production of William LeBaron's new comedy "Nobody's Money," which will close its preliminary tour in Atlantic City Saturday, will be held in abeyance to follow at the Longacre in case the Golden play does not come up to expectations, otherwise it is slated to go to the Cort, Chicago.

Weber, who sailed for Europe last week will also produce, on his return, a new play called "The Beautiful Virgin." This is the work of Harry Durant, erstwhile scenario editor of Famous Players, and has been re-written by George Broadhurst.

HIP JUDGMENT REVERSED

Nathan Burkan, acting for the New York Hippodrome Co., has secured a reversal of a judgment rendered against his client by Roy J. Pomeroy. Plaintiff sued to recover on a contract for \$50 a week for an entire season for the use of the "Bubble" illusion. When it was produced at the Hippodrome two seasons ago, Gates & Morange notified defendants they owned a prior patent on it, assigned to them by the Hanlon Brothers.

Pomeroy secured a decision in the Municipal Court and later won when the case was carried to the Appellate Term. Burkan carried it to the Appellate Division, where the judgments of the lower courts were reversed and the complaint was dismissed.

STOCK TO TOUR

The Chicago Stock Co., under the management of Edward Rosskam, will open its 27th season at the theatre in Lakemont Park, Altoona, Pa., June 7. The company after completing its summer season at the park will go on tour in the fall as a traveling rep show with "Nightly Night," "Wedding Bells" and "Scrambled Wives" in the repertoire.

FRANK BACON'S OPERETTA.

Milt Hagan, songwriter and last director of advertising and publicity for the Jack Mills Music Corporation, has collaborated on the book of an operetta with Frank Bacon, star of "Lightnin'." Norman Spencer and Joe McKiernan have written the lyrics and melodies.

The entire quartet originally hail from California.

Cast for Mrs. Carter's Play The Selwyns have started preparations on the new starring vehicle for Mrs. Leslie Carter which they will make one of their early fall productions.

A cast is to be recruited within the next two weeks.

Patch Tries Again

William Moore Patch has started preparations on a new musical comedy, "When My Ship Comes In."

"LOVE BIRDS" LAGS, PAT ROONEY STEPS IN

Assumes Salaries from Monday—Show Missed Pay Day Last Week.

Pat Rooney became interested Monday night in "Love Birds," produced by Wilner & Romberg, and now playing its thirteenth week at the Apollo. Rooney guaranteed the company's salaries from that day. This followed the failure of Wilner & Romberg to pay off on Saturday last. Continuance of the attraction, after this week, is in doubt. Notice of closing has been posted weekly with the idea of ending the run at any time.

Salary day has been often missed since the show opened out of town. Rooney stepped in each time. When they arrived on Broadway practically all back salaries were paid up with exception of Rooney, who permitted a balance to continue that the show gain the best chance of getting on the right side of the ledger. A month ago it was reported Rooney had \$8,000 coming to him, and this week the balance in his favor is said to be close to \$10,000.

"Love Birds" started off well, climbed to a pace between \$14,000 and \$15,000 weekly which held good for the first two months. At a \$2.50 scale the gross was considered good and the show was given a chance to run into the summer. Part of the profits went to payment on production and costumes, against which, there is said, to be a balance to date. Last week the gross slipped to \$11,000. Nothing was allotted the attraction, the Selwyns keeping the entire gross in lieu of advances said to have been made on behalf of the show.

In addition to a salary list that figured \$5,600, "Love Birds" arrangement at the Apollo called for the house to take the first \$5,000 weekly. This was virtually a guarantee.

STARK GIVEN VERDICT

Leo Stark, the actor, Tuesday secured a jury verdict award for \$450 in his personal injuries damage suit against Frederick Strauss.

Stark tripped over the cable which towed the defendant's incapacitated limousine as it was rounding a corner at 55th street and 7th avenue.

The case was tried before Judge Ellenbogen in the Third District Municipal Court.

"BREVITIES" BUYS OUT RUBEN

The Broadway Brevities Corporation has been reorganized with the other owners buying out Ben Ruben's interest in the show.

Ruben is said to have owned a quarter of the show. He is now understood to be heavily interested in the new Lew Fields' "Snapshots" revue.



MR. JOHN BARRYMORE
AND
LITTLE JERRY
in "CLAIR DE LUNE"

Now playing at the Empire Theatre, Broadway and 40th St., N. Y. City. LITTLE JERRY is known as the smallest man with the biggest voice. He is a classy little comedian of merit, a neat dancer of ability and will be seen shortly in vaudeville in his new single act. A novelty feature act for any bill.

SHOWS IN N. Y. AND COMMENT

"Bad Man," Ritz (39th week). Final week, house going dark. A summer run expected, but warm weather slowed pace too much. Cut rates would have kept show in indefinitely, but management declined that aid. Show one of season's best comedies.

"Broken Wing," 48th St. (26th week). Attraction is on summer basis; business at \$7,000 and under affords slight profit. Good run attained. Date of withdrawal not settled.

"Biff, Bing, Bang," Ambassador (4th week). Was booked in for four weeks and likely to withdraw any time. Takings last week down to around \$5,000, largely through cut rates. "Dumbells" is all male ex-service show from Canada, where it made good winnings. Never figured for run here.

"Clair de Lune," Empire (7th week). Has another week to go; eight weeks announced originally. Business slipped steadily, as indicated from the start. Show will not tour. Ethel Bartimore announced for road in "Decease," in fall.

"Deburau," Belasco (24th week). Will be withdrawn at end of the week, carrying out management's announcement of stopping with arrival of hot weather. Dramatic smash of season, but not to be sent on tour, as decided on last week. Show too expensive and "got out" by theatre profits, being Belasco house.

"Enter Madame," Republic (42d week). First week of switch over from Fulton productive of only fair takings, with the gross under \$6,000. Figures to stay in two weeks after this.

"Fanchon-Marco Revue," Globe (2d week). Smooth entertainment, well paced, spiced with laugh-getting comedy. Good reviews upheld by patrons. First week's takings bettered \$11,000 despite bad Saturday break. Another house mentioned and Liberty may be assigned before "Scandals" arrives.

"First Year," Little (33d week). Still running to capacity trade. House capacity is a little over \$11,000 for eight performances. One of sure summer stickers.

"Ghost Between," 39th St. (11th week). Saturday night's humidity dented takings here, as with other attractions, with the gross totaling around \$6,300. With a small cast and show on summer basis that is satisfactory; engagement indefinite.

"Gold," Frazee (1st week). A Eugene O'Neill drama; opened on Wednesday. Few managers have risked dramatic premieres at this period when season is virtually over.

"Gold Diggers," Lyceum (87th week). Approaching completion of two years' solid run and beating out most of this season successes. Listed to stay until August. Pace around \$10,000.

"Gone," Vanderbilt (81st week). Looks like musical run record-holder will hold out for another month. Early July now indicated or closing time. Business around \$12,000 last week.

"June Love," Knickerbocker (6th week). Must better recent pace to make a run of it. Present plans give attraction another two weeks.

"Just Married," Shubert (6th week). Moved over from the Comedy last week, with the pace somewhat better. Is getting a little over \$8,000 weekly.

"Honeydew," Casino (3d week). Repeat engagement a winner thus far. Last week gross went to a little over \$11,000; satisfactory at good terms. Cut rate systems worked to advantage. Booking is week to week.

"Ladies' Night," Eltinge (43d week). Sticking right along with the season's long run shows in the matter of business. Last week's takings \$9,672. Will continue well into July.

"Lightnin'," Gaiety (142d week). Few non-musical attractions were close to takings here last week and only three beat the business which grossed \$13,200. Off a little Saturday matinee but night was very good.

"Lilium," Fulton (7th week). First week uptown (moved from Garrick) more than justified switch. Takings went to \$15,459, which approximates Fulton's total capacity at \$250 for eight performances. Dramatic hit that should run through summer.

"Little Old New York," Plymouth (39th week). Final week. Clever comedy that played to consistent takings throughout season. This attraction should fare well on tour, despite discussion that its New York locale is interesting to Manhattan especially.

"Love Birds," Apollo (12th week). Notice up last week, idea is to place show salaries on summer basis. Business slipped with last week; down to \$11,000.

"Mr. Pim Passes By," Miller (13th week). Business around \$7,000 last week, which is profitable for attraction and house with rent period over. Should last through month.

"Miss Lulu Bett," Belmont (33d week). Good run over this week. Takings slid down under \$4,000 and with another hot Saturday spelling the end of week-end business notice immediately posted.

"Nice People," Klaw (14th week). Holding up strongly. Ticket sale well into July and withdrawals better this success's chances of running through summer.

"Right Girl," Times Square (12th week). Final week, show opening in Boston next week. Musical show which played to fair takings, run here not showing profit. John Henry Mears due next week with "Broadway Whirl," formerly "Century Midnight Whirl," with Carle, Blanche King and Winnie.

"Rollo's Wild Oat," Punch and Judy (28th week). Final week; has made a weekly profit in small house (299 seats). Clare Kummer comedy, first production of author as manager.

"Sally," New Amsterdam (24th week). Broadway's big money-getter, not disturbed by slump that has affected virtually entire list. Sell out claimed for all performances.

"Selwyn's Snapshots," Selwyn (1st week). Newest musical arrival, being first of revue series for Selwyns and Lew Fields, who is starred with Nora Bayes and De Wolf Hopper. Opening postponed to Thursday night.

"Shuffle-Along," 63d St. (2d week). All colored show had a satisfactory first week with \$6,800 drawn. Scale is topped at \$2, with half lower floor \$1.50 and gallery at 50 cents. Making money at pace.

"The Bat," Morosco (41st week). In total gross this mystery piece tops the season's list. Like other long run shows, however, it has dropped down, with last week around \$10,000. Should hold up to paying pace for summer continuance.

"The Champion," Longacre (22d week). Final week. This comedy registered strongly and should be excellent draw on the road. House may be dark until August, though picture may get house temporarily.

"The Green Goddess," Booth (21st week). At \$10,000, the pace last week, management well satisfied. This gross equals the stronger non-musical attractions, with the few smash exceptions.

"The Last Waltz," Century (4th week). Outdistances anything offered since Easter and vies with "Sally" on weekly gross, the takings bettering \$30,000. Claimed to be beating money takings of any Century attraction to date.

"The Tavern," Hudson (2d week). George Cohan's appearance in the lead role of the Vagabond hailed by critics and public. First week's takings for repeat engagement around \$10,300. Fine business, as Wednesday matinee not played.

"Two Little Girls in Blue," Cohan (5th week). Loss of week-end business, which dented Broadway starting last week, hurt materially here, with the pace going to around \$13,000.

"Tyranny of Love," Cort (6th week). Started off well but is not a summer show and weather has dented takings. Extra advertising being tried.

"Welcome, Stranger," Sam H. Harris (38th week). Final week, attraction having been a big winner on season's engagement. House due to go dark for summer. Frank Fay's "Fables" a possibility later.

"Way Down East," 44th St. (40th week). Film. Getting around \$8,000. Definite arrangements made to keep picture in until August.

"Over the Hill," Park (34th week). Film.

"Four Horsemen of the Apocalypse," Astor (13th week). Film. Takings last week were \$10,400, which probably leads the special feature pictures.

"Connecticut Yankee in King Arthur's Court," Central (12th week). Film. Due to be withdrawn at end of next week, with "Shame," another Fox picture, succeeding.

"Dream Street," Town Hall (8th week). Film.

"Queen of Sheba," Lyric (8th week). Film.

WOODS' APOLLO DRAWS CHICAGO'S SPOTLIGHT

Its Premiere, by Invitation, Dwarfs Other Attractions.

Chicago, June 1.

Four new shows, three of which are revivals, are runners-up for chief interest to the opening of A. L. Woods' Apollo Theatre. The Apollo received plenty of attention from the dailies, press stories being carried in every paper for the last week. No tickets were sold for the



BURNS AND LYNN

Featured dancers with the record-breaker AL JOLSON. Improving. Made 172 for 18 holes. Not bad—not good. Permanent address, 222 East 188th Street, New York City.

opening night's performance on the main floor. The attendance was entirely by invitation. Both main floor and mezzanine carried a price of \$5.50. The theatre was packed with local celebrities.

Estimates for the week:

"Call the Doctor" (Powers, 4th week). Though figured on staying at least eight weeks, gave up the ghost after fourth. Closed to \$8,400.

"Peg o' My Heart," for an unlimited engagement. This is the first time Laurette Taylor has played the "Peg" show here. It was formerly done by second company.

"Linger Longer Letty" (Olympic, 7th week). Still coming strong between \$14,000 and \$15,000.

"East is West" (Garrick, 12th week). Closed to \$16,000. Doris Keane in "Romance," the second revival on this street, opening Monday.

"Sign on the Door" (Woods, 1st week). Did around \$7,000. Will most likely be forced to last until Fox comes in with his picture, August 15.

"Mary" (Colonial, 8th week). Registered its smallest week, getting between \$19,000 and \$20,000.

"Smooth as Silk" (Cort, 3d week). A big ballyhoo made on reduction of its admission scale to a \$2 top.

"Meanest Man in the World" (Cohan's Grand, 4th week). Getting a heavy play from theatre parties, which keeps its gross up to \$11,000.

"Four Horsemen" (La Salle, 9th week). Getting a wonderful society play. More high hats and decolette gowns seen at a night performance at this theatre than any other place in town.

"The Bat" (Princess, 22d week). \$14,500. The only show in town getting \$3.85.

"Tickle Me" (Illinois, 8th week). Touted as an all summer run, barely lasted its contracted time. Replaced by "Robin Hood," which drew good notices.

"Thy Name is Woman" (Playhouse, 1st week). Drew all the critics on its opening with 100 per cent. good notices. Outdrawing "Sign on the Door," which opened at the same time.

"Broadway Brevities" (Studebaker, 3d week). Doing dismal flop at \$13,000. Only one more week. Nothing announced to take its place, though Shubert is said to be negotiating for a picture for summer run.

"Bab" (Blackstone, 7th week). Due to leave June 11. Doing around \$8,000.

TWO SHOWS IN BOSTON GOOD FOR SUMMER RUN

"O'Brien Girl" Did \$22,000 Last Week.

Boston, June 1.

When weather conditions were much below normal for this season of the year, the theatres in town, in the main, got a pretty good break last week. This was especially true of "The O'Brien Girl" at the Tremont, the leader now for several weeks past, and also "Up in the Clouds," the new Galtes show which opened last week at the Wilbur.

This week did not start so well for the legitimate houses, and only that Monday was a holiday and several advance reservations had been made saved it for most of the attractions. The weather Monday was more conducive to attendance at the summer parks, which opened formally their season on that day, and the Sells-Floto circus which opened Monday also got a big draw.

From the way things shape up now "The O'Brien Girl" and "Up in the Clouds" will hold the stages of their respective houses for a summer run. The former show did \$22,000 last week, capacity for eight performances, and the latter, even though a new show, and opening almost cold here, got a play of \$12,000. The difference in figures is

not so significant when it is considered the first named show is playing in a much larger house and is feeding considerably on the reputation of "Mary," the other Cohan summer hit.

There wasn't a new show in town Monday. The film, "The Black Panther's Cub," which opened at the Majestic, replacing "Dream Street," was the only new thing of any sort, outside of the circus to hit the town. For the coming week the Park Square, the Selwyn house, here, will make a play for some of the summer musical comedy business with "The Right Girl," with Charles Purcell. The engagement is indefinite and will depend largely on the weather and the way the show draws.

Of the three feature films that struck the town several weeks ago but one remains, "The Four Horsemen," at the Tremont Temple. It is doing big business. The others, "Dream Street" and "Deception," have now left town.

Estimates for the week are:

"The O'Brien Girl" (Tremont, 4th week). Did its best last week, steadily forging ahead to where it will hang up new records for a summer run. Attendance... Capacity at eight performances, gross of \$22,000. That puts this show way out ahead of all the others in town, and is bettering the early record of "Mary."

"The Woman God Changed" (Colonial, 2nd week). This film finishes up this week and so does Reinhold's hold on the house. The house will close for the season then. Did only \$4,000 last week, the first week of run, and did not open strong Monday, this week.

"Buddies" (Park Square). Last week. Will close at the end of local engagement. About \$6,000 for week, not so bad when considered it had played at a Shubert house here for a few weeks before going to Park Square.

"The Black Panther's Cub" (Majestic, 1st week). This film is in for a two weeks' engagement. "Dream Street" on final week did \$5,000.

"Up in the Clouds" (Wilbur, 2nd week). Takings of about \$12,000 first week, with the show picking up speed as it goes along. Touted by wise ones as one of the best shows of its sort here this season, and with reasonable break will run into July, if not longer.

"Three Live Ghosts" (Plymouth, 4th week). One of the surprises. Pitched into house as stop gap toward the fall end of season, it has moved along and got the public going for it strong. Did \$7,000 last week. Only bit below best week, and at this rate can stay on indefinitely as show has small salary list.

"The Four Horsemen" (Tremont Temple, 5th week). About \$8,000 last week.

"Fleck's Grand Opera" (Globe, 2nd week). Not decided success so far, due to a series of unfortunate breaks.

"Ruddigore" (Copley, 2nd week). This Gilbert & Sullivan opera not been seen here for several years is a smash and going bigger all the time, crowding small playhouses at every performance. Will be held on for a couple of more weeks, to be supplanted with another of series.

PHILLY DULL.

"Mary" Only Light Show Playing—Amateurs Showing.

Philadelphia, June 1.

Some sweltering weather, several rainy days and the usual Philly exodus to the seashore brought the theatres down to the bone. Picture people report unexpectedly good day Monday, probably accounted for by the fact that the morning was dark and threatening and kept many would-be excursionists home.

Cohan's "Mary" is the only legit show in town, entering its sixth week, with still no end in sight, making money right along. It may stick now until the Fourth. Last week it did over \$12,000.

The Forrest opened its third week of pictures Monday with "The Parish Priest." This house did better with "Kazan" last week than with "The Mask," its opener.

The Savoy Opera Company, a local organization which presents some standard musical work every year, had three successful performances last week, at the Broad Street, in "Pinafore."

This house, which annual has an amateur season, announces the Philopatrian Players for the entire week of June 6. The production is "A Prince There Was," and is under the direction of James J. Skelly.

Tuesday evening (May 31) this same house had a production entitled "The Land of Dance" under the direction of J. Fielding Vollets and Mrs. Burgess McCusker for the Academy of Dancing. A company of 100 presented 13 acts, specializing in the terpsichorean art. The scale was \$5, to \$2.30.

The final event of interest in theatre circles here was the all-star benefit performance June 2, at the Academy of Music. The performance was under the auspices of the American Committee for Relief in Ireland, and the performers included Van and Schenck, "Virginia Judge," Kelly, Ken Bernin, Frank McGlynn, star of "Lincoln," Maurie Diamond and Kenneth Hugh. The scale was \$2 to \$5, with \$1 admission.

JUDGMENTS AFFIRMED.

Stange and Mears Secure Verdict in Court of Appeals.

The royalty action begun in 1918 by Hugh Stanislaus Stange and Benjamin Stannard Mears, authors of the dramatic version of N. Booth Tarkington's "Seventeen," against Stuart Walker and Maximilian Elser, Jr., the producers, came to a final conclusion Wednesday with a decision handed down by the Court of Appeals affirming the judgments in favor of the plaintiff. These are for some five thousand odd dollars plus interest and costs.

Stange and Mears sued for accrued royalties on the play, having been paid five per cent. of the gross during the play's preliminary tryouts by Walker's Indianapolis stock company. When it came to New York for a run at the Booth theatre they were not paid the agreed graduated royalty percentages, dating from Jan. 21, 1918.

Maximilian Elser, Jr., being stationed in Vladivostok, Siberia as a captain of the U. S. Infantry connected with the Intelligence Division, Walker fought the suit, and in turn brought a countersuit to test the validity of the contract. He averred it was entered into on false representations in that the plaintiffs did not have the full rights to dramatize the Hoosier novelist's book. Also that their dramatic version was amateurish and crude, and that he (Walker) had to rewrite it entirely, following the procurement of permission from Tarkington. Walker also counterclaimed for \$6,000 which he had already paid in royalties to the playwright and to which he charged they were not entitled. Rhineland, Seymour & Barnard of 54 William street acted for the plaintiffs.

HAMMERSTEIN PLANS.

Mostly Dramatic Shows Next Season—Touring "Tickle Me."

"The Front Seat," a new drama by Rida Johnson Young, which was recently tried out for Arthur Hammerstein by the Poli stock in Washington, will be cast for a Broadway showing opening at the Republic during August. The piece will be the first of five dramatic shows to be done by Hammerstein during the coming season. He has decided to remain out of the musical comedy field with new productions with the exception of "Blossom Time," which he will produce early in the season, due to his having received information the Shuberts were contemplating producing a musical piece with a similar title.

Hammerstein will send on tour next season a company of "Tickle Me" with Frank Tinney.

ONE-ACT PLAY PRIZE

Awarded to Dan W. Totheroh for "In the Darkness."

The Arts and Festivals Committee of the Neighborhood Houses of New York has given the prize offered for the best unpublished one-act play written by an American to Dan W. Totheroh, of 4652 Seventeenth street, San Francisco, for his play, "In the Darkness." Receiving honorable mention were "The Noose," by Tracy Mygatt; "Trains," by Evelyn Elgin and "The Prairie," by Elaine Sterne.

Three prizes will be offered next season for a one-act play, a community pageant and a spring festival. Manuscripts should be addressed, registered to the Arts and Festival Committee, United Neighborhood Houses, 70 Fifth avenue, New York City.

Harris' "Bluebeard's Eighth Wife." William Harris has accepted the adaptation of a French piece which he will produce under the title of "Bluebeard's Eighth Wife." The piece, a straight comedy, will be given an out-of-town showing during July.

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OUT OF TOWN REVIEWS

FOOLS ERRANT.

Cleveland, June 1.

In these days when theatrical managers and producers claim to give the play-going public what it wants—so long as it proves satisfactory at the box-office—it is really refreshing to witness such a production as "Fools Errant," which had its premiere at the Hanna Monday before a large audience, notwithstanding the sultry weather. The new play was received enthusiastically—and stamped with approval throughout, but this should give no cause for wonderment; it deserved the encomium.

"Fools Errant," by Louis Evan Shipman, is something the public wants because it is clean, wholesome entertainment, but, more than that, it is drama of a calibre that sends the audience home with a good taste in its mouth. The story is well written in bright and intelligent dialog, the plot unfolds unconventionally in some respects, and the climax is reached in true dramatic form.

The story concerns Jack Pritchard, rich and prosperous, who neglects his beautiful young wife for Greta Ellis and establishes her as his mistress. Fanny Pritchard, social butterfly, knows of the intrigue but is unaware of the mistress's identity.

Eric Briery, former suitor of Fanny, returns unexpectedly from France, and she confesses her unhappiness through her husband's shortcomings. Eric meets Greta in her apartment, Jack Pritchard appears on the scene, and Eric determines to marry Greta and take her to Montana, principally in order to break up her alliance with Pritchard in the hope that Fanny may secure her husband's love in its entirety.

Eric and Greta live platonically for a year, in which time she has learned to love him ardently. He has taken good care of her in every way, and her devotion to Eric has reached a high degree, when Fanny Pritchard turns up at their little home. Jack Pritchard is dead, and believing Eric is free—she is unaware of his marriage to Greta—Fanny is willing to renew her love affair with Eric. Here the two women—the widow and former mistress of Jack Pritchard—meet for the first time. Greta tries to explain how she was an unwilling victim to the advances of Jack Pritchard, but widows generally are uninterested in this side of the triangle.

Fanny meets Eric and seeks a place in his affections, but time has proved his love for Greta. Fanny's claims for his love are futile and she departs crestfallen. In the meantime Greta, conjecturing the trend of events, prepares to leave Eric, but he unbosoms his love story to Greta; he needs her in his life; they have passed through their probation; they begin life on a new basis. A splendid story well told!

Charles Millward as Eric Briery and Kathlene MacDonell as Greta Ellis stood out prominently in their roles; they are easily entitled to premier honors. In the hands of Miss MacDonell a fidelity of realism is brought to the part of Greta Ellis; she gives a new version of the "woman in the case," and one that demands respect and sympathy. Millward's interpretation of Eric Briery was masterful. Much was expected from Lucile Watson as Fanny Pritchard, but she was not quite convincing. There was a flippancy and anxiety to over-act that somewhat detracted. Alexander Onslow as Jack Pritchard—whether from first-night nervousness or otherwise—was the weak link in the chain that bound the principals together. He failed to impress us as the Jack Pritchard the author evidently had in mind. Charles Hammond as James Stannard fulfilled what was expected from him. The minor parts—Harry Hamill as Dr. Graham, Charles Riegall as Tom Cassidy, David Andrada as Henry Malloy, Norma Mitchell as Mrs. Kinsey Elton, Myra Murry as Ellen, and Shirley Stanley as Annette—were in capable hands and all helped to register a success for the premiere.

"Fools Errant" is a winner!

J. Wilson Roy.

PUPPET MASTER.

Atlantic City, June 1.

A play, a real play—delightful in the extreme, carefully acted in two finely drawn portraits of human people and backed with a real idea full of vigorous, healthful optimism, is the pleasant event which greeted playgoers at the Woods, Monday. The play bore the title of "The Puppet Master," was introduced under the auspices of the Selwyns for the purpose of featuring Alan Dinehart, and had the extensive aid of Fuller Mellich in one of the very finest pieces of acting which has distinguished his long career.

To speak of "The Puppet Master" as one of the very best plays at this intimate theatre since the name of "Woods" was lighted across the doorway, pays only a

due compliment to its author, one Hubert Osborne, a name quite unknown.

Mr. Osborne has taken a theme, big in its impulse, deep in its innate humanity, pleasant in its popular interpretation, freely open to liberal acting scope of the player. He puts before us an inventor, a chemist (evidently of the Edison type). He is an elderly man, incessantly active, with many eccentricities of character. He is an experimenter with coal-tar products and has reached a conclusion as to the creation of pearls from the source of chemical dyes, perfumes and kindred products.

During his period of experimentation a burglar breaks into his house, is shot by his secretary and comes under the care of the inventor. He proceeds to deal with him as one more experiment—making a bet with his family physician that he can create a man from this young derelict whose record proves him always a wastrel.

Mr. Osborne has developed his story so that the plans of the inventor remain frequently hidden from view and the purposes of his student equally uncertain. He has written the human equation largely into the lines of his play without losing sight of his problem or the adequate solution of his tale. His work is a finely executed draftsmanship, a quality product commensurate of large rewards from an eager public.

Mr. Dinehart, as the crook, venturing forth to do and dare under an assumed name he hardly knows the source of, proved that he can act something more than brusque "type" roles. In this story he varies his work in many ways and it was particularly as the nervous crook, fearsome and uncertain, that he gave a distinct new view to his personality. In the later acts he was more the Dinehart of wit without the smile and braggado, a more sincere and positive character. Throughout the evening one could not help but fall into the spirit of Mr. Mellich's elderly inventor.

The remainder of the cast was equally commensurate. Mr. Hawley's secretary, who could take orders, Mr. Gran's physician of limited optimism, Eileen Wilson's pleasant daughter, and Miss Dyer's confidence woman were all clever examples of definite acting study.

ELECTRIC FOLLIES

Kansas City, June 1.

It certainly is a million-dollar flash, that "Follies of 1921," the musical revue, now running at Electric Park, Kansas City's Coney Island. The magnitude of the production, the fact that the management is presenting it free, with no charge for reserved seats or anything, and its proved drawing power, as evidenced by the crowds the opening week, is a striking development of the summer amusement world.

The big show is given in the music pavilion, where in former years noted bands were the attraction, but the bands have given way to the more popular and jazzier entertainment. Starting from the stage in the music shell a wide run has been built connecting with another stage near the center of the pavilion. On these two stages and the runway the revue is given, part of the time action being on both stages and the run at once.

Principals and chorus were new to each other and all were new to the two-stage affair, but under the efficient direction of Director Roy Mack the opening performance moved smoothly.

The opening event, "Hello Everybody," introducing the Parisian hat models, with Rene Rayne, Arthur Selby and 12 Follies ponies, was a pretentious affair, during which Miss Rayne made a full-stage change from street clothes to a gorgeous golden creation, which came from the boxes carried by the girls. Julius Keeper and Ludmela Mischanko following in a "dance classical." The Superlative Three—two men and a girl—put over one song for big applause. The Dancing Humphries gave a series of whirlwind ballroom novelties. This pair are fast and clever. "Lonesome Little Raindrop" brought Miss Rayne and the ponies back for one of the most likable numbers of the bill. A vocal offering by Arthur Selby was next, followed by Irene Prince and Eddie Lowry, offering "My Honey Bee." This jazzy team had a hard time getting away. "Molly Malone" with the Superlative Three and Twelve Collets, was a pretty number, well costumed and worked up. A novelty dancing act by Julius Keeper was well received and was followed by the big comedy punch of the bill, "Circus Day Is Here," written and staged by Roy Mack, introducing the Dancing Humphries, Prince and Lowry, the clown Kiddies and Ebenezer, the "Ham Tree" trick mule. This opened with a classy dancing offering by the two teams and the girls, after which a ring pad was spread by the two colored comedy grooms, with the mule act was on for a hot finish.

An hour's intermission gives the patrons time to visit the Silhouette Garden for a bite and a dance, and

where some of the acts from the Follies are given.

The second part of the Follies opened with "The World Is Mine," led by Arthur Shelby, and brought on the "Wonder Girls" in the big flash costume number of the show. A singing and dancing bit, "You're Such a Silly," by Prince and Lowry, stirred the crowd again, but encores were not in order, owing to the length of the program. Miss Mischanko pleased in a barefoot dance, and "The Apache's Dream" by the Humphries brought out some rough incidental pantomime. "Nesting Time," with little Miss Patricia Mayo in front of the Dancing Ponies, proved a popular number. Miss Mayo is a chic little person, bubbling with personality. And she has a real voice. Lowry was next, with some eccentric dancing, and was followed by the Russians, Keeper and Mischanko, in native dancing. Then the Superlative Three, followed by the Humphries in another dancing turn and Prince and Lowry. This time the little Prince girl was in boy's clothing, and looked smaller than ever. There was considerable talking stuff in this bit, and as Mr. Lowry had to tell his stuff three times from different parts of the stage it slowed things up.

Then the closer—another big flash number—"Moonlight," with Miss Rayne and the girls in crinolines, poke bonnets and pantalettes, and with all the principals coming on for the finale, both stages and the run being occupied, making a flash showing.

It is the present plan to change principals and feature acts every four weeks, while new numbers and acts will be introduced in the weekly bills at various times as they are needed to strengthen things and keep them coming.

Hughes.

THREE MUSKETEERS.

Louis XIII. King of France. Charles Angelo
Anne of Austria. Paul Temple
Catalina. Edward Emery
Lady de Winter. Miladi.
Constance Bonacieux. Winifred
Duke of Buckingham. Leo
Comte de Rochefort. Leo
De Treville. Leonard
Monsieur Bonacieux. Percy
Portos. John
Aramis. J. Humbert
Monsieur de la Fosse. Mr. Temple
Madame de Merteuil. Edith
Madame de Bois-Tracy. Elsie
Madame de Burgis. Hilda
Madame d'Aiguillon. Grace
Madame de Lamoignon. Ethel
Madame d'Estrees. Edith
Donna Estefania. Annabel
The dancing. Beatrice
Landlord. H. H.
Valet to Buckingham. J. H.
Secretary to Buckingham. Sidney
A Jeweler. Hedley

An original composition by Richard W. Temple, described as a "musical costume play in two acts and eight scenes," is the first offering of the Southern Light Opera Co., Inc., which has taken possession of the Manhattan Opera House for a supplementary season. If the presentation, first given Thursday evening of last week, had been an amateur undertaking it would be described as brilliant, but as a serious contribution to the metropolitan touch of craftsmanship to mark it a substantial success.

Some of the details were entirely satisfying, but a general survey of the whole offering, witnessed Monday evening of this week after four performances had been given to get it in smooth running order, assayed as disappointing.

The Southern Opera Co. is composed of a group of Atlanta, Ga., promoters who have made known their purpose to provide attractions for that section of the country of a class to appeal to theatregoers of taste and intelligence, and presumably to make a profit on the enterprise. Their first effort does not augur any great menace to the commanding position of the metropolitan impresario, although "The Three Musketeers" is an entirely praiseworthy accomplishment.

Its defect is that an unexperienced hand is disclosed. There are many scenes where the services of a skillful coach would have been valuable, both in the acting and in the preparation of the production. Several of the principals needed instruction badly. There were whole scenes where not a word of dialog was intelligible, and everywhere talked with such nervous haste that the import of their speeches was completely lost.

Mr. Temple, who wrote the score and book and who played the principal role of D'Artagnan, was a conspicuous offender, both in his speech and singing. Perhaps it was nervousness that made him breathless and hurried. His manifold responsibilities might easily have oppressed him, for the program specifies that the production had been made under his personal direction.

The two details that stand out are the excellent training of the chorus of fifty or more voices and the very agreeable score. The music aims for a higher level of quality than the jingles of current popular tastes and occasionally attains something akin to the best of the light opera melodies. A quartet, "Oh Friendship," has an engaging lilt to its theme, and an ensemble, "Paris, Paris," in the first act, was distinctly worth while. A light trifle, "The Articles of Toilette for a Lady," was a neat bit of froth and there are elsewhere some graceful passages, but the score generally reminds one of the light opera school of a generation ago.

Mr. Temple has held pretty close-

FOREIGN REVIEWS

THE PEEP SHOW.

London, May 10.

Without having the gorgeousness of the De Courville productions this Wylie-Tate revue is one of the best of its kind and will doubtless run into as many editions as its predecessors. The management has thought more of actual talent in choosing their cast than of the extravagantly "big names" which are only too often sadly disappointing. The result is a first class entertainment of all round excellence and merit. Staged by Gus Schilke, responsible for many of our best revues, it is full of originality, and its sixteen scenes are framed in settings which are beautiful without being gaudy or vulgarly opulent.

The first scene introduces us to the principals, including Stanley Lupino and Mona Vivian, and the story starts. This deals with the invention of an eccentric professor, played by Herbert Darnley, who has constructed a rocket which, with Lupino and Reginald Sharland as passengers, is shot into the moon. The voyagers find themselves in Pierrot land, and a charming Pierrette, Annie Croft (Light o' the Moon) is promptly fallen in love with by Reginald Sharland (Sis Harry Coe). She returns to earth with him, but an accident happens, and the lovers find themselves off the Scottish coast. Later they become the guests of an American multi-millionaire who is living in a Highland castle.

The young couple wish to get married, but are prevented by house shortage—painfully topical this touch—and they are compelled to return to the moon. At this point we more or less lose the story, as is the habit in revue, and the show becomes a pot-pourri of good things. Among the best of these are "The Song Shop," in which we meet the almost forgotten favorites of the old music hall stage—Charles Godfrey, Dan Leno, Maggie Duggan, Lottie Collins, Eugene Stratton and others, all names to conjure with not many years ago.

They sing the old songs, and the episode finishes with an old-fashioned Christy minstrel show. "Down Dickens Street" is another delightful feature and shows the White Hart Inn, Bleak House, Scrooge's front door and the Old Curiosity Shop. The scenes, almost the introduction of a whole host of Dickens' characters, the players each impersonating several. Stanley Lupino appears as Scrooge; Sam Waller, Uriah Heep; Mona Vivian as Oliver Twist, Little Nell, Poor Joe; Annie Croft as Dolly Varden and Nance; Benson Kleeve as Bumble and Bill Sikes. All the characters are cleverly presented, and the episode is one of the tit-bits of the show. Another good scene is a return to pre-war conditions, when politeness was the order of the day, and shopmen with much hand washing with invisible soap would gladly send home a packet of hairpins, while cab drivers greeted a possible fare with gladness and affability.

Other scenes include a burlesque on Arctic exploration, "Captain Spreckle's Lecture." Another lets us into the weird and wonderful methods of the Ministry of Waste. "My Lady's Dressing Table" has already been seen in a previous

ly to the dramatic version of the Dumas romance as it was done by E. H. Sothern 20 years ago. All the emphasis is on the romance and there is practically no comedy worth the name. The "book" is just an excuse for the score and the costume display.

The cast is mixed. John Parsons, basso, as Portos, has an agreeable voice and looks his part. Mr. Temple fills the picture of the garcon, but has not the vocal power for so large and trying an auditorium as the Manhattan. Paula Temple as Anne of Austria sings sweetly and in her bijou beauty would make a capital soubrette, but is anything but regal. Constance Bonacieux, seamstress to the Queen, in the person of Jean Wilkins, sang agreeably, but in speech and accent was distinctly colloquial Pittsburgh, and so the cast goes, from fair to crude, most of them sadly in need of stage poise and instruction.

Most of the settings are slightly, but the dramatic "punch" in the musketeers' breakneck ride to Calais after the queen's jewels was sadly inadequate. A semi-circular white screen was dropped to the center of the dark stage and thereon was projected a representation of day-dream rain by means of a stereopticon. From time to time the three soldiers appeared in silhouette before the screen and engaged in sword play with much noise. Subsequently a drop showing a wharf was lowered into view and there was more sword combat, but what it was all about nobody knew.

The final scene of the royal ball in the Hotel de Ville was a slightly affair with the big chorus skillfully handled for picturesque costume effect, although the scene designer had arranged some atrocious chromatic combinations in his color scheme.

Rush.

Wylie-Tate revue, but is as popular as ever. "Curling a Cold" is excellent burlesque, and the Dutch and Arabian scenes are also far above the average.

The show finishes with a daring innovation, in which the stage is empty save for the two leading characters, an innovation which goes one better than the artistic finale of "The League of Nations." The music by James W. Tate is particularly tuneful and catching, two ballads for Annie Croft and Reginald Sharland—"I Do Like Being in Love" and "Find Me Two Dear Eyes," both finely rendered—being particularly so, while Annie Croft's "Prince of My Heart" is the gem of the beautifully staged Scottish episode.

The stagecraft of Gus Schilke is seen at its best throughout and has much to do with the success of the show. As is usual with revues and musical comedies, many people have a finger in the pie—no self-respecting revue manager ever took any notice of the old adage about too many cooks. These include Tom Webster, the "Daily Mail" and "Evening News" cartoonist, who is responsible for the weird design of the opening scene, a design which includes a good many caricatures of well known sporting people. Dolly Tree has been responsible for the dresses.

Additional scenes come from the pens of R. P. Weston and Bert Lee, Clifford and Valentine Harris contribute lyrics, and the whole production is under the direction of Julian Wylie.

Gore.

ELSIE JANIS.

Paris, May 20.

Without any biased opinion it must be acknowledged the success of Raphael Beretta's production at the Theatre de l'Apollo, of which he has assumed the direction, with Max Viterbo as general manager, is due to Elsie Janis. The revue of Roger Ferreol and C. A. Carpentier, presented and dressed by Mme. B. Rasmil, has many good features, but it is Elsie who stands out as the attraction. (Her work has been mentioned in a previous cable.)

After the applause subsided at the premiere Miss Janis sweetly expressed her thanks, confessing she was on the verge of weeping with joy. And this was not stage business. Her simplicity took the Paris public's heart. She is listed as a great mimic, a delicious dancer and a successful entertainer.

The remainder of the troupe can be congratulated on their efforts. William Reardon, as singing partner, and Julian Trayer as dancer, with Miss Janis have a big share in the American star's success.

The revue is well mounted and the costumes gorgeous. "Signed" Mme. Rasmil. The finest series comprise the Last Nights of Don Juan, Satan tempting the famous lover, with Messaline (Jane Henriquez) portrayed visiting a gladiator's tavern; then to the island of Lesbos, amidst Sappho and the graces; then we see the Mignons of King Henry III, followed by a finale of the supposed victims of Don Juan.

There are a couple of excellent sketches—"L'Amour en Musique," with Fernand Frey and Jules Moy; the centenary of Napoleon, with Bonaparte finding every one in the rear wearing the Legion of Honor, whereupon he personally bestows the medal on the polli. This scene is effective. The revue is conducted by F. Mallet, with Leo Masnard as stage manager.

Kendrew.

LES DEUX MASQUES.

Paris, May 20.

A new program has been mounted at this little house in the Rue Fontaine, and is now a competitor of the Grand Guignol as a chamber of horrors. The principal number is "Le Couvent du Silence," by d'Hanewitch and M. Viterbo. The partner of a Spanish danseuse, Juanita, has assassinated an old beau who was paying assiduous court to her. A priest, to whom Juanita has confessed, falls in love with her and suggests that, in order to save her friend she should enter the monastery, the House of Silence, where he is confessor.

The murderer becomes jealous and some months later finds means of interviewing his former mistress. He accuses the priest of having influenced Juanita, and the Spanish girl likewise expresses her intention of quitting the monastery where she is not allowed to speak. The priest causes the intruder to be locked in a cell, while Juanita, seeking an exit, opens a door which in the old days of the Inquisition led the victim to a terrible death. He permits the spiked door to close on the woman's body and grimly watches her departure.

This blood curdler is well played, but it is a matter of opinion on the subject matter.

On the same program is a farce by Miguel Zamacois, "L'Inconceivable," which is an axiom. A widower commissions a painter to make a portrait of his deceased wife from a photograph, and he breaks into tears while giving a description of her charms. The painter

(Continued on page 33)

GUS EDWARDS' NEWSBOYS and GIRLS.

Songs and Talk.
27 Mins.; One (7); Full Stage (20).
Fifth Ave.

Gus Edwards built this act, or rather threw it together, to exploit his latest protegee, a little Scotch lad he rescued from Ellis Island when they were about to send him back to Scotland. The idea of the newsboys has been done by Edwards before. There is another act of the same description playing the small time at present. It is the remains of an old act in which Gus himself once appeared.

The present turn opens in "one" before a special drop showing the fence of a ball park meant to be the Polo Grounds, from the talk. The boys are crowding around a knot hole. Five minutes of meaningless talk here before a little girl sings a number with the boys behind her.

The act then goes into full stage, practically a bare stage, and runs to the finish in this atmosphere. A second girl leads a couple of numbers and a man who also sings, showing a pleasing voice, but gets no special attention.

The Scotch laddie is first introduced in his native dress and does several bird imitations and one of an aeroplane. Later he returns in grotesque attire and puts over the hit of the act with "The Trousers Me Faether Wore." In this he shows up very well and seems to have a confidence that speaks of experience. The kid has one of those likeable freckled faces that immediately suggests pictures. It's a great face for a mischievous kid.

Besides this number there is one other and a dance done by a little girl worthy of notice. The dance is fine and the little girl attractive, but the dressing—she wears some sort of silk trousers or overalls—doesn't belong at all. The number that precedes it also is bad. There is one other cute kid, a boy, who has little to do after the opening in "one." The rest of the boys appear to be rather well along in years and only assist. One did absolutely nothing and appeared in the first five minutes of the running only.

The larger of the two girls does not reach the standard of Edwards by a long way.

An act should have been framed for the Scotch kid with the little girl and the smart boy, used in the opening, with possibly another girl and boy, which would have answered the purpose quite as well as the whole outfit now employed.

In its present shape the act is not good enough for the better houses and too big for the smaller ones. In any case the act would have to be mounted before being played. Scenery and costumes would make some difference, but it would be better to re-stage something for the boy, and he seems to be worth it.

If Edwards insists upon one of these girl and boy combinations, why isn't it about time to spring the old school act again? One would do as well now as it ever did if properly placed.

FRANK GORDON and ROSALIE.

Song and Dance.
15 Mins.; One (Special).

The couple maintain animated toy roles throughout. The special drop in "one" discloses two panels, representing a toy shop window, wherefrom a soldier and a girl doll emerge for a song and dance number. Solo and double dances ensue mixed with a "Toys" recitation to the effect that life is a game of toys, etc.

There is too much sameness in the act and the dances are not redeemed even by precise execution, some of them appearing crude. A smoother running routine will probably come in time. In the duce spot they fared rather well at the 58th Street and should hold down that spot acceptably elsewhere.

PEDDRICK and DE VERE.

Song and Dance.
12 Mins.; Two.
Lincoln Sq.

Boy and girl with a song and dance routine of the general Loew grade. Nothing unusual distinguishes it, unless the boy's resonant tenor means anything—only he spoils it because of a lack of poise. That may be acquired in time. The girl's stepping bits mean nothing—any active girl of her age can whirl like she did. An Oriental number opens and a cakewalk closes. In between the fellow does two song numbers that got something, particularly the ballad.

It may be designed as a duce spotter on the three-a-day; they opened the show here.

MAUD EARL.

Songs.
16 Mins.; Two. (Special).
Albemarle, Brooklyn.

Maud Earle's latest offering is a song cycle consisting of selections of the better class, with one exception, a pop number for the finish. Aside from Miss Earle's splendid soprano, which shows cultivation, the outstanding feature of the act is the showmanlike manner in which it is staged and lighted. Opening with a few bars of a number off stage, Miss Earle enters and following a brief introductory, in which she mentions her former act and tells of what she will do in her present turn, she sings the jewel song from "Faust." This is sung in French, splendidly phrased and delivered, and marked with a sense of musical expression that makes the number delightful to listen to.

A short bit of rhyme precedes her next number, "I Hear You Calling Me," which is pianologed in part, orchestral accompaniment being used for the latter portion of the song. This number is also delivered with a keen perception of values. A baby spot from the gridiron, and a spot from the front of the house, coupled with side lighting, alternated in coloring and perfectly synchronized with the moods of the ballad make for a pretty stage picture which adds materially to the general effect. Miss Earle takes a high note in "Calling Me," an "F" above high "C," which, unlike most freak tones, came out full and round, and as clear as a silver bell.

Another rhymed preface, followed by a classical aria, anent the coming of Spring, replete with vocal pyrotechnics and sung as an operatic diva might do it, and better than many could. A jingly ditty leading up to the finish, a published pop song, with an extra verse which lyrically paved the way for the throwing open of Miss Earle's gown and revealing her in knickers, as in her judge and jury turn of last season. Miss Earle was very well received at the Albemarle, where audiences, through their scarcity of numbers are more or less cold. "Speeches" are few and far between over here, but Miss Earle received sufficient applause at the conclusion of her specialty to justify one in which she said the act was but a week old.

On her showing at the Albemarle Miss Earle will fit snugly into the early section of the big time bills.

TIP TOP FOUR.

Male Quartet.
11 Mins.; One.
58th Street.

A clean cut quartet of dress coated young men, class in appearance and likewise class in singing. They get away from the hackneyed routine of male fours. There is a little incidental comedy, but it is very incidental and neatly done instead of the usual discords and horseplay.

The opening is a sort of lullaby medley made up of snatches of such standard numbers as "Mighty Lak a Rose." The base has a solo and the four come together again for the continuation of quickly changing numbers. They don't sing too much of any one selection but shift around frequently. The harmony is sweet without any of those extreme effects characterized as "barber shop." An Irish number with bagpipe imitation effects made a closer that bull's-eyed the east side clientele and brought them back for an encore.

Headlined the show in the billing and on the stage. Good class musical turn for the best shows.

JORDAN and TYLER.

Songs, Piano and Violin.
13 Mins.; One.
American Roof.

Two light-colored men; the taller announces himself as the composer of popular successes and sings "Sweet Dear" in a voice that fails to make the grade above the cello played by his partner and the orchestra. He then goes to the piano and proves immediately that the ivories are his favorite bones, as he handles the big grand deftly thereafter. The other picks up a violin.

There is some small talk—almost unconscious—which marks but fails to punctuate the turn, which, thereafter, stands and falls entirely on the violinist's corksing work. He does every sort of art from classics to weird jazz, and draws a cruel bow all the time. At one stage the pianist grabs another violin and palpably fakes his end of a double. The fiddler's talent is the only alibi for the act, which is small time and scarcely next-to-closing at that.

Lait.

"PARIS QUI FILM."

Revue.
Moulin Bleu, Paris.

Paris, May 20.
Gabriel Tenot runs both the Cluny Theatre and the Moulin Bleu Cabaret. Both establishments are devoted to the lighter vein of entertainment, and at the latter resort he has put on a witty little revue by Clement Vautel and Max Eddy.

Without spectacular pretension the satire will tickle the scandal mongers, for it criticizes modern manners in a series of short sketches. The cartoonist Bib is naturally a topical subject. He is disguised as an American millionaire, infatuated by the portrait of Mme. Cecile Sorel at the Salon des Humourists. He vows to marry the lady if she resembles the caricature, and the famous societaire of the Comedie Francaise jumps at the bait, timidly acknowledging it to be a life-like portrait.

Another skit reveals two peasants in the devastated regions reading a society journal thrown away by tourists. They express indignation at the proof of the close attention given to actresses' lost or stolen pearl necklaces, while so little space is left for the appeals of the inhabitants in the liberated regions who has suffered so severely during the German occupation.

The debut of Vautel, a clever journalist, as a revue writer, is highly successful.

Kendric.

LEHR and BELLE.

Songs and Dances.
14 Mins.; One.
58th Street.

Lou Lehr and Nancy Belle are rather an immature pair in their style and material. They have the familiar routine. Open with duet, go into inconsequential talk. He exits while she does a dance of no special merit to the accompaniment of "Dance of the Toys."

Lehr is back with a riotous bit of travestied "society dancer" with décolletage of the most extreme degree and a frowsy, bobbed wig. He does rough falls and leaps in a burlesque of an interpretative dancer. This got uproarious laughter. The girl solos while he makes a chance to Tuxedo and they finish with another duet.

The girl is pretty in a flapper way and handles talk fairly well. Man is only half way. If he would be content to do grotesque comedy altogether he might get somewhere. But the sudden transformation from the burlesque dame to the polite dinner-coated entertainer was out of order. In all probability the rough stuff would get the most returns. We have about all the polite entertainers the traffic will bear right now, and small time audiences seem to be hungry for knock-out comedy that will make 'em laugh.

Rush.

THE BULLET PROOF LADY (2).

Shooting Act.
13 Mins.; Three.

This turn has played the Pan time for some months, but is new in the East. It starts like the average rifle act and without the "bullet-proof lady" stuff for a finish could get by acceptably as a straight shooting turn. An electric anvil chorus number and a chimes effect add considerable to the act. For the finish, the marksmen announces the bullet-proof stunt, stating he will leave it to the audience to decide whether the bullet really passes through the woman assistant and invites a committee to examine his shooting place.

They look like plants and act mildly, but the stunt itself is interesting. On the woman's corsege he places a deck of cards and directly on a line with it, back of her, a pane of glass. Then at close range he discharges the rifle puncturing the cards and apparently breaking the glass behind her. She herself is clad in a black pantaloons creation.

The turn is a good closer on the better small and small big time.

THREE CLIFFORDS.

Singing and Dancing.
10 Mins.; One.
Lincoln Square.

Man and two women, colored. Man and younger woman can dance, and the trio handling of "blues" is well enough. They dress neatly, brightly colored soubret frocks for the women and Tuxedo for the man. Trouble is that they have no comedy, and it is difficult to accept straight entertainment from combinations of this sort.

They are best in their fast-dance at the finish, a performance notable for its energy rather than polish. Did mildly opening at the Lincoln Square, which would come close to fixing their status.

Rush.

PERCIVAL, NOEL and CO. (2).

"Just a Husband" (Comedy).
21 Mins.; Full Stage.

Walter Percival, last in support of Valeska Suratt, and Renee Noel, lately featured in "The Ragged Edge" in vaudeville, are assisted by two women in this well written domestic comedy by Ida Ehrlich.

The skit is adapted from Miss Ehrlich's story in "Smart Set," but Percival's touches are recognizable. It is a clean, wholesome comedy turn, cleverly acted and interesting.

The story tells of a wife's futile effort to borrow \$100 from her husband to loan to a woman friend whom he disapproves of. Hubby balks. Wifey (Audrey Baird) quits her job and leaves him flat in the company of her sister (Miss Noel) and a domestic (Nan Singleton). The husband begs the sister to stay and take care of the baby while he makes a two months' business trip. She consents upon his promise to hire a nurse at \$50 a month, a housekeeper at \$60 and pay her own salary of \$100 which she earns as an artist.

A lapse of two months with hubby returning overjoyed at the care the infant has received, to discover the nurse is his wife. Explanations follow, with harmony restored.

The story has a popular appeal and is strongly projected. Percival qualifies as one of vaudeville's best light comedians, handling his lines deftly, with a touch of slang here and there that gets laughs and relieves the straightness of the role. Miss Noel is splendid as the level-headed sister, a difficult part, and gives the lead excellent support. The slay is capable in her double role. Miss Baird doesn't quite qualify as the wife, her shock of bobbed hair looking ultra modern and a mouthy speaking voice marring her enunciation.

"Just a Husband" should be in line for the best of the bookings if the bookers are sincere in their demands for good, strong, clean comedy sketches for the new season.

Con.

JAY REGAN.

Songs.
15 Mins.; One.
58th Street.

Jay Regan, with piano accompanist, flashed a strong tenor from the wings. The promise displayed in that was more than made good in the routine, of songs that followed.

Mr. Regan, of very good appearance, is an Irish tenor. He landed strongly with the opening number, "When Kelly Sang Killarney," and was just as good with a number telling of an Irish lad who was buried 'neath the poppies in France.

A special lyric cleverly explaining how his voice kept getting higher and how after hearing Caruso he gave up trying to be a baritone or a bass, worked out to excellent results. There was an operatic bit worked in. The number, too, brought in mention of Chauncey Olcott and his songs with a "kick in them" (leading to a bit of "Wild Irish Rose"). For the finish John McCormack was called the king of tenors, Regan saying he was almost ashamed of his own little voice when singing that star's favorite "Macushla."

There were two encores, with "Mother Machree" the finale. Mr. Regan has a selection of numbers somewhat different from the run of others, which helped make his songs more welcome. He is a singer of power and should win his way to the better bills with ease.

Ibee.

KAISHA and CO.

Music and Dancing.
12 Mins.; Full.
American Roof.

Kaisha is a classical dancer, as sister by two girl musicians and a leader who does a saxophone and an ocarina solo from the pit between numbers. The girls are also used to dress the stage, introducing atmosphere for the dancer by similar costuming and posing.

The dances show nothing new, opening with Egyptian dancing by the dancer in full stage, followed by the leader's sax solo, later joined in by the two girls after a change, stepping out in "one."

The ocarina solo follows, the girls joining in with double banjo, harmonizing in medley of published numbers. The act goes to full stage following, with a large jar-shaped object in center. The dancer is concealed behind this and projects her arms through openings in the jar for a lifelike illusion of two snakes.

Coming into view, she continues the snake dance, which at times runs to the muscle quivering of the old-fashioned kooch. The last number is the strongest bit in the act mainly through the novelty of the presentation.

The turn will pass nicely in the intermediate houses, but lacks the necessary class or punch for the blazer bills.

Con.

SASCHA PIATOV and Co. (2).

Dancing and Music.
Full Stage (Special Set).
Broadway.

It would be a waste of time to go into the details of an act with the pretentiousness given to the new Sascha Piatov turn at the Broadway, this week, where it is opening the show. But it may not be altogether a waste to inquire why this act is opening the show, both for the sake of the act, the house and the bill in general?

Piatov is of the Russian dancing school. Two young women are with him—Joan Elton, a toe and ballet dancer, and Mlle. Cheo (Gasoline), who sings, besides playing the concert grand piano. Piatov, therefore, being no unknown, and his company also being known, he could not possibly come under the heading of the unfamiliar dancing turn that is trying out and taking the Broadway date to show. Yet in the opening position at the Broadway, leading off merely a medium program, Piatov must not be receiving any more than that position would pay to any one else, regardless of what Piatov may want for this new turn.

For the house's part, the best-looking act in the show is made to open it, while the headliner, Seven Honey Boy Minstrels, without a name, has but seven chairs for a background. If opening turns are so scarce a dance turn with seasoned performers must be shoved into that spot it is a mistaken theory somewhere which persuades a house to hold a show where its opening act outshines every other ensemble turn on the ensuing program.

For the remainder of the bill an act of this sort merely takes the shine out of the performance. It holds too much clamor for the first act besides containing no comedy and has nothing to leave an audience in a gleeful frame of mind. All following acts must suffer, until comedy of some kind lightens up the house, besides which the Piatov turn opening must follow the feature film, this week "Gypsy Blood," the dreary story of Carmencita.

As for Piatov and his people it must be heartbreaking to open the bill. He showed the turn the last half week at the 5th Ave.; it was not necessary for him to take this week at the Broadway unless he had previously contracted for it and could not secure a release.

As for the opening act at the Broadway getting any of the booking men or managers to see it, that's almost a joke, and neither can it get a matinee crowd of any proportion. Wednesday matinee there may have been 60 people downstairs when Piatov showed; Tuesday night perhaps half the orchestra or less was filled at that early hour. Monday night, of course, the house held capacity, but even then it's safe betting no one from the booking office was there for the first act. Tuesday night J. H. Aloz, the Canadian booker, and Paul Dempsey, the agent, were on hand only. Wednesday matinee not a soul.

No one may be particularly concerned over this incident, the writer least of all, but still the fact is there and the act is there. Just why might make an interesting explanation.

Time.

NEW ACTS.

Nat S. Jerome and Co., in "The Law of Compensation," a comedy dramatic sketch, with two special sets, written by Emmett Devoy. The cast, which is entirely male, includes Clay Cody, John Hewitt and George McManus, besides the featured members, Hughes and Manwaring.

Marie Gaspar, formerly appearing with a girl pianist, alone.

Harry Delf, who recently closed with the Frances White show, single.

Vivienne Segal is breaking in a single act which she will use during the summer prior to opening with a production in the fall.

"Bugs," a comedy sketch written by Edith Ellis and Marion Short, with Minna Phillips, Jim Morrison and Ralph Sprague.

George Leonard has teamed with Jack Boyle, formerly of Pinto and Boyle. They will offer a new two-act, called "Between the Acts," the turn being written by H. I. Phillips. It also has special songs.

Nat S. Jerome, in a new sketch by Emmett Devoy, "Law of Compensation."

Eddie and Eva Redding, in a new sketch, "Dreamville," by Howard J. Green. The act was formerly known as Edwin Redding & Co. Redding and Green are also producing a new sketch, titled "Twilight."

Jordan and Grey, two-man piano act.

Harry Frazer, 4 people, by Kobay.

Walter Armin, in an Italian comedy sketch with four people.

Jack Barclay, single.

Martha Hedman, legitimate star, is slated for an early appearance in vaudeville in a sketch (All Wilson).

PHYLLIS GILMORE and CO. (2).
"Blackmail." Playlet.
15 Mins.; One, Full Stage and One, Albemarle, Brooklyn.
"Blackmail," played by Phyllis Gilmore and a cast of two, man and woman, furnishes decidedly pleasant entertainment. It's a mixture of melodrama and comedy, well constructed, away from the conventional in theme, and featured with surprise twists that take it out of the regulation "sketch" classification and establish it as a novelty. Miss Gilmore, a personable blonde, with an enunciation so unusually clear that the slight tendency to staginess in her reading of lines is readily forgiven, steps out in "one" preceding the playlet proper and delivers a rhymed prolog. To full stage next.

A hotel room is disclosed. Darkened stage. Man in room. Man switches on lights. Two shots heard. Woman rushes into room in negligee, carrying revolver. Seeks protection from room occupant against supposed intruder in her room, down the corridor. Man grabs revolver, exits, returns quickly, announcing he has inspected woman's room and found no intruder. Woman shows no disposition to leave, makes herself comfortable, asks for cigarette, still insisting intruder was in her room and must have made a getaway.

Woman suddenly changes attitude of one seeking protection, accuses man of having flirted with her in hotel elevator that afternoon. Man denies he ever saw woman before, urgently requests her to leave room as his wife is expected home any minute. Phone rings—it's female book agent who has been trying to sell man "Life of Napoleon." Woman in room grabs revolver, says she is going to frame man, announces she will remain in room until man's wife arrives and tell wife man tried to "make" her, unless he gives her (the blackmailer) \$5,000. Man refuses to be "taken."

Miss Gilmore enters at this point of badger game. Audience is led to believe she is man's wife. Woman attempting shake-down informs supposed wife man dragged her from her own room into his at point of revolver. Supposed wife sides against husband, decides she will divorce him. So informs blackmailer. Blackmailer puts \$5,000 proposition up to supposed wife, wife laughs at threat of expose, tells blackmailer to go as far as she likes, as she (wife) desires publicity of husband's perfidy. "Wife" suddenly makes change of front, pretends to discover all is not "on up and up," charges blackmailer with being imposter, finally ordering her from room, with blackmailer apparently glad to make getaway without being pinched.

Up to here there is nothing to show "wife" is other than audience supposes her to be, the apparent relation of man to woman, who has saved him from shake-down, being taken for granted, through convincing playing and construction. "Wife" was in room next door, it seems, and hearing badger business, decided to interfere. Subsequent dialog reveals supposed wife as book agent who has been pestering man to buy set of Napoleon's Life. She makes the sale. Curtain.

Following finish of playlet, Miss Gilmore steps into "one" again and speaks an epilog in rhyme, in the nature of a curtain speech. The parts are all well handled. With a bit of playing the turn should make a likeable novelty for No. 3 in the better houses. *Roll.*

HARRISON and VAN.
Juggling.

10 Mins.; Full Stage.

Keeney's, Brooklyn.

Two boys neatly dressed opening with a number followed by a dance by one member, after which juggling hats, balls and clubs follows. One chap bundles cannon ball juggling for comedy while standing upon the piano in the pit. The turn's most detrimental feature is its lack of speed. The comedy is productive and not overdone. The turn contains sufficient variety to make it a satisfactory opener for the average small time bill.

JEANETTE and SEAMONS.
Songs, Talk and Dances.
10 Mins.; One.

Man and woman (colored) with the woman wearing male attire throughout. They go through the regulation cross-fire talk with the usual song and dance interludes. The woman has a good ballad voice and the man is a fast stepper, using his speed to advantage at the finish. In the No. 2 position on the Loew bills the act will pass all right.

BOBBY CONNOLLY.

Assisted by Baby Barbara Sabin and Co. (4).

"Man and Wife" (Sketch).

16 Mins.; One and Three (Special). Jefferson.

Bobby Connolly is billed as "the boy hero of one hundred photoplays." He is recognizable as a kid actor in Vitagraph productions. Little Miss Sabin is the chief support. Two other women do small bits and probably are the children's guardians or parents.

The act carries quite some production. In "one" before the exterior of the Star theatre where the "Icy Heart" flumm is holding forth, the duo discover they're a nickel shy, considering this is the last nickelodeon to tilt its scale an extra jitney. They beg the extra amount from the two passing women and go into the theatre. In this session the kids effect unnatural and story-book slang which the little girl reads in an unintelligible shrill falsetto. Both are dressed in motley street urchin get-up and act very unnatural.

The scene inside the theatre has them facing into the right wing behind the tormentors where the pseudo screen is supposed to be. An attempt at comedy is made with the other two patrons of the picture house. Bobby falls asleep on the back of his chair and a prop iris fade-out discloses, after the fade-in, the enactment of a melodramatic scene. The girl is dressed in tiny pumps and formal decolette and Bobby sports a Tuxedo. It is gruesome meller they enact, of the ten-twenty-third school, the comedy depending on such lines, "you talk like a child"; "make a fool of a man like me"; "your children will laugh at you"; "I want to see life like other women"; "away, base woman," etc.

Being children, these sophisticated quips go for laughs, which only proves how lightly the audience accepts the vehicle. True, it is meant only as a farce, but the attraction with all kid actors lies in interpreting roles seriously despite the handicap of their youth.

The iris fades out back to the picture theatre scene and he discloses it was all a dream. It would have been better also to have it appear this previous scene was an enactment of the "Icy Heart" film they were viewing. On her exit it is observed that little Miss Sabin is still wearing her high-heeled shoes. When she first came on she wore low ones and the change back to the former is so obvious a necessity it is inexcusable. They walked off to an applause barrage, as with all kid acts, but from a child of Bobby's experience something more professional would be becoming.

G. S. GORDON and CO.

"Off with the Old Love."

Comedy Sketch.

15 Mins.; Full Stage.

Lincoln Square.

Weird is a mild term for this affair. The Lincoln Square audience is not made up of discriminating theatregoers, but they laughed at the "drama" and declined to smile at the comedy. The setting is the living room of a gay bachelor. A woman comes to visit him. It appears that they have been concerned in a liaison, but the bachelor agrees that they will be married. She goes into another room when bachelor's inebriated friend intrudes.

In conversation with the sousie it is revealed that bachelor is about to leave town to marry a country maid in his home town. Woman rushes out to upbraid him, while drunken friend interposes irrelevant remarks meant to be funny.

If the sketch was bad, the acting was worse, and it was a 100 per cent. flivver all around. *Rush.*

ADOLPHO.

Piano Accordionist.

11 Mins.; One.

American Roof.

Man in summer attire opens on piano accordion with popular melodies, followed by a ballad played and sung. Next an organ imitation with tremolo effects. A request to the audience as to their desire for music or song was greeted by silence and doesn't belong. The musician follows with a popular ballad well delivered.

A patriotic number with a life and drum corps imitation on the instrument blends into medley of published numbers. He whistles an accompaniment to the accordion for the finish.

Adolpho is a good entertainer but isn't getting the results possible through the arrangement. He will pass easily on the three-a-day bills and should advance. Opening on the Roof, he made a distinct impression.

MAJOR JACK ALLEN.

Big Game Monolog and Pictures.

16 Mins.; One.

58th Street.

Major Allen has figured in the capture of many wild animals alive and it was he who was on the business end of the captures that resulted in a number of special big game pictures in the past few years.

He shows a reel of film picturing the actual captures of a bear, a Canadian lynx and a mountain lion, which he explains took many months to secure. Always in aid are his pack of hounds, which he stated he loved next to his wife.

The captures were accomplished in Montana, the opening of the picture showing the construction of a "Siwash camp." Major Allen in khaki and a rope, similar to that used in tying up the animals after capture, slung across his shoulder, spoke throughout the showing of the picture and he made it so interesting that his running time seemed but half spent.

Major Allen opened the show, receiving hearty response. He makes his talk and picture interesting and can be used to advantage for either small or big time bills. *Three.*

SLACK and HAYS.

"Futuristic Jail Birds."

11 Mins.; Two (Special).

58th Street.

Dave Slack and Willie Hays have a novelty setting and a bright idea for the basis of an act, but it is not well developed. The drop in "one" shows two huge bird cages. The center cage is a cutout and through a transparency, laced with iron bars, is seen a luxurious apartment occupied by a convict de luxe in prison stripes, and done up in blackface.

At the opening he is tending a phonograph. Later he calls up "the warden" and makes arrangement to have his motor ready at 4:30 and to have Mary Garden to dine with him in the evening. The comedy porter and bellboy (also blackface) enters to receive more elaborate and absurd instructions in talk that might have been more amusing.

The jailbird later walks through his cell door and does several songs and dances in "one." For the finish both men, one of them dressed as a dame in burlesque style, do a rough and tumble dance, although the stepping itself is worth while. The knockabout incidental to the dance got them the good will of the audience. About the middle of the turn there was some business with the phonograph, but the machine refused to work and the team had to cover up a gap. Perhaps this mishap put them out of countenance and spoiled the effort. It did no more than just about pass. The idea, properly developed, ought to do infinitely better. *Rush.*

BERNARD and FERRIS.

Talk and Songs.

13 Mins.; One.

H. O. H.

Talk figures incidentally. The act is essentially a singing one and unless the talk can be improved there is no reason for it. The comedian, the comedy intent is there, is a short, fat, puffing sort of a person who gets what comedy there is from his appearance. He enters first in the outfit of a chef singing to a voice off stage, the idea being to give the impression the falsetto heard from the wings belongs to a woman. The boy with the falsetto is dressed as a waiter and this gives the opportunity for calling the orders to the kitchen. Not at all funny and not at all well done.

The boys have voices that will get them over in small time. They are loud and the hurrah sort of voices that pop audiences seem to want. The falsetto is another applause gatherer that seldom fails.

One or two of the selections should be changed. The boys took several bows at this performance and held their own in the company.

TWO WHITE STEPPERS.

Dances.

9 Mins.; Two. (Special Hangings).

Greeley Sq.

Man and woman with a dance routine, with the woman standing out as the better stepper of the pair. They opened with a double tap number, the girl following with a single number. With a change to white satin Chinese costume, the man returned for a specialty which was handicapped by the costume. The long robe fluttered and made the dancing look strange. An eccentric tap dance by the girl was liked. It was followed by her partner as a drum major and the manipulation of the baton. A double number concluded. The act opened the show satisfactorily. *Three.*

FISKE and LLOYD.

"What the Ship Brought In."

22 Mins.; One. (Special Drops.)

58th Street.

Myrtle Fiske and George Lloyd have a rather mixed vehicle, beginning with what promises to be a sketch structure and then going off into detached specialty material and ending with straight singing.

At the opening there is a "honk honk" off stage and Lloyd enters before a steamship wharf drop as a taxi driver soliciting patrons. He has come to the wrong pier for a crowd, he explains in a soliloquy. Miss Fiske thereupon appears through a cut door as the Dutch maiden, flaxen haired, white capped and wearing wooden shoes. There is the usual give and take of repartee between them, such as: She: "Now I come by America." He: "Well, that's unusual, to buy America. Most of the foreigners who come over expect us to give it to them."

Much along that line—bright and new and holding plenty of laughs. Miss Fiske exits and Lloyd goes directly into a comic song, afterward telling a group of dialect stories interspersed with snatches of dialect numbers. He has a capital knack of dialect, Irish, Italian and French, and his tales scored. The steamship drop is replaced by a decorative affair of saten, and upon Miss Fiske's return in a pretty soubret frock they have a straight duet. At the 58th Street Monday afternoon they would not let them go, and for encore the pair did "Home Again Blues" and "Mammy."

Miss Lloyd has a splendid female baritone voice for coon shouting and "blues" numbers, and this detail of the offering should not be left for an encore. Their ragtime numbers are sure fire and have a definite place in the routine. The turn divided honors with the feature Monday matinee. Small timers will like it everywhere. *Rush.*

MAXIE.

Colored Entertainer.

13 Mins.; One.

Jefferson.

Maxie is another "Dotson" to liken him to another well known colored entertainer in big time vaudeville. Judging from Maxie's reception he can "deuce it in anybody's theatre. Maxie looks a recruit from 125th street, but he has a likable personality, sounds intelligent, joshingly kids his own two-dollar vocabulary and then goes ahead and peddles his stuff for all it's worth—and that proved considerable if the applause bombardment is any criterion.

He opens with a blues song to which he jazz steps. Gaggling; some more dancing; some more patter and then a farewell eccentric solo that sent him off a hit. His hooping solos are introduced vocally by an announcement re an original "trenches" step and another he terms "twisted and tangled." The whyfore for the first is only surmisable, but the latter appellation was made plain on the conclusion of his getaway solo.

FRANCES MINK

and Eight Palace Boys (10).

Song and Dance.

Four (Special Hangings).

Regent.

Miss Mink's male octet consists of a vocal quartet and a stepping four. A special orchestra leader is carried. The octet all wear tuxedos although their collective appearance cannot very well be described as very neat or extremely juvenile. However, they suffice considering their undoubted abilities in their respective lines.

The songs are musical comedy hit selections which at least saves the turn monotonous familiarity. It is all necessarily ensemble work, the hoofers in one period doing a combination buck and wing solo that told, interspersed with individual solo bits in the course of the number in which the last stepper distinguished himself by some corking contortion and twist work. The singers offered a song medley of pop and classics. As for Miss Mink, she filled in the picture prettily and capably though posing in all numbers as the centre of the vociferously and musically adoring eight suitors. With two she did some trip work up front. Which brings the question, "Why this large company" when that trio, for instance, could do an act well enough, and the various other combinations ditto. It is doubtful whether this large cast could interest the bookers sufficiently on the salary end to meet ten people's demands for an act of its kind.

On its merits, discounting the business incidents, it is a good feature flash for the better three-a-day offering. *Three.*

ARTHUR DEVOY and CO. (3).

"The Peacemaker" (Playlet).

20 Mins.; Full Stage (Special Hangings).

58th Street.

Arthur Devoy's new act is a playlet written by his brother Emmett Devoy. A special eye is bent to form the contour of a living room within which a middle aged couple speak of celebrating their 25th wedding anniversary.

The couple comment on how happy has been their married life and express the hope it will be the same for their son Paul, who has been wed just a year. The sudden entrance of the youth, who angrily exclaims it is all off between him and Madeline, gives papa an assignment.

It is the smooth work of father in verbally patting Paul on the back, taking his side of the quarrel which arose over nothing, and using the same tactics with Madeline who, too, soon arrives, that furnishes the meat of the turn. There are a number of aphorisms such as "No woman wants a master; she wants a lover," and "A woman always believes the thing she wants to hear."

"A twist to the proceedings comes when Madeline turns on papa, tells mother she has stood for the old boy's "bull" long enough. This starts mother after father, there is a rumpus and that really brings the young couple together. It afterward turns out that the scrap was just a trick on mother's part. However, it looked serious enough when father threatened to shoot himself, "so help me God."

"The Peacemaker" is a bit too long, but it has enough stuff for heading the three-a-day bills and it may secure the better bookings. *Three.*

VIOLET CARLSON.

Songs.

11 Mins.; One.

Fifth Ave.

Imitations of grand opera stars, as Galli Curci, Caruso and Geraldine Farrar by vaudeville artists is asking the audience to stretch the imagination some. That is what Violet Carlson is doing. Maybe it is the regular thing to do now, when a falsetto voice shows. It's just the vaudeville bunk and can only be gotten away with in certain localities.

There is no particular reason for Miss Carlson to do it. She could sing a number in the falsetto and get just as much out of it, if she didn't insist upon singing three or four. Almost any falsetto gets a bit tiring after a short time.

At the opening she sings two comedy songs and does a little dance. Although they are not the best songs, they show that she could get away with something of this description if she had the proper material. She is small and in the pantslets looks cute and can dance well enough to get away from just singing.

A single that would be acceptable to the better houses could be framed and it should not be a serious matter to frame. There seems to be a comedy vein in hiding also that might be developed.

JOE and CLARA NATHAN.

Talk, Songs, Cartoons.

17 Mins.; One.

American Roof.

The moment this pair began to cross-fire it was plain they had a specialty somewhere, for they had to put on roller skates, bring forth instruments, flash a cartoon board—or at least yodel. The man is a fair comic. The girl is a goody sized, good-looking picture, but amateurish in her stage talk; to lighten her shortcomings she fights her lines and swings wild, over-emphasizing everything.

After she exits the man does a senile comedy song; to his credit he keeps it clean—that is its only merit. An encore chorus, volunteered in which he puts on pose-glasses and holds his kidney to impersonate an aged chaser, is woful.

On came the crayon-casel, and the suspense was over. The rest had been padding. The cartooning took four minutes and was fast and as good as any. For the finish Miss Nathan offers a well-known face drawn by her partner from any number called; 7 was called and he drew Mitt, and 3 was evolutionized into Roosevelt for a getaway. Miss Nathan here looking charming in black bloomers and a black tam, to register "artist." Two of the cartoons were tossed into the audience, giving the turn an unnecessary touch of transient tactics. It should run the four minutes utilized in the cartooning, and that way would be an acceptable No. 2 offering. *Three.*

SAN FRANCISCO SHOWS

ORPHEUM, SAN FRANCISCO

San Francisco, June 1.
With Singer's Midgets as a headline act, the Orpheum this week has a satisfying bill.

The Midgets won their usual appreciation in closing position and are again proving a box office magnet. Aside from the opening, consisting of an elaborate Spanish scene, the routine remains the same. On account of the reported illness of Foster Ball, neither he nor Bert Leigh appeared in "The Grand Army Man" and no substitution was made for them.

Hugh Herbert in "Mind Your Business" was a big factor in the show with Herbert's artistic characterization making an excellent impression. Sidney Grant, appearing fourth, was the first in the early section to provide laughs. His usual routine, which contained a raft of familiar gags, his pleasing personality and some excellent bits, brought him back for a speech.

David Sapirstein won an immense appreciation with his artistic interpretation of classical selections on the piano, encores with the music box imitation.

The Three Romanos filled the opening spot acceptably. The girls offer a neat dance routine with unbroken action although the interpolated song detracts.

Rae Samuels, in her second week and once more appearing next to closing, was the biggest hit of the evening. Her routine varied almost entirely from that of last week and included a published number.

Jack Josephs.

PANTAGES, SAN FRANCISCO

San Francisco, June 1.
Pantages this week has an all-around lay-out that would do credit to the best houses. The bill is headed by the Eight Liberty Girls who were an excellent feature in closing position with their instrumental offerings.

Payton and Ward were a hit next to closing with exceptionally clever acrobatic dancing, following a rather indifferent comedy routine.

Diana Bonnar, stunningly gowned, registered solidly with operatic singing.

Tom Martin and Co. were out of the bill. "The Five of Clubs," with Ben Mowatt and Billie Mullen, replaced them. Mowatt and Mullen practically offer a complete singing and talking act by themselves creditably preceding the club juggling in which the quintette participated for an applause hit.

Coleman Goetz, assisted by Harry Cantor at the piano, came next. Goetz offered a series of his own and then published numbers with some smart patter in between to good results. A ballad by Cantor was well received. The routine is somewhat drawn out.

Claire and Atwood scored unusually big for opening position.

Jack Josephs.

LOEW'S HIPPODROME

San Francisco, June 1.
Chaplin's "The Kid," and the usual bill drew steady crowds all day Sunday to Loew's Hippodrome.

There were some good laughs distributed through the vaudeville, but the bill as a whole did not hit a fast pace.

Jack and Foris had the opening spot with acrobatics neatly executed. Raines and Avey, a mixed couple, were awarded good laughs for a comedy routine in which the man does a good simp character. They finish to a burst of applause, the girl playing the banjo and the man with a whistle, accompanying her.

J. K. Emmett, May Ryan and Co. appear in a dramatic sketch in which Emmett's brief yodeling stood out as a hit. The sketch itself failed to catch.

Monte and Lyons secured a big hit with their wop characters, the singing member displaying an ex-

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cellent voice, also a good falsetto. The double mandolin and guitar playing was uniquely put over. Robinson's Baboons closed the show successfully. Jack Josephs.

CASINO, SAN FRANCISCO

San Francisco, May 28.

The patrons of the Casino were agreeably surprised by the excellence of the vaudeville program for the current week. Sherman, Van and Hyman were the hit, in second position, although programmed for third. This change being made necessary through a slight injury suffered by one of the members of Play and Castleton, in an accident during a Sunday performance. They were scheduled for the opening spot but did not appear at this show.

The next act of importance was that of Van and Vernon with a comedy talking and singing routine admirably adapted to their abilities. Van is a clever comic of the intimate kind, using his excellent voice at times for the introduction of comedy with sure-fire results. Miss Vernon makes a flashy appearance and is a good foil for Van's style and she also possesses a voice of merit.

Wm. E. Morris and Co. presented a sketch, "Did You Vote?" This act is a satire dealing with modern political tendencies toward Puritanical blue laws. It was ably presented, although slightly overdone in the latter section where too much melodrama was attempted, spoiling the previous impression attained. Frank Hartley opened the show through the rearrangement. His juggling away from stereotyped style met with good response. "Love Letters" is the title of the current performance given by the Will King company.

JOLSON'S COAST VISIT SUCCESS

San Francisco, June 1.

Al Jolson's "Sinbad" closes June 25. The tour of the west has been one of the most profitable ever made by a road attraction. Immediately after shattering San Francisco records, Jolson played the Auditorium in Oakland under a \$5,000 guarantee by Wm. A. Rusco, getting close to \$9,500 in two nights. The receipts are by far the largest ever reached in Oakland for two performances, despite the location of the Auditorium, far away from the theatrical district.

STRIKE STOPS BUILDING.

San Francisco, June 1.

A general strike of builders out this way has resulted in the holding up of construction of four theatres—Granada, Loew's State, Loew's Union Square and Junior Orpheum. Work has not yet started on the new Curran.

COLLIER ENDS SEASON;
COMING BACK EASTDull Northwest Cancelled—
"Irene" Below Expectations

San Francisco, June 1.

Business that ran below expectations and the fear of entering the northwest because of a dull season in that territory resulted in William Collier closing his season with a two weeks' engagement of "Hottentot" at the Columbia, this city. He finishes here Saturday. All bookings for the northwest have been cancelled and Collier has made arrangements for departure for the East.

"Irene" got \$15,000 its first week at the Curran. Business the second week was better. It is now in its final and third week at the house. Like "Hottentot" the anticipated returns were not forthcoming. According to the management "Irene" did far better business on the road than in this city, despite excellent reviews by the local critics.

Frank Matthews, business manager of the western "Irene" company, returned to New York last week to wind up his business affairs in the East, following which he contemplates returning here to live. Charles Burton, business manager of the Chicago "Irene" company, will assume Matthews' position with the Pacific Coast company.

The dead loss to Sam H. Harris of returning the Collier show from the coast figures \$3,500 at a minimum. The cost of a 25-ticket coast tour starting at Chicago, without side trips, is over \$6,000, and, it is figured, the attraction could have played other territory at a saving of over \$4,000 in railroad expense.

NEW HOUSE IN MARTINEZ

San Francisco, June 1.

Plans for the construction of a theatre on the J. J. McNamara property in Martinez have been completed. The structure besides housing the largest theatre in Contra Costa county, will also have an apartment house and large garage.

MARRIAGES.

Jack Hodgdon, booker in the Keith office, June 1, to Hannah Frank, non-professional, in New York City. Hodgdon succeeded in keeping the place and time of his marriage a secret from his associates in the Palace Theatre building until after the ceremony.

SAN FRANCISCO ITEMS

San Francisco, June 1.
J. A. Partington, director of the California, Imperial and Portola theatres, returned last week with Mrs. Partington from a month's visit in New York. The trip was made on behalf of the new Grand theatre, which will soon come under the joint directorship of Partington and Eugene Roth.

With the installation of nitrogen lamps in the entire front of the building the Orpheum has succeeded in making the block a miniature "Broadway-by-night."

The College theatre, on Market street next to the Rialto, recently purchased by Mrs. Olive Grogg and Sylvia Grogg of Bakersfield, is to undergo reconstruction under the direction of Jack Callicott, formerly managing director of Grauman's, Los Angeles. The house has changed hands several times of late. It is in the center of the new theatre district.

J. B. Kalver, who visited here for Jerome Remick business, left last week for the east.

The fine of \$50, which was imposed on the "Let's Co" act during its stay at the Hippodrome in this city two weeks ago because of the tardiness of two of the company's members, which resulted in the act being off the program in the opening show, was lifted by Manager Ed Morris last week.

De Winter and Rose arrived here from Australia May 20. Other arrivals included Nellie Eva.

Harry Side, advertising manager for the Edwin Flagg studios, is here on a visit from Los Angeles.

Al Sather has been appointed general manager of the West Coast Theatres Co., which comprises four theatres in Bakersfield and one in

Taft. He will make his headquarters in Bakersfield.

Edwin Flagg will be host to several members of this week's Orpheum bill in an automobile trip to Los Angeles, where they open after a week's layoff following the Oakland engagement. The valley towns will not be played by these artists. Besides his wife, Patricia Manners, Flagg will be accompanied by Lew Dockstader, Ola Gygi and Mrs. Crane Wilbur.

N. L. Watton, owner of the Colonial, Stockton, died May 24, following failure to recuperate from an attack of typhoid fever.

Due to an injury of one of the members Play and Castleton were out of the bill at the Casino last week.

The Edwin Flagg studios have been awarded the contract for the entire stage equipment for the new Grand, now undergoing construction. The house is being erected by the Famous Players and is the largest theatre for this city to date.

Pantages is installing 12 organs in that many of his houses.

Lou Davis, who has been producing for Techau Tavern cafe, joins the musical comedy show being sponsored by Max Dill June 5.

Frank Shaw is the amusement manager at "Coffee Dan's," where amusement features and dancing have been installed. Harry Dudley also aids.

George Yeoman's record of 93 in the golf tournament being conducted by Spalding's for members of Orpheum bills still stands low as the result of Paul Morton's failure to get over 104. The Singer Midgets are participating for the cup this week.

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58 SUTTER STREET SAN FRANCISCO

AMERICAN ARTISTS GOING ABROAD
OR
FOREIGN ARTISTS COMING TO THE U. S.

should announce their engagements in

VARIETY

and mention the time they are contracted for

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 other words that they "fopped."

An announcement in Variety detailing the engagement abroad will inform the professional public of the exact facts and prevent misunderstandings.

JACK LAIT'S REVIEWS

AMERICAN ROOF.

The Bris Fridkin Dancers are headlined. It should be the Boris Fridkin Dancer, and it shouldn't be headlined. The act carries five people on the stage, one in the pit and an applause leader in the last row. If the agitated person in the last row Monday night wasn't carried, he was at least a cousin to some one connected with the sextet, as he burst into single-handed salvos whenever any one did anything, and left the theatre after the act finished. Maybe it was Boris himself, maybe the leader was Boris. The leader sang a solo in English from the pit in a fuzzy baritone. It was something about love and affected him deeply. It did not affect the audience that way.

The entire six open the turn on the stage, singing lustily. Not one has even a passing voice. Only the dancing billing saved that part of it. The chieftain then takes the pit and swings a baton with frantic callisthenics, while the three women dance mildly and the two remaining men do varieties of popular Russian dance steps. One of them gets something on difficult but not new hoofing of the Trotsky type. The lighting is too low all the way, and at times it descends to almost darkness. If this is an effort at "effects" it is a bust. The whole thing is a medium boiled opening act.

With that as the feature, the show must have run light in expense for this period. Most of the rest of it was singles and doubles, Ricardo and Cooper being the best known names in sight. Max and Irene, recently graduated from the Pan-time honeymoon, showed little that is new, except their big circuit appearances except a change in clothes, he now toiling in summery looking two-piece wear, and she in a yellow frock with white trimmings. Neither seemed to be wearing very hard. Cooper sang "Mammy" on entrance and "You Made Me Forget How to Cry" in the middle, neither dragging down much. Miss Ricardo clowning, but was not as eccentric nor as vigorous as of old. There were hearty laughs, but no perceptible applause, the finish coming on the baby cornet and uke double, with no encore given or asked.

Georgallis Trio, two sharpshooters and a Wilhelm Tell, shot at things from every conceivable position. Only a complete contortionist routine could complicate it any more or make it any less entertaining. Despite saluting and bowing, the house was satisfied to let it go as it was.

Chapman and Ring, sixth, showed a neat act and wandered through a disjointed confusion of talk, instrumental, ballads, dramatics and what not. Opening as a talking double which did not justify the man's eccentric wardrobe or behavior, it left him to sing a ballad and follow with a light dance and cartwheel, still making it a mystery. He then produced a saw and xylophone it pretty to recognition. The lady appeared in the opening and sweetly sang a song about every boy on the level having a girl on the square, which induced her partner to launch into melodrama about it; if he got his music with a saw, he got his drama with an axe—to call a spade a spade. Two three blue gags should be immediately operated on. If the early comedy will be trimmed down to almost nothing and three times as much saw stuff will be done and the closing song sung without any heartrending Cora Payton interlude, then Chapman and Ring will have a very desirable act for Loew time. Both have talent and personality.

Joe and Clara Nathan, talk, song and crayon cartooning (New Acts) opened the second canto, finishing on a Ted Roosevelt. Jordan and Tyler (New Acts) held down ante-final, getting by on the fiddling. Keeney, Mason and Scholl, two roller skaters and a top-mounter without skates, closed and biffed the stay-for-the-picture contingent in the nose with a few extra special stunts that merited and drew heavy cannonading on that front. Monte and Partl, musical team, and Al Libby (neither seen by this roof-bound) were the early birds not caught by the Lait worm.

COLONIAL.

The end of the intermission was the beginning of the show. Though there was merit to some of the first part, the second was wow, wow, wow and wow in four acts, which is as rare in a vaudeville bill as a four-horse parlay. The final four were Tameo Kajiyama, Joseph E. Howard and Co., Watson Sisters and Ford and Price.

Barr Twins closed the first section. Two peas out of one pod, they offered a likeable picture on sight, and started off with a nifty ditty which they have been using for some time. This ran a little long, but was acceptable. They followed with a "Spring Song" dance that didn't cause any commotion, and then a double with a fine tap finish which was ruined by some misunderstanding throughout

among the twins, the orchestra and Rube Beckwith at the piano, all the parties concerned. This was seemingly inexcusable for a Tuesday night. The mirror dance, perfectly executed, but lacking variation, concluded except for a brief trot to the footlights, and the turn departed to a rather shabby acknowledgment.

Rome and Gaut, who last week wrecked the Palace bill following Santley and Sawyer and next to closing, did well here ahead of the twins, but not quite up to their Times square pace. It takes a Monday, which brings out the eagle-eyed pickers, and a heart-of-the-town (almost said "loop") gang to get this pair on the fly.

Lou and Jean Archer in full stage with two production numbers that didn't get very far to start, and then into their corking Bowery Dance and comedy double, were heartily greeted at the finish. None of their other work is in the same theatre with the Bowery specialty. In that Miss Archer is superb and he is rattling; in the rest of it both are fair only, and they should try to whittle down the spare stuff and get to the meat of it. The first number is a total loss despite clothes, drops, atmosphere and everything—it should be replaced by something with snap, comedy largely preferred. The Bowery number they should enshrine and keep in as long as Tanguay sings "I Don't Care," but it should be done in "one"; here is a number worth staging if Archer is eager to produce for himself. It could go into the "Follies" and stop the show. An old Bowery street scene, with lighting effects and other details to refresh the memory or stir the imagination would carry this little effort to a smash.

Sheldon and Dailey, two girls working soullessly, with tin-can material and wardrobe more suited for shopping on Twenty-third street than for playing on Broadway, opened weakly and finished the same way. Neither is strikingly endowed with glorious gifts for brilliant entertainment, but the two could get much more out of their stage time than they did here, with listless execution, lustreless frocks, lifeless songs. The audience thought so, too, and did next to nothing. De Voe and Stutzer, two men, start with banjos, go to acrobatics on the floor, then a saxophone solo by one of them, then to full stage with a high perch apparatus. Here two amazing leaps, hand to foot from a somersault and foot to foot for a hold with one suspended downward by the hands and the other catching his arches with his own from a floor half-somersault, were immense; earned and got several bows.

Kajiyama opened the second portion. Starting low, he rapidly got the interest of the audience by his handwriting marvels, and then ran his, desperately trained routine of backward, forward, upside down and down side down chirography, complicated with double, triple and quadruple concentration stunts, all interspersed with ingenious humor. Moreover, this foreigner was the only performer on the whole bill who talked 100 per cent. correct English. The house was thrilled, held, almost stunned by his feats. Kajiyama has every attribute of a headliner, even though so-called "freak" acts are out of fashion. He is a showman, a wizard and an entertainer; when the audience fled out after the closing act three out of every four were saying, "Wasn't that Jap wonderful?"

Joe Howard, presenting a greatly abbreviated cast since he first launched his present scenery, got a great deal from his support, nevertheless. The Apache dancers were a bang and the male single trick stepper and tumbler landed on both feet every time. The Chinese pair, man and woman, did not register decisively in their specialty. Howard's revival of his hits went well, and the finale, firing from all barrels at once in a lightning quick assembly of his cast and all its talents, went for a wallowing half dozen curtains.

The Watson Sisters entered, with the excruciating Fanny in horsey habiliments (neat) and doing a lady just off an equestrian excursion. The comedy had to do with week-ends and weak ends, and was slightly rough in spots, as was some of the later talk and business. But—who gave a whoop? If Fanny Watson's wholesome clowning can't turn blue into lily white, why not?

Here is one regular vaudeville act. No "production," no author, no program "credits," no fancy sounding or looking bull—just a marvelous and healthy comic teamed with a serious-faced and pretty straight, whacking away with hokum gathered from the seven seas and eight circuits, and making the customers howl. Then the harmony get-away ballad. What more could there be if they had a store house full of drapes and drops and a team of parlor dancers between songs and a chorus and a Hawaiian band and a flock of wardrobe? The clothes were all right and more wouldn't have been any all right; the house olio was all the "atmosphere" needed;

ed; the punch was in Fanny's personality, and she sold that—every ton of it—for plenty of hand-to-hand wampum. She never was in finer fettle. She did all but break a leg, but never breathed hard at it. The girls stopped the show and could have done another half hour, but didn't. Hail to the one good two-act that hasn't sighed for a musical comedy in vaudeville.

Bert Ford and Pauline Price closed. She is a dainty girl and he a neat little chap. They dance on a silver wire, neither very tight nor very slack. But, how they dance! The team could have held up any juncture of this bill with ease. As it was very few left and those who didn't applauded.

Lait.

PALACE.

A big show; that goes for the running time, but more pertinently the general merit of the bill. There were three production acts—the Santley and Sawyer revue, William Seabury's "Frolics" and the Four Marx Brothers. That brought the number of acts down to eight, but the show, off to a two o'clock Monday matinee start, did not ring down until 5:25. Clouds up to overtime may have helped the over capacity draw, which was treated to a real holiday card.

The Marx Brothers are a quick repeat in their new "On the Mezzanine Floor," and that is no surprise. After the Palace showing about six weeks ago, it was reported the brothers would take the turn off and make it into a three-act show. The excellent fashion in which the act works out in vaudeville probably led to a change of plans, for it is a whale of a trick in the twice daily.

The "Interpolation" of Benny Leonard, the world's lightweight boxing champion, added to the fun. Last week the fltic flash showed with the Marx in an uptown house, but the champ's date in Jersey next week to mix it with Rocky Kansas made it imperative for him to stick to training. Without Benny the act ran 50 minutes, including "Red's" speech.

Leo Marx is more the true comedian than in any of the family's former offerings. He is a "papa" of the "Mezzanine" turn as much as ever before. As a quick thinker he qualifies with the fastest in vaudeville. Twice he displayed that Monday. Once when "Red" muffled the bottle of booze. It fell to the floor. The brothers showed teamwork that resembled a short-stop backing up a second baseman. "Pasquale" quickly picked up the bottle and dashed off. But Leo made pretense of sopping up the spilled "licker" on a kerchief and using it as perfume.

There were several changes over the first Palace showing and some new laughs. Leo supplied most of the new stuff. When informed that "Mr. Gould had lost most of his money before he died," he replied: "Yes, I know; he tried to run a Ford agency in Palestine." "On the Mezzanine" sounded like a new song number, and it is pretty. Instead of the jazz band finish there was an ensemble of only those in the act. Hattie Darling, only featured member of the support, showed something on her violin. Also in the way she wore her frocks.

With the Marx act over at 5:10, there was a wait for Bobby McLean, who closed the show. Proportionately few people left the house. Leo Marx stepped in on skates on McLean's introduction, supplied laughs and came in on the finish. If he forgets and wears a hip flask, it will be fatal. Jack Pomeroy, Burke and Blue were out of the act at the matinee, probably because of the lateness. McLean contended himself with the jumping stunts and a display of his really dazzling speed on the "ice."

Holding over for a second week the cameo couple, Joseph Santley and Ivy Sawyer, displayed "Klick Klick," which like their last season's revue was staged by Hassard Short.

The class of Santley teamed with the daintiness and sweetness of Miss Sawyer makes almost anything they do delight. "Klick Klick" is new and novel in its entrance, crisp and fresh in its dressing. The two full stage scenes, with the neatly worked camera device and later the moon and runway, both brought pleasing numbers. For the latter Miss Sawyer showed for the first time in short skirts and for so slender a type she was alluring. She was dainty on her toes as with everything else she does. Santley's "Summer Stars are Shining" proved the revue's prettiest number, though Miss Sawyer had something with a good melody in "Spanish Love." In lighting as in production, skill and inventiveness shown through, Santley and Sawyer did not aim for a punch. That is something they do not need. But there came freely the response that earned the clever lyric from Santley and another look at the Miss Sawyer.

William Seabury has been showing his "Frolics" dance revue in the hinterland. He brought it back a better act, for while the settings and routine are unchanged in general, there are some new members in the company and they stand out. More particularly there is Beth Canton, a little miss who should win a name on Broadway. She

(Continued on page 22)

NEW ACTS THIS WEEK

HARTMAN and WILEY.

Songs and Talk.

18 Mins.; One.

H. O. H.

Raymond Wiley for the past few seasons has been playing about in a futuristic jail act with a male partner. The present offering is quite a departure from his former specialty, for Wiley is merely acting as a foil for the comedy of Miss Hartman. Wiley is using his double voice number from the old act for his single bit. He makes a clean cut looking straight man although a trifle stiff.

The act depends for its future upon Miss Hartman. She is a good looking blonde, wearing straight evening dress, although at the opening she wears big storm overshoes or perhaps they are auto shoes, for evening wear. They get a laugh and aim the audience in her direction for comedy. She gets quite a bit of fun kidding her partner. Her clowning is of the right sort and she does not give the impression of trying to be funny. Some of the stuff is not new, but she manages it nicely and gets it over. The couple have appearance and class and should work into a happy vaudeville combination. They are headed right and at present for the smaller big time houses and the bigger small time houses should do very well. A season's working in the middle west houses where the act should be in demand would do them a world of good.

JACK DONOHUE.

Talk and Dancing.

15 Mins.; One and Two.

Jack Donohue is a dancer, late of the "Follies," and previous to that in "Angel Face." For vaudeville he has retained most of his old turn inasmuch as he opens monologing. The talk lands mostly, mainly through Donohue's nervous, jerky delivery. He breaks up his lines getting laughs. But it is as a dancer he shines. After the monologue act goes to "two" where Donohue pulls his travesty on the classical dancers, getting big results with a snake dance imitation, using his arm for the reptile.

Another big laugh was his utilizing a coat hanger for a bow and arrow in one part of the travesty. At the Prospect Donohue followed Princess Radjah and ad libbed a travesty on her snake and chair dance that was the comedy hit of the bill. A papier mache snake was carried out in a covered basket for the number. Donohue, in order to enrage the reptile, as Radjah had done, unwound a red tie from his neck and shook it before the prop's eyes. It was a real wow.

Donohue is big time, and on the same bills with the Princess qualifies as a strong comedy adjunct with his burlesque. It's the funniest one of the season.

MAE NEILSEN.

Songs.

14 Mins.; One.

Broadway.

It was Mae Neilson in the theatre on the side cards, but the lobby held billing of Kay Nelson. Either name won't help the act of the girl's, however, which is all small-time from the kid dress worn entirely during the running to the material, routine and manner of handling.

Starting with a Chinese number Miss Neilson followed with "Old Swimming Hole," then did a Lauder song without credit, placing a plaid sash over her short dress for that, finishing with Italian and Irish songs.

Miss Neilson was No. 2 at the Broadway.

HOLDEN and HARRON.

Talk, Songs.

14 Mins.; One (Special).

The team's vehicle is titled "The Billposter," with the man doing the title role and the woman an actress. They engage in crossfire, she offers to make him an actor along the stereotyped lines and he comes back in a checked suit outfit for two popular songs in draggy tempo. The orchestra always was a couple of notes ahead of him. Some more sidewalk talk and then another song by the woman, a statuesque figure to the humpty-dumpty accompaniment of her partner. The latter also picked out a front row male patron for a continuous barrage of ad libbing, addressing him as "Fred." He was not a shill, although comedy possibilities presented themselves if one were carried. Sure fire on the present time.

ROBERT REILLY and Co. (2).

Songs and Talk.

17 Mins.; One.

Robert Reilly is an Irish tenor who has in his support an attractive miss and a boy. A light pleasant love story is unfolded. Its principal characters are an Irish lad and lassie, the comedy of the piece being the inevitable appearance of her younger brother at inopportune moments.

The act opens with a number by Reilly in "one," following which the drop is separated, displaying an interior in which the boy enters offering the singer a glass of ale. The girl appears having expected the visitor, with comedy business by the kid ensuing.

The drop is brought together again for more vocalizing, later being separated, showing a country gate with more love making and interruptions by the boy.

The man and girl go in for double vocalizing with a dance finish by the trio topping off.

The idea is well worked out. The piece has value as a singing offering. The story is productive and the comedy by the kid always sure. The act is well staged, its value in this respect not being gained by the Roof showing and should fit in some spot or other on any present vaudeville bill.

BURNS and LORRAINE.

Songs and Dances.

11 Mins.; One.

Two clean-cut chaps in sack suits doing a song and dance routine. Opening with a jazzy published number, the boys go in for impersonation, one taking dancers, with his partner, singers, Cantor, Leonard and Jolson are used for singers by one boy, with Rooney, White and Cohan for the dance mimicry by the other. Both handle their bits well.

The turn travels at a good speed, the boys having sufficient magnetism in their work to hold attention, with the present turn showing signs of developing them into a standard act.

DOHERTY and DIXON.

Songs, Piano and Harp.

10 Mins.; One.

Keeney's, Brooklyn.

Two girls, each an accomplished musician, on piano and harp. The pianist also sings while at the piano and also with the accompaniment of her partner. The singing discloses a considerable range of voice and carries the act along handsly.

The musical ability is never left in doubt, the harpist handling a solo bit in tip top style.

No. 2 at Keeney's Monday afternoon these girls found the going easy with a turn that is refinement from start to finish.

JOHNSON, ROB and GIBSON.

Comedy and Musical.

17 Mins.; Full Stage.

Greeley Sq.

Two men and a woman. The latter is supposed to need the aid of musicians for an entertainment, and calls up the musical union.

Both the men are comics, one sporting a violin, the other a banjo. The latter could be heard in the several numbers played, but the fiddle appeared to be used as a prop.

Comedy was worked up by the fiddler and the girl, the entire routine classing as "hokum," but quite effective. On fourth the trio drew hearty returns.

KELLY and BROWNE.

Songs and Dances.

11 Mins.; One.

A man and woman going in for competitive work to decide which is of greater value to bring forth the worth of a musical composition, singing or dancing.

The man is an Irish tenor; his partner a dancer. He sings a number with the woman doing a dance to the same music following him. The man's voice would suggest cabaret experience. The girl's main asset is her appearance. Her dancing shows no originality.

For an early spot on small time bills they will suffice.

Six acts and a picture were presented at the Playhouse, Hudson, N. Y., the latter half of last week.

Ben Cohen, manager of Loew's colonial, Detroit, has whed in that he intends to attend the Dempsey-Carpenter fight, inviting Abe Friedman and Moe Schenck, of the Loew office, to be his guests.

PALACE.

(Continued from page 21)
showed the snappiest little way in the opening tango. Then on her toes she recorded a spontaneous hit. Miss Cannon does something new in toe dancing. Perhaps her's may be classed a stunt, but it is certainly there from the front. The Hope Sisters are still in the act and performing nicely. Others are Rose Stone, Ramona and Sylvia Barden, with Jose Richman making himself noticed at the piano. The "Fivolles" closed intermission, drawing down the biggest applause score of the afternoon.

"Dance Me" Dotson, the colored stepping single, sold his routine so well on second that he came near stopping the show. He won the first big returns with the Scotch step. In stalling for breath for his finale, he asked if anyone had a fountain pen, then mopped his brow with a blotter. It was a big laugh. Two numbers later, Boyle and Kramer, started in quickly. Kramer said he wouldn't do any dancing because he didn't want to "make a bum out of Dotson." T. at brought the colored boy on again, demanding to know what it was all about. The pair of them made a "contest" of it, Dotson stepping first. During the dance Kramer told him he didn't have a chance and he was running tenth. He singled and a double dance worked out well and took Dotson out of the picture. Boyle and Kramer scored "with surety." The latter is sporting a pair of "pants" that would be funnier minus two grease spots.

Ciccolini took up the running after intermission, displaying his splendid voice with the routine that had one number in English. An accomplished piano accompanist played brilliantly while the operatic tenor sang and encoored in "one" in "Pagliacci." The matinee crowd was not exactly a gathering to enshouse over the routine, but the handsome Italian made his usual distinct impression.

The three Lordons opened. Dec.

RIVERSIDE.

Business was good Decoration Day afternoon, though not capacity. The turnout was first rate considering the outdoor opposition, with a balmy sun beaming and everybody bliking for the beaches and the woods.

A good summery nine-act vaudeville bill, with plenty of comedy acts interspersed, made for a good but not a great show. Florence Moore, back from the legit, was headlining and held down the before-intermission spot. Miss Moore is using a piano player, Cliff Friend, and doing a straight singing act, with patter interpolated. Her clowning and nutting, which lifted her into the legit circles, doesn't seem as spontaneous and natural as usual, and leaves an impression the comedienne is straining for results that once came naturally. Miss Moore got over strongly before a soft holiday gathering. "Did your first wife ever do that?" one of Alice Lloyd's numbers, is in the Moore repertoire, with no allusion to Miss Lloyd, but a few minutes later in "one" Miss Moore gives Sam Mayo, an English music hall comic, credit for her "Ha-Ha" number.

Two comedy "wows" ahead made it easy for Miss Moore. They were Buzzell and Parker, third, and "Blackface" Eddie Ross, fourth. The former turn, in direct contrast with the headliner, haven't lost a particle of their speed by their recent sojourn with "Broadway Brevities." Eddie Buzzell is one of vaudeville's best precocious though non-offensive light comedy speedsters. Miss Parker is charming and a clever opposite, her costume contributions and personableness accounting for 50 per cent. of the turn's merit. They rolled over.

Mr. Ross picked it up where they dropped it, following, and got laugh after laugh with his humorous monolog. Ross doesn't infringe, but reminds in delivery of the late Charlie Case. He has the same fine knowledge of values and wrings every possible giggle out of his juicy material. The banjo playing and whistling at the finish anti-climaxed the talk.

After intermission Lane and Hendricks continued the comedy list. Hendricks is a new straight who joined Lane a few weeks ago after the dissolution of the Lane and Mickey Moran combination. The gags the boys are using are all old timers that have been much banded around this season, but Lane's clowning gets most of the laughs. Hendricks makes an acceptable straight, looks well and sings strongly. They went big.

The Topics kill many a gag for the artists, the most recent burial being the story about the judge and the three cross-eyed prisoners that several acts were using.

Mario and Mary McFarland, assisted at the piano by Thomas Brice, took just eight minutes of their high-class double singing to arouse the house. Opening with a semi-classical double that allowed them runs, they went into "Blue Bird" and closed with an operatic aria that went solidly. Both have cultured voices of excellent quality and have wisely selected their material for vaudeville.

Ruth Royce nearly found a home in this house, although the applause at the finish could have been shortened by a little sign changing. This name remained illuminated until Miss Royce had made two speeches,

the applause picking up after a lull in one spot. The opening song wouldn't pass censorship in some sections, but the rest of her cycle are corks. The mugging continues to jr, but her showmanship is big time, according to present standards. The Ziegler Sisters closed and held them remarkably well. After the opening double dance a long violin solo by their leader was listened to patiently. A similar bit followed the next double. A solo dance might plug up the interim just as well, for the music slows up the turn. Both are good dancers and kickers, with the production up to big league standards.

Lady Alice's Pets, one of the most remarkable animal acts in the show business, with rats and cats fraternizing, opened, with Palo and Palet, an interesting musical turn, second.

JEFFERSON.

The Jefferson's new twice-weekly, eight acts and feature film policy did not seem to prove any great attraction, judging from the Monday night business. Possibly the matinee took the edge off it, but it certainly was under the weather Memorial Day eve.

Because of the picture addition the vaudeville necessarily starts at 8 sharp. Pat and Julia Levolo opened with their slack wire routine, but things were only so-so for the couple that performance. The wise (and truth to tell, quite "deep") chatter volplaned over the top and fell flat. Then, too, the over-prolonged stalling in playing up the leap on the wire stunt—which seemed to be a familiar to the customers, anyway—did not help matters. He landed on the seventh try and the last two or three attempts looked realistic. The bike stunt made a good getaway for 'em. Miss Julia does very little, assisting with props and looking swell in the soubrette costume.

Maxie (New Acts) is a colored entertainer and a good one. Ethel McDonough, offering "Milady's Busy Day," sold her vehicle for all it was worth in the troy spot, incidentally showing a variety of feminine wearing apparel that pleased her sex. As for the yeggs, the satire on a woman's busy day kept them interested not to mention the silhouette costume changes. But as Jim Harkins (Jim and Marian Harkins), who followed, remarked, "You only saw it in shadow form; you should have been back stage." So there you are. The Harkins, incidentally, "talked about their neighbors" to the extent they were loathe to see them go and seemed desirous of listening to more of the scandal. Adelaide Bell was an added starter, and, assisted by an accompanist, scored with song and dance. Bobby Connolly and Co. (New Acts).

Tom Patricola, assisted by Irene Delroy, next to closed and walked off with all honors. They just couldn't get enough of Tom, and the way that boy went kept them interested. The customers feet hot almost to see the perspiring performer labor. But that reception is worth any amount of hard work. One thing sure is surprising—how he can retain that footballer's physique after sweating so profusely every performance. As for Miss Delroy, she is excellent foil for Patricola's clowning, looking pretty, stepping gracefully, deliciously and conservatively as occasion demands.

Monroe and Grant taglined. The men enter with a prop beer truck auto which, following some comedy business, discloses a trampoline. On the latter the team prove excellent and graceful jumping jacks, which, coupled with the novelty entrance, qualifies them for a spot closing or opening any show.

Following intermission Sydney Chaplin in "King, Queen and Joker," closed.

ALHAMBRA.

Enough vaudeville at the Alhambra this week to satisfy the voracious vaudeville glutton. The show starts at 8:15 and runs with a very short intermission until 11:15. It is good vaudeville, too. If a three-hour vaudeville show is what is wanted then the Alhambra is certainly framed for it this week.

The bill contains plenty of the essentials—comedy and woman. The holiday audience Monday night was enthusiastic, but not to the degree a holiday audience usually is. These audiences in big time theatres are getting so they must be shown, more and more so every day it seems. The Harlemites will wait a few weeks before they get a better lineup than this one. Business was good but not capacity.

Emily Ann Wellman and her players carried away the feature position extremely well. Amidst a great quantity of real vaudeville Miss Wellman was planted and more than held her own. The flashes idea is one she brought to vaudeville and this part of the miniature play is not new but there is novelty in other ways. A cast of six and an extremely good selection of players, better by far than the usual vaudeville sketch has to offer. The one drawback to the piece is its running time. It is long, even though it holds interest. The rest of the bill feels it. It looks like a very good playlet for once around. Morris and Campbell had a very tough spot following the Wellman act and also a long comedy show. The couple seem to be bothered not

a bit and went right in and pulled out the laughing hit of the evening. The hoke from the box was very well received and the skating bit at the finish placed a solid laugh in the proper place. The little lady deserves mention aside from the comedy, for she figures largely in everything that the act gets. A very good low comedy act of the type that big time needs more and more.

Muller and Stanley also registered with comedy. Their second drop was moved well down stage here, air — in back of their drop in one. If the drop must be moved it is much better this way than when set back. Maude Muller is showing plenty of classy wardrobe in these New York houses. The hat should have been discarded, however, with the full evening dress.

Milt Collins with some new and up-to-date chatter and some of the old scored as usual with the Hoffman material.

Duffy and Mann made up the third man and woman combination on the program. The act starts out much better than it finished. It gets away great with the telephone bit, but slips slightly after the couple get into the neat little set which they carry. The act pleases and got by very nicely fitting into the program becomingly. Miss Mann is a vaudeville girl of just the right sort. Well dressed, charming in manner and pretty, she is outstanding in the offering. Duffy is a good light comedian, but is in need of a few real punches for the present vehicle.

"Little Jim," the bear, gave the show a good start when they got down to the wrestling. The two plants carried helped this greatly. A big, simple looking guy was good for many laughs. The finish has been worked better than it was Monday night, but at that it got the show away to a bang.

Lew and Paul Murdock, two boys who dance, followed along No. 2 and kept the proceedings on the move. The Alhambra audiences like dancing and seem to understand it. The eccentric dance of the taller of the two men came in for the most and deservedly so. The routine leans mostly to eccentric stuff. It is a good two-man dancing combination.

Nathano Brothers, another hoke, closed the show. The roller skating comedy is a little out of the usual run. The comedian has dug up a few new laughs in the falling line. The bit in which he carries the pillow, sliding it under himself every time he falls, is well done and good for a laugh each time. The tricks don't amount to much but there is enough bumping around and falling to get them plenty.

Tennessee Ten were almost on their own stamping grounds around here and they just couldn't go wrong. The act remains much the same as always. The little girl who sings got as much as anything. The band portion should be rearranged to get more music and less noise. At present it is difficult to tell whether they are playing any particular melody or just banging away for a noisy finish.

BROADWAY.

The Broadway had them standing up behind the orchestra rail Monday evening, but the balcony was not altogether filled at near nine. The show seemed to run a bit differently, perhaps because of the holiday. Eight acts with a feature film and a news weekly, probably a Topics also, made up the program. It was a typical holiday bunch, laughing easily and applauding charily.

The bill was plentifully supplied with comedy, a comedy turn closing the variety end. It was the Four Camerons, two men and two women, a peculiarly constructed turn, opening in "one" and closing full stage with trick bicycle riding. One of the girls who attempts to sing also rides a wheel. The male comedian gives the turn any weight it holds. He is acrobatic and reveals that while doing a dance, and is the best bike rider, doing the boomerang as his only wheel stunt. The remainder is kidding talk, with the straight alluding to the comedian as his son and the "son" calling the straight daddy. This is conglomeration the turn should do well on the medium time and will make a pleasing closing turn there.

A sure fire laugh as now framed is the combined acts of Mignonette Kokin and Fred Galetti. They are in "three" with the monkeys doing but two comedy tricks, one a wallop as a laugh getter. That is the barber shop bit with one of the monkeys jumping high in the air as though in anger, whilst other business between the two is a continual scream almost. One of the animals playing an electric bell arrangement, getting a tune out of it, though apparently faked, is so well done it draws involuntary applause. There seem to be two girls, and Miss Kokin must be the toe dancer. Something of a set is carried with a street organ containing the monkeys. Miss Kokin formerly did an act of her own in vaudeville, one of first toe dancers in it. Mr. Galetti is a well known for his animal turn. Combining the two, which condenses both, with the bit of talk Mr. Galetti indulges in, has worked out a comedy act of value.

Placed No. 3 at the Broadway it got everything it went after, and fits better there than it would opening or closing, though the act could be placed for either or any spot. Those monkeys are certainly funny, and coming as they do in the centre of the work, provide an altogether unexpected laugh that is the more relished for its unexpectedness. There is good showmanship displayed in the brevity of the monkeys' business, likewise the entire running, for the bits by the girls blend nicely.

Another laugh was Billy Glason, next to closing. Mr. Glason is a singing monologist with laughing stories that he helps along with his own mannerisms. Two of his songs, opening and closing, are about girls. With but three songs to the turn there should be more of a variety and the opening girls number might be changed, though that leads into talk about women. Then there is talk about drink, a comedy bit with a letter, nicely done by Glason, and a red fire song of "Let's Help One Another," good propaganda for current times and Mr. Glason as an applause getter, besides some Yiddish stories and the recitation Glason says he wrote in New Orleans, "The Matrimonial Handicap." It was enough to just blame it on himself; he could have laid off New Orleans. It could probably be the best laugh in the turn if Glason would tell what he is thinking to himself every time he pulls that "Handicap" recitation, for he surely isn't posing as a recitator or whatever they may call it in New Orleans. Otherwise Mr. Glason wall 3 off with the hit of the evening, making them make him stop the show, which wasn't difficult, though tried twice before him on the same bill unsuccessfully. Glason has a likeable way, a couple of funny bits, and he favorably sent in the closing act during the short speech which also included a Cohan vocal imitation. Glason looks like a standard for the big time. All of his stuff sounds like his own, quite remarkable nowadays.

Another single was Martha Pryor with a piano player and songs from the same factory. The piano player busted right into the turn at the commencement before Miss Pryor appeared. This looks new in piano playing ethics, but it was a short lyric, something about something that was equally important. Later the pianist had another inning while Miss Pryor changed. He can play the piano and knows it. One of Miss Pryor's songs isn't new any more, but she seemed to have a routine, and, like talking acrobats, maybe can't change it. As a single she's just another aided by appearance, but lacks animation and only appears to get down to work when doing the coon number as a colored girl would sing a blues. Miss Pryor is uniform in gesturing, having two movements with her hands, used in nearly all of the numbers. She will also do on the medium time if intending to stick in vaudeville, which doesn't look any too certain the way she worked, but looked the other way, figuring two good gowns. She came from burlesque and has been in a production.

No. 4 held Fisher and Gilmore, man and woman, the man doing a boob. Nothing extraordinary, but the turn holds two old and very melodious melodies, the first having a splendid arrangement. One has a specially written lyric. The boob stuff of the bashful country boy calling on the girl (the act is called "The Bashful Romeo") is the same old sure-fire for half-hearted laughter, but the singing helps it along, and the turn frames up for the better small time, with no prospect in sight with the present material.

Headlining were the Seven Honey Boys, the minstrel act of the conventional kind, with one coking good tenor, including as well a codeler who yodels to a farethwell. The gags are nil, though one of the ends seems to have a couple of gags that are strung out, one about going to jail. That should be funny in the sticks.

The Broadway must be depending upon the picture for the crowd when it won't headline a name. Maybe that's through the nearness of the Palace, but if the Broadway is to be put over as a pop vaudeville house at \$1.10 in the boxes and 99 cents in the orchestra, they may as well go to it or leave it alone, to die as it has died so often before under other managements. Pictures for years never held up the business, and if that is still true, with vaudeville doing what is being done there, why not give it vaudeville right or not at all? The Broadway really should be made a freak house. It has a fine location, and just now nothing else.

Sasha Platov and Co. (New Acts) opened with another single, Mae Nelson second.

AUDUBON.

Considering the number of people vacationing over the holidays, poor show weather combined with the fact that the bill was continuous, the night gathering at this house held up very well Monday.

Just prior to the initial show a brief memorial was held with Rev. Joseph A. McCaffery calling attention to the fact that we must not forget the ones left across the sea. The ceremony was also marked by the presence of members from the Richard McNally Post of the American Legion and the Fred H. Meyer Post, Veterans of Foreign Wars, and a detachment of uniformed men from the 22nd Engineers.

Jack and Kitty De Maco, the for-

mer attired as a tennis player and the latter in riding habit, make a fine appearance, but failed to come up to their past reputation. Their work is founded along the acrobatic line, utilizing tennis racquets for rings. On frequent occasions too much time is wasted on certain tricks, especially those offered by Miss De Maco. A faster routine would do better.

Reed and Blake, male combination in evening dress, run along the same lines as the regular masculine team, offering comedy talk, several songs with two French characters. The latter went over well and should continue to bring laughs. The only thing of importance and worthy of applause was their vocal imitation of a jazz band, which was appreciated.

Phyllis Gilmore company, including two women and one man, presented their customary blackmailing comedy playlet only fair success. There is a slight change in routine. Instead of going right into action the leading female makes one of those sympathetic speeches in "one" and at the conclusion repeats the same thing, throwing out a "two" of "thanks." It is founded on the two women endeavoring to sell the man a set of books entitled "The Life of Napoleon." Action starts with the younger one entering his room attired in silk pajamas, claiming that a burglar entered her room upstairs. After a dispute she refuses to leave, and intends to await the arrival of his wife unless he hands over \$5,000. The other feminine enters as the supposed wife, but in reality is an assistant to the bookseller. After thanking the supposed wife for relieving him in getting rid of her, he offers to do anything to repay her efforts, which brings on the sale of the books.

Andy and Louise Barlow, a juvenile combination, were the hit of the evening. They are a dapper pair, possessing ability, personality and a routine that will stand with the best. Following their opening dance, Andy does a solo while the girl changes to masculine evening clothes, high hat and sporting a cane. He changes to a roughneck with a cap and sweater, and she in one of those indescribable costumes combining efforts for the Bowery number.

Dody and Berman, two men, have a bag full of comedy chatter that will put them over. The comedian, with an Italian dialect stands out very well, and although his partner does not quite measure up to the standard, they will receive sufficient reward for the talk. They also offer a camouflaged ventriloquist imitation that demanded attention and will undoubtedly hit the mark anywhere.

"Ladies of the Jury," a company of 12, closed the show, establishing that the turn is surefire for laughs. The scene is in a jury room, the women deciding the fate of a man being tried for murder in the first degree. Some vote not guilty, influenced by the man's nice looks; others claim guilty in a sarcastic manner, revealing that they are against men, regardless of the evidence. Others vote along comedy lines.

BRIGHTON.

The Brighton sold out Monday night (Decoration Day), the first Monday night since the opening of the current season (third week) that there has not been plenty of seats available for the latecomers. It was a typical holiday audience that laughed easily and was more than generous in expressing appreciation. Gus Edwards, Revue topped the billing, and Yvette Rugel was the bottom liner. The show got off to a rush with Raymond Wilbert, a talker, hoop roller, who commanded attention even from the incoming seat slammers, and went over in a way unusual for an opening turn. Marie Walsh and Irving Edwards were second, singing and dancing pleasantly and lending a spirit of youth to the show that helped.

There have been few, if any, acrobats who have stopped shows for a good many years, not since the days of Rice and Prevost. But Willie and Joe Mandel did just that Monday night—stopped the show and stopped it cold. It's an exceptional turn that is going to stop many a show hereafter. They've been around for some time, this pair of comedy tumblers, but through having been buried among small timers are new to big time audiences. The Mandels had to make a "speech" at the Brighton, Monday night. Think of it—an acrobat making a "speech."

Swift and Kelly, fourth, found the going smooth enough with "Gumdrops." Miss Kelly's two vocal numbers registered heavily. The Gus Edwards turn closed the first half, the old time songs as usual cleaning up. Chester Fredericks, Mr. Edwards himself, the Furness girls and the rest of the kid stars, all landed individually. The act was a hit of heart warming calibre.

Miss Rugel is wasting her time in vaudeville. She should be in grand opera. Probably it's the "cultivation" or "study" that's missing. That ought to be easily enough acquired. Miss Rugel did her usual delightful and well varied repertoire, including "Swanee River," sung in a minor

calence. She was a hit of huge proportions. D. D. H. monologued his way into a series of laughs after battling against the house a bit. But he got 'em and held 'em to the end. Coming out, the phrase "that's bunk" was on the lips of half of the audience, testifying to the impression D. D. H. had left. Any monologist who has 'em talking about him after the show and boosting him as they leave the theatre must have something. D. D. H. has.

The Lincoln, a double dancing turn, closed the show. They were poorly spotted for an act of their type and would have done much better further up in the show. They did excellently considering the handicap. Pathe Weekly closed. Bell.

REGENT.

The holiday matinee business at this Moss house in the Harlem district drew about half capacity attendance. Obviously, the weather was to blame. The house ran three shows Monday, as against the usual twice daily. That is the custom up there on the week-end days and holidays.

The Moll Brothers, a two-man perch act, opened, distinguished by the fact that the understander balanced the perch on the forehead instead of the prescribed shoulder position. With the larger and seemingly more cumbersome perch the shoulder balance was resorted to. The duo effect gobs get-up under-dressed by full length tights to which they stripped eventually. A good opened for the time.

Lucille and Cockle, with the birds mistress the outstanding feature because of her showmanly manner of handling the parrot and the cockle, showed No. 2 to resounding approval. Their reception by the children, who were present in large numbers, on the matinee because of the holiday, marks it as excellent appeal for the tots.

Ethel Clifton and Co., with their "Diamond Cut Diamond" playlet, is a miniature meller gem and the twists banged it across for an offering away from the general run of crook playlets. The act consists of a man and another woman, the latter billed in the lobby as Jean Storm. The chatter listens very realistic and on the up and up—not the studied third hand gleanings of an author-observer, but like that of one who has learned the lingo from actual contact with the grifter and demi-monde breed. The sketch is also tastefully mounted and appropriately costumed, which adds that much more to it—sufficient to stamp it big time.

Henry and Moore, with a new vehicle, "Escorts Supplied," walked off with a sweet hit. Henry gave a couple of imitations (announced) of Ward and Van and Ben Bernie, among other things, and also wrestled with his fiddle in hoke fashion for telling results. Incidentally, would it not be advisable to arrange for Miss Moore's exit in the course of Henry's violin torture session, instead of having her stand aside holding her hands and doing nothing? Otherwise it looks like big-time towards their course.

Willie Solar, modestly sub-billed as "the international musical comedy star," sufficiently overcame that ambitious monica to walk off with the hit honors of the show. The mugging, the trick whistle and all combined to make his 12 minutes stay a welcome one.

Frances Mink and Eight Palace Boys (New Acts) closed.

A Dorothy Dalton feature, "The Idol of the North," and the usual collection of short film subjects completed the program.

HENDERSON'S.

Decoration Day marked the transition of Henderson's, Coney Island, from the pop vaudeville and feature picture policy which has obtained during the winter, to the regular nine-act big-time summer show. The change was not ushered in auspiciously Monday afternoon as far as attendance was concerned. Coney Island got the worst of the weather break Monday, and Henderson's seemed to catch it a bit harder than some of the other Island amusement resorts. It was damp and threatening until around 2 p. m., which condition kept many away from Coney and favored the neighborhood houses.

Henderson's lobby has been redecorated and the interior looks sleek and span, the chair coverings tending toward creating an atmosphere of coolness, which perhaps will be more appreciated later. Owling to one of the acts scheduled for a spot in the first half not arriving on time Monday afternoon, the show had to be generally shifted around. The matinee line-up had Sydney and Townley and Crawford and Broderick, two mixed doubles of the flirtation, singing, dancing and talking variety, following each other, second and third. The two acts are similar in frame-up. If not in material, and the confusion was too obvious not to be noticeable.

McDevitt, Kelly and Quinn, programmed third, opened the second half. The rough and ready comedy and dancing of the trio woke 'em up, following the dreariness of the Topf's, with their released gags and small town newspaper humor. McDevitt and Kelly rolled up their regulation with their double ecen-

tric stepping and Miss Quian furnished "right" value that contrasted nicely with the low comedy methods and make-ups of the two men.

Following, Beth Beri and two male assistants, offered an interesting study in comparisons between the variety style of turn and the so-called modern vaudeville production act. The Beri act carries satine drapes, the two boys in it wear Tuxedos, and Miss Beri dances "classically." It's all vaudeville "class," personified. But aside from Miss Beri's dancing there is but fair entertainment. It pleased.

The show had two decided hits, one in the first half and the other in the second—Dolly Kay, fourth, who opened to a "reception" and closed to a small-sized riot, and Herman Timberg, who also got in the reception class, next to closing, and who at the finish gathered more than enough curtain calls to satisfy any headliner.

John B. Hymer and Co. in "Tom Walker in Dixie," splitting the top with Timberg, closed the first half and kept 'em interested throughout the fantasy. Bob and Tip opened and received more than several acts following. The loop the loop business of the little fox terrier at the finish pulled applause of the hefty kind. Donald Sisters closed with a hand to hand balancing turn, an unusual type of act for two women. They got over, the house sitting through the finish.

The tanning order was changed at night. Prices same as last season. Bell.

5TH AVE.

Comedy seems to be coming into its own around the big time vaudeville theatres, for this week at least. Running into two good comedy shows in New York in one week is a record. Another reason for the manner in which these two shows played (Alhambra the other) is the start the shows received. An opening or a No. 2 act that gives the show a real sendoff deserves as much, if not more credit than the act next to closing. Often it is the No. 2 that makes the success of the next to closing possible.

In this week's bill the opening act gave the show the start: Four Casting Mellos, and it is not the best casting acting the business either, but they work fast and have a woman flyer adding greatly to the effectiveness. It is seldom a woman flyer is seen. This act has a girl not only a good flyer but a corking looker with it. They got more than many other casting acts that beat them to death for doing real tricks. Violet Carlson (New Acts) was No. 2, and while she did not do big, she held the show to a level. She only did 11 minutes and followed an act that didn't do more than six at the most, so this left it pretty well up to Morgan and Gates to decide whether the show was to be a real one or not and the two boys stepped out and put it over pretty.

The nonsense of the two seemed to hit from all angles and the audience was on their toes to go right along with them. There are several funny bits in the act. Old, perhaps, but still funny and very well done. They fit along very well around the number 3 or 4 spot in the big bills, where they will do the bills a lot of good probably more so than later down on the program. Morgan is a very good dancer but is doing only enough of it now to show that he could if he had to. Always a good angle to get over to an audience.

Gus Edwards' Newsboys and Girls (New Acts), took up about 25 minutes of the running and there is enough entertainment in it to keep the ball rolling. Anything with kids in it is half over before it starts.

Frank Farron placed a solid hit after the Edwards act, due mostly to a bit that Frank Bush did years ago and is probably still doing, the soused dame coming home from Coney Island. Farron starts off in the same voice Bush uses and the opening talk is identical, but after the opening he gets away from the talk. The other stuff is not so good although the Fifth Avenue audience laughed at them. A tenor voice of sweetness helps and the song at the finish left the audience in fine fettle for Henry Santrey and his Band, who caught them right from the start and held them a full 35 to 40 minutes without losing attention for a second. He could have gone on another half hour and the audience would have been satisfied. They applauded long after the lights went out. This act doesn't come under the Jazz band head at all. It is purely a vaudeville entertainment with a man at the head of it that knows vaudeville values as well as anyone can know them. He has the specialty running as smoothly as though it were a play that had been on for a season. Numbers and business fit into each other with perfect accord and his heavier numbers are as well liked as the lighter ones. The band is great, it makes real music and not mere noise but good as it is, Santrey can go down in "one" with a piano player and put it over in any vaudeville theatre.

Toney and Norman closed the show and this house seems to be the real spot for Jim Toney. He started fine and then he couldn't be stopped. He hit the bullseye with every shot and the more they laughed the better he got, until they put on the "pantomime plays" to

shut him off. Several very funny bits that appeared to be new showed up, the one in which this partner pats him on the bald spot and Jim taking a bow thinking it applause, got the biggest scream for him. Miss Norman also worked with more spirit and interest than when seen the last time. She is an excellent foil for the comedian.

GREELEY SQ.

Nothing happened Monday night that disturbed the succession of acts that got across and little more until Adrian clown on next to closing. They were doubtful about him, too, until his "prop" stagehands got into the going.

Adrian's nut recitation try and a phoney Spanish song won mild interest. But the house went into an uproar when the plump "stagehand" started losing his overalls. The two assistants and Adrian just about hit their stride at the close. That was excellent harmony work in the singing of "Chili Bean." On the form displayed the act as a trio could have encored, but the house was not insistent by any means.

Two White Steppers (New Acts) opened the show. Barlow, Banks and Gay found a good spot second for their singing routine, which started off well with a medley and wound up with an operatic selection. That won them enough to encore, but they let it go at that.

Davis and Chadwick, two colored men, got something on their dancing, but simmered down to nothing. It is one of a flock of colored acts using the "Jail-house" song, which certainly isn't strong enough to close with. They passed out without protest.

Johnson, Rob and Gibson (New Acts) were fourth. Turner and Grace closed well with a juggling routine, made different with the aid of the golf atmosphere; also the performance of a woman juggling makes the offering unusual. Bee.

LINCOLN SQ.

Obviously, the holiday business Monday took quite some edge off Tuesday night's attendance. It is unusual to find an empty seat at 9.45 at this Loew house of evenings when the first act goes on, but that night there were several to spare. Pedrick and DeVere (New Acts) showed in No. 1. Fisher and Lloyd, a two man team in black and tan (the comedian doing the ebony cork) held down No. 2 well enough with some more or less alleged comedy talk and a familiar repertoire of songs saved only by excellent delivery. The most effective chatter revolves around several minutes of obvious punning on the "dining business" and the "dying business." The pop songs can also stand rejuvenation.

Al H. White and Co. in the sketch spot showed a new vehicle with their "Appearances" skit. White is a seasoned and capable enough character actor who has made a specialty of Hebrew character delineations. His support, however, can only be dismissed as strictly schooled novices, little or more. But it pleased the Irish customers at this Loew house—so it must be a good act!

Harry Hicky LeVan, and Claire DeVine, from burlesque, on their annual sojourn in vaudeville for the summer, topped this show, can do it in any house of the same grade. LeVan is a past master as a low comedian and Miss DeVine, a stately blonde of modest poise and effective vocal range, made excellent foil for the comedian and qualifies as an ideal opposite for a cut-up of LeVan's type. They were the hit of the show.

The Rondas Troupe, a male sextet neatly clad in Tuxes, offered a variety routine embracing ground tumbling, pyramid work, talk, dance and hokum. Everything scored. Good closers for the time.

Vivian Martin in "The Song of the Soul" was the picture attraction.

125TH ST.

The holiday bill at the uptown house for the first half consisted of all female vaudeville, six acts, and a picture that was made with a local neighborhood cast a few weeks ago.

The movie has been drawing like wildfire all week on account of the home talent and the publicity that Manager Dave Robinson manufactured for it. One of the principal roles is portrayed by the female leader of the Kanawha Club, the Harlem Democratic organization. Albert Hawker, the winner of the Funny Face contest, conducted recently by a local daily, has the comedy lead. As a comic Albert will never win any contests. How he managed to cop the prize in the contest is not discernible from this showing.

Lydia Barry walked off with the honors of the vaudeville section in the next to closing spot. Miss Barry worked hard and didn't let the apathetic audience bother any. She finally hooked them with her melodrama travesty and, though they muffed many of her more subtle touches, there were enough wise ones present to swing the balance in her favor.

The rest of the bill went along without starting much of anything, the house being unusually chary of applause at the finish of the turn. Hazel Moran, who opened, got about as much as any one with her lar-

INSIDE STUFF ON VAUDEVILLE.

One of the "inside" laughs of the Friars' lengthy "Midnight Frolic" held at the Hudson last Friday night, was put over on Miller and Mack, who appeared in "Memories." Eddie Dowling, as an old Tad watchman, was supposed to sleep on the job and dream of noted old-time theatrical favorites. Early in the act Miller and Mack stepped out of a trunk as Harrigan and Hart, stepped around a bit and retired within the trunk. After there were a number of bits, including Pat Rooney, as the original Pat, a bit of "The Parisian Romance," and "Jenny Lind," which had Lucille Chalfonte trilling at her best to an encore. It was humid and, for twenty minutes, Miller and Mack wilted within the trunk. Subdued giggling over their predicament started all over the houses, even during Miss Chalfonte's warbling. Afterwards Dowling said the trunk bit was designed as the comedy point of the act.

Two acts with, perhaps, the best-run records in vaudeville of the present time, for consecutive engagements, belong to the same producer, Charles B. Maddock. The acts are "The Sirens" and "Rubeville." "The Sirens," with Frank Dobson, is in its 150th consecutive week of playing with but one week out, for travel. The other is "Rubeville," playing without a break, summer and winter, for six years, excepting one summer when the company arose against working, taking six weeks off.

Mr. Dobson will probably leave the Maddock management in five or six weeks when "The Sirens" will stop. He is going into production work. During the time "Rubeville" has played, Harry Watson and Reg. Merville have remained with it.

The oft-repeated report again came up this week that a vaudeville circuit booking mostly out of New York will soon change its local booking head. He is to be succeeded, according to the story, by an independent agent, now in New York.

A question of values arose the other day in a New York booking office. The head of the office had offered \$375 for an act. The head of the circuit saw the act and offered \$250. The agent for the turn argued the matter, when the head of the circuit suggested the head of the office also see the act and set its value. But the head of the office, who had seen the turn before offering \$375, told his boss he didn't have time to see the act.

The expected measure of vaudeville business over the summer is far from large, but still, as in previous years, there may be several houses of the pop vaudeville variety open over the hot spell. In some cities this will be so through opposition managers failing to agree to close. They have not even conferred about it so far, although there have been expressions to the effect that "if so and so closed for the summer, we would close, too," etc.

spinning, dancing and talk. The spinning of the large rope at the finish was applauded.

Alice and Mary McCarthy, the two kid harmony singers, passed nicely in the debut spot with a cycle of published songs. The youngsters have personality, voices and cal dance, but they will never climb far with the present vehicle. The services of a competent author would benefit.

Bennett Sisters and Co., three good looking girls in bathing suits, have an interesting routine of athletic. The third member doesn't do much but dress the stage and act as referee in a boxing match. One of the girls has a left hand that would look good on a whole lot of professional pugs. She jabbed her co-worker and got away without a counter on numerous occasions. A corking wrestling match completed their excellent specialty. The Three Misses Dennis followed in more harmonizing and pleased. "Scandal in the Town," their strongest number, elsewhere, didn't get much here. The girls registered, however, with personality and splendid voices.

After Miss Barry cajoled her way into the good graces, Maria Lo and Co. closed with their posing. The act, which is one of the prettiest of its kind, was greeted in absolute silence up to the final picture.

Business was just short of capacity Monday night. The bill as an experiment didn't prove anything, but another strong comedy act up further might have made a tremendous difference. Con.

METROPOLITAN.

There is a stamp of distinction upon this Brooklyn Loew house that places it in a niche by itself in the realm of three-a-day. The house takes a back seat to none of the dark borough theatres. Manager George Schenck has a theatre of which he can be justly proud, with his large staff of assistants trained up to the minute as to the handling of patrons.

Monday evening, with the weather warm, the attendance filled the big house to near capacity. The Met appears to be getting an early crowd, many coming out at 8.15, with an equal number taking their places. Michon Brothers, two boys with a slashed routine to six minutes, opened the show with three corking tricks that place them in the class of big-time openers. Dave and Lillian, colored, filled in, due to the non-appearance of George Morton. They limited their efforts to the acrobatic dancing of the man. They had little difficulty in holding up the No. 2 spot.

Chisholm and Green, in a rural comedy skit, provided one of the exceptionally bright minutes. This couple has a vehicle of considerable merit, nicely staged and delightfully handled. The dialog is full of sure-fires that are sent over without a slip-up.

Mabel Harper kidded her way along with comedy songs, taking down several laughs with her unique comedy. The Met is a large house for a girl with a small voice, but Miss Harper managed to make herself heard, with the clowning

sufficient to gain comedy returns. The Blossom Sisters and Band closed the vaudeville section. These girls have an offering which denotes class and is a fitting closer for any of the Loew bills. The girls show little in the line of exceptional dancing, with their costuming and good looks holding the turn up. The band employed displays its ability with straight playing, something that is not accomplished by the average jazz organization.

KEENEY'S.

With the weather breaking for outdoor amusements Monday afternoon, the business at this Brooklyn house topped expectations, the house getting a good start for the first performance, both floors holding an acceptable quota. A well-arranged medley of patriotic airs by the orchestra procured returns, with Harrison and Van (New Acts) opening, getting along nicely. Doherty and Dixon (New Acts) No. 2 hit a responsive chord.

Ted McLean and Co., with a comedy-dramatic sketch, held the audience's attention. The small time is largely devoid of sketches at this season of the year. From the returns garnered by this playlet, the advisability of eliminating them from the summer bills is questionable. The McLean sketch is a standard vehicle on the three-a-day and should have little trouble in keeping them interested in any kind of weather.

Weber and Rose (flirtatious names) had patter and songs. The Idol Dancers, also masqueraded under an assumed name.

"Post Time," a male quartet, next to closing, proved the disappointing feature of the bill and was to be moved to an earlier position for the evening show. The turn was using two new members cold Monday and suffered accordingly, the comedy being handed to a Hebrew comedian who had just been placed in the act and apparently had not shown his wares to any one beforehand.

Miller, Cuby and Little, a male acrobatic trio, closed the show with a bang.

ILL AND INJURED

Charles Gilpin, "The Emperor Jones," temporary indisposition.

Tessa Kosta, who recently closed with "Princess Virtue" at the Central, has been confined to her home for several days with an attack of ptomaine poisoning.

James Sweeney, manager of the New Theatre, Port Jervis, N. J., has been confined to a local hospital for several days with a stomach disorder. It was originally believed that he would be forced to undergo an operation. The trouble cleared up, however, without it. He is recovering.

Jimmy Flynn, Foxt plugger, is laid up home as a result of an auto smash-up on Columbus Circle last week.

Alice Allen is at the American Hospital, Chicago, taken there for an operation.

Dolores, who recently left "Sally" at the Amsterdam, has been confined to her home for several days with an attack of tonsillitis. She will leave shortly for Europe.

BILLS NEXT WEEK (June 6)

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
 Gus Edwards Rev
 Chic Sale
 Patricia
 "Pedestrianism"
 Yvette Rugei
 W & J Mandel
 Tom Patricia Co
 3 Bobs
 Keith's Riverside
 V & N Stanton
 Wm Gaxton Co
 Lillian Shaw
 John Steele
 Cameron Sls
 3 Dennis Sls
 Alice DeGarmo
 (Two to fill)
 Keith's Royal
 Stanton & Hayes Rev
 Herschel Hienlere
 *Paisley Noon Co
 Dolly Kay
 LaDora & Beckman
 Henry & Moore
 (Others to fill)
 Keith's Alhambra
 "Flashers"
 Bennice & Baird
 Helen Ware Co
 Ziegler Sls
 A & F Stedman
 F & M Britton
 Mabel Fonda S
 Moran & Mack
 (One to fill)
 Keith's Colonial
 Whitting & Burt
 Courtney Sls Co
 Harry Fox Co
 Mabel Burke Co
 (Others to fill)
 Moss' Broadway
 Glenn & Jenkins
 *Edward Clark
 McDewitt Kelly & Q
 The Frabellers
 J J Morton
 (Others to fill)
 Moss' Coliseum
 Billy Glason
 *Chas Harrison Co
 Chas Mack Co
 (Others to fill)
 Brown & O'Donnell
 Lorraine & Crawford
 Ruth Roy
 Willie Solar
 (One to fill)
 Keith's Fordham
 Kajiyama
 Harry Watson Jr
 Martha Pryor Co
 Duffy & Mann
 *Nada Musa
 (One to fill)
 2d half
 Belle Baker
 LaBibianita
 Kramer & Boyle
 Chas Harrison Co
 Jack Joyce
 Anderson & Yvel

Harry Price
 (Others to fill)
 2d half (9-12)
 Rappi
 (Others to fill)
 Casting Mellos
 (Others to fill)
 Proctor's 58th St.
 Roth Kids
 Mason & Cole
 *Marie Marlow
 Walsh Reed & W
 Miss Ioleen
 (Others to fill)
 2d half
 Cutty & Nelson
 *Mathews & B
 The Cromwells
 Welch Mealy & M
 Bobby Folsom
 Oklahoma 4
 (One to fill)
 Proctor's 6th Ave.
 Glenn & Jenkins
 Mack & Brantley
 Tip Top 4
 (Others to fill)
 1st half (6-8)
 Margaret Young
 Toney & Norman
 Foley & LaTour
 (Others to fill)
 2d half (9-12)
 3 Bennett Sls
 Tempest & Sunshie
 Morley Sls
 (Others to fill)
FAR ROCKAWAY,
 L. I.
 Columbia
 Mel Kice
 Davis & Darnell
 Margaret Padula
 Maxine Bros & B

VALENTINE VOX

Originator of singing in two voices simultaneously.

CHESTER, PA.
 Edgemont
 Clark & Armstrong
 Will Stanton Co
 Quixle 4
 9 Krizzi Kids
 (One to fill)
 2d half
 Kennedy & Kramer
 Austin & Reed
 Margaret Food
 Bernard & Townes
 Schlichties Ma'nettes
CINCINNATI
 Keith's Palace
 Frank & Lambert
 Weber & Dindor
 5 McLarens
 Olcott & Mary Ann
 McCormack & W
 Tuck & Clare
CLEVELAND
 Hippodrome
 Great Johnson
 Burns & Lorraine
 Lewis & Norton
 Frankly Chas Co
 Leo Beers t
 Bushman & Bayne
JOHNSTOWN
 Majestic
 (Pittsburgh split)
 1st half
 Marie Sparrow
 Mimi World
 Anger & Packer
 (Two to fill)
KNOXVILLE
 Bijou
 Julian Hall Co
 Jean Boydell
 Ada Jaffe Co
 Kennedy & Martin
 Francis Renault
 2d half
 Savages
 Edna Dreen
 Kennedy & Rooney
 Bert Fitzgibbons
 Van & Emerson
LITTLE ROCK

2d half (2-5)
 Harry Hadden Co
 Harry Delf
 3 Dennis Sls
 *Briscoe & Rauh
 "Flashers"
 Jack Hanley
 4 Casting Mellos
 1st half (6-8)
 Lydia Barry
 Sylvia Loyal Co
 (Others to fill)
 2d half (9-12)
 Al K Hall Co
 Toney & Norman
 Maria Lo Co
 Mary Haynes
 (Others to fill)
NEW ORLEANS
 Palace
 (Mobile split)
 1st half
 Billy Rogers
 Angel & Fuller
 Clayton Drew Co
 Howard & Sadler
 Kremka Bros
NORFOLK, VA.
 Academy
 (Richmond split)
 1st half
 Saunks & Silvers
 Sheldon & Daily
 Gray & Burton
 (Two to fill)
PATERSON
 Majestic
 Dave Johnson
 J & B Page
 Maude Rockwell Co
 Marshall & Watts
 Nestor & Vincent
 2d half
 G & L Garden
 Stanley & Olsen
 Maxwell & S
 Hughes & Merritt
 Sylvia Mora
 Reckless 2
PHILADELPHIA
 B. F. Keith's
 Royal Gascogynes
 3 Regals
 Althea Lucas Co
 Watson Sisters
 Coley & Jaxon
 Wm Seabury Co
 Ames & Winthrop
 Zuhn & Dries
 Herbert & Dare
 Walsh & Edwards
Keynote
 Gruett Kramer & G
 Lehr & Bell
 Little Cinderella
 (One to fill)
 William Penn
 Kennedy & Kramer
 Austin & Reed
 Margaret Ford
 Bernard & Townes
 Schlichties Ma'nettes
 2d half
 Lambert & Phillips
 Quixle 4
 Will Stanton Co
 (Two to fill)
PITTSBURGH
 Davis
 Lawton
 Cooper & Lacy
 Harry Harkins Co
 Lydel & Macy
 Ruby Norton
 "For Pity's Sake"
 Flo Lewis
 Martin & Moore
 Sheridan Sq.
 (Johnstown split)
 1st half
 Welton & Marshall
 Klass & Brilliant
 Ashley & Dorney
 Kara Co
LOWELL
 B. F. Keith's
 Craig Campbell
 Unusual 2
 Beatrice Doan

John S. Blundy
 Cahill & Romaine
 Princess Ju Quan T
PORTLAND, ME.
 R. F. Keith's
 Sig Friscoe
 Jordan Girls
 Peak's Blockheads
 Gilfoyle & Lange
 Will Mahoney
 Adams & Barnett
QUEBEC, CAN.
 Auditorium
 Lewis Leo
 Pierce & Goff
 Klutings Animals
 Walters & Walters
 Enus Fracres
READING, PA.
 Majestic
 H & K Kelly
 "Tango Shoes"
 Nathane Bros
 (Two to fill)
 2d half
 "Dummies"
 Chas B Shea Co
 (Others to fill)
RICHMOND, VA.
 Lyric
 (Norfolk split)
 1st half
 Tex Hill
 Denny & Barry
 (Others to fill)
ROANOKE, VA.
 Roanoke
 Jean & Elsie
 Nord & Belmont
 Meadow Br'k Lane
 Col Jack George
 Paul Levan & M
 2d half
 Carlton & Tate
 Carlisle & Lamal
 Chas Rogers Co
 Joe Rolley Co
 The Theodores
SAVANNAH, GA.
 Bijou
 (Jacksonville split)
 Musical Johnstons
 Rome & Wager
 Bob Ferns Co
 Bert Lewis
 Higgins & Bates
SYRACUSE
 B. F. Keith's
 Felix & Fisher
 Craig & Holtsworth
 Thos B Shea Co
 Plicer & Douglass
 Geo McFarlane
 Wm Kent Co
 Van Hoven
 Evelyn Deloyon Co
TORONTO
 Hippodrome
 Roy Harrah Co
 Laura Lee
 Elly
TROY, N. Y.
 Proctor's
 Joe De Lier
 2d half
 Frank Wilcox Co
 Arnold & Lambert
 3 Blue Devils
 2d half
 The Dorans
 Mabel Sherman Co
 John T Ray Co
 Edwards 3
 Fink's Mules
WASHINGTON
 B. F. Keith's
 The Gellis
 Whipple Hous'n Co
 Vinle Daly Co
 Solly Ward Co
 Harland Dixon Co
 Frank Gaby
 Malia & Burt

M'Cormick & Irving
 Cahill & Romaine
 Princess Ju Quan T
BROCKTON, MASS.
 Strand
 Sutter & Dell
 Ernie & Ernie
 Lynn & Howland
 4 Harmony Kings
 2d half
 Big Three
 Tonia Grey Co
 Nestor & Hayes
 Libby & Sparrow
LEWISTON, ME.
 Music Hall
 Elvia
 Meyers & Caverly
 James Kennedy Co
 Hall & West
 Leavere & Collins
 2d half
 Victoria
 Haggerty & Gordon
 Boudin

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 Hughes & Merritt
 T & K O'Meara
 McGrath & Deeds
 Barrette
 1st half (6-8)
 Al K Hall
 (Others to fill)
 2d half (9-12)
 D D H?
 Morley Sls Co
 Howard Smith & B
 Ross & Foss
 Maria Lo Co
 (Others to fill)
 2d half (9-12)
 Frank Farron
 Earl & Sunshine
 Dunham & O'Malley
 (Others to fill)
 Proctor's 125th St.
 2d half (2-5)
 *Edwards New'boys
 Mason & Cole
 Cronin & Hart
 Harlequin 3
 Maxine Bros & B
 *Wanda Ludlow Co
 (Others to fill)
 1st half (6-8)
 Walter Percival Co
 Kliney & Shelby

Stan Stanley Co
 Mile Nana
COLUMBIA
 Columbia
 (Charleston split)
 1st half
 The Mitchell
 Gilbert Sls
 Sam Liebert Co
 Russell & Duggan
 Kelly LaToll Co
LOUISVILLE, KY.
 Keith's National
 (Nashville split)
 1st half
 Welton & Marshall
 Klass & Brilliant
 Ashley & Dorney
 Kara Co
LOWELL
 B. F. Keith's
 Craig Campbell
 Unusual 2
 Beatrice Doan

MAJESTIC
 Harry Watkins
 Francis & Hume
 Lightner & A Rev
 Frosini
 Samsted & Marlon
 2d half
 Jack Lavier
 4 Bell Boys
 Joe Towle
 Rudy & Duggan
 (Two to fill)
LOUISVILLE, KY.
 Keith's National
 (Nashville split)
 1st half
 Welton & Marshall
 Klass & Brilliant
 Ashley & Dorney
 Kara Co
LOWELL
 B. F. Keith's
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 Hymack
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 Lyric
 (Atlanta split)
 1st half
 3 Blighly Girls
 Betty Washington
 Old Black Jocland
 Leightons
 Potter & Hartwell
BOSTON
 B. F. Keith's
 Marshall Montg'ery
 Wright & Dietrich
 Frank Dobson Co
 (Others to fill)
CHARLESTON, S.C.
 Victoria
 (Columbia split)
 1st half
 Dallas Walker
 Denny & King
 Hazel Green Co
 Coffman & Carol
 Will & Blundy
JACKSONVILLE
 Arcade
 (Savannah split)
 1st half
 Kate & Wilkey
 Mason & Shaw
 Dolce Sls
 Bowman Bros
 The Klials
JERSEY CITY, N.J.
 B. F. Keith's
 2d half (2-5)
 Louis Bennett Co
 Harry Breen
 Howard Smith & B
 Maria Lo Co
 Bernard & Ferris
 (Others to fill)
 1st half (6-8)
 Vic Plant Co

BRIDGEPORT
 Pol's
 Chief Tendehea
 Cooper & Lane
 Dance Creation
 Bob Hall
 Big Jim
 2d half
 Stanley & Caffrey
 Valda Co
 Lillian Bernard
 Musical Bits
 (One to fill)
HARTFORD
 Capitol
 Harry Lamore
 Klais & Calvin
 Valda Co
 Demarest & Collette
 "Inspiration Drm"
 2d half
 Geo Oton
 Wilson & Kelly
 Annabelle
 Duval & Little
 Benson & Faber Co
NEW HAVEN
 Bijou
 John Le Clair
 Freda Held Co
 The Chapins
POLE'S CIRCUIT
 Pol's
 Chief Tendehea
 Cooper & Lane
 Dance Creation
 Bob Hall
 Big Jim
 2d half
 Stanley & Caffrey
 Valda Co
 Lillian Bernard
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 Geo Oton
 Wilson & Kelly
 Annabelle
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DENVER
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 (Sunday opening)
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 E & B Conrad
 Daisy Nellie
 Ned Norworth Co
 Bronson & Edward
 Grant Gardner
 Samsone & Della
EDMONTON, CAN.
 Orpheum
 (6-8)
 (Same bill plays
 Calgary 9-11)
 Wilfred Clark Co
 Earl McCullough
 Barry & Whittledge
 Frances & Kennedy
 Max York & Sons
 "Summertime"
 Van Horn & Inez
 Homer Romaine
SALT LAKE
 Orpheum
 Blossom Seeley Co
 Luddy Walton
 "Fail of Eve"
 Joe Browning
 Mirjares
SAN FRANCISCO
 Orpheum
 June Elvidge Co
 Marmain Sls & S
 Butler & Parker
 Connelly & Francis
 Sampson & Douglas
 Nell Co
 Singer's Midgets
SEATTLE
 Orpheum
 Trixie Friganza
 Matthews & Ayres
 Bradley & Ardine
 Rose Claire
 "Summertime"
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VANCOUVER, B.C.
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 "Bubbles"
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 Fearless Co Dora
 Young & Wheeler
 Wilfred Dubois
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 Billy Miller Co
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CENTRAL, ILL.

Grand

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Majestic

Payne Children

2d half

LLOYD & GOODE

2d half

MURRAY K HILL

2d half

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2d half

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2d half

"30 Pink Toes"

2d half

BALESBURG, ILL.

Orpheum

Bill Robinson

2d half

BOLDEN TROUPE

2d half

GREEN & DEAN

2d half

A DIAS MONKS

2d half

GRANITE CITY, ILL.

Washington

Hayden G & R

2d half

ARTHUR TERRY

2d half

JOE BRENNAN

2d half

JOHNSON & PARSON

2d half

KANSAS CITY

Globe

Bolger Brothers

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BESSIE CLIFTON

2d half

OLIVE & MACK

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HILL & CREST

2d half

PRINCE'S NAT TAI TAI

2d half

LINCOLN, NEB.

Liberty

Wild & Sedalla

2d half

FICKLE FRILLIES

2d half

HILL & CREST

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HILL & CREST

2d half

PRINCE'S NAT TAI TAI

2d half

LINCOLN, NEB.

Liberty

Wild & Sedalla

2d half

FICKLE FRILLIES

2d half

HILL & CREST

2d half

PRINCE'S NAT TAI TAI

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PRINCE'S NAT TAI TAI

NEWS OF THE MUSIC MEN

One of the leading music publishers will bring up the question of title infringement at the next monthly meeting of the Music Publishers' Protective Association. The alleged infringings concern the appending of a sub-title to the main stem of the song name, thus technically falling without the scope of being a lift on the name, but actually intended, it is alleged, to create confusion in the public's mind.

None of the M. P. A. members is among the infringers, but the practice is becoming prevalent among the smaller mid-western music publishers. The fact was brought to the attention of a music publisher by a leading mail order house in Chicago which sells considerable music of all firms, and became aware of the confusion it caused its customers upon the receipt of various letters from the farmer patrons.

The M. P. A. maintains its own title registry bureau to eliminate title confusions, a member becoming entitled to a certain title by right of priority in the matter of registration.

Committees representing the songwriters and the music publishers have been coming together the past fortnight twice weekly for the purpose of arriving at a mutually satisfactory royalty contract. A number of hitches still prevent a decision. The songsmiths have made a new proposition to the publishers in the way of sheet music royalties, asking 20 per cent. of the wholesale returns instead of a flat three-cent rate as before. Every copy, even if it is sold as low as 15 cents, used to bring in 3 cents to the author. If the present 15 and 20-cent wholesale price continues to prevail it will mean an even greater royalty income. If wholesale music prices should drop to 12½ cents, which is not without the range of possibility considering the downward trend in the retail prices, the royalty will fall under the three-cent mark. The publishers, however, are not entirely in accord with the proposition.

Another stumbling block is the writers' insistence on a sworn royalty statement every three months, against the heretofore semi-annual return. The writers, too, insist that should the publisher not live up to his covenants to the letter the copyright on the composition reverts to the composer within six months. And, of course, the old 50 per cent. of the mechanicals' royalty is strictly adhered to, with the demand that authors' statements be made direct by the phonograph and roll companies, and not after passing through the hands of the publisher.

Al Piantadosi has placed a new number with Feist. Bud Green and Howard Johnson collaborated.

Sam Wilson has written a new song for Witmark & Sons.

Irwin Dash, formerly with the professional departments of several music publishing concerns, has left the music game to enter the shirt manufacturing business with his father in Philadelphia.

Harry P. Diggs has written a song to be used as the orchestra theme of the screen version of Paul Lawrence Dunbar's story, "The Sport of the Gods."

Walter Windsor, the cabaret impresario, has embarked in the music publishing business. Last week he bought out the recently organized Strand Music Co., with offices in the Roseland Building, and will conduct his cabaret enterprises known as the Walter Windsor Attractions in conjunction with the publishing business.

Al Haase, former professional manager of the McKinley Music Co., is now associated with Windsor in an executive capacity, although Windsor himself will be the professional manager. Haase is also the official Windsor cabaret librettist.

Lew Straus, a theatrical newspaper man, is handling the Windsor firm's publicity.

House, Grossman & Vorhaus, New York attorneys for B. Feldman, the British publisher, have drawn up papers whereby Feldman will act as London representative of the L. Wolfe Gilbert Music Corporation.

Vernon Stevens is now connected with the New York office of the Stansky Music Co. in charge of the "mechanical" department. He was last Chicago representative.

"Happy" Riley has associated with the L. Wolfe Gilbert Corporation on the professional staff.

Jacques Grunberg, songwriter and composer, through Abner Greenberg, his attorney, has begun a \$20,400 action in the Supreme Court against the Waterson, Berlin & Snyder Co., music publishers, for alleged breach of a written contract entered into some time in February, 1920. Under the terms of the agreement, Grunberg was to write a cer-

tain number of compositions a year for defendant, for a period of four years. He was to receive \$100 a week drawing account, and charges that at the end of the first year, a couple of months ago, he was discharged from service on the ground he did not report at the professional studios of the company, and did not deliver the requisite amount of compositions. Grunberg avers he delivered more than enough stuff during the year. T. F. McMahon, counsel for the defendant, generally denies the allegations, including the alleged written contract.

Carl Carlton in the music publishing business in Cleveland died after a short illness May 22 at the home of his mother in that city. The deceased is not the Carl Carlton, formerly associated with the Vanderbilt Producing Co.

Edmund Braham, for several years an executive and staff writer of the Frances Clifford Music Co., has embarked on his own in the business, with headquarters in Chicago.

Sam Ehrlich, songwriter, has left the "Trip to Hittland" act to devote his time to writing. He has a production lined, for which he is also doing the libretto. Ehrlich, who wrote the first Frenchy song, "Oh Frenchy," has a new tune on the same order, written in collaboration with Nat Osborne.

Witmark & Sons will publish the music of Sigmund Romberg's new "Bal Tabarin" show which the Shuberts will put out in the fall. Another fall premiere of a Romberg score is "Blossom Time," based on Franz Schubert's melodies. The latter score will be published by Leo Feist, by arrangement with the Witmarks.

George F. Bauer, the arranger, is now associated with the Tama Music Publishing Co. The Tama is the Shuberts' organization which will publish the music to their foreign scores.

Abe Baer, who has been touring China, Japan and the Orient with a show, is back with the Feist professional staff, after an extended absence.

The Chicago Herald-Examiner is conducting a \$10,000 prize song contest for a civic song that best typifies the spirit of Chicago. The first award is \$2,000. Milton G. Severinghaus, a layman, is sponsoring the idea.

A. F. Bosworth, III, head of the English music publishing house bearing his name, is in New York to look over the New York office. Bosworth will visit Canada also while on this side.

E. B. Marks has acquired the American publishing rights to "Salome," an European musical success by Robert Stoltz.

Roy Ingraham, songwriter, has announced his intention to embark in the publishing business on his own in Los Angeles.

Lee White, formerly in vaudeville, has incorporated, to publish music.

Louis E. Zoeller, head of a publishing company in Louisville, Ky., is in New York looking for metropolitan quarters. Zoeller was recently made a colonel by Gov. Morrow of Kentucky. The songwriter wrote the governor's campaign song during the last election.

Maceo Pinkard, colored songwriter, has begun suit in the Third District Municipal Court against Perry Bradford, music publisher, for the recovery of \$1,000 as the balance due in the way of royalties on a song, "It's Right Here for You," which Pinkard co-authored under an assumed name. The non-deplume is "Alex. Belkeda," which Pinkard derives from his wife's name, Edna Bell Alexander, reversed.

Tom Hackett, for the past 13 years with the Witmarks, is now associated with Van Alstyne & Curtis on the New York professional staff. Loyal C. Curtis of the firm is in New York looking for new headquarters for a local branch. The publishers now occupy part of the A. J. Stansky suite in the Strand Building. Van Alstyne & Curtis' home office is in Toledo, Ohio.

George W. Meyer, song writer, is plaintiff in a \$1,400 City Court action against the Jerome H. Remick Co., as a balance claimed on a \$2,500 advance royalty on "Let By-Gones Be By-Gones," an unreleased Be By-Gones, which the publishers acquired simultaneously with Meyer's "Happiness" song. Remick paid \$2,500 advance royalty on "Happiness" (with which Meyer originally intended starting his catalog as an independent publisher), and gave him \$1,100 advance on the "By-Gones" song. The Remick people state that they did not bind themselves to pay any specific advance on the song in question, the

\$2,500 ruling applying only to "Happiness." Meyer's counsel, Abner Greenberg, avers that a contract for the "By-Gones" number was tendered Meyer eventually, but that the latter had refused to accept it, owing to the fact it contained several clauses and stipulations contrary to the demands of the Lyric Writers' and Composers' Protective League (songwriters' union).

Milt Hagen has severed his connection with the Jack Mills' music publishing organization as director of publicity and advertising, and contemplates engaging in an independent venture. He is at present at work on a musical show with Joe McKiernan, the songwriter.

Harold Dellon, songwriter, has joined the Harrison Music Co. as professional manager. The Harrison company originally hales from Detroit, but is now located in New York. Norman H. Harrison is president, Walter Hirsch staff writer and advertising director and Barrie B. Bloeden, last with Witmark, looking after the mechanicals end.

Bee Palmer has signed to make three phonograph records of the "blues" sort for the Victor Co.

Paul M. Sarazan, film press agent, has written a song around the Jackie Coogan feature, "Peck's Bad Boy." Irving Berlin is the publisher.

By a decision of the Appellate Division, a previous order denying Sam Coslow's motion for a temporary injunction against Joe Gold, Joe Randa, Joe Gibson and Leo Feist, Inc., respectively, authors and publishers of a song, "Grieving For You," was reversed, without costs, and the plaintiff's motion for an injunction granted to the extent of enjoining the defendant, Feist, from paying over to the individual defendants one-fourth of the royalties now due, or which may hereafter become due, under their contract with it. With the one-fourth of the royalties to be retained by the defendant, Feist, until the determination of this action. The decision provides the plaintiff put up a \$250 bond within five days to insure the defendants against the costs of the action. If the plaintiff (Coslow), fails to comply with this provision, the previous order denying his motion for an injunction pendente lite will be affirmed.

Coslow is an "infant," according to the law, under 21 years of age, having collaborated on the lyric of "Grieving For You" when 18 years old. He admits he sold out his interest in the song for \$25 to the first three-named defendants, on the understanding the song was to be used only by an act. On the technicality of being an "infant," Coslow is suing for a one-fourth share in the royalties of the song, seeking to avoid his covenant entered into while still a minor, and asks for a receiver to retain such monies accrued pending a determination of the action.

The defense among other things stated on the appeal they were of the opinion Coslow was about 22 years of age at the time, and that they would not have negotiated with him did they think otherwise. Also that the \$25 was Coslow's fixed price and agreeable to both parties; that Coslow had been known to have written entire songs for that amount. The defendants also showed that the appeal in the song rests on its melody and that had it proved a "flop" Coslow would have remained satisfied with what he had received; that it is only when a song proves a hit litigation results.

The Van Alstyne & Curtis Music Co. has secured permanent New York quarters. The home office of the firm is in Toledo, O., with another metropolitan branch in Chicago.

Tom Hackett has become associated with the Van Alstyne & Curtis professional staff. Billy Thompson is in charge of the New York office.

MARRIAGES.

Minna Kirby Davis, actress and grandniece of Jeff Davis, president of the seceding Confederate states, was secretly married several weeks ago in Denver to Richard McQuarry, head of a construction company bearing his name. Until recently Miss Davis was in one of Charles Dillingham's shows.

Albert Ewing, new auditor for the Barnes circus, and Mabel Stark, the tiger tamer, in Seattle, May 25, the ceremony being performed by Justice C. C. Dalton.

Jack Foley to Laura Wood last week in Chicago. Miss Wood is one of the Wood Sisters with "Mary" at the Colonial, Chicago, with Foley, of Gerard and Foley, in the same company.

Marie McDonald to Albert T. Cairns, non-Donald, May 13, in Philadelphia. The bride is of the Jeanette Sisters and was formerly with the Black and White Revue. Her husband is a manufacturer. The Cairns are at home, 3110 North Eighth street, Philadelphia.

Buster Keaton to Natalie Talmadge, at Bay Side, L. I., May 31. The ceremony took place at the home of Mr. and Mrs. Joseph M. Schenck (Norma Talmadge).

INSIDE STUFF

ON LEGIT

Lytle Andrews, manager of the Vanderbilt during the week, is commodore of the Centerport, L. I. Yacht Club on Sundays and holidays. To date the club has one row boat in its fleet, but it possesses a floating clubhouse. Andrews, by virtue of being the only man in the village who owns a yachting cap, is running for commodore of the club again this season. He says his re-election is a cinch.

They are saying one of the reasons for not renewing Elsie Ferguson's contract with Famous Players is that the star asked a salary of \$9,000 a week for a new agreement. As the various high salaried contracts expire there will be no wild scramble to renew. Not so long ago the fact Miss Ferguson's contract with Famous was about to expire would have sent every other producing concern scurrying in her direction. In the past fortnight or so the withdrawal of Nazimova from Metro, the retiring of Billie Burke from Famous and now the expiration of Miss Ferguson's agreement calls for little more than a paragraph, even in the trade publications.

The counter suits brought by Lew Fields and Morris Rose against each other as an aftermath of the failure of "Blue Eyes" will likely reveal, if either case goes to trial, that Rose lost \$38,000 in cash on that production, from the time it started to rehearse until it closed, after 11 weeks of actual playing. The only winning week the show had was its first at the Casino, New York, when the gross was \$21,000, giving the show a net of \$1,600, after deducting the extras incidentally to the first week. Rose financed the entire show, with Fields in on 25 per cent. of the profits and \$1,000 weekly salary. Mollie King, also featured, with the show, received \$750 weekly.

Fields, starting suit against Rose for \$1,000, alleging a week's salary due, angered Rose, who is an insurance man. He retaliated by a suit against Fields, claiming if Fields were in for 25 per cent. of the profits he should pay 25 per cent. of the losses. Fields contributed his services in supervising the production of the piece.

Mr. Rose is now reading a few manuscripts and hopes to find a play that will win back his "Blue Eyes" losses.

It is doubtful now whether either of the two plays having Lord Byron as the central character, which were announced for fall, will be produced. John Barrymore, who was to have appeared in one (written by a Chicago authoress), says he is holding the play in reserve for possible production following another piece he is anxious to do. The announcement of Barrymore's Byron play was sent out by the Erlanger office which is interested in Frohman productions. This office explained the notice was sent by request of the star, but that it was not interested in Barrymore's activities other than his appearance with his sister Ethel in "Clair de Lune" at the Empire. This play will close in two weeks and will not tour. The other Byron announcement was sent out by Brock Pemberton, stating that play would have Joseph Schildkraut as the lead. However, Schildkraut is under contract to the Theatre Guild, and the latter has no intention of releasing him. He is at present appearing in the Guild's hit "Liliom," which moved from the Garrick to the Fulton this week.

A correspondent of Variety, and a newspaperman in his home city, mentions the discourtesy the past season of some of the managers with traveling shows to the press. The season was bad enough, he said, without the managers assuming a "fresh" attitude toward the local newspapermen who may have approached him. He termed this type of managers "smart boys from New York." It is often the fact that, where a Broadway show of name and drawing power leaves for the road, its traveling manager goes with it under the impression his show needs nothing but an open boxoffice. Accordingly, the road manager goes up stage and stays there until he returns to New York again, when once more he is one of the mob.

This is the occurrence more often with musical shows than any other kind. Still the bigheadedness of leading a hit has often got to the small-time brain of many a dumbbell. Just why this narrow-gauged road manager should antagonize local newspaper men will never be explained, although it may readily be seen how the chump must have bulled the home office to get the job with the show.

If the big circuits would pay a little less attention to their espionage of treasurers and a little more to how their managers in the sticks are handling the attractions, the returns in the aggregate would be much better. For where one boxoffice man might be nailed in a season, there could be a dozen lax road managers costing much more through their negligence or pigheadedness.

A musical production listed as one of the summer revues has the wife of a comedian as one of the supposed backers. A check signed by her for \$3,000 was tendered to the studio last Saturday, with the request that artists work on the show Sunday, with the idea of completing it in time for next Monday's premiere. The check however was dated Sunday and instead of the amount being written out, it merely stated "thousand dollars." The studio refused to deposit the check and the show is at a standstill so far as its production is concerned. The check was to have been the second payment to the studio. A check for a similar amount was given for the first payment. It was held up by the same maker but later made good.

The Fanchon and Marco Revue, called "Sun-Kist" at the Globe, where it opened last week receiving very favorable notices in the dailies, had long travel on the road before reaching Broadway. The show opened about two years ago in San Francisco, promoted by Fanchon and Marco, who are a dancing team, formerly in vaudeville. It then had, as interested sponsors, Ackerman & Harris, the coast vaudeville managers, now associated with the Loew Circuit. Later Ackerman & Harris turned over their share of the show, with the stars, though holding their own interest.

After a coast run and tour the show started out on the western time, mostly one-nighters. It commenced to do business. On longer stands the gross appreciably increased during the stay until it was no longer a novelty for the show to net, for itself, as high as \$4,000 a week or more. Then Chicago was spoken of and laughed at by the skeptics, who knew the production had been framed for an experiment without being changed. It went into Chicago, at the Olympic, and did just what it did Monday at the Globe, surprised everyone. After rather a protracted stay in Windytown the show started off again, for its rambling in the sticks, until the Broadway thing was broached.

When Broadway was talked of, the show sent for George Lederer to look it over and fix it up. Lederer appraised the performance for what it was, and decided it needed touching up along its own lines, which it did. The improvement Lederer made in it, from those who saw the show before and after, is said to have been remarkable.

Into New York it came as it did into Chicago, announcing a limited engagement which would have let it down in both cities, if flopping, for four weeks it had to remain in either town. The New York engagement, no matter how long, will give it another road-life lease for next season, with the chances that the name, Fanchon and Marco, is now an established road draw. It has been proven by this show on return dates, when the gross for the second visit exceeded the gross of the first.

The show has been handled with extremely good judgment since it organized, and has attracted more than ordinary interest among those in the know through having been formed in the West. It is claimed, for publicity purposes, all members of the cast are native Californians. Among its principals are several exceptional specialists.

CABARETS

Churchill's restaurant is following the trend of New York's high priced restaurants, of either reducing or quitting. Capt. Churchill has sold his present lease to a concern that will convert Churchill's into a Chinese restaurant. It has been often reported the Captain would dispose of his lease for the theatrical building but this he has often denied. William Collins, of Henric's, Chicago, when in New York some months ago looking for a location for a metropolitan branch of that popular Chicago restaurant, liked the Churchill layout and site. Mr. Collins was reported to have spoken over the matter with the Captain, but nothing developed.

For the first time since the Miller enforcement laws have been on New York state's statute books, State Troopers acted as dry enforcement officers when they arrested Joseph Houseweller, a druggist, in Albany, Saturday night on a charge of illegally selling whiskey. The State Troopers have been in Albany for two weeks on strike duty and whether Houseweller's arrest means that the Constabulary will also launch a dry campaign in the Capital City is unknown. Since the State Police have been there, Albany is as dry as the Sahara. This is a big contrast to the conditions in the Capital City during the winter when all a person had to do to get hard stuff was to wink right.

While troopers have been active in enforcing the federal prohibition law in rural sections and along the Canadian border, they have not functioned in the cities, although Major George Fletcher Chandler, superintendent of the State Police, has announced that they were permitted to make arrests wherever they saw violations.

Sergeant J. H. Cooper and Trooper Edward Ives arrested Houseweller in his drug store at Lark street and Washington avenue, opposite the State Armory, where the Troopers are quartered. The druggist was arraigned in Sunday Police Court and, pleading not guilty to the charge, asked for a week's adjournment of the case in order to consult a lawyer. Judge John J. Brady granted his request and released him in \$500 bail.

Mr. Houseweller told Variety's correspondent that Trooper Ives, in uniform, entered his pharmacy shortly after 7 o'clock Saturday night and, calling him aside, asked if it would be possible for him to obtain a pint of whiskey. Mr. Houseweller said he asked the trooper if he had a prescription, and that the trooper told him he had been unable to get one.

Ives, prior to Saturday night, had visited the drug store regularly, according to Houseweller, and the pharmacist, believing the trooper wanted the liquor for medicinal purposes in the Second Field hospital barracks in the armory, gave the whiskey to him. He added that as the trooper was in uniform, and knowing that he was an authorized enforcement officer, he did not think for a moment he was endeavoring to "bait him, and he gave him the pint of whiskey, for which Ives paid the druggist two dollars.

Trooper Ives then went outside the store and called Sergeant Cooper, who entered the pharmacy with him and formally placed Mr. Houseweller under arrest.

It is the opinion of Albany lawyers Mr. Houseweller has an excellent chance of being exonerated, attorneys saying that he acted humanely in selling the liquor to the trooper and the fact that the policeman was in uniform shows that the druggist did not intend to violate the law.

The Mobile Five Jazz Band opened at the College Inn, Coney Island, last week. The quintet has Harry Stone, Murray Kaufman, Bobby Fallon, Ben Bloom and Al Kaplan last with Frisco in vaudeville. A new revue is due to open at the College Inn the middle of June.

Arthur M. Kraus, conductor of the Hotel Knickerbocker orchestra for many years, is now officiating at Rector's, formerly Healy's Sunken Gardens at 95th street.

The Domino, Coney Island (formerly known as the Rialto), opened with a new revue, "Walter Windsor's Merry Wives of Windsor," last Friday night. It is an eighteen people show with special lyrics and music by Alfred L. Haase, staged by Windsor. The principals are Mildred Tyson, Two Marx Brothers,

Lillian Martin, Agnes Traske, Ethel Holmes, Ethel Jones, Adele Miller, Dorothy Howard and Maurice Woods; also a chorus of ten.

Paul Biese, of Chicago, is now playing at Reisenweber's.

John's Garden, on West 97th street (formerly known as Peter's) opened last Thursday with a new 18-people revue, "A La Carte," produced by Arthur Hunter. Leo J. Le Blanc staged it.

Joe Susekind, of the Blossom Heath Inn, has been confined to his bed for several days with a sprained ankle.

Some of the places where they are finding any expedient to pacify stray officers who may be around is a good one, if they want to keep it up at late hours. One place discovered that when the watchful official became irritated because selling continued and he got nothing out of it, it was best to pass the hat for the grafter. The guests were informed of the purpose of the collection and contributed rather liberally when told they must either give up or go home. About \$60 was the first early morning's collection. It was so successful the practice has continued, though the restaurant people don't know what may happen if that particular official should be supplanted by another. Another place has a nightly give up scale, \$10 to that fellow and \$8 to this, according to their importance. The coin is on a nightly basis as the receivers don't know what might happen by the end of the week. When the New York State enforcement act first went into effect, some of those who had been taking money regularly before from places that were selling, sent word around they had better hold off selling for awhile and meantime the weekly payment could be stopped. That proved they were novices, but though amateurs at getting easy coin they were getting so much that a couple of weeks' loss could not dent their rolls.

The recent ruling of the attorney general of New York state that state officers had not the right to stop and inspect automobiles in a quest for liquor, kind of eased off the state troopers along the Canadian border. The ruling however, contained the statement that when a car was standing still and an officer had a suspicion liquor was being carried in it, he might inspect for the purpose of verifying his suspicions. It didn't say what he should do if not verifying them. This will make it hard for the cars that must stop for gas or overnight in a garage, with the hungry hounds smelling booze a mile away. It's getting so that if a car is caught with any quantity of contraband aboard it costs the owner more than the car and liquor together are worth to save both. All of this soft money seems to go several ways or they say it does. There should be a convention called of the bootlegging grafters. After convening they should decide to furnish the dries with enough money to keep up the prohibition fight forever, then adjourn in order not to miss another load. It looks as though the dries will be the cause of more newly made millionaires than the war.

A storekeeper near the Canadian border has a problem that is interfering with his business. He has 100 cases of Scotch stored in the cellar and his trouble is how to get the cases to New York. He could sell the booze locally but can only get the local price. He is sighing for profit. "I hear the suckers are paying an awful price in New York for this stuff," he said the other day. Too bad he's an amateur bootlegger. The professionals know so much more. One of the biggest runners in the northern country grew tired of dodging and giving up. He had himself appointed to an official position, to save mental strain. Another who had brought it back by the carload for quite a while, using three or four cars taking 18 to 20 cases in a car, found the cost of gas was more than freight. So he sold his automobile and now brings it down to Central New York in freight car lots.

New York dealers in nerve "tonic" brands who had been molested by the police officials on the charge of selling alcoholic bev-

erages, are once more in a tranquil frame of mind since the Enright ruling to let them alone. Most of these beverages contain from 12 to 20 per cent. alcohol and despite the fact they all had Federal permits under the patent medicine, the city police took matters in their own hands and jailed quite a number. The manufacturers of one of the leading brands were on the brink of starting injunction proceedings against the Police Department when the new Enright law came into effect.

Last Sunday gave the road houses a break. Anyone with a car was out in it, with the road places packed.

Shanley's at Broadway and 43rd street is the first of the Broadway restaurants to undertake a drastic cut in the menu card. Last week Shanley's put out a new card, carrying decreases from 25 to 33 per cent. in prices from the former card. The management says that with the discontinuance of the cabaret, it was decided to spread that saving over the price list. Shanley's discontinued its cabaret about two months ago. It had held forth there for eight or nine years, the first New York restaurant to give such a performance upon a stage. The Shanley cabaret made the name of the restaurant known all over the country. It drew a large number of transients through it. With the decline in the restaurant patronage following prohibition, the absence of the usual quota of transients from New York and the invasion of the side streets of Times Square by smaller restaurants lower-priced than on the avenues, Shanley's, like all others, felt the effect. In catering to a more popular priced business, Shanley's is experimenting. The restaurant is of large capacity and has three entrances, 43rd, 44th street and Broadway, with the Broadway entrance through the lobby entrance to the Putnam building where Shanley's is located. It has a lease with five years more to go.

Victor Hyde's new "Hello Clarendon" revue opened at the Clarendon, 135th street and Broadway, yesterday (Thursday). The cast consists of 18 people, with Bobby Hulen in the juvenile role.

Charlie Jeter has taken over the Moulin Rouge, Atlantic City. The Friar's Inn, Atlantic City, taken over by Hector Downe and Al Sanders, opened Saturday.

Verkes has placed the Melody Makers Sextette in the Crystal Room at Reisenweber's. Paul Biese, saxophonist is featured.

Frank Farnum will appear in the Ben Hur Cafe, City Island, N. Y. He purchased a one-third interest in the place from Gus Schultz, formerly of Reisenweber's. Farnum is the jazz dancer.

ENGAGEMENTS.

John Thorn, to succeed William Holden in "Miss Lulu Betts."

Florence O'Denishawn for Ziegfeld "Follies."

Christine and Darryl Welford for "Scandals."

Ernest Truex for "Six Cylinder Love" (Sam H. Harris).

A Dean Cole, Faith Avery, with James Kyle McCurdy in "Sting," vaudeville.

Joseph Dewey, "The Hero."

Edwin Berry, Margaret Linden, with Barney Bernard.

Charles Millwood, Kathleen McDonnell, "Fool Errand."

Allen Edwards for Fields' revue.

Fox and Edwins, "Sonny."

Laura Hope Crews for "Mr. Pim Passes By."

Jeanne Eagles, "The New Day" (Sam H. Harris).

W. C. Fields for Ziegfeld Follies.

May Boley for Passing Show.

Rosemary Pfaff, coloratura soprano, as prima donna for road tour of "Tip Top."

Gypsy Bellaire, who was out with "The Passing Show of 1918," joined the 1921 show at the Winter Garden last week and went to Chicago with the Shubert production.

Amy Jericho, also a member of the touring company this season, entered the 1921 show last week.

EQUITY ELECTION ON.

The annual meeting and election of officers of the Actors' Equity Association will be held Friday, June 3 (today) at the Hotel Astor.

Leslie Morosco Venture.

Leslie Morosco, the brother of Oliver Morosco, will make his initial effort as a legitimate producer next season with a dramatic piece entitled "Shanghaied." The piece, which has a story of a nautical nature, has all of its scenes laid aboard ship, with the cast, which has fourteen men, having but a single woman member.

RAILROAD RATES CUT

(Continued from page 13)

fore we can hope, as a nation, to get started satisfactorily on our way to prosperity."

Of course, these expressions are in the final only expressions of opinion. They are concurred in, it is true, by such men as Hoover and Hays, Davis and Denby, and practically all the other members of President Harding's official family. But that does not mean necessarily that they are anything more than opinions.

At least one prophecy may be hazarded. Next fall theatrical producers are going to discover that they can once again put shows out on the road without having to play to five figures weekly in order to break even. Perhaps rates won't be down to 1914 levels by August, but they will be near enough those levels to permit of a resumption of road business.

A great many people—and the percentage is as high among show folk as in any other profession—have the mistaken idea the government could, if it really wanted to, accomplish almost any kind of miracle by legislation. As a matter of fact, there is mighty little the government can actually do in a constructive sense. But—and it is about the biggest but—this new administration is headed by the most remarkable bunch of honest-to-God men that ever sat in high places in Washington.

Almost without exception they are men who know how to smile and be "regular." Without exception the men around the President have plenty of backbone. And this is important. It is equally as important whether they are dealing with capital or labor. However limited their actual powers, the indisputable fact that every last one of them has guts is the thing that is going to make profiteering capital and domineering labor both play good dog.

Take Secretary of Labor Davis, who has been a laborer. Born in Wales, son of a puddler in a rolling mill, he himself pitched in as a puddler's assistant before he had reached his teens. At the age of 13 he found himself president of a union of kids and engineered a strike in the rolling mill in Sharon, Pa., where his parents had taken him.

Jimmy Davis led his 120 kid followers to victory in that strike. The only point at issue—an increase in their daily wage from 50 to 55 cents a day—was quickly settled in the kids' favor. Ever since that time the new Secretary of Labor has been a profound believer in trades unionism.

But don't let that deceive anybody into thinking this administration is going to do any trucking to labor. The Secretary of Labor, along with every other man on whose advice the President depends, is working 18 hours a day with exactly one thought in mind—to do everything possible for the best good of all the people and to turn down flat every proposal that is for the benefit of any especial class.

When the time comes the Secretary of Labor—not directly, of course, but none the less effectively—is going to have a large part in making road business possible once more.

So much for the railroad situation. Affecting almost as many show people is the matter of that Philadelphia lawyer puzzle—the income tax situation. And not only income tax, but other taxes, concern almost everybody connected with the theatre or pictures. Generally speaking the outlook in this direction is almost as discouraging—with one striking exception—as the future of railroad travel is bright.

Andrew W. Mellon, Secretary of the Treasury—and here is a whippersnapper you can spring on almost anybody with a certainty of getting a rise out of them: he is the second richest man in the world—is about the wisest gentleman that ever held down his special job. At an age when most men would find fishing about the hardest work they'd want to do, and with money enough to live like an emperor for a thousand years, this Pittsburgh banker is up against just about the toughest proposition a man ever faced.

His own estimate of what this country is going to spend in 1921—for purely governmental purposes—is purely five and a half billions of dollars. Actually—so the sharps in the capital figure—the total will be a billion more than this. Mellon's estimate of the government's total receipts for this year show that there will be a deficit of a billion dollars if the expenses reach the expected total.

Under these conditions nobody can very well hope for a reduction of any kind of taxes. As a matter of fact there will be none that will

lighten the burden of the rank and file of the show business. Of course it may mean something in the life of extra people in pictures and others of the profession whose incomes make penny counting a necessity—to know that the Secretary of the Treasury favors cutting out what he calls the "nuisance" taxes. If he has his way we're going to be able in the near future to get our soda without that cent tax.

But Mellon does not favor doing away with admission taxes. In all probability exhibitors are going to have to keep on charging 99 cents—and getting only 90 cents of it—and producers are going to have to continue getting their 10 per cent. tax as well. But, except that most people consider this as much of a "nuisance" tax as the others, it has never been suggested that it has actually hurt business.

The one cut in taxes which the Secretary of the Treasury has openly advocated and which he hopes to have Congress enact into a law is of direct concern to a relatively few men in the show business—a few men and fewer women. It affects people with incomes of a half million and more. But for these people it means a lot.

The idea Secretary Mellon has is simple. He figures that men of great wealth—being able to get along whether they are actively at work or not—find it bad business to engage in transactions when they know that 70 per cent. of what they get out of such transactions will wind up in the Treasury of the United States in the form of a surtax. So under present conditions these men are refusing to engage in any transactions of any kind.

All their idle money long ago was put into tax exempt securities and there it is going to stay so long as present tax rates are what they are.

The Secretary of the Treasury thinks it is better to get half of something than 100 per cent. of nothing. In other words he favors reducing these surtaxes 50 per cent. and by so doing encourage the big fellow to come back into active business.

While at first sight this idea would seem to concern only relatively few millionaires in the profession, this is not in fact the truth. Indirectly all will eventually benefit by the move.

If the multi-millionaire once again finds it attractive to do business—sooner or later he is going to do business with the man who is, say, worth only half a million. Maybe it will be a real estate transaction. The big fellow will sell a piece of property to the little fellow. The little fellow will pitch in and improve the property—meaning work for men now idle—meaning money in circulation that for several years has been locked up in safe deposit boxes—meaning just that much more money to be paid across box office shelves—meaning just that much more prosperity for the theatre.

Business is rotten, all over the country. Nobody in this Administration makes any bones about admitting it. But that isn't all of the picture. Every last one is an optimist. They're working—working harder and longer hours than any other bunch of men in the whole country—to get things straightened out. And those of us who have come to know them in the three months they've been on the job share their optimism.

Take Wallace, for instance—Wallace of Des Moines—the Secretary of Agriculture. Certainly he is a farmer—or was one once—but that's just a beginning of a description of the man. He's big, broad, educated in the real sense of the word. And he's full of real ideas.

He explained in a talk that naturally enough industry has got to have cheap food if it is going to compete with any chance of success with European products. But with railroad rates what they are your farmer is producing foodstuffs at a loss when his charge—plus the railroad's charge—makes it impossible for him to meet prices of foodstuffs from South America.

If industry in the east is going to buy food where it can buy it cheapest—and under present conditions that means South America—the great farming sections of the middle west are going to go broke. But—and here is another of those big buts—Secretary Wallace is sure this isn't going to happen.

The farmers of the country are going to find their business restored to a condition of pre-war prosperity just as surely as every other line of business will—if the Wallace idea becomes a fact—just as soon as the railroad situation is remedied.

And there you are, show people.

Create A Demand

Players should at this period of the year give themselves paid publicity, to inform the theatrical profession in general they are open for an engagement next season or are engaged.

Vaudeville, Musical Comedy, the Legit. and pictures need people all the time. Among them may be those who will compete for your services.

Now is the time—the summer time. Routes are being arranged and engagements made for next season.

They may never think of you unless you let them know.

Do it by advertising.

USE

VARIETY

THIS ARTIST SAID IT COULD NEVER BE DONE!

Hotel Martin,
Sioux City, Iowa.
May 20th, 1921.

Dear Mr. Albee:

Considerably over a year ago you sent our letters to members of the vaudeville profession asking their opinions as to how they were finding conditions in the different theatres; what kind of treatment they were receiving, generally; if they were noticing any changes, etc.

The same letter asked for the co-operation of the performer to help make the conditions better; stated that it was the desire and wish of you and your associates to revolutionize vaudeville, and to put it on a higher level than it had ever attained, to erect theatres that would stand as monuments to those who made it possible to build them. In short it was a letter that was an invitation to every Vaudeville Artist who desired to see a big step taken, to fall in line and be a progressive, to lay aside the old orders, to eliminate the feeling of hate, to cast aside the spirit of agitation, to come into the fold and be as one big family of workers whose interests were also the interests of those at the head.

I received one of those letters and in my reply I frankly stated that in my opinion you and your associates were up against a tough proposition, that you would never be able to revolutionize vaudeville, that you would never be able to destroy that undercurrent of disloyalty, that, if you were to build theatres until Doomsday, you would never be able to create a feeling of good will and comradeship between the vaudeville performer and those at the head.

I TAKE IT ALL BACK, SIR, for you and your associates have accomplished what you set out to do and even more. And in so short a time! You have failed in nothing. The atmosphere has been freed of the old feeling of resentment. The conditions everywhere are such that the feeling of resentment cannot enter. One no longer hears the howls of discontent nor but very few words of fault finding. When misunderstandings arise they are quickly and quietly adjusted. There is a place to take one's troubles and there are those who are glad to listen and help. The road has been made smooth. The day of the conscientious Vaudeville Artist has arrived; it's up to him. If he is willing to work and has the goods to deliver he need have no fear of the men with whom he is dealing.

You, sir, your immediate associates and your representatives throughout the country in the persons of the managers, their assistants, stage managers and their crews, leaders of orchestras and their musicians, are all to be commended for this welcome and remarkable change for the better.

Sincerely yours,

THOMAS P. JACKSON.

BUT MR. ALBEE WAS NEVER DISHEARTENED

May 24th, 1921.

My dear Mr. Jackson:

Yours of May 20th received. In the third paragraph of your letter you say, "I received one of these letters that you sent out and in my reply I frankly stated that you and your associates were up against a tough proposition." I received many letters of a similar nature in response to mine, but I was not disheartened. When a resolution is made which is for the benefit of others and which is devoid of selfishness, excepting, of course, the natural desire to participate in any good that might come from such a movement as the managers started, by continuing our splendid plan as laid out, turning neither to the right nor to the left but steering a straight course for the object in view, something is bound to be accomplished.

Thousands of vaudeville artists have been made happy by the improved conditions now existing, which according to the letters I receive and which are published would indicate that this co-operative movement on the part of the artists and the managers to better each other; to recognize each other on an equal footing, not as master and man, but as brother and sister, is having its effect. This course has been followed now for the past three years. Every promise that has been made has been kept; every improvement in our business consistent with the running of the same in a practical way has been made; the sick have been taken care of; there is a loan department for those in temporary distress; there is an insurance of \$1,000 on the life of each paid-up member of the N. V. A.; contracts have been made simple and are being lived up to, and when there is a violation of these contracts, adjustments thereof are quickly made. All this would indicate that there has been some advancement.

Your letter recognizing these improvements, and your frank statement as to how you felt at the time of the receipt of my letter and how you feel now after experiencing these advancements, I sincerely trust is the general feeling among the artists, for it is our sincere and serious purpose to go on with this work, and as fast as conditions allow without disturbing the business to make other improvements from time to time.

The benefits at the Hippodrome and the Manhattan Opera House, Sunday night, netted over \$100,000. This money will be used entirely for the artists. Not one dollar of it will be paid out for anything except the expense of conducting the N. V. A. on a liberal basis for its members; taking care of the sick; burying its dead; loaning its members money; looking after those who are unable any longer to look after themselves, and in many, many other ways. The money received from the National Vaudeville Day goes into a fund to take care of the insurance.

The N. V. A., I am pleased to say, is being recognized as one of the most modern institutions for the carrying out of ethical conditions; for establishing proper working and social relations and for the betterment of all employed in the vaudeville business, whether they be house employees, stage crew, musicians, managers, or those at the head of circuits. We have put ourselves on record by the work that has been done, to take an interest in each other's welfare. The co-operation that the managers have given me has been wonderful, and I can say the same thing about the artists. I have not been denied any reasonable consideration and have had splendid suggestions and material help from all in the work that is being done.

Thanks very much for your letter.

Cordially,

E. F. ALBEE.

BROADWAY SUFFERIN'

(Continued from page 14)

eral non-musical shows. In one case a four company cast is now pared down so that it can break even with a \$3,000 gross. Other attractions refusing to go into cut rates have called the season off.

The season holds two big shows which are closing and which will not go on tour in the fall. One is "Deburau," which will be taken off at the Belasco, Saturday, and "Clair de Lune" announced to stop next week at the Empire. "Deburau" was the dramatic smash of the season. "Clair" depended mostly on the draw of its stars (John and Ethel Barrymore), but the takings have side-slipped to

about one-third of the capacity, the tossing away any chance of reviving patronage by maintaining the \$5 scale with which it started.

In addition to "Deburau," the definite closings this week are "The Bad Man," Ritz; "Miss Lulu Bett," Belmont; "The Champion," Longacre; "Welcome Stranger," Sam H. Harris; "Rollo's Wild Oat," Punch and Judy; "The Right Girl," Times Square; "Little Old New York," Plymouth. That the closing will be added to was indicated by the weak houses up to Wednesday.

Five attractions got the benefit of a gamble with the weather by offering a matinee Monday (Decoration Day). Threatening clouds keep enough people in town to supply capacity trade to all the spe-

cial matinees. One so favored was "Sun-Kist" the Fanchon and Marco revue at the Globe. This attraction should have a better second week than the first, when \$11,000 was bettered. The bad Saturday break pulled the show's pace down, from what should have been over a \$13,000 gait. "Shuffle Along," the colored show at the 63rd Street fared well for that attraction, getting about \$6,700. This show has cut the Wednesday matinee, inserting a midnight performance on the same day instead.

"Lillom" did the unexpected in the move to the Fulton, getting well over \$15,000 last week (first uptown), which is 40 per cent. better than at the Garrick. The latter house is staging a two

weeks revival of "John Ferguson."

For the bulk of the long run non-musical successes a pace of \$10,000 is figured big for this time of the season. Four such attractions are hovering around that figure. None of the long runs plays are over the mark with the exception of "Lightnin'". Attractions under the \$10,000 pace are pooling with the house or are on the verge of stopping.

This week there are two new attractions in the going. "Snapshots" the new Selwyn revue was postponed from Monday to a Thursday premiere. "Gold" the dramatic piece produced by John D. Williams opened at the Frazee Wednesday night.

Next week brings a brace of new musical shows. "The Whirl of Broadway," which started out as "The Belle of New York" and which is due to relight the Winter Garden and "The Broadway Whirl," which was on the road as the "Century Midnight Whirl." No important musical offerings are listed after these two until the "Follies," which is dated for the Globe, June 20. Next week the Greenwich Village theatre emerges from moth balls to house the Audrey Munson film, "Headless Moths." That the backers selected the tiny village house instead of a pick of a number of Broadway theatres, indicates the rental idea for special picture showings is still on.

The ticket agencies report everything slipping, but some attractions included are standing up at

the box offices. They, of course, are the few remaining smash exceptions. The buys are eleven in number: "Biff, Bing Bang" (Ambassador); "Deburau" (Belaasco); "Green Goddess" (Booth); "Last Waltz" (Century); "Two Little Girls in Blue" (Cohan); "Lillom" (Fulton); "The Tavern" (Hudson); "Nice People" (Klaw); "First Year" (Little); "Sally" (New Amsterdam); "Just Married" (Shubert).

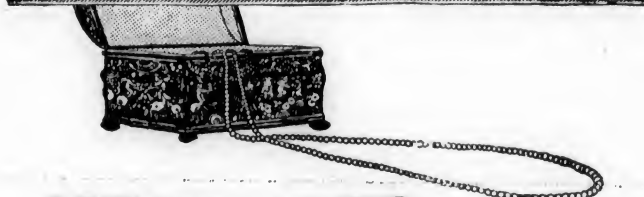
The cut rate list has declined over the number offered last week, the several withdrawals accounting for that. The list is "Little Old New York" (Plymouth); "The Champion" (Longacre); "June Love" (Knickerbocker); "Welcome Stranger" (Harris); "Sun-Kist" (Globe); "Broken Wing" (48th Street); "Tyranny of Love" (Cort); "Honeydew" (Casino); "Lulu Bett" (Belmont); "Love Birds" (Apollo); "Biff, Bing, Bang" (Ambassador); "The Right Girl" (Times Square); "The Ghost Between" (39th Street); "Shuffle Along" (63d Street); "Just Married" (Shubert); "Rollo's Wild Oat" (Punch and Judy).

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- 2—A comedy, FULL STAGE. Male and Female.
- 3—A comedy, FULL STAGE. Two Females, one Male. Female lead, about thirty.
- 4—A comedy, FULL STAGE. Two Males, two Females. Male lead, about fifty.

NO SPECIAL SETS ARE NECESSARY UNLESS DESIRED

INTERVIEWS DOWNTOWN, BY APPOINTMENT.

MEMBER OF THE N. V. A.

KOBY KOHN

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ADVERTISING TO ACTORS

Is what some people say re advertising in Variety, yes, they have said it to us, but Mr. Albee advertises in Variety to actors—and managers, too. We claim that there is not a booking manager or house manager who has not read Mr. Albee's ads, so if he can reach the managers that way, we have hopes of doing the same. Of course, if actors read our ads too, why, we can't stop 'em. Incidentally, what do you think, Mr. Manager, of what Variety's Chicago critic said of our act not long ago?

KIMBERLY & PAGE WERE THE UNRIVALED SHOWSTOPPER, HIT AND FAVORITE ** A CORKING SKETCH ** LAUGHS, APPLAUSE AND SMASHING ENCORE ** THEY WORK HARD, SPEEDILY AND DEFTLY. "Oh," some actors say, "they got that because they advertise," but we didn't advertise in the Atlanta Journal: TRAVESTY ON MOVIES TOPS PROGRAM! A CLEVER SATIRE ** EASILY HEADLINES ** CAPABLE STAGE ARTISTS ** DANDY PERSONALITIES ** VERY ATTRACTIVE ACT; nor in the Atlanta Times: 20 MINUTES OF FUN OF MOST UNEXPECTED SORT ** A NOVELTY FULL OF COMEDY SITUATIONS; and Miss Page doesn't know the fellow who said this in the Atlanta Constitution: MISS HELEN PAGE IS AS CLEVER AND EASY TO LOOK UPON AS ANY SCREEN BEAUTY ** SHE RUNS AWAY WITH ALL HONORS; and she didn't have dinner with this guy of the Charleston Times: MISS HELEN PAGE IS CHIEF! A COMEDIENNE WITH PULSING PERSONALITY ** HAPPY, SNAPPY LITTLE WOMAN ** FETCHING CINEMA QUEEN ** ACT A WINNER; and all that this cost was three cents for the paper, Rockford Register: "LOCATION" SPARKLES ** OODLES OF PEP ** AUDIENCE LIKED IT. We paid the same for this in the Rockford Star: SATIRE ON MOVIES WELL LIKED! SONGS WERE SNAPPY, ALSO REPARTEE OF VAMP. Way down south we saw this in the Jacksonville Leader: MISS PAGE DOES SOME EXCEPTIONALLY CLEVER THINGS ** DYNAMIC ** NEVER OVERDONE ** INSPIRATIONAL ** HAPPILY STAGED ** REPLETE WITH COMEDY AND GOOD SITUATIONS. A brother artist called our attention to this in the Nashville Tennessean: ONE OF THE CATCHIEST VAUDEVILLE SKITS OF THE YEAR ** BRIGHTEST ACT SEEN AROUND ** PROVED OF KEEN INTEREST ** BRIGHT LINES CARRY IT "OVER" IN A BIG WAY. This critic from Iowa said little but meant much in the Davenport Dem. & Leader: MOVIE SATIRE HEADS COLUMBIA BILL! DEVOTEES OF THE FILM DRAMA, AND SCOFFERS OF THE ART WERE EQUALLY ENTERTAINED. If this one doesn't get us a route next season from Norfolk Landmark: KIMBERLY & PAGE OCCUPY THE HEADLINE POSITION ** THEY ARE CLEVER ** MISS PAGE HAS MAGNETIC PERSONALITY; then this one surely will from the Chattanooga Times: "LOCATION" HEADS GOOD BILL! 20 MINUTES OF REEL FUN ** HIGHLY ENTERTAINING ** HELEN PAGE IS EXCEPTIONALLY GOOD. And so we give quid pro quo.

ADMISSIONS CHECK-UP

(Continued from page 15)

or section must be accompanied by the full 10 per cent. tax.

A theatre is permitted to reduce its prices. In the case of chopping, the tickets in a certain section of the house are sold under the printed price on the coupons. Whenever such reductions are made the law prescribes that the reduced price be stamped or printed upon the ticket, else the full tax is required.

It is not alone enough that the theatre itself does not benefit by such reduced tax collection. Though the theatre does not profit the government is cheated, according to the law. The systems of reduced ticket sales and reduced taxes work to a disadvantage on the cut rate ticket offices, which are required to collect the full tax regardless of the sale price of tickets and have done so right along.

It was known in the cut rate offices that there was a difference in the tax collection in the same houses where tickets were on the "two for one" plan, but the matter was up

to the collector's representatives and no complaint was filed from that source. The "two for one" system has been an actual disadvantage to the cut rate offices because patrons could get the same reduction at the box office and paid but one-half the tax.

An attraction recently returned to Broadway for a repeat engagement worked out the cut rate schemes to the last degree. The management made a deal with the cut rate offices, who guaranteed to handle \$2,500 weekly. On top of that the "two for one" system was started. Prices on the lower floor were topped at \$3, the balcony was scaled at \$3 and \$2.50, and the prices for the gallery were jerked up to \$1.65 and \$1. This meant an actual increase in prices, but as the entire house was available to the cut rate systems the management figured on reaching a gross of little more than one-half of the house's money capacity as counted up by the scale. That sum over one-half was the sale at the box office at the straight prices to persons not in on the cut rate idea.

Regarding the checking up of theatres on the admissions taxes, it was said that agents would have no way of telling how many tickets

were sold on the "two for one" plan and therefore no definite sum could be claimed by the collector in case it was decided the collection was not regular. That explains the supposed penalties reported pending. It was also said that certain theatres, not sure of whether the reduced tax collection was legal, continued the practice taking a chance that the revenue men would rule on the matter differently.

STOCKS

(Continued from page 14)

granted if the two parties can agree upon terms.

Seattle, June 1. After five years with the Wilkes Players, Fanchon Everhart, character actress, goes to Los Angeles to join Thomas Wilkes' stock company in that city. Alexis Luce, leading man of the Wilkes Players, will go to Denver, where he will

become leading man of Mr. Wilkes' company at the Denham.

Henry Hall will join the Los Angeles company, while Norman Feusler, Emmet Vogan, Howard Russel, Erman Seavey, Johnny Nickerson and Mary Thorne will go to Salt Lake City to join Mr. Wilkes' new company there. Director Charles D. Pitt and Jane Morgan will leave for the East, where Miss Morgan will appear in a new production on Broadway.

The Maitland, San Francisco, will close a 40-week season of dramatic stock June 8.

The Majestic Players opened a summer stock season at the Majestic, Pittsfield, Mass., Monday, with "The Eternal Magdalene." Julia Dean heads the company and Mortimer Weldon is leading man. Eleanor Brent, Marcie Abbe, Brandon

EVELYN BLANCHARD

1403 BROADWAY NEW YORK CITY
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A High Class Shop, Up-to-Date in Its Methods and Appliances,
With a Staff of Ten Barbers and Three Manicurists.

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10 BARBERS BOOTBLACK 3 MANICURISTS

BROADWAY, NEW YORK, NEXT WEEK (JUNE 6)

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HENDERSON'S, CONEY ISLAND, THIS WEEK (MAY 30).

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110 West 40th St., N. Y. City, N. Y.

Evans, Alan Wilson, Arthur Morris, Edward Lyons, Carrie Lowe and Edward Harford comprise the balance of the cast. H. Chapman Ford is stage director and Wade L. Morgan house manager.

Ruth Taylor, a Troy girl, opened with the Malcolm Fassett Players in Albany last week, replacing Mildred Cheshire.

The Wilkes Players at the Denham, Denver, will take a four week's vacation commencing July 2. It will be the first time in two years the Denham has been dark.

H. Chapman Ford has joined the stock in Pittsfield, Mass., as stage manager.

Harrisburg, Pa., got its second stock when the Harrisburg Players opened Decoration Day at Paxtang Park. Dor Burroughs, Edna Hibbard, Harry Lyons, Helen Wayne, Max Walzman, Helen Neff, Dorothy Burton, Howard Chase, Alice Baker are in the cast. "Scandal" first, staged by Harry Andrews.

Joseph A. Golden, film director, is sponsoring a dramatic stock organization which opened at the Grand Theatre, Trenton, N. J., May 23. Miriam Doyle and Ben Taggart are the leading players, the first offering being "Adama and Eva." Frank McCoy is the stage director.

The Blaney stock at the Crescent, Brooklyn closed Saturday.

The Picker stock in Winston-Salem, N. C., opened last week. The company is playing two bills a week.

Leo Henning stepped into the Carl Hyson role in "Snapshots" this week in time to open with the show.

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NEWS OF THE DAILIES

Due to American Legion protests, no circus parade was allowed in Boston Memorial Day.

A jury including five women awarded \$1,040 to Alice Robinson in a suit brought against Joseph Gerald Fuller, English writer, for breach of promise to marry. The plaintiff alleged he borrowed \$500 from her to go to England to claim a vast estate and never subsequently turned up, but instead married and settled down in Trenton.

Vivian Martin will address the Girl's Matinee Club on changing fashions in matinee girls today.

Ruth Rollins made her debut as a prima donna in "The Right Girl."

Robert M. Ryland, chief porter at the Rivoli, is sergeant in the Police Reserves. The Rodman Wanamaker merit medal was presented to him at the Fort Hamilton air station Sunday.

On the eve of sailing for Italy Emma Trentini gave out an interview saying she had found as beautiful singing voices among American girls as among Italians.

John Charles Thomas is to be starred by Charles Dillingham in an

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.

operetta. Franz Molnar's "The Wolf" will be its basis.

At the luncheon in his honor given by the Catholic Actors' Guild, Archbishop Hayes declared he saw little difference between the stage and society.

Suit brought against the music publishers, Oliver Ditson Co., over "In the Sweet By and By," by Joseph P. Webster was finally settled last week for \$56,000, after 15 years in the Federal courts. The author and 15 attorneys connected with the case died during its course.

The English censor has objected to the title, "Mecca," fearing it will offend Mohammedans.

Hugh Stanislaus Stange and Miss Dorothy Mannheim have taken out a marriage license.

Edward V. Darling, booking agent for Keith, has bought the American rights to a sketch by Rostand and two by Max Beerbohm.

"Shuffle Along," at the 63d Street Music Hall, will give no Wednesday matinees, but instead a midnight performance every Wednesday.

After a raid on Paul McHale's hotel in Worcester last week liquor valued at over \$80,000 was seized. The entrance of the agents started a riot in the dining room.

George White has applied for patents on several new scenic devices

to be used in his new edition of "Scandals."

Sensational stories from Boston this week declared a \$100,000 fund had been raised by picture magnates to suppress stories of an orgy, and linked District Attorney Nathan Tufts with the exposure. It was denied by all concerned.

Tyson & Co. were denied an injunction to restrain the Hotel Astor from ousting the ticket brokers from the hotel's lobby. Justice Tierney practically sustained the management's contention that charges for tickets were exorbitant and reacted on the hotel because of the attitude taken by patrons.

Mlle. Mitty, engaged for the Ziegfeld "Follies," where she will dance the dances she danced in Paris, arrived this week on the Lafayette and had her picture taken before

she was met at the pier by Gilbert Miller, who engaged her. This spoiled a neat press stunt whereby Mlle. Mitty was never to appear in public unveiled.

Burr McIntosh, speaking to the ship strikers, is reported to have urged them to get together and take

Nat Lewis

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"WORLD OF FROLICS"

"CUDDLE UP"
"BITS OF BROADWAY"
"HARVEST TIME"
"FOLLIES OF THE DAY"
"FLASHLIGHTS OF 1922"
LEW KELLY SHOW
"STEP LIVELY GIRLS"
"GIRLS DE LOOKS"
"SPORTING WIDOWS"
"MAIDS OF AMERICA"

MOLLIE WILLIAMS' BIG SHOW
DAVE MARION'S OWN SHOW
JACK SINGER SHOW
"FOLLY TOWN"
"BIG JAMBOREE"
"KEEP SMILING"
"SUGAR PLUMS"
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a cut in wages, as President Harding wouldn't be with the Shipping Board and against them if they were right. This precipitated a riot from which the police rescued Mr. McIntosh.

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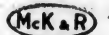


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American Committee for Relief in Ireland began in Atlantic City Wednesday evening. In the company are Chauncey Olcott, Mme. Marie Marrelle, Van and Schenck, Frank McClynn, Eddie Dowling, J. C. Nugent, Zera Roehm, the Moscani Family and others.

Ethel Barrymore will be the chief honored guest at the public gambol of the Lambs.

Zona Gale won the Pulitzer prize for the best play of the year with her "Miss Lulu Bett," and the Columbia School of Journalism is attending the show in a body.

The "Greenwich Village Follies," after its downtown opening, plan moving up to the Park Theatre.

J. Stanley Joyce, husband of Peggy Hopkins, filed answer to the show-girl's application for alimony, making sensational charges, and alleging that his experience with the girl cost him \$1,398,316. He de-

clares that Peggy numbered among her admirers an Albanian Prince without an estate, a Duke, an army lieutenant who killed himself after he had ruined himself to provide luxuries for her, a New York restaurant keeper and a "nobody."

The Actors' Equity Association, beginning next June, plays a yearly 8-performance festival in which presentations of the classics ancient and modern will be made. It is analogous to the Stratford idea, but not confined to Shakespeare.

The seat auction for the Lambs' Gambol at the Hippodrome reached last year's high figures. Heavy buyers were Madison Corey, Fred Stone, R. J. Greenhut, Emmett Corrigan, R. H. Burnside, Charles Winninger, Frank Case and Charles Dillingham.

Universal Service brought word this week from Paris that Elsie Janis and Harry Plicer would co-star in the French version of "Peg o' My Heart," under the management of Yves Mirande.

Atlantic City is planning a national stadium with projects of important athletic interest scheduled to take place within its borders at frequent intervals. The principal interest thereto began with talk of the Dempsey-Carpentier fight and it has grown constantly since that event moved upstate. A considerable portion of the capital required has been pledged. It is planned to combine a track, bicycle course, stadium and arena with concrete structures.

The New York Newspaper Writers' golf team will hook up with the Friars Golf Club Monday, Au-

gust 1, at the Belle Claire Country Club, Freeport, L. I. Ten men will be paired in twosomes. The scribes will clash with the Lambs Club golfers at the Greenwich Country Club some time in August.

The Times publishes a digest of opinion relating to German films. The net conclusion, gathered from recent American visitors to the fatherland, is German films are unsuited by subject and method for the most part to the American market.

A report of the Trenton teachers' association to the Board of Education there shows that over 60 per cent. of the school children in the Jersey city attend picture shows. The associations will combine to bring better pictures to the city.

Beulah Livingstone will leave June 7 for a three months' trip abroad on the Mauretania.

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The Resurrection of Edward Clark

Hark Ye and Know Ye—

That ROSE & CURTIS, who are vaudeville directors, take pleasure in stating to you that on information and belief and of their own personal knowledge that EDWARD CLARK, the popular playwright, was for many years an actor—and a good one, we OPINE. (And we are not alone in our opinion.)



Just five years ago he retired from VAUDEVILLE, to devote his time exclusively to PLAYWRITING and DIRECTING. He has been extremely successful and has covered himself with glory, we again opine—and we are not alone in our opinion.

Mr. Clark is responsible for the following: "HONEY GIRL," "DE LUXE ANNIE," "YOU'RE IN LOVE," "OH WHAT A GIRL," "FURS AND FRILLS," "LITTLE MISS CHARITY," "COAT TALES," etc., etc.

We have always felt that talent such as he possesses should not be withheld from the masses who go in for entertainment, and so we have induced him to return to the stage, under our management.

GEORGE M. COHAN has made good his statement that he could play THE VAGABOND better than any living actor, and we are stealing a little of his thunder in saying that the same speech goes for EDWARD CLARK when it comes to his own particular style of work.

Again we opine (and again we are not alone in our opinion) that for Characterizations and Song-Readings, Mr. Clark runs a dead heat with the two famous stars, HARRY LAUDER and ALBERT CHEVALIER.

At any rate, this is our story, and we intend to stick to it.

We invite you to see Mr. Clark next week at B. S. Moss' Broadway Theatre—and we also extend the invitation to the critical gentlemen of the New York press, who, we understand, in the past have been liberal in their panning and praise of Mr. Clark in his legitimate efforts. We would much like to have those same gentlemen see him in vaudeville.

Yours Sincerely

ROSE & CURTIS

B. S. MOSS' BROADWAY THEATRE NEXT WEEK (JUNE 6)

HIP INDECISION

(Continued from page 15)

us people have been re-engaged so far. Several attractions for next season have been reported made from time to time, but whether such contracts are subject to cancellation is not known.

According to information around the Hip the trouble really lies in the supposed demands of increases by the stage hands. There are 180 men back stage, exclusive of the wardrobe department, whose average wages this season was \$42 weekly. Because of the two performances daily the clearers at the Hip have earned considerably more than in other houses when for eight performances weekly the average clearer wage has been \$26.

The U. A. Realty Co., which controls the Hippodrome, is much interested in the growing operating expense. That the reported decrease in earnings for the season just ended were materially less than the season of 1919-20 is believed to be angled to the present situation. At the time of the strike at the Hip two years ago the company had tied up something like \$300,000 in the production of "Happy Days," and it is now said the directors have ordered the production plans for the next show held up until some basis of agreement has been made.

The rental charges on the Hippodrome total around a quarter of a million dollars annually. Several times an attempt to lower the carrying charges from a realty standpoint have been unsuccessfully made. The Hetty Green estate has a mortgage of \$1,000,000 on the Hip, with a guaranteed interest of 6 per cent., which is one instance of the company being unable to cut down charges.

The outlook now is that the Hip's next show will have a later premiere than in years. Up to Wednesday no decision was made regarding an attempt to put pictures into the house for the summer.

FORM REP. THEATRE

New Organization Promises to Produce Four Plays

Five players now with the revival of "John Ferguson" and two other members have incorporated the Repertory theatre in New York State and will undertake to put on four productions each year.

The players are Augustine Duncan, Barry McCollom, Brandon Peters, Mary Hempden and Angela McCahill, and their associates among the incorporators are Wiltford Kane and Harmon MacGregor. The concern's first venture was the production of "Mixed Marriage." "The Cradle Song" also was put on at special matinees.

AUTO THIEVES CAUGHT.

Chicago, June 1.

A gigantic auto theft ring covering three States was dealt a death-blow here late today when a Federal Grand Jury indicted twenty-three alleged members of the band. Eight of the indicted were Chicagoans, while one was Deputy Sheriff Albert Brankov of Kenosha, Wis.

The band, according to Department of Justice agents, stole machines in Chicago and sold them throughout Wisconsin and Michigan. Headquarters for the men disposing of stolen cars were in Kenosha, Wis., and Iron Mountain, Mich. Twelve stolen cars were recovered.

NEW JERSEY CHARTERS

Belmar Amusement Co., Belmar, \$25,000; Robert A. Bullman, John C. Smith, Belmar; Robert Hillinger, Trenton. L. R. Amusement Co., Inc., South Orange, \$100,000; Louis Rosenthal, New York; Etta Bieber, Brooklyn; Irving Goldberg, Newark.

TEXAS TALKS



LAUREL LEE
The Chummy Chatterer

SAN ANTONIO SAYS
LAUREL LEE, DIMINUTIVE
COMEDIENNE, TAKES GREATEST
PART OF HONORS.

With Laurel Lee, a diminutive, chic maid of beauty and grace, gathering the greatest honors, it is difficult to select from the other acts which one should be placed next this wonderful little miss of the mimic world.

Miss Lee, when first appearing, gives one the impression that she is one of those imported "French babies" but like a bolt from a clear sky she drops those mannerisms of voice and action to give one an imitation of English, American and Spanish girls. She is without doubt the "hit" of the bill.

DALLAS DECLARES

Majestic

Laurel Lee, piquant vision of loveliness, and despite the fact an extremely clever young woman, is about the best thing on this week's Majestic bill. In fact, she is about the most charming comedienne that has visited the Majestic in many months. A small girl with great big eyes and an engaging smile, Miss Lee dances, sings and banters her audience until, at the show Sunday night, they insisted on a curtain talk. Her imitation of a mademoiselle which she does without announcing that it is an imitation, is really an artistic bit of work, and men who have been overseas will say that there was no young woman along Boulevard St. Michel who was so thoroughly Parisian as Miss Lee. Half bold, half shy, she mixes her French and English in charming disarray, with an accent that is perfect.

Incidentally the entire bill this week is extremely good.

AUSTIN AGREES
LAUREL LEE
ON WONDER
MAJESTIC BILL

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Scores Sweeping Success as
Unusual Vaudeville Bill.

The Columbus instinct is in every one.

It's human to like to discover notable persons and things while they're still struggling out of the embryonic.

Then hie to the Majestic and succumb to the lure of Laurel Lee.

It may be your last chance before Broadway sees her, holds her captive and faraway vaudeville circuits see her no more.

Just a slip of a girl is the startling dynamo of the vaudeville stage, apparently not out of her teens.

But she already has a rare gift of talent and a compelling, alluring personality that reaches out over the footlights and makes an audience her very own.

Rare Charm Possessed.

All actors and actresses strive for this power of making their slightest word or movement a signal for approval.

But only rare ones, the million-candle power stars of the stage achieve it.

And dainty Laurel Lee, who Thursday made even jazz-loving Longhorns and their more dignified elders her captives, has that gift.

What Miss Lee Does.

What is she?

A comedienne, a light, happy-voiced singer, a dancer and — well, after all, just little Laurel Lee, a new darling of the stage.

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Direction CHAS. ALLEN

BENTHAM OFFICE

SPORTS

Leonia, N. J., whose mayor is John Pollock of the Orpheum office, swears allegiance to Governor Edwards of that State, but his signing of a bill turning over to the State treasurer all fines for automobile speeding leaves the little town's plans to grab revenue this summer flat. Mayor Pollock and his chief of police decided to buy a nice motorcycle and put on two extra coppers to nab the speeders. But since the new law takes all the fresh money expected to be grabbed in the way of fines out of the coffers of Leonia, neither the mayor nor its chief copper cares a snap how much the motorists "step on her." They first figured out that they might fine the offenders one buck (for the State) and five dollars court costs, but discovered the new law limits the costs to just one dollar. They can easily give air to the new officers but haven't yet decided what to do with the new motorcycle.

Jabez White, the crack Albany bantamweight who has fought all the top-notchers in the 116-pound division but has never been successful in winning the title, has been offered another bout with Pete Herman, the former champion. Matchmaker Anthony Poulillo, of the Nutmeg A. C. of New Haven, has written to Chris Fleming, White's manager, asking for terms for the Albany boy to meet Herman in a twelve-round bout to a decision at the New Haven baseball park Friday night, June 10. Sam Goldman, who guides the destinies of Herman, has already accepted the New Haven promoter's terms. If Fleming signs for White it will be the third battle between the pair, they having fought a ten-round bout here and a six-rounder at Philly. White has been in training in Albany for the last two weeks for a summer campaign, and is reported to be in first class fighting shape.

A leading candidate for one of the deputyships in the reorganized State boxing commission is Gustave C. Miller, of Buffalo, chief of the Buffalo branch of the Automobile Bureau of the Secretary of State's office. Mr. Miller has managed the Buffalo branch since its creation. Fred B. Greiner, the Erie county Republican boss, is behind Miller's candidacy, it is said. Mr. Miller will be legislated out of his present job July 1 when the automobile bureau is transferred to the new State tax commission. It is expected Gov-

ernor Miller will appoint the new boxing commission early next week. The deputies will be appointed by the commissioners.

Boxing will come back to Albany, N. Y., after an absence of three years when the new Chadwick A. A. stages its opening show at the Broadway baseball park Monday night, June 6. Jackie Clark, of Allentown, Pa., and Cliff Jordan, of Albany, middleweights, will appear in the star bout of 15 rounds. It will be a return mill, Clarke gaining the judges' decision over Jordan in a furious 12-round fight at Syracuse a few weeks ago. Augie Ratner, of New York, was first signed to fight Jordan, but the bout was called off when the men could not agree on the weight question.

It was officially announced in Williamstown, Mass., Saturday that Percy Wendell, former Harvard football star, has been engaged to coach the Williams College eleven next fall, succeeding Joe Brooks, who goes to Columbia to serve as Buck O'Neill's assistant. It had been rumored for sometime that Benny Boynton, star quarterback of the team, who graduates in June, would be selected for the position. Wendell had charge of the squad at Boston University last year and turned out a team that was rated the best in the east by pigskin critics. He was fullback on the Crimson eleven for three years, graduating in 1913. Because of the terrific line plunging, he was often called "Bullet" Wendell. The new coach is expected to pay a visit to the college next week for the purpose of looking over the ground for next year. His predecessor, Brooks, was a star linesman at Colgate a few years ago and has been very successful at Williams, although last year's team was not up to standard.

Joe Lynch, world's bantamweight champion, and Eddie Mead, his man-

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THREE ACES OF COMEDY AND SONG

Jack Lait, Variety.

Weber, Taylor and Hicks, three harmonists in Tuxedos, Ruthed the evening ruthlessly, gathering the accumulated gravy of a performance which had not been hard on the hands heretofore. The comedian-baritone is a star and the act can next-to-close without apologies in anybody's theatre. The work started briskly, kept up without a let-down anywhere, and ended after a series of encores to an ovation; all thoroughly well done and the applause heartily deserved and extended.

Sam McKee, Morning Telegraph.

Weber, Taylor and Hicks are splendid singers. These young men dress as for dinner, look like gentlemen and intersperse their numbers with kidding.

The stout tenor does a little mugging, not too much, and the other two encourage his nonsense. They have a song and conversation travesty on the first part of a minstrel show. This reminiscent travesty is liked by the audience. They have solved the problem of presenting good music and singing it well without tiring the mere lovers of harmony who lack musical education.

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ager, were suspended by the boxing
commission last week. They were
laid off pending further action by
the Massachusetts State Board of
Boxing, which previously had sus-
pended them on a charge of violat-
ing a contract to box at Holyoke
April 29. Lieutenant Earl Baird of
Seattle, Billy De Foe of St. Paul,
and Mike McGuire of New York re-
ceived 30-day set downs because
they had been disqualified for com-
mitting fouls.

Harry Bird, who has been identi-
fied with up-State boxing as man-
ager and second for years, is the
matchmaker of the new club.

At a dinner tendered to Harry
Dougherty, the new Boxing Commis-
sioner, at the Jersey City Elks' Club
last Thursday evening, the Times

Square crowd volunteer 1 for the
bill. It consisted of L. Wolfe Gil-
bert, Frisco, Jimmy Hussey and
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Hale Sue
Haskell Jack
Hilton Fayles
Harris S & G
Harvey & Grace
Jason & Haig
Jones Helen M
Jones Jack
Kelly & Davis
Kennedy & Burt
Kendal Evelyn Mrs
Kelly Florence
Kear Richard
Kneiss Nettie G
Kessie Herman
Lloyd Wilkes
Young P H

HOTEL SANDERS

Van Dyke Paul
Van Nostrand
Viel Marge
Vine Eddie
Bernard Mike
Brown George
Cummings Ray
Creighton & Crton
Carr James J
Cochrane John G
Cox Florence
Coleman Claudia
Connors Jack
Channan Mable
Christy Kenneth
Choy Stanley L
Clinton & M'N'm'a
Dawson Sisters
Devine Dottie
Devonport Orrin
Dale & Burch
DeMillie Goldie
Duffy James J
Davis & McCoy
Dickenson & D'gon
Edmunds Glen
Foster May
Ford Chas H
Ford Margaret
France & Hamp
Golden Morris Tr
Haig & Haig
Henderson Norman
Haggans Dancing
Haas Geo M
Harrah Roy
Hale Sue
Haskell Jack
Hilton Fayles
Harris S & G
Harvey & Grace
Jason & Haig
Jones Helen M
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tionals showing of "The Kid" at the Teck, the Strand is showing Jackie Coogan in "Peck's Bad Boy."

The all-star performance arranged by the Theatrical Managers' Association for the benefit of the homeless and starving Irish is

YOUNG MAN

(24) University education; at present employed as an assistant-manager in a commercial business, wishes to assist an executive in any phase of the theatrical or motion picture business. Has some knowledge of theatricals. Diligent and intelligent worker. Excellent references. J. B. Variety, New York.

scheduled for the Elmwood Music Hall, June 4.

The Empire has been offered to the city of Buffalo for \$300,000 by the International Railway, which owns the property. The house is being used mornings for the daily "show-ups" by the Police Department. Afternoons and evenings are

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devoted to a straight film policy. Frank J. Offerman holding the lease but sub-letting.

Crystal Beach, Buffalo's resort, opened Thursday with the formal dedication of the new concrete recreation pier.

The John Robinson's Shows

STOP LOOK LISTEN WANTED

Girl Who Can Sing Ballads and Dance, or Lady Trick Bicycle Rider. Send Photos to

GEO. P. DOWNEY

Loew's Liberty, Cleveland, O., next week (June 6).
Loew's Lyceum, Pittsburgh, Pa., week of June 13.

opened the circus season Monday with two shows.

"The Wedding Gown" (Yiddish) for the Shubert-Teck, June 10.

CALGARY.

By FRANK MORTON.

The paper of both the Howe cir-

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You must look good to make good. Many of the "Profession" have obtained and retained better parts by having me correct their featural imperfections and remove blemishes. Consultation free. Fees reasonable.

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N. Y. City, Opp. Waldorf

cus and the L. G. Barnes show are occupying the boards at the same time, both outfits, being booked to play here within ten days of each other, with the Howe show getting the first showing.

For the second time within six

E. Galizi & Bro.

Greatest Professional Accordion Manufacturers and Repairers. Incomparable Special Works. New Patented Shift Keys.

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months the Princess theatre has reduced prices, 25 cents now being the general admission figure. There has also been a second change of management in the same length of time.

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announce the removal of their LAW OFFICES to the LOEW BUILDING, Suite 1004, for the convenience of their professional clientele.

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The Orpheum is due to close on June 2.

It has been decided to name the Allen's new theatre the Palace, allowing the present Allen to retain its name.

Harrison & Proy will install a musical comedy stock at the Sherman in Moose Jaw for the summer. There is also a possibility of Harrison installing a No. 2 company at the Rose theatre, Regina, a house formerly devoted to pictures.

CLEVELAND.

By J. WILSON ROY.

HANNA—"Pools Errant".

OHIO—"Turn to the Right."

OPERA HOUSE—"A Buck on Leave."

DUCHESSE—"Adam and Eva."

Vaudeville.—Keith's, Triscilla.

Loew's Liberty and Miles.

Film Houses.—Allen, "Dream Street"; Sullivan, "Good Women";

Euclid, "Keeping Up with Lizzie";

State, "The Easy Road"; Capitol, "Kazan"; Metropolitan and Strand,

"Bob Hampton of Placer"; Alham-

bra, "Through the Back Door" (second week); Knickerbocker, "Sentimental Tommy"; Mall and Park, "The Home Stretch."

Clara Kimball Young made quite a flutter here last week. She was lionized, fêted, etc., and made quite a favorable impression. Some of her stories were great.

Ralph Graves, screen star in "Dream Street," is spending a few days here in his home town.

Next week, Ohio, "The Girl in the Limousine"; Opera House, "Chocolate Soldier"; Keith's Francis X. Bushman and Beverly Bayne.

The proceeds of "A Buck on Leave," Pat Barnes' musical comedy at the Opera House this week, will be devoted to bringing fifty wounded veterans to the Rainbow convention here next month. Barnes was a doughboy.

Robert McLaughlin starts his summer musical stock next week at the Opera House under the title of "The New Bostonians." He is quite busy running both houses during

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John J. Nash, Business Manager. Thomas J. Carmody, Booking Manager.

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these hot days and nights—as the Ohio is also under his wing—and climaxes all by his summer prices. Top figures are \$1; matinees, 50 cents.

Owing to the building of Keith's two houses, Jack Royal has been compelled to call off his projected trip to Scotland with the Rotarians.

CONEY ISLAND.

Coney Island broke its record, if

there is such a thing, for the least number of arrests over a holiday vacation. There were just three, for violation of the Volstead Act. There were a few other lock-ups in regards to jumping out of car windows, and so forth, but otherwise the Island spent an uneventful holiday. Business fell short of expectations owing to the inclement weather Sunday. But the theatres did a turn away night business. The rides and slides did exceptionally well; also the cabarets. It was

NEW YORK THEATRES

CAPITOL 51st St.
"A VOICE IN THE DARK"
 ALL STAR CAST
 CAPITOL GRAND ORCHESTRA
 ERNO RAFFKE, Conductor
 Presentations by S. L. ROTHAFEL

MARK STRAND
 "A National Institution"
 Direction, Joseph Plunkett
 5th Ave. at 7th St.
Constance Talmadge
 in "LESSONS IN LOVE"
 STRAND ORCHESTRA
 CARL EDWARDS, Conductor

GAITY Broadway, 46 St. Evs. at 8:30.
 Mats. Mon., Wed. & Sat. 2:30.
FRANK BACON in
"LIGHTNIN"

LITTLE West 44 Street. Evs. at 8:30.
 Mats. Mon., Wed. & Sat. 2:30.
The 1st YEAR
 By FRANK CRAVEN

ELTINGE THEATRE. W. 42d St.
 Evs. 8:45. Mats. Wed. & Sat. at 2:30.

"Ladies' Night"
 A Farce Comedy in Three Acts.

the small concessionaires who were hit the hardest.

The Brighton Beach Baths had its opening Memorial Day, showing a card of swimming and fancy diving contests at the pool. The management is even going so far as to give free rides on Shetland ponies to the children. There is quite some competition between the Manhattan Baths and the Brighton organization. The Manhattan establishment at one time had a special car-line running to their baths, but the Brighton Beach people through some agreement had the car-line moved over to their side of the fence. The Brighton Baths is spending quite a bit of money on publicity, the town being six- and eight-sheeted to perfection.

Feltman's opened its Airdrome May 30, with pictures. The outside airdrome seats about 1,500 people. William Brandt is again managing the project.

INDIANAPOLIS.

By VOLNEY B. FOWLER.
MURAT.—"Smilin' Through," Stuart Walker company. McKay Morris and Blanche Yurka joining company for first time this season. **ENGLISH'S**.—"Adam and Eva," Gregory Kelly stock company.

Gregory Kelly's lease at English's has been indefinitely extended. The original lease called for ten weeks. Extension of the time was taken to

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"The Gold Diggers"
 AVERY HOPWOOD'S Sparkling Comedy.

Hudson W. 44th St. Evs. 8:30.
GEORGE M. COHAN
 in the Revival of the Laughing Success,
"THE TAVERN"

GEO. COHAN THEATRE, M.
 W. 45th St. Bryant 45. Evs. 8:30.
 Mats. Wed. and Sat. at 2:15
 A. L. ERLANGER Presents
"TWO LITTLE GIRLS IN BLUE"

Brook Pemberton's Productions
ZONA "Miss Lulu Bett"
 Belmont W. 45th St. Bryant 45. Evs. 8:30.
 Mats. Thum. & Sat. 2:30.

LAST WEEK
ENTER MADAME
 NORMAN TREVOR
REPUBLIC W. 42d St. Evs. 8:30.
 Mats. Wed. & Sat. 2:30.
 — GOOD SEATS AT BOX OFFICES —

SELWYN THEATRE. BRYANT 47.
 42d St. West of B'way.
SNAPSHOTS of 1921

WITH LEW DEWOLF
NORA BAYES FIELDS HOPPER
 AND THE
 SNAPSHOTS IN NEW YORK
 MATINEES WEDNESDAY AND SATURDAY

mean that Kelly is finding the going good.

Loew's abandoned pop vaudeville and started picture policy this week. The house, one of Loew's new ones, has been open about two months.

KANSAS CITY.

By WILL R. HUGHES.
 With an overnight change from cold and wet to real summer, which has lasted throughout the week, the theatres have suffered and the parks have been the gainers. The Orpheum will close June 4, leaving no indoor amusements except pop prices, film houses and the Empress, playing stock musical comedy.

The Florida "Alligator Boy" is the newest concession at Electric Park.

For the past 14 years Electric Park has opened its regular season on Sunday and for 14 years it has been a rainy Sunday. This year M. G. Helm, owner, and John McGuire, manager, determined to break the hoodoo, and Saturday was announced. For the first time the opening was held with perfect weather conditions and a record-breaking crowd. The next day, Sunday, was also fair and hot and another capacity attendance was recorded. In addition to the "Follies," given free this year, there is a big act and an electric fountain display, with living models, also free. Oscar V. Babcock is the thriller for the first seven weeks.

Sam Davidson, banker and cattleman of Fort Worth, Tex., who owns the Garden theatre, now under lease to Loew, also several large apartments and hotels here, has bought the 12-story Film Exchange Building here.

MILWAUKEE.

By J. MARSHALL STAUB.
SHUBERT STOCK.—"Turn to the Right."

Due to the slump in business the Empress' burlesque, will close at the end of the week. There will be no

CHARLEY WILSON

THE LOOSE NUT

Back East After a Successful Orpheum Tour.

Direction, CLAUDE W. BOSTOCK

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.

HART, WAGNER and ELTIS

—IN—

"Going to the Opera"
BOOKED SOLID

GALLOWAY and GARRETTE

"A BLACK AND TAN CLASSIC"

BOOKED SOLID OVER MARCUS LOEW CIRCUIT OF THEATRES
 BY LEW CANTOR OFFICE
 CHAS. YATES, Personal Representative



Direction, MORRIS & FEIL

burlesque house open in this city, as the other house, Gayety, closed for the summer season a month ago.

The Majestic, one of the two Orpheum circuit houses, will close for vaudeville June 5, opening with "Dream Street," film, June 6.

"Way Down East" at the David-son closes June 5 after three weeks.

PORTLAND, ORE.

LYRIC.—Lyric Musical Travesty Co. in "Rip Van Winkle, Jr." Picture theatres.—Liberty, "The Passion Flower"; Columbia, "Gypsy Blood"; Rivoli, "The Mask"; Majestic, "The Tale of Two Worlds"; People's, "Red Foam"; Star, "The Road Demon"; Auditorium, "Black Beauty."

May 26 Mr. and Mrs. Salvatore Santaella became the parents of twins—a boy and a girl. "Daddy" is the pianist and orchestra director at the Rivoli and Mrs. Santaella is the former professional, Billie Hansen. She is a sister to Juanita Hansen, pictures.

For the first time in this State Shakespeare out-of-doors was accomplished last week by the Mask and Dagger Dramatic Society of the Oregon Agricultural College, which successfully staged "Midsummer Night's Dream," on the campus lawns at night. Mrs. Harlan Baine Carter, the former stage luminary, was one of the creators of the Mask and Dagger Club.

Because it seems to be inevitable that the once great round-ups of the wild and woolly west will ere long be conducted with automobiles and airplanes, the Kiser Studios, Inc., of Portland, have cameramen in Eastern Oregon reducing to celluloid all the thrills of the real thing in wild west shows—the annual round-up on the George Russell ranch near Prineville. The same ranch was formerly owned by the poet Joaquin Miller. The round-up is not a show, but the actual spring work on the open range, in which thousands of cattle will be subdued by hundreds of cow-punchers and scores of horses.

The oil that was poured on troubled waters seems to have been the basis for a fortune that threat-



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LOEW CIRCUIT

"Dance Diversions of 1921"
 Direction, ABE THALHEIMER

At Home



Auburndale, L. I.

"Tew Funey Buys"

PAUL HARRY
MOHER and ELDRIDGE

IN

"I DON'T CARE"

Booked Solid, LOEW TIME

Direction, HORWITZ & KRAUS

FOLLETTE
PEARL
AND WICKS

LOEW CIRCUIT, 1920-21
 Direction LEW CANTOR

In the local theatres was made possible this week when the union contract clause providing for a lower minimum number of men became operative. The new minimum stands at six men.

The Regent drew the editorial page fire of the Post-Standard this week. The Regent makes a specialty of special matinees for children. The Post-Standard didn't think Jack Dempsey's "The Dare Devil" was exactly a good children's special attraction.

Ralph Murphy, director of the Knickerbocker Players, will direct "Fantomake," the Syracuse University alumni show to be given June 11 in connection with the commencement activities on the hill. Murphy graduated from Syracuse in 1916.

WASHINGTON.

By HARDIE MEAKIN.

A few productions are still trailing through, Barney Bernard in a new Aaron Hoffman play, "Two Blocks Away" at the National this week. The local press conceded some "fixing" had to be done but that the show had all the attributes necessary to make it successful. Next week Frank Fay's "Fables" billed but won't appear.

The music week has the Balasco, with Constance and Charles Seegar, in a joint recital Friday afternoon, while on June 6 a new play, "The Hotheads," will have its first showing.

Poli's and the Shubert-Garrick are dark. Picture houses are showing the following:

LOEW'S PALACE.—"Black Roses."
LOEW'S COLUMBIA.—"Through the Back Door."
MOORE'S RIALTO.—"The Scarab Ring."
CRANDALL'S METROPOLITAN.—"Jim the Penman."

Charles B. Hanford appeared in what would be a fine vaudeville sketch at the Playhouse Thursday night, namely, "The Old Guard," founded on the life of Napoleon.

Marshall Hall and Colonial Beach, two of Washington's summer resorts reached by boat, opened Decoration Day.

The vaudeville at the Strand consists of Vera Burt and Steppers; Flying Howards; Du Tiel and Covey; Daisy Dean and Co.; Ward and Wilson. Pictures.

A new play by Mrs. C. C. Calhoun of this city entitled "The Marriageable Mother" had "a premiere showing with a local cast Monday night. A brief review appears elsewhere in this issue.

Great Falls, another summer park, got started Decoration Day.

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 Some of the Acts we have equipped with scenery: Skelly & Heit Revue,
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CANTOR & YATES PRODUCTIONS
 IN VELVET, SILK, SATEENS AND OTHER MATERIALS

WHITE AND UNMARRIED.

Wally Kane.....Thomas Meighan
 George DuPont.....Jacqueline Logan
 George Weller.....Grace Darmond
 Lloyd Whitlock.....Lloyd Whitlock
 George Weller.....Fred Vroom
 George Weller.....Marion Skinner
 George Weller.....George Stone
 George Weller.....Jack Herbert

This is a first rate entertainment. With everything from acting and direction to titling satisfactory. The trouble with most productions is that somewhere along the line of combined effort that enters into their making there is a let down. This whether it be the titling, the lighting, some bit done poorly, serves to irritate and so make the spectator conscious of himself. Thus is the picture's complete illusion spoiled. This tendency to break the illusion loosens the grip of many average film that would have scored, and while "White and Unmarried" is no more than average, it gets by because it is done competently and thoroughly.

Jesse L. Lasky presents it (Paramount) at the Criterion. Thomas Meighan is starred and gives one of his clean-cut performances with a sense of humor forever pleasantly apparent in his smile. He is adequately supported. Jacqueline Logan makes a plump and attractive brunet heroine, and as the spoiled society girl who takes a chance in marriage with a rotter Grace Darmond looked sufficiently so. Walter Long came across with an ugly and villainous looking Apache and with Lloyd Whitlock's society weakling helped boost the score toward 100.

Tom Forman as director and Will M. Ritchey did their work—what-ever discrepancies there were in the latter's continuity were amply bridged by clever titling—in such a way that nothing in it stuck out like a sore thumb provoking a whacking. The whole was adapted from "Billy Kane, White and Unmarried," by John D. Swan. This tells how Billy Kane, a burglar, inherited a million and set out for Paris, where he was having a high old time until he met the little dancer, Andree, and fell in love with her, exciting the jealousy of Chico, who kidnaps the girl and holds her till Billy executes a thrilling rescue and returns to Paris for the final close-up, a kiss not so long as to annoy the censors.

Lead.

A WISE FOOL.

Jean Jacques Barbillie.....James Kirkwood
 Carmen Dolores.....Alice Hollister
 Zola Barbillie.....Ann Forrest
 George Masson.....Alan Hale
 Sebastian Dolores.....Fred Huntley
 Gerard Fynes.....William Boyd
 Virginia Pouquette.....Truly Shattuck
 Fille.....Harry Duffield
 Judge Carcasson.....Charles Ogle
 The Curate.....John Herdman
 Mme. Langlois.....Mabel Van Buren

"A Wise Fool" is a George Melford production, presented by Jesse L. Lasky at the Rivoli this week under the trade-mark of Paramount. Sir Gilbert Parker adapted his own novel, "The Money Master," for a screen feature, featuring James Kirkwood as Jean Jacques Barbillie, the wealthy first citizen of a small French Canadian village in Quebec.

Within the scope of film mechanics the production is splendid, but its story is sadly misshapen and staggering in its import. Is it a preachment on the dangers that beset a man too absorbed in the material things of life? Is it a sermon against selfishness? Or is it just a bit of literary invention without serious intent? It might be any of these or none. The story has moments of drama and certain sentimental values, but it is not clear what the author or the producer is trying to get at. This is not Sir Gilbert Parker's way when he is working in the familiar medium of pen and ink. Apparently he is a better novelist than film maker.

"Wise Fool" gets down to its actual story somewhere about the middle of reel two, about 1,500 feet having been taken up in such elaborate preliminaries and introduction as might be called for in a novel. It is all "atmosphere stuff" and makes pretty tiresome screen material. Even when the story does get to its essence it has little drama, as film fans comprehend drama. All these things make it an indefinite and unsatisfactory affair.

Jean Jacques is the wealthiest man of the village and the matrimonial catch of the province. He goes off on the grand tour, but tires of travel and takes steamer home. On the way he falls in with Carmen Dolores, daughter of a Spanish blackguard, falls in love with her and makes her his wife. Disappointment of the provincial maids on his return.

Carmen tires of Jean Jacques and his absorption in his business of miller and country financier, and the handsome figure of George Masson catches her eye. George is the master carpenter, who is building a flume for Jean Jacques, and the miller, learning of the intrigue, traps his rival in the water chamber. He is about to drown him when George wins his release by arguing that drowning him will be murder and will bring shame upon Jean Jacques' daughter. Thereupon George calls off the affair with Carmen. The wife, however, is too disgusted with Jean Jacques to remain under his roof, and runs away.

She is overcome by poverty and, as the picture progresses, is taken to a convent, cared for by the kindly

nuns. Meanwhile Jean Jacques refuses to permit his daughter to marry the man of her choice, and she runs away. His mill burns down and his father-in-law steals his savings. Jean Jacques is turned out of his home and becomes a wanderer, his only possession Carmen's pet canary, saved from all his goods. By a startling series of coincidences he comes upon Carmen in the nunnery and they are reconciled. About the same time his daughter learns of his misfortune and returns to him with her now prosperous husband.

Small suspense in this recital of artificial events which do not illustrate any philosophy of life or carry any message. The title does not even bear any intelligible relation to the proceedings. Perhaps Jean Jacques was a fool for picking out a wife from the steerage of a trans-Atlantic liner, but wherein was he "wise"?

As a picture of rural Canadian life the film impresses one as sincere and atmospherically authentic. The outdoor settings are picturesque and the interiors are dignified and impressive. The interiors of the convent are especially well done. One of them, showing a reception room, was striking in its simple truth. However, realistic settings and convincing types and atmosphere do not alone constitute a screen drama. There should be some sort of orderly progress of happenings somewhere and leading to a goal more or less definite and significant. A record of a haphazard life may make a readable novel, illuminated by the story teller's interpolated comments, but stripped to its elements for screen pantomime it does not sustain interest.

Rush.

BLACK PANTHER'S CUB.

"The Black Panther".....Florence Reed
 Sir Marling Grayham.....Norman Trevor
 Olive, Earl of Maudsley.....Henry Stephenson
 A Victim of Chance.....Paul Duce
 Sir Charles Bessford.....Don Merrifield
 Lord Whitford.....Henry Carvell
 Faustine, the Empress.....Florence Reed
 A Butler.....Louis Grisel
 Mary Maudsley.....Florence Reed
 Jack, Lord Maudsley.....Earle Fox
 Hampton Grayham.....William Roselle
 Evelyn Graham.....Paula Shay
 Mr. Laird.....Halbert Brown
 A Stable Boy.....Charlie Jackson
 A Money Lender.....Ernest Lambert
 President Charity Ass'n.....Frank de Vernon
 Count Boris Orloff.....Tyronne Power
 A Young Gambler.....William van Braam
 Mlle. Daphney.....Mlle. Dazie
 Apaches.....Will Bourbon
 Faustine.....Eugene Breon
 "Faustine".....Florence Reed

This is unexpectedly good as shown at the Capitol, though during its trade showing a month or so ago it took what seemed a year to get started. Now all the irrelevant stuff about Faustine is cut to the minimum and might better never have been included. The picture really starts later when

Lord Maudsley is leading a little girl through the gate to his park. Emilie Chautard is credited with the direction and W. K. Ziegfeld with the production, which he has mounted sumptuously. The story is Ethel Dombner's, adapted by Philip Bartholomae.

Despite dragging in Swinburne's majestic poem by the heels, an idea is in it, old as the hills, but still ideas are scarce. The Swinburne motif fails, however, because there isn't enough of it and could not be enough of it in a picture. There isn't room to give the sweep and breadth of the greatest lord of lyrics who has ever written in English. What remains—minus Swinburne—is a plot, also old, but also always effective. This is what a mother will do for a child, handled recently in a story and later a film by William Allen White, and mis-handled here. Mr. Chautard has made the mistake of letting the girl be rescued by her lover and other men. For a real thrill the rescue should have been performed by the mother, alone and unaided, and then the two saved by the others. Florence Reed, as an actress, was capable of making this count.

Miss Reed is such a competent actress, so thoroughly aware of every trick of the trade, so alive with vitality, that she makes every trick seem real; it would be hard to over-praise her. In this picture she plays mother and daughter, making both actual, succeeding where so many others have failed, or, worse, only half succeeded. An expensive and worth-while cast is in support. Henry Stephenson is English and a gentleman, just what he is meant to be. So is Norman Trevor, though Mr. Trevor's drawn face makes him look older than he is. Earle Fox as the young no-good likewise was effective.

The story shows a queen of the underworld giving her daughter to Lord Maudsley to rear. She disappears. With Maudsley's death, his no-account son steals some charity funds and the adopted daughter sets out to recover them by impersonating her forgotten mother as head of a gambling house. She is led into a rooming house kept by this same mother—then the rescue. The story would have been better without references to Faustine and explanatory, allegorical cut-backs clogging the action, but it is, nevertheless, a good market offering as it stands.

Lead.

SCRAP IRON.

John Steel.....Charles Ray
 John's Mother.....Lydia Knott
 Midge Flannigan.....Vera Stedman
 Bill Dugan.....Tom Wilson
 Battling Burke.....Tom O'Brien
 Big Tim Riley.....Stanton Heck
 Matt Brady.....Charles Wheelock
 John's Chum.....Claude Berkeley

It would be unfair to write a re-

view of "Scrap Iron," as presented at the Strand this week, without making some reference to the prolog produced by Manager Joseph Plunkett of that house. An illuminated drop is shown, revealing the exterior of an iron foundry and giving the illusion of activity within. Lights are seen, smoke issues from the chimneys and the buildings stand out in the perspective, creating the idea of distance. A male quartet, attired as foundry artisans, harmonizes neatly, night comes, an illuminated trolley car glides up the hill, and the curtain closes, to reopen upon the feature itself. Very prettily conceived and executed and created the exact atmosphere of the photoplay following.

"Scrap Iron" is a Charles E. Van Loan story, adapted for the screen by Finis Fox. Charles Ray makes his debut in this picture as a director in addition to being the star. After viewing it the conclusion must be arrived at that a director for Ray is a wholly unnecessary luxury. Every detail has been worked out to a nicety. The foundry interior looks like the real thing, and the story, while obvious in a general way, is well sustained and gallops along to a satisfactory conclusion, ending at a point where the remainder is left to one's imagination.

Ray is a young workman in the foundry, supporting an invalid mother. He has promised her he would never fight, and in dodging physical encounters he earns the nickname "Yellow." He courts the girl next door, and when he refuses to mix it with a drunken fellow workman at a picnic she transfers her affections to a visiting pugilist, who knocks the souse down. Ray is discharged for being late, and secretly enters the local fight arena to get money for his mother. He doesn't expect to win, but fights for the loser's end of the purse.

The suspense during the progress of the fight, which continues into the fourth round before the professional pugilist is knocked out, is the most thrilling thing of its kind ever staged before a camera. Nor is this all. The hero rushes home finds his mother has suffered a relapse and is followed there by his trainer, who tells him the "pug" is dying and the police are coming to

get him. Of course, it turns out all right, but in the interim the hopelessness of the situation is piled on until it becomes well nigh unendurable.

Ray does this sort of thing extremely well. His rapid change of facial expression, his visualization of pathetic helplessness are the acme of screen art. This, alternating with his depiction of boyish exuberance, carries him through his scenes most entertainingly.

As in all his productions, this star is no camera hog. He gives his support every opportunity to "play up" to his standard. The characterization of Battling Burke, the pugilist, is a fine delineation, as is also that of the girl he is courting, portrayed by Vera Stedman. All the others are equally competent, and each in turn is given occasion to contribute his or her best for the general good of the production.

"Scrap Iron" should satisfy wholly the most exacting exhibitor, who is generally more difficult to please than his patrons.

John.

SONG OF THE SOUL.

The Messmore Kendall-Robert W. Chambers Co., releasing through Goldwyn, is the maker of the Vivian Martin starring feature, "The Song of the Soul," adapted from William J. Locke's story, "An Old World Romance." It was directed by John W. Noble.

If memory serves aright the original tale was purely descriptive, lacking in action. It is a harrowing narrative for picturizing and not an easy one to put into scenario form without introducing a lot of extraneous matter.

As picturized, a young boy is badly scarred about the face in rescuing a little girl from a burning house. He grows to manhood and the girl he loves writes him she cannot truthfully care for him. He decides to live alone, and takes up his abode in the Florida alligator swamps. A blind girl comes there to take up her home with an aunt, who promptly dies, leaving her unprotected. Realizing she cannot see his scarred countenance, he marries her; a child is born and they are very happy. A famous surgeon

TRADITION!

D. W. Griffith Buys Film Rights to "THE TWO ORPHANS"

A sale is now completed by which D. W. Griffith, Inc., obtains the exclusive film rights to Kate Claxton's famous play, "The Two Orphans."

It is recognized as one of the most popular plays of the last century.

Mr. Griffith intends to apply to it the same elaborate interpretation he did to Mrs. Parker's play "Way Down East."

By the conditions of this sale, all other producers can be restrained from distributing any film in which characters or episodes of "The Two Orphans" are included.

This was recently made a matter of court record in the U. S. District Court, 7th N. Y. District, in the case of *The Selig Polyscope Company and Kate E. Stephenson, vs. William Fox and The Fox Film Corporation*, defendants.

The production will be completed in about four months.

Lillian and Dorothy Gish and Joseph Schildkraut, the famous European actor, will appear in this film as the central characters of the story.

D. W. GRIFFITH, Inc.

A. L. Grey, Gen. Manager
 Longacre Building, N. Y.

comes to the cabin on a hunting trip, offers to perform an operation on the young wife's eyes, she is permitted to see her baby for an instant, and when it comes time for her to see her husband she deliberately faces the glaring sunlight in order to make herself permanently blind, so she will never have to gaze upon her beloved husband's features. When he upbraids her for it, saying "Your happiness is everything to me," she counters with "And yours to me."

A flashback shows she is the child he rescued from the flames and had scarred himself in saving her life. John S. Stumar's photography and Noble's direction are the work of skilled artisans. Miss Martin is adequate as the blind girl, and Fritz Lieber is sufficiently harrowing as the lifeless, morbid, unhappy husband. The picture leaves a bad taste.

Jolo.

MESSAGE FROM MARS

In picturizing Richard Ganthony's satirical classic comedy, "A Message from Mars," with Bert Lytell as the star, Metro has failed. Many producers have attempted to secure the screen rights to the English play, which made a fortune for Charles Hawtrey on the spoken stage. It is one of those plays that lends itself perfectly to the screen.

The film adaptation was entrusted to Arthur Zellner and Arthur Maude and the direction to Maxwell Karger.

All three, together with the star, seemed inadequate to the task. It remained only for A. Martinelli, the cameraman, to distinguish himself.

The adapters have destroyed the subtle psychology which the author so clearly elucidated in his original manuscript. The star brings to it a characterization totally at variance with the stage portrayal and which Hawtrey delineated to a nicety. He is given to horseplay and exaggeration of the mannerisms of an Englishman of vast wealth and breeding. It seems incredible that a picture star who gave us such a fine portrayal of Charlie Steele in "The Right of Way" could possibly go so far wrong with the role of Horace Parker in "A Message from Mars."

Reverting again to the adaptation, the story was "modernized" and the main point brought out in the dream which the central character goes through, shows him reduced to such extremities that he steals a purse because he is hungry. Throughout he is disagreeably smug—never attractively and magnetically so, as was the stage counterpart.

The role of the messenger from the Martian world is also improperly portrayed. The man enacting it treats it humorously and flippantly, not investing it with the dignity of the spoken version; the comedy should arise through his "dramatic conflict" with the selfish, self-centered Horace Porter, who lives only for his own comfort and self-aggrandizement.

In the picturization of the London

street scenes a great deal of care was evidently taken to secure proper detail, and after going to all this trouble the director permitted a sign to be shown on a street monger's cart offering his wafers at "6c."

Jolo.

BEACH OF DREAMS.

This Haworth production has Edith Storey as a featured lead and is released by Robertson-Cole. If not made in England it certainly exhibits the restrictions that keep American films top of the heap. The attempt to depict an aristocracy in this basically sound story by H. de Vera Stackpole approaches caricature, and so is often ridiculous. William Parke directed, and for some of the time his action is stilted. At others, out in the open, there is freer movement and a more convincing procedure. The story, perhaps, was too delicate for picture delineation.

It shows Miss Storey as Mlle. Cleo de Bomsart and one Jack Raft, a common sailor who will have no truck with common women. A sea accident leaves Mlle. Cleo marooned on an island with two sailors. One of them, played by Jack Curtis, who for once is seen in a heroic light, is lost in the quicksand. The other attacks her and she kills him. Then comes Raft (Noah Beery), lost in another expedition, and proves a real friend to her. But, of course, when they are rescued they cannot marry. Social caste prevents this.

So she buys him a boat and he sails away. The titling did not help these situations. It was affected and flowery; unconvincing.

Leed.

DANGER VALLEY.

Pinnacle Productions, Inc., is responsible for the film, "Danger Valley," starring Neal Hart, and the three-sheet in front of the Circle carried the name of Independent Film Association as distributor.

Neal Hart is of the "rugged" type of western star. The feature is a very ordinary program picture. It starts right in to tell the story and succeeds so well that before it has progressed 500 feet you know the end. So much so is this the case that the conventional "clinch" has been omitted, it being totally unnecessary. A well-to-do man with a pretty daughter has invested all his wealth in a mine. The map showing its location has mysteriously disappeared. He sends for a mining engineer to aid him in trying to locate it. This engineer is a desert expert and his name is McBride (Hart). He goes west, saves the life of an Indian who is being manhandled and the silk-hatted villain is frustrated in his design to steal the girl and the mine.

There are such sub-titles as, "It takes real men to play the game of life," and others equally stereotyped. Just an ordinary western production, involving no undue expenditure—one worthy of playing the cheaper grade of houses.

Jolo.

UNCHARTED SEAS.

Lucretia Eastman.....Alice Lake
Tom Eastman.....Carl Gerard
Frank Underwood.....Rudolph Valentino
Robert Alden.....Fred Turner
Old Jim Eastman.....Charles Mailles
Ruby Lawton.....Rhea Haines

The details of this unconvincing and conventional plot are drawn out to agonizing lengths, with no apparent object except to make it a six reeler. It might make a much better program feature in five reels, but even then cannot rank as a topnotcher. It is all about the wife "giving and forgiving," "sanctity of marriage," etc., in which a wife, after forgiving her weakling husband time and again, goes to the other man. After they are stranded on the ice in the arctic regions (where they went in search of the treasure of a sunken vessel) for days and days the hero is still smoothly shaven, although almost dead, and with both starving. Maybe they didn't eat the Gillette, and so he was able to bathe and shave with hot water while stuck on the ice fields.

There is, however, one episode worthy of favorable comment. The man and woman are stuck in their ship, awaiting the breaking up of the ice, for months and months. They are seated in the cabin. She is sewing and he is reading. With true feminine instinct she feels he is looking at her and that surging through his mind is the sex call. Without one caption this is pictured through vivid pantomiming. When it seems as if the picture would never end and that it should take no less than another 500 feet to come to a logical clinch it ceases abruptly and you are thankful.

The star and supporting company are competent enough, but their characters are so unnaturally drawn it is impossible to associate them with ordinary human beings.

Story by John Fleming Wilson, scenario by George Elwood Jenks, directed by Wesley Ruggles, photography by John Seltz. A Metro production.

Jolo.

GET YOUR MAN.

This Fox program offering came to Loew's New York Friday with Buck Jones starred. An average story, written around the star as a member of the Royal Northwest Mounted Police, is by Allan Sullivan, while George W. Hill di-

rected. Always sure to stage good rough and tumble stuff, Buck Jones is less happy with the stiff saluting of the Dominion police than in a role more natural to him, but on the whole his work is convincing and makes the fans who follow him feel as satisfied as ever. The directing is adequate though a strain is apparent in the effort to screen something novel as a final close-up.

The star is in love with the daughter of a smuggler, who strikes a bargain with an escaped criminal. Tracking this criminal is the first assignment of the newly made policeman. The fugitive, however, not only gets away, but takes the innocent girl with him and there is a long chase across the snows, through a blizzard and a final very bloody and convincing fight. Helen Rossen, Beatrice Burnham and Paul Kent, all were adequate.

Good stuff of its kind.

Leed.

LOVE, HONOR AND BEHAVE.

His Honor, Judge Fawcett.....Charles Murray
Milton Robin, a haberdasher.....Ford Sterling
Mrs. Milton Robin.....Phyllis Haver
Newlyweds.....Marie Prevost
A Merry Widow.....George O'Hara
A Fake Lawyer.....Charlotte Mineau
A Fake Lawyer.....Billy Bevan
His Right-hand Man.....Kalla Pasha
His Left-hand Man.....Eddie Gribbon
The Judge's Wife.....Fanny Kelly
The District Attorney.....Billy Armstrong

"Love, Honor and Behave" is a Mack Sennett five-reel slapstick feature, directed by Richard Jones and Erle Jenkins, featuring Charles Murray and Ford Sterling. The plot is way above the average of knock-about screen farces in that it tells a human heart-interest tale—that of a pair of newlyweds appearing before a judge seeking a divorce. His honor (Murray) declares a recess and takes the couple to his chambers. The young bride exhibits as evidence a photograph of her husband holding a maiden in his arms and hubby explains it by saying he was helping her over a fence—that it was a frame-up, a camera was snapped and he was being blackmailed. Whereupon the judge says: "Let me tell you a story." The tale he relates makes for the body of the picture. It consists of a series of rapidly moving happenings that occurred to his honor years before, making for circumstantial and incriminating evidence.

These occurrences are of the most uproarious sort, tragic in plot, but worked out in a farcical way. It's main fault is its length. The pace set is so fast and furious that it is impossible to follow it without becoming utterly fatigued.

Murray throughout is so pantomimically expressive, and Ford Sterling is, if anything, funnier than usual. The remainder of the cast play up to these two comedians and there is a lot of novel trick photog-

raphy, such as projecting Murray into a den of lions and having him struggle for his life.

When the scene flashes back to the judge's chambers, showing him relating this wild and wonderful tale, he says: "Never mind how I escaped," etc., and the young couple are reunited.

The picture would be ideal for a double feature day in a program house, following a heavy drama.

Jolo.

REPUTATION.

Universal Jewel five-reeler from the story by Lucien Hubbard, directed by Stuart Paton, with Priscilla Dean as the star. The Universal in this has selected a story in which Miss Dean has many opportunities, the entire picture resting almost entirely upon her shoulders. She handles a dual role which demands greater character work than the average young picture star could possibly handle, with this young woman walking away with it on all occasions.

The story sets forth the life of an actress to whom success proves fatal. She becomes an opium addict in London, which causes her failure to arrive in New York for the opening of a new show in which she is to star. Her daughter, unknown to the management, masquerades as the star and plays the lead.

The mother returns to New York, threatens to kill the daughter for stealing her name and ends by taking her own life.

It is a gruesome subject. Other than the exceptional work of Miss Dean the picture has little strength.

The production end is above the average for Universal.

14,000 EMPLOYEES IDLE.

Los Angeles, June 1.
There are 14,000 studio employees of the various branches of the industry idle in Los Angeles at this time, according to an estimate made by the Chamber of Commerce.

A. P. EXPECTS TWO.

Los Angeles, June 1.
Al Lichtman and Oscar Price, of Associated Producers, arrived Tuesday. They will hold a series of conferences with the members of the Associated, and expect shortly to announce two acquisitions to the list of producers.

Hoffman At Metro Studio.

Los Angeles, June 1.
Milton Hoffman assumed the position as assistant to Joseph Engel at Metro studios this week. His duties will be those of production manager.



June-1921

Mr. Vaudeville Mr. Gr.

Take my tip! Try to get an "A.P."

Mack Sennett two-part-comedy for every month during this summer.

I have shown "Made in the Kitchen" and "She Sighed By the Seaside"—my patrons are demanding more like 'em—and talk about box-office receipts jumping! I'll say we "Knocked 'em dead."

Yours for better business, L.M. Wise

There's a new "A. P."—Mack Sennett Two-Part Comedy Released Every Month

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during a whole week of real, hot summer weather—that was the pre-release record of the great hit divorce problem super-feature

"THE WILD GOOSE"

Scenario by Donnah Darrell from Gouverneur Morris' famous serial story. Over a million people who read this story in Hearst's Magazine are waiting to see the picture.

Directed by Albert Capellani who directed "The Inside of the Cup."

Scenic effects by the famous Cosmopolitan Scenic Staff, under the direction of Joseph Urban.

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FRENCH FILM NOTES

Paris, May 20.
Robert Saldreau (who executes G. Courteline's "La Paix chez soi") has left for the Pyrenees to produce "La Nuit de Saint-Jean," with Jean Dax, L. Dubosa, Mmes. Annette Crange, Helene Daryl, Ray and Leoty. A Spanish dancer for a fandango will be engaged locally. Arnoux is to be the cameraman for this new film.

Among the visitors here during the past few days was J. Gordon Edwards, on his way to Italy to make a film for the Fox people. Both Carlos and Sheehan are still in Paris. But Ernest Shipman, who directed "Back to God's Country" in Canada, has already imitated the title of his production and sailed for New York to close some business awaiting him. Georges Bowles is back from his trip through Germany and Holland. He is now busy piloting Guy Crosswell Smith around the French capital.

Louis Mercanton offered a private showing of his latest 10-reel super-production "Phroso" from the novel of Anthony Hope, in his large theatre, Gambetta Palace, last week. The text is in English, but a presentation with French titles will shortly be given for the trade. It can be stated "Phroso" is the best French picture made for a very long time, and its success is sure to be great. There is continual action with some picturesque scenery. The projection occupies about two hours and a half. Several American and British picture people were present at the private show.

Mme. Faure Ferrand, who has been connected with Select Pictures since the opening of the Paris office, is leaving that company and will open a renting firm of her own. She will be replaced by M. Lion in the important position with Select Pictures. Lucien Lehman, of the staff of Hebdo Film, has returned to France after a month's trip to New York.

Footit, the clown, who retired from the ring some years ago and opened an English bar, is booked to appear for a part in a new film this summer. Suzanne Despres is playing for another production of Leon Poirier (Gaumont).

"Pour une Nuit d'Amour," from the popular short story of Emile Zola, is being produced in the studio at Joinville for William Fox, with Blanche Ross, the American actress. Protozanoff, the Russian producer, is working on this reel, expected to be terminated in July. Miss Ross, who retired from the stage after the run of "The Crowded Hour" in New York, has been living in Paris for some time. The story of "For a Night of Love," by Zola, has been brought up to date and will include scenes in the French capital.

A police order was issued in 1914 forbidding the use of inflammable films, one year being given for renters and exhibitors to work off their stocks. The war suspended further application of the decree. New films were made and the situation today is the same as in 1914. L'Ecran states the police authorities are now considering the advisability of enforcing the order left in abeyance since the outbreak of the war, and the threat is causing a sensation in the ranks of local renters.

THE BUTTERFLY GIRL.

Edith Folsom.....Marjorie Daw
Ned West.....Ned Whitney Raymond
John Norden.....Jean du Brac
Lorna Lane.....Fritzi Brunette
Edward Van Horne.....King Baggot
Mrs. Van Horne.....Lisle Darnell

This Playgoers' production came to Loew's New York from Pathe with authorship and direction credited to John Gorham. The continuity suggests the amateur and a mind groping for more exact picture knowledge, but the feature is expensively mounted and has a certain program value. Its attempt is to enforce a moral lesson by showing the progression of a young girl's character from light flirtatiousness to deeper values, but it is told not in screen terms, but in those of a novel. The acting is fair enough. Miss Daw is pretty, extravagantly well dressed and Fritzi Brunette comes through with her usual solid performance. The two juveniles, du Brac and Raymond, unfortunately have something about them continually suggestive of the Gold Dust twins. King Baggot, now a stout, middle aged man, was fair enough as the banker-broker, while Lisle Darnell gave a dignified, reassuring interpretation of the banker's wife.

There is too much kissing, however, in this picture. Edith is forever kissing her boy friends, too general a habit since the war. She leaves her home town and a beau behind her and gets into a flirtation with a friend of Lorna's. Then she leaves a dance to joy-ride with a bouncer and so forfeits Lorna's friendship, but after she has had some idiotic adventures as a business girl in Van Horne's office, she marries her boy and the banker's wife makes a real woman of her.

Before this happens the banker has fallen in love with the girl though Edith doesn't realize the significance

of his declaration. His wife does, and meets the situation with true dignity. The way this is handled alone mocks censorship and justifies the feature's presentation, although its lack of grip can never carry it over the line far.

Some of the earlier sub-titles were clever, but many of them were ungrammatical and unintelligibly inexact, while the direction was meticulous (as Jolo would say) rather than comprehensive. Lead.

RIESENFELD QUILTS BOSTON

Pays for Eight Weeks at Colonial
—Remains But Five

Boston, June 1.
Hugo Riesenfeld has decided not

to try and stem the tide in Boston any longer and at the finish of this week the Colonial will be dark. Riesenfeld had the house on an eight weeks' lease. He has occupied it five weeks, counting the current week, and will pay the rental for the other three weeks rather than lose any more money in trying to run.

The sudden termination will be somewhat of a shock to certain musicians. When Riesenfeld opened here and engaged an orchestra for his films he convinced the musicians that he was not asking them to play for a feature film at a \$65 per week basis, but rather was giving a regular Riesenfeld program at a \$60 per week price. The musicians accepted the latter offer, understanding they were to get eight weeks' work. They got but five.

Just why Riesenfeld's films didn't get over is hard to say. Possibly

that "Deception" was mentioned quite prominently as a German film, and this city is pretty well pro-British, may have had something to do with it. Last week he shifted from "Deception" to "The Woman God Changed," but the result was not much different.

FOX'S ENGLISH RIGHTS

Louis Levin Reported Selling Foreign Right to Fox's Films

London, June 1.
Louis Levin, who is in charge of the British distribution of the Fox Film Co. features, is reported conducting negotiations for the outright sale of the entire British rights to the Fox pictures. It is understood he has already practically disposed of the United Kingdom rights to "The Queen of Sheba" and "Over the Hills." Their other current fea-

ture, "A Connecticut Yankee," now being shown at the London Alhambra, with the word "Connecticut" deleted from the title, may also be included in the current negotiations. The Fox company has been conducting its own rental exchanges in Great Britain for the past few years and the general impression here is that it has not been very profitable.

Avon, Watertown, N. Y., Suddenly Closes.

Watertown, N. Y., June 1.
After somewhat brief and troubled career as a picture house, with occasional legitimate plays, the Avon closed without advance warning.

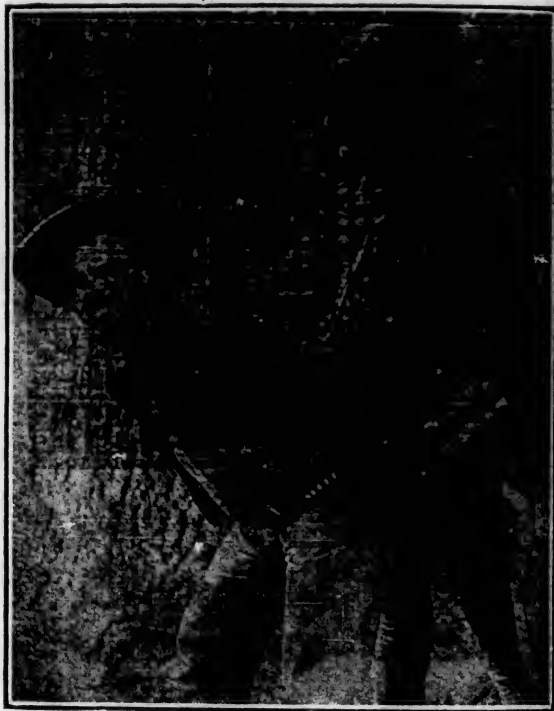
F. A. Empsall, who bought the theatre about two months ago, said he did not know how long the theatre would remain dark, but it is reported that it will not be reopened before the fall, at least.

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COAST FILM NOTES

By FRED SCHADER.

Los Angeles, June 1. A week of cloudiness mixed with the famous California brand of sunshine, has made it possible for a number of the companies to begin work on location after having been tied-up for a period of ten days during an almost continuous rain-storm which smashed records that had been in existence for more than forty years. The weather cost the combined studios here thousands upon thousands of dollars.

Priscilla Dean is back on the Universal lot after spending 14 days in the vicinity of Portland in an effort to get exterior scenes for her forthcoming production of "Conflict." Out of the 14 days it rained 12 and as there seemed to be no indication of a break in the weather the company was ordered to return and the scenes will be reproduced at the studios from still photos taken in the north.

W. J. Connors, of the Master Pictures, Inc., and E. J. Fyle, formerly vice-president of the Pasadena National Bank, were placed on trial in the Federal District Court on charges of violating the national banking laws. It is alleged that a violation representing \$60,000 was perpetrated by Connors and Fyle in the promotion of the Master Picture Corporation.

Leon T. Osborne, father of Baby Marie Osborne, was haled into court last week to show cause why he failed to pay alimony to the extent of \$500.

Harold P. Keeler, who was before Judge Wood on a charge of failure to pay his wife alimony, testified that all he had in the world was \$1. The wife claimed \$520, while Philip Cohen stated that the amount actually due was \$330 and that his client would pay as soon as he obtained employment. He is a scenario writer.

Eddie Flanagan has been selected for a role in the George D. Baker Metro production "The Hunch," starring Gareth Hughes.

The next George Beban picture is to be a screen version of "The Sign of the Rose." Helen Jerome Eddy is to play the role opposite the star.

"A Comic Undertaker" might be a good sign over one of the local burial establishments. Snub Pollard, the comedian, has bought a partnership in the concern.

William Courtleigh is returning to the screen under the management of the Rockett Brothers as a member of the cast of their all star production, "Handle With Care." Jimmy Morrison, Harry Myers, Grace Darmond, Landers Stevens, William Austin and Ruth Miller complete the cast.

Ted Le Berthon has been engaged as editor for "The Photo-Dramatist," a new publication which is being sponsored by the Palmer Photoplay Corporation.

Mary Anderson has been signed by the Spencer Productions, Inc., for a series of comedy drama productions to be released through the Associated Producers. Scott Dunlap is to direct.

"Adams Comedies" is the trade mark of the new brand being made at the Astra Studios, Glendale, in which Jimmie Adams is starred. Heretofore Adams has been under the Mermaid banner, but E. W. Hammonds, of Educational, has decided to name his comedies after him. "Chuck" Riesner is directing and Albert Austin writing the stories. Virginia Warwick is playing opposite Adams, the others in the company being Frankie Lee, "Dinky" Dean Reisner, "Big Tom" Woods, Mark "Slim" Hamilton, Cliff Bowes, Max Asher and Otto Friese.

King Young has succeeded Jay Chapman as personal representative for H. B. Hampton. Harry Hammond Beal is doing the publicity locally.

Walter Hiers, the fat comic at Realart, is to make a tour of the South, making personal appearances.

Jack O'Brien, leading man for Carmel Myers, at Universal, and Helen Smith, who appeared with him in "Love's Penalty," are to marry. Their engagement was announced to mutual friends late last week.

Pauline Hall, picture actress, has started suit here for \$15,000 damages against Gertrude Street, a beauty doctor. Miss Hall went to Dr. Steel to have an operation to make her lips more kissable in appearance. The operation was a flop and the lips didn't attract any more kisses than before.

William Desmond has his own

company working on the Brunton lot at present. The first production is H. H. Van Loan's story "Fightin' Mad," which is being directed by J. J. Franz. Virginia Brown Faire is the leading woman.

Marshall Neilan has been burning up the wires from the East for more than two weeks now, announcing to Pete Smith his plans for the near future. Almost daily Pete has received a wire announcing the signing of some famous author. Thus for the list contains George Ade, who is to title "The Lotus Eaters," Don Byrne, whose story, "The Stranger's Banquet" is to be filmed by Neilan and last, but far from least, Hugh Wiley, the Saturday Evening Post writer, whose Chinese tales, including "Jade," "Junk" and "Hop" have won him recognition. He is at work on a story for Neilan.

John D. Howard has been placed in charge of Western exploitation for Meehan and Vogel who are the coast representatives of the W. W. Hodgkinson productions. Howard was formerly with Famous Players-Lasky.

Harold Lloyd has lost another leading woman. Mildred Davis has left him to go in for serious work in pictures.

James Corrigan who has been ill since appearing as Pa Peck in "Peck's Bad Boy" is announced to be recovering.

House Peters and Allan Forrest are the only two thus far engaged for the Goldwyn production "The Man From Lost River," which

Frank Lloyd is to direct.

Richard Dix is working double at the Goldwyn plant. He is appearing under the direction of both Reginald Barker and E. Mason Hopper at the same time in two different pictures.

"Retribution" is the title that has been finally selected by the Louis B. Mayer studios for the John Stahl production which was made under the title of "The Child Thou Gavest Me."

Supporting Anita Stewart in "A Question of Honor" which will be her final picture here before going east for the summer, will be Edward Hearn, Arthur Stuart Hull, Ed. Brady, Frank Beal, Walt Whitman, Josephine Quirk has prepared the script and Edwin Carewe will direct.

Harry Carey has joined the floor walkers. He became the daddy of a 10-pound son last week at the Carey Ranch in San Francisco Canyon. Now that the expected event has come to pass Carey is ready to start work on his first jewel production at U. It is a story entitled "Bransford of Rainbow Ridge" and will be directed by Robert Thornby.

The completed cast for the Gladys Walton U. production "Christine of the Young Heart" which Lee Kohlmar is direct includes Frederick Vogeding, William Worthington, Freeman Wood, Kirke Lucas, Milton Markwell, Markwell, Dwight Crittenden, Robert Dunbar, Oia Norman, Leigh Wyant, Jean DeBriac, Hugh Saxon and the DeBriac twins.

The Eagle Producing and Financing Corp. which is sponsoring the Marion Fairfax Production is about to extend its activities in the producing field. At least three

directors have been practically signed to direct productions for them. John Jasper, manager of the Fairfax unit was for years with Charles Chaplin, has associated with him in the ownership of the Hollywood studios and in the Eagle Corp. C. E. Toberman, Charles W. Brantford, F. A. Hartwell and J. E. Ramsford.

Teddy Sampson and Henry Muddock are being featured in the new Gayety comedy "Standing Pat" being made at the Christie by Frederick Sullivan. William Audine is directing "Oh Buddy" in which Neal Burns is featured with Vera Steadman, Ogden Crane, Victor Rottman and others. Al Christie has just completed "Nothing Like It" the first of the series of 24 comedies that he is making for release through the Educational.

Richard Bennett is out at the Lasky lot where he has been studying the technique of directing and he will in all probability start a picture of his own the later part of this month. After one or two screen productions he plans to go east to make a stage production. He has two plays up his sleeve that he expects to do. One of these is Louis K. Anspacher's "Our Children" which is being rewritten so as to transfer the locale from Germany to Scotland. The second play is entitled "The Hero" author of which is not stated.

Harold Ormston, house manager at Grauman's Million Dollar theatre was presented with a daughter by his wife last week.

Bess Meredith has been signed by Louis B. Mayer to do the continuity on the next Stahl production.

Ruby De Remer has been signed for the Frothingham A. P. produc-

tion "Passersby" which Ted Soman is directing.

Isabelle Johnson is now with the Morosco scenario forces. Her last work was the script of the Charles Ray production "Peaceful Valley."

Gladys Brockwell is engaged to William Scott a juvenile of considerable picture fame. Her former husband was Harry Edwards a Fox director.

When Coleen Moore arrives from New York this week she will join the all star cast which is to be seen in the screen version of the Morosco piece "Slippy McGee" which Wesley Ruggles is to direct.

Edward S. Curtis won a suit against the Catherine Curtis Corporation for \$803.05 for curios which he loaned them for a picture production and which were not returned to him. He is the author and Indian expert.

The Screen Writers Guild have moved into their new quarters on Sunset Boulevard deserting the offices formerly held in the Markham Building.

"Under The Sour Apple Tree" by Frank R. Adams is to be the next Bayard Veiller direct feature to be made at Metro. Viola Dana will be starred and work will begin immediately on her finishing her current picture "The Match Maker."

STREET SHOOTING LIMITED.

Los Angeles, June 1. No picture companies, except those situated within the city limits of Los Angeles, can shoot any street scenes in the city without paying a special license fee.

That is in accordance with a new city ordinance which was passed last week.

Important



Notice

Reply to

Lies, Rumors and Propaganda

now being circulated to the effect that The Associated First National Pictures of N. Y.,

The New York Exchange,

or Associated First National Pictures of Northern California

The Turner & Dahnken Exchange

are being, or are to be sold out are absolutely untrue.

First National is NOT Selling Out Any of Its Exchanges

Positively no Associated First National Franchise or Exchange can be sold by its present owners without the consent of the following named Voting Trustees:—

Robert Lieber of Indianapolis

M. L. Finkelstein of Minneapolis

Nathan Gordon of Boston

Fred Dahnken of San Francisco

G. J. Von Herberg of Seattle

There are no traitors in this organization and if any Franchise Holder wants to sell out, he would have to first satisfy the above named gentlemen that such a sale would not harm or endanger their own and other Franchise Holders' Investment and business safety.

Associated First National is Stronger and more united than ever before

SO DON'T WORRY

Associated First National Pictures, Inc., will safeguard its Franchise Holders' interests

"Till Hell Freezes Over"

Associated First National Pictures, Inc.
6 West 48th Street, New York, N. Y.

GENERAL SALARY TUMBLE HITS DIRECTORS FIRST AND HARDEST

Men Getting \$2,000 Glad of \$500—Recruit from Another Line at \$15,000 Yearly—Few Directors Protected by Contracts.

The general fall in salaries all along the line is hitting picture directors harder than any other members of the film profession. Most directors were engaged at top notch figures while stars had contracts at yearly or even longer rates. New directors are still being hired per picture, but failing to get anything near what they drew formerly. The same situation exists both in New York and on the coast.

One of the big plants in this vicinity closed down last winter, dismissing all together its top director, who promptly found another job. After one picture there at top rates he was glad to rehire himself in his new place at \$500 a week.

The same big plant has now reopened, but its most successful director is not on the lot. Admittedly he is better than anyone they have, but he sticks to his determination to draw \$1,000 weekly and is not working.

To replace him, a man with a big name was hired at his agency figure—\$1,750 a week. He made one picture and was cut to \$750 a week and told to take it or leave it. He took it. Other directors at the plant are getting \$300 and \$250 a week.

One of the biggest companies last summer started the policy of hiring men from other lines of work who had proved successful. Among them was a recruit who gave up a lucrative practice to take a salary of \$300 weekly, or \$15,000 yearly, because of the opportunity in pictures for an unlimited clean-up. He is still getting that salary and glad of his contract which can't be cut.

Everywhere along Broadway, directors, continuity writers and other behind-the-scenes men are gathering to discuss the situation. They either say frankly they are glad of anything at reasonable pay, or are declaring themselves averse to taking cuts. Some can keep their prices up. They have saved their money.

"But we'll develop new men as good or better," said a producer this week, "while these men are holding out. The halcyon days are past. Today every cent counts. Besides, most of them misrepresent what they got. Cut their statements in half and then halve them again and you'll know what they're going to get."

FIRM'S LICENSE REVOKED

Popular Pictures of K. C. Fails to File Report.

Kansas City, June 1. The Popular Pictures Corporation of this city was one of the firms caught in the net of the blue sky result its license to do business in the state was revoked.

ELBERT & GETCHELL ASK RETURN OF THEATRES

Receivership in Des Moines Followed by Action of Former Theatre Owners.

Des Moines, June 1.

Following the troubles of the Adams Theatres Co., now in the hands of the receiver, Elbert & Getchell, former owners of the Adams properties in Des Moines, are endeavoring to get back their old houses. The three theatres involved are the Princess (stock), Berchel, the only legit house in the city, and the Empress, vaudeville.

Two weeks ago the Adams Theatres Co. went into voluntary receivership because of action taken by the Adams Amusement Co., the parent concern which owns 50 Iowa picture houses but no local theatres. J. L. Adams, manager, was accused of withholding \$24,000 in war tax, and is now out on \$6,000 bail awaiting a hearing in federal court.

Fred Buchanan, former circus man, was appointed temporary receiver, but has been relieved by L. W. Drennon.

Elbert & Getchell have asked the return of the three houses bought by Adams. It is claimed that Adams got the Empress lease for \$70,000, only \$35,000 of which has been paid. The Berchel and Princess were secured for \$200,000, \$36,000 of which has been paid. Elbert & Getchell are the pioneer Des Moines theatre men, and after a few months of rest are anxious to get back and run their old properties.

The receiver cancelled the six weeks' engagement of the Dunbar Opera Co. at the Princess, and cancelled Pantages' lease of the Empress. The Empress has been reopened and is running vode and pictures. The Berchel has been playing "Way Down East" and was not closed by the receiver.

"BROKEN DOLL" DISPUTE.

On behalf of the International Film Service Co., Nathan Burkan has applied for an injunction to restrain Associated Producers from distributing a picture called "The Broken Doll," claiming title infringement.

International is releasing a picture of that title, based on a Bruno Lessing story of that name, which appeared in the Cosmopolitan Magazine. The Associated Producers' release is an Allan Dwan production founded on a Saturday Evening Post tale called "Johnny Cubod."

BOSTON'S FILM SCANDAL DUE TO PARTY AT INN

Local Papers Mention Names In Recounting Story—Trial Soon Due

The names of several men prominent in pictures have been mentioned frequently in the local papers during the week as a result of a suit brought before the Supreme Court by Atty. Gen. J. Weston Allen asking for the removal from office of Dist. Atty. Nathan Tufts of Middlesex County.

The attorney general claims an investigation by one of his special assistants has disclosed that Tufts is not fit to hold office and that his office has been used on divers occasions in an improper manner.

A sensation was caused by the filing of the suit and for the first time in the history of the State a majority of the Justices of the Supreme Court will sit as trial justices and hear evidence which ordinarily would be confined to police courts. On their decision will rest the fate of the district attorney.

It is claimed 16 men who attended a wine party in Woburn, a country place just outside Boston, early in 1917, and who together with the woman who ran the house and 15 girls were arrested when the police of that town made a sudden raid, were later "shaken" down for \$100,000.

The party was the aftermath of a dinner given to "Fatty" Arbuckle by the Famous Players of New England. It was attended by 125 invited guests. Among them were Adolph Zukor, Jesse Lasky, Hiram Abrams, Walter E. Green and Harry Asher.

After the dinner it is said a young Boston lawyer proposed the "live ones" go to East Woburn to finish up the affair. They arrived there about midnight and were preceded by 15 girls, who were to get \$50 apiece for their share in the entertainment. When the party was in full swing the young lawyer used the telephone for a few minutes and then the police arrived. The keeper of the house, a woman named Kingston, now in Cuba and who had a sensational career hereabouts, was arrested and in court next day sentenced to six months in the House of Correction. She appealed and never served the time.

After the court case, it is said, pressure was brought to bear on some of the guests, and threats of indictment on serious charges were made, unless certain financial steps were taken to prevent such action. In all, it is claimed, the guests were stung to the tune of \$100,000 in blackmail and the party, which, at the time was described as a huge success, took on a less rosy hue. This cry went up for some time, then died out, only to be resumed last week when the unlooked for court action was taken by the Attorney-General. The trial, which is due the early part of this month, promises to be a hot one.

U. SALESMEN MEETING.

June 4 at Atlantic City will see the annual convention of the Universal salesmen from the Philadelphia and Washington territories.

INSIDE STUFF ON PICTURES

Scenario and play readers and others engaged in separating the wheat from the chaff in the volume of printed matter that its submitted to the big producing interests are compensated according to the quantity read and are paid accordingly.

Famous Players-Lasky, for example, pays its readers from \$5 to \$7.50 for synopses emanating from whatever particular piece of "copy" is read. Out of all the current magazines published embracing fiction 51 are consumed monthly in Famous' scenario department. This includes, of course, the hundreds of printed books, such as novels, etc., in addition to plays.

In reading a magazine the reader is paid pro rata for every story with picture possibilities, which includes, of course, the synopsis. Famous is said to pay the highest rate to readers, the \$7.50 applying to books of such reading matter of greater length than the short story. Goldwyn is reputed to pay its readers \$5. The ability to secure readers is not supposed to be a very difficult enterprise, for the reason that hundreds of students fresh from universities with a desire to gain "plot sense" are glad to join magazine reading staffs for just their expenses. This may mean as low as \$15 weekly.

"The Woman God Changed" is an odd story, but interesting from the time it is flashed on the sheet to the fade out. Seena Owen is the changed woman. Her conception of the role deserves praise. The action takes place in a courtroom, with the story told in flash backs. In the courtroom Miss Owen wore a simple gown of grey satin, made tight to the figure, the only trimming being the stand up lace frill around the V neck. At the Hallowe'en party she was beautiful in a very scanty costume, consisting of little bodice with just a few bands of sequins, enough for the picture to pass the censors.

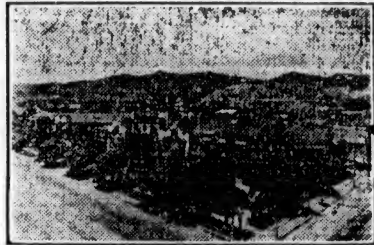
So far as the plans of German film magnates, notably the Ufa, are concerned, opinions here markedly differ. The general run of people have been convinced the Germans intend to invade the American market in full force. Nothing could be further from the truth, according to experts in the government service, in Wall Street's foreign trade bureau and inside the bigger picture offices.

There, it is clear, the Germans are aiming not for the Anglo-Saxon market at all, but for the Spanish-American market and the Russian. For these markets their stuff is admirably suited, which argues on the face that it is not suited for communities with the English point of view.

There is small likelihood Mrs. James A. Stillman, wife of the banker, will become a picture star. Even if she were so inclined, which is doubtful, there is a movement on the part of the industry to blacklist stars recruited through the medium of sensationalism and with no other known talents to recommend them than the notoriety accruing through the court proceedings. Various branches of the industry are passing resolutions against the practice of utilizing sensational women as stars. Clara Smith Hamon, the slayer of an old man in Oklahoma, recently acquitted, immediately went to Los Angeles to become a film star, and was greeted by the decision of the American Society of Cinematographers (cameramen) that no member of the organization would operate a photographic machine for her.

A close observer of the film industry gave it as his impression the other day that no small portion of the "agitation" against the invasion of German pictures to America was being fomented by those acting for the big picture concerns here. At first glance this would sound ridiculously paradoxical. But the aforesaid observant individual based his contention on condition that call for some sort of drastic action on the part of the big distributors who are financing productions. These concerns have millions of dollars worth of features on their shelves, either paid for or with money advanced against cost of production. Without resorting to reissues they could continue to make releases on schedule time for several months to come. They need more money to continue to finance new productions and this is difficult to borrow at anywhere near normal rates. In addition, they are being harassed by labor conditions. So that if their studios were to be shut down by a strike for a couple of months they would be in better financial shape at the end of that time than at present. It is the old story of capital, faced with a threatened labor strike, trying to bring it about during the slack season.

HOTEL HOLLYWOOD THE RENDEZVOUS OF THEATRICALS BEST



HOLLYWOOD. LOS ANGELES, CALIFORNIA.

COMING

A CENSOR-PROOF PICTURE!

"THE LYING TRUTH"

A Marion Fairfax Production

WITH AN ALL-STAR CAST PORTRAYING A GRIPPING STORY OF ROMANCE, DRAMA AND MOTHER LOVE

FIRST NATIONALS' SURVEY FORECASTS TRADE REVIVAL

Business Revival Indicated by Replies to Questionnaire—Thirty-one Branch Managers Supply Data on Local Conditions All Over United States.

First National last week sent out a detailed analysis of trade conditions based on replies to a questionnaire by its 31 branch managers, indicating that next fall will witness a general business revival in which the picture industry will share generously. All sections of the country are represented in the survey. The analysis follows:

1. General industrial conditions—better or worse than 6 months ago?

Worse at present than last fall. This, however, is attributed in every instance to unsettled labor and industrial affairs, and proof of it is found in the statement printed by Dun's Agency that there are at present 2,000,000 unemployed workers in the U. S.

2. Outlook for next season—on what is your opinion based?

Virtually unanimous optimism, only five votes indicating any doubt as to the outlook. Vancouver and San Francisco foresee labor unrest, Oklahoma is dubious about prices of oil and cotton, Charlotte, N. C., and Atlanta, Ga., question crop outlook. On the bright side of the question there are numerous specific reasons given for optimism. Cincinnati, for instance, reports big advance orders arriving at factories, Pittsburgh reports plants stocking up with raw material, Buffalo quotes industrial executives pledging general resumption of full-time operations. Utah mines, as well as Pennsylvania coal mines, are to reopen soon. Colorado cattle and mining prospects are fine, and crop prospects in the Minneapolis, Omaha and Des Moines agricultural areas are most promising.

3. Will rentals go higher, remain h. m. or go lower? Why?

General impression rentals will hold firm, though it is admitted some exhibitors in the less favored sections may have to be granted reduction until local conditions in their territories better themselves. This particular phase of the investigation reveals that most exhibitors are willing to pay fair prices for films that promise adequate returns on their investment, and the impression gathered is that there will be little change, unless it be temporary.

4. Will admission prices remain as they are or decline?

Opinion here about evenly divided, it appearing that exhibitors in the key centers will have no difficulty in maintaining their present scale of admission, although in some of the smaller houses and in rural districts, due to local conditions, shading of prices may become advisable. The impression is conveyed, however, that most exhibitors will stand pat on admissions, holding to the theory that a difference of two, three or even five cents one way or the other will not materially increase or decrease attendance at the theatre.

5. What is the attitude toward longer runs in your territory?

"Favored," "gaining favor," "longer runs coming" are some of the replies to this question, on which the positive votes were in a majority. The key to the situation would seem to lie in the return from Kansas, which reported that "exhibitors gladly extend runs where justified." This expression would point to a desire on the part of exhibitors to change their programs as infrequently as possible, but it is obviously impossible for the man with a small population to draw from or to adopt the policy and reports on these one-day houses so stated. The saving in gross advertising and exploitation expense in a year, as the result of longer runs, is a strong argument in favor of the plan, and many houses of limited seating capacity are reported going in for it.

6. Are new theatres being planned in your territory?

Emphatically "yes" in 28 out of the 31 districts represented, a tally which would seem to epitomize the general optimism conveyed by the First National's survey as a whole. Louisville apparently is displaying the greatest amount of building activity, at least 20 new theatres being projected or in course of construction. That the builders of these houses as well as those in the other sections of the continent are putting their money into amusement structures may be accepted as a guarantee of better times ahead. The day when money speculated with theatres is past. Real estate values, cost of labor and building material are even now too steep for investors, many of them practical showmen, to put their wealth into properties of questionable earning power.

7. How does volume of business

at theatres compare with last year? In varying proportion; it is off in many areas, and in every case is laid to the economic slump. It would be a paradox if, when millions are idle and industry crippled, the theatre did not feel the pressure. But the picture houses have suffered far less in proportion than the legitimate theatres of the country. The "road" during the passing theatrical season has been a tragedy for legitimate show producers and probably will be recorded as one of the worst in the history of the business, with more companies stranded than ever was known in a single season before.

8. How far has the BIG special affected booking of the average feature attraction?

Majority opinion holds that exhibitors want big specials at equitable rental prices whenever possible, but that the average feature has not suffered to any great extent. In one instance it asserted the big pictures have helped business, and from another source comes the suggestion that they be limited to one a month. 9. Will the \$2 circuit projected by A. H. Woods and the Shuberts affect the regular motion picture theatre? The answers were unanimously in the negative, opinions generally being that the Woods chain will not be able to get any better product, usually, than the regular houses and that the latter would benefit through comparison of attractions and admission prices.

RUM-RUM REELER

New Film Company to Screen Border Bootlegging

Chicago, June 1.

A new film concern has been organized under the title of U. S. Film Company. The new concern, of which C. C. Clifford is the head, has taken offices in the Chateau theatre building and has occupied the large Crane Studios on California avenue for some time. The feature to be published by the U. S. Film Company will be called "Liquid Gold," a story of liquor smuggling over the Canadian border. Seven airplanes were used in making many of the exterior scenes, and over a thousand "extra" players were employed for the big scenes.

The principal roles are in the hands of Alice Girard and W. H. Tipton, both experienced in work before the camera. The picture was directed by C. C. Clifford, who collaborated with Miss Emily Cannon in writing the story. Mr. Clifford has had considerable experience as a director, having been assistant director for some time with Famous Players-Lasky Corporation. He is assisted in filming "Male and Female," the adaptation of J. M. Barrie's famous stage play, "The American Crichton," and many others. The picture is almost completed and will be distributed through the State rights market, it is announced.

POMONA'S BLUE SUNDAY.

Los Angeles, June 1.

The recount of the Pomona blue law election finished Saturday and, as a result, the Sunday will remain blue in that territory until the constitutionality of the measure can be tested in the courts.

"THE GOLEM."

The next picture to be shown at the Criterion, following Thomas Meighan in "White and Unmarried," will be "The Golem," a big foreign production. Famous Players is getting ready to exploit it on a large scale.

F. P.'s "Prince There Was."

Famous Players has bought from George M. Cohan the picture rights to "A Prince There Was." Thomas Meighan is to be starred in the role originally created on the stage by Robert Hillard and later played by Cohan.

"Best Show in Town Week."

In addition to its regular annual Paramount Week, Famous Players is making ready for "The Best Show in Town Week," commencing June 19.

NEWS OF THE FILM WORLD

The Keith houses have booked the series of short subjects founded on Aesop's fables made by Cartoonist Terry and distributed by Pathe.

The Inter-Globe Export Corporation, newly organized by Sidney Garrett, has signed with Associated Exhibitors, Inc., for foreign distribution of Associated product.

The dailies finally are beginning to publish the story that Mr. and Mrs. Douglas Fairbanks (Mary Pickford) are expecting an heir in September.

A group of Italian business men have bought the corner at Macdougall and West Houston streets and will erect there the largest motion picture house below 14th street.

An attachment for \$2,205 was issued in favor of Benjamin Berk in his suit against the Union Film Co., Inc., last week. The Union is a foreign corporation, existing under the laws of California. Berk sued as eastern representative of the concern, claiming \$675 due him as back salary. The balance of the attachment covers assigned claims of George R. Sheriff, another employee of the defendant.

When Angle H. Mattoni's \$10,000 damage suit against the Cort Film Co. and Ben Wise came up for trial in the Supreme Court last week, it was dismissed for lack of prosecution. The plaintiff sued for injuries sustained in the filming of "The

Melting Pot," in which she partook in the spring of 1915.

Maelyn Arbuckle has been added to the cast of the forthcoming Marion Davies picture, "The Young Diana." It is an adaptation from the Marie Corelli story, and is now being shot under the direction of Albert Capellani, recently signed by Cosmopolitan.

The World this week carried an exclusive story saying Famous Players-Lasky's new studio on Long Island would close, probably June 15, and not reopen for six months. Alterations are necessary, says the paper. In addition, demand for feature films has shrunk so all production can advantageously be confined to the west coast.

The new picture theatre at 142d street and Lenox avenue has been leased for 21 years at approximately \$1,000,000 rental to the S. W. S. Amusement Co., J. Fred Stube, president, by John J. Finnerty. It will be used exclusively for Negroes.

Eugene Blazier will build a 1,200-seat theatre at the corner of Third and Burnside streets, Portland, Ore., as soon as the present structures on the property can be demolished. The house, it is expected, will be a picture theatre. In the same block and on property adjoining Blazier's, the Sax Amusement Co. recently announced that it would build a big picture house with a "blumming" gallery that would draw patronage from the downtown hotels.

The Anglo-American Drug Co. has begun suit against the United Artists for \$100,000, charging libel in a title in Douglas Fairbanks' film, "The Nut". The caption read, "As a sleep producer Charlie's incense has it all over Mrs. Winslow's Soothing Syrup." The company avers this reference casts ridicule upon the product which the company manufactures and distributes.

CARMEL MYERS ENDS WITH U.

Los Angeles June 1.

Irving Thalberg, manager of Universal City, returned Tuesday. Carmel Myers is no longer with the company, her contract expiring last Friday and not having been renewed.

BABY'S PHOTOGRAPH FIRM.

He Fuller and Jack Abrams have formed a company which is to be called Baby's Photographs Biography, Inc.

GRIFFITH SIGNS LEWIS.

D. W. Griffith this week announced the engagement of Sholdon Lewis to play Jacques in the picture production of "The Two Orphans," in which Joseph Schickelruth will have the leading role.

Stars at Alpine's Opening.

As a special attraction for the newly completed Loew's Alpine in the Bay Ridge section of Brooklyn for the opening night next Monday, 30 picture stars will appear in connection with the regular show. The house will have a straight picture policy.

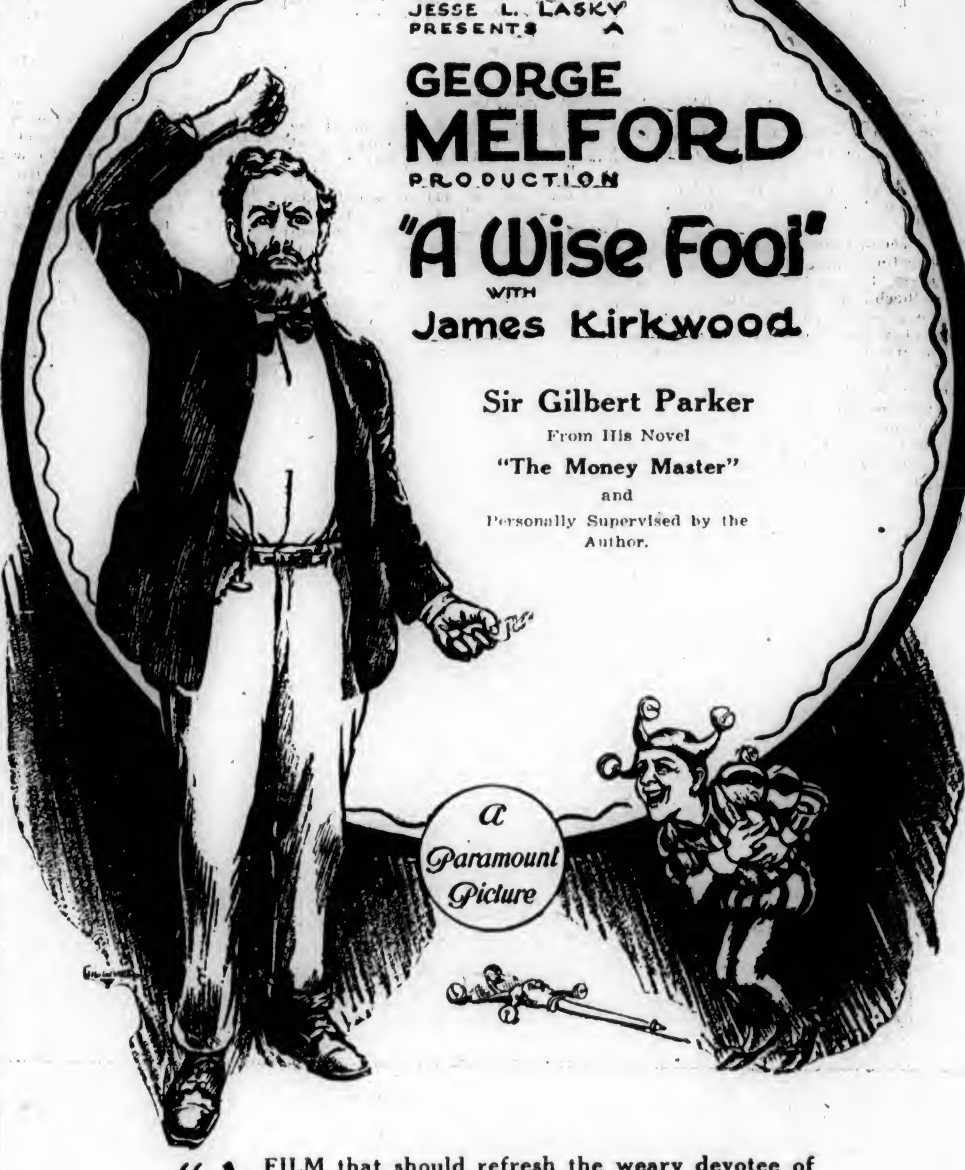
JESSE L. LASKY
PRESENTS

GEORGE MELFORD
PRODUCTION

"A Wise Fool"
WITH
James Kirkwood

Sir Gilbert Parker
From His Novel
"The Money Master"
and
Personally Supervised by the
Author.

a
Paramount
Picture



"A FILM that should refresh the weary devotee of the screen. A poignant note of realism runs throughout the picture. Consummate artistry throughout. Deserves the attention of producers as well as of the public."—New York American.

(Above is the three column ad cut. Mat or electro at your exchange.)

a Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

TARIFF FIXERS SAID TO LOOK FAVORABLY ON HIGH FILM DUTY

Agitation Against German Importations by American Legion Carries Weight with Lawmakers—Protection for U. S. Raw Stock Also.

Although little has come out concerning the deliberations of the Congressional tariff fixers in Washington, it is reported on the word of an authority high in the film trade, that developments within the last ten days have influenced legislative sentiment toward a protective duty on both finished productions in the form of negatives and upon the raw stock.

The political complexion of Congress is distinctly favorable to the protective policy and there is a strong inclination to secure revenues from imports to lighten the tax burden in other directions. The protests of the American Legion against the "invasion" of German-made pictures is having great sentimental weight with the politicians.

Pressure is being brought to bear upon certain representatives on behalf of American labor concerned in the manufacture of domestic pictures from actors to technical laboratory workers who contend that their livelihood is being taken away by the flooding of the market with the film products of cheap German workmen, while low tariffs will only benefit the big producers, who, for the sake of political argument on the legislators, are classified as "capitalistic interests."

The fact that the manufacturers are alive to a situation which threatens them is illustrated by the propaganda for their side, which is finding its way into the daily newspapers, particularly the financial pages lately.

These articles take the form of a warning that protective tariffs on film imports will bring about reprisals from the foreign nations whose trade in this kind of product is taxed. If America places a high import duty on French films, for example, the natural result will be a heavy impost by France upon the importation of American picture products, the U. S. manufacturers say.

Inasmuch as the foreign value of domestic film manufacturers represents the difference between a profit and a loss to the maker, amounting it is estimated to about 30 per cent. of cost, a French duty of 30 per cent. would be that much out of the American's pocket. The argument goes beyond this detail. The producers point out that Europe is in keen competition with America in its own markets for all kind of finished products and materials, and if America shuts Europe off from profit in the American picture market, Europe probably would reply by taxing all kinds of exports from the United States.

Opponents of high duties declare that American producers of many kinds have built up a profitable export trade with the aid of American-made industrial films. The furniture trade, for example, has done a lot of missionary work abroad by means of the screen, and they seriously argue that all this pioneer work in development of business is being endangered by the agitation against a free international market in pictures.

The propaganda for low duties on negatives is yoked with arguments against high tariff on raw stock. Foreigners will resent discrimination against their raw stock, while the American domestic supply is controlled by a powerful "trust" which is well able to meet foreign competition, argue the producers who assert that the overseas makers of blank stock do not turn out more than enough material to supply their own needs and would not in any event have any surplus to export. The film producers declare that the prospect of high duties is the element that has inspired Wall street speculators to sell down amusement stocks in this market to new low levels in many cases.

The exhibitors apparently are standing by their position in favor of low duties or none at all. The First National is now carrying on a survey by means of a questionnaire addressed to exhibitors within its organization, and the preliminary data is said to indicate a solid front on the part of showmen for unrestricted imports of foreign-made pictures.

GRIFFITH DICKERS WITH BACON FOR 'LIGHTNIN'

Wants Star to Make Picture Under His Direction

Every indication points to a deal between D. W. Griffith as producer and Frank Bacon as star and author in a film rendering of "Lightnin'" the picture rights to which the actor is understood to control.

The two have been much together recently, presumably considering details, and an announcement is expected.

Picture work would not interrupt the play's Broadway run.

FOX'S OAKLAND BUY

San Francisco, June 1. Construction of a theatre by William Fox is soon to commence at 19th street and Broadway, Oakland. The property was purchased last week by Fox interests and marks the end of quite a "struggle" for possession of the site. A few weeks ago Orpheum interests were reported to have been negotiating for the land.

ACTORS' FUND FIELD EVENTS MAKE TOMORROW BIG HOLIDAY

Daniel Frohman Has Been in Los Angeles Two Weeks Arranging Meet—All Big Stars to Participate—Grand Stand Schedule.

Los Angeles, June 1. Saturday is the big day. All Los Angeles, and especially that section known as Hollywood, is "on its toes" for the field day that is to be held at the Beverley Speedway in aid of the Actors' Fund of America. Daniel Frohman has been here for over two weeks and has been working night and day to complete the preparations necessary to make the event a success.

In addition to the picture and stage stars in this section of the country at present, the aid of local society women has been enlisted to take part in the festival. The publicity that has been secured is certain to make the event one of the most historic of its kind that has ever taken place on the coast.

Among the features certain to attract is a wild west show with W. S. Hart, Tom Mix, Will Rogers, Douglas Fairbanks, Hoot Gibson, Buck Jones, Harry Carey, Snowy Baker and Dustin Farnum in roping, riding and other contests. There is also to be a "Pike" with "Gal shows" and all the other attendant features. The "Days of '49" saloons with gambling and bar features are to be made much of, and Dick Ferris is going to have a "harem" with 50 girls as the feature.

The following is the list to date of the events and shows that have been arranged:

Events in front of the grand stand during the afternoon—

Monster rodeo with 300 cowboys, riders and western players. Championship of the film rodeo world to be awarded to the best all-around performer. Douglas Fairbanks, Bill Hart, Tom Mix, Dustin Farnum, Hoot Gibson, Buck Jones, Will Rogers and Harry Carey to compete.

Roman Derby, chariot race, one-half mile, with Tom Mix and Snowy Baker listed among the drivers.

"Pioneer Days" spectacle, with Indian fight.

"Snowy" Baker's Australian Stockmen's Picnic, with the games of the antipodes.

Tod Sloan to ride half-mile exhibition.

BRADY MAY BE HEAD OF NAT'L ASSN. AGAIN

Annual Election Set for June 6—Change Unlikely.

The annual meeting of the National Association of the Motion Picture Association is set for June 6, at which time officers and directors will be voted upon for the ensuing year.

It is expected William A. Brady will be returned to the presidency. During the recent campaign against a censorship legislation all over the country, when Sidney Cohen of the National Theatre Owners' Association took the stump in a controversy with the association, considerable bitterness developed between the producers' and exhibitors' bodies.

Cohen repeatedly declared that Brady did not represent the sentiment of the producers and would not lead them in the association another year.

It is partly for this reason the association members have pretty well agreed Brady will be re-elected and no opposition will be in the field. The idea is that it would not do to have it appear the exhibitors forced the association to realign its officials.

FILM COMPANY INSOLVENT

Oklahoma City, June 1. Dissolution of the Gold King Screen company of Oklahoma City, a \$150,000 corporation, is asked by S. H. Jones, George W. Caldwell and Willis G. Gregory, Jr., in a petition filed in the district court at Oklahoma City, May 23.

There are no liabilities listed in the petition, and no reason assigned for wanting a dissolution.

STANLEY COMPANY REPORTED ORDERING 25% SALARY CUT

Every One on Staffs of Company from Highest Executives Must Stand Decrease—Decided at Conference—Into Effect at Once, It Is Said.

ALLENS AND LOEW AT ODDS OVER TERRITORY

Canadians Blocked from Film Service in Cleveland.

The booking of "Dream Street" into the Allen, Cleveland, for an indefinite engagement beginning last Sunday, attracts attention again to the belief the Canadian firm and the Loew interests are at odds.

The Allen, a new house seating 3,300 and playing against Loew's State, a de luxe establishment seating about the same, illustrates the difficulty of the Allens in securing regular supplies of screen features. The Allen has to book individual attractions from time to time, the Loew house having the First National franchise for the territory, and entitled to first call on Paramount product.

It is said that, in the early stages of the Loew circuit's development, the American company and the Allens had arrived at what amounted to a tacit agreement, Loew to keep out of Canada, and the Allens to observe a "hands off" attitude toward the territory on this side of the line.

Subsequently Loew came to regard the understanding as lapsed and entered Toronto. It is said that the Allens came to Cleveland as a protest against this "invasion," although they had previously acquired American theatre properties in north Pacific territory, linking them up to their Western Canadian holdings. The Allens are building in Detroit also, apparently intent upon carrying on a contest with the American circuit on its own ground.

SCREENING AESOP.

Pathe has contracted with the Fable Pictures, Inc., to release the latter's animated cartoons productions of Aesop's fables once every week. The first is scheduled for June 19.

Paul Terry is the cartoonist.

Rawlinson Back with U.

Herbert Rawlinson is back with the Universal forces as leading man to Priscilla Dean in her forthcoming feature, "Conflict." This latest affiliation is looked upon by film people as a novitiate prior to Rawlinson's promotion into a full-fledged U. star.

Philadelphia, June 1.

Indirectly, it is learned, that at a recent meeting of the Stanley company heads, reported to have been held at Atlantic City, it was decided everyone employed by the company would have to submit to a cut of 25 per cent. in their present salary.

The Stanley company is one of the largest operators of picture and vaudeville theatres in this country.

The decreased salary excepts no one, taking in the highest executives of the concern. The report says it was suggested the highest paid executives have their salary reduced to \$100 a week each, but this was looked upon as too drastic a cut, and it was also ventured perhaps the personnel of the staffs in general, with such an announcement made, would look upon it as too strong a bait for them to readily follow. It was then decided the officers take the 25 per cent. slice along with the rest.

While no information of this report has been secured, Variety's source is reliable, though it is not known when the cut becomes effective, although believed to go into effect at once.

Variety's Philadelphia correspondent has expressed his belief the present summer will be the dull, theatrically, Philadelphia has had for years.

\$25,000 FOR "ANATOL"

Price for Two Weeks to Loew by F. P.

Washington, D. C., June 1.

Famous Players is reported to have quoted Marcus Loew \$25,000 for a first-run of two weeks on "The Affairs of Anatol," commencing Labor Day. It was figured out the feature would be put into the Palace (Loew's big house here, seating 2,500) the first week at dollar prices. On a fair break at dollar top they could gross \$40,000 and on a good break \$60,000, while on an exceptional break the gross might touch \$70,000 to \$75,000. These figures were based on previous productions played. The second week they would play the Columbia (Loew's house of extra run pictures, seating 1,500), at 55 cents top. They could gross \$31,000 at the Columbia, which was the figure reached there by "Humoresque."

Charlie Murray Not with Sennett

Los Angeles, June 1.

Charlie Murray, the comedian, is no longer one of the Sennett stars. His contract ended Tuesday. He is said to be contemplating a return to vaudeville.

CLOTHES IN PICTURES.

Beatrice Burnham is a pretty heroine in Buck Jones' latest release, "Get Your Man." Her dark hair is becomingly worn in curls. A light cloth dress formed part of her very small wardrobe. It was quaintly made, with tight-fitting bodice, short puffed sleeves, and full skirt. Her other dress was a sailor suit piped with white braid. Buck Jones covers quite some territory in this picture. First he is honest and hard working, a coal miner in the Heather Mines of Scotland. Because the lady of his heart prefers the villain he seeks another country, Canada, joins the mounted police, whose slogan is, "To the end of the world if necessary, but get your man." Not only does he get his man but falls in love with a trapper's daughter.

Even the best of pictures can be affected by what precedes it, so what can a film of the medium standing expect. That was the fate of "The Lost Romance," at the Criterion. If it had not been for the splendid playing of Conrad Nagel and Jack Holt, one would have entered the slumberland long before the third reel.

Lola Wilson should consult a hairdresser. It was not once well worn. As her role was the assistant librarian, her wardrobe was not extensive. One evening gown was very simple, of white chiffon with a few tucks at the hem. A silk shawl was worn over this, making the gown appear a trifle more effective. An evening gown was elaborate, of some sort of shimmery material, that had, as a decoration, lace which also formed the short sleeves.

Too bad Edith Storey could not have had a better story for her film reappearance than "The Beach of Dreams." Miss Storey did her best in sport attire or tailored suits. On board a yacht she looked smart in a white cloth skirt, with the sweater of black. A panama hat with a large black velvet bow was just the thing to complete it. The interiors were poor. It seemed more like a re-issue than new. The big shot was the sinking of the yacht, and that looked as if an insert from some weekly news.

PICTURES

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Friday, June 3, 1921

STUDIO REORGANIZATION DUE
WITH F. P. L.'S EASTERN CLOSING

Famous Stars' Salaries Rose Following Warwick Settlement—Frank E. Woods Called Poor Picker—Connick Says Long Island Plant Needs No Change.

Solely for reasons of economy, was Jesse L. Lasky's explanation of the closing of the Eastern Famous Players studio on Long Island. H. E. H. Connick added last week that "not so much as a brick" would be changed in the plant, despite rumors it had been built unsatisfactorily.

"It's perfect," Mr. Connick declared, passing the buck when it came to any discussion as to a reorganization of the production department. The disinclination to talk, however, did not lessen the impression a reorganization of the production department of the Paramount people was immediately on the cards with Lasky on from the Coast and Zukor back from abroad.

Certain circumstances lend an air of verity to these conclusions. Most productions have been made on the coast, but recently a marked tendency to transfer work east became apparent. Thomas Meighan and Wallace Reid both moved east. Salesman in the Famous force, without meaning to, have been giving adequate suggestions for a month now as to why this move was made. Criticism levelled at Frank E. Woods, chief picker of stories at the coast plant, played a large part in these suggestions and apparently this same criticism has come to a head. With production moving to Hollywood and H. E. Durant and Tom Geraghty to be taken care of from this end, a forthcoming big sweep-out is reported.

Regarding Woods it has been said that he has sent the distribution end but two live market pictures since January. What the sales force like is jazz stuff such as appears in "White and Unmarried." The highbrow stuff Woods has been picking, they say they can't sell with a spyglass, nor can they see it, they complain. With Gardner Hunting and Walter Wanger out and J. E. D. Meador moving in, they declare a policy is beginning which the direct result of pressure brought to bear from the distribution end.

Another point Famous has to consider is making money with such stars as Meighan and Reid. The impression prevails that Paramount has them under contract at a relatively low figure. It was true up to the time Famous settled for \$125,000 the suit brought against it by Robert Warwick.

This suit showed Meighan and Reid what they could get if they were up on their toes. They forced a revision of their contracts and now are drawing larger weekly amounts than general opinion credits.

Mr. Lasky's statement regarding the closing of the Long Island studio follows:

"This transfer is made in the interest of economy. We shall take every advantage of the California sunshine now that the rainy season in Los Angeles is ended. We are not cutting down production, but merely taking steps to produce more economically. The Long Island City Studio will be opened again when the rainy season makes it impractical to concentrate in Los Angeles. We do not believe in operating an inclosed studio, with its tremendous expenses, at a time when we can work more economically in Hollywood. The companies that are now being sent to the Coast will return here in the fall."

ANOTHER CHICAGO THEATRE

Chicago, June 1.

A half million dollar theatre and department store are planned by Herman R. Nish, president of the Lion Department Store, as the result of his purchase of the entire south frontage on Chicago avenue, between Hermitage and Wood streets. At present there is a small picture theatre, 750 seating house, "The Hub," which will be wrecked and a 2,000 seat playhouse, with a Chicago avenue frontage.

GERMAN FILM FEELING
REPORTED DYING OUT

Legion Drops Action Here—Two Chapters Fighting

That Adolph Zukor and the Paramount crowd have the opposition to German-made pictures licked to a frazzle, with sporadic outbursts on the coast all that really remains of the counter-offensive is being conceded by observers along Broadway.

The first break in the ominous clouds gathering around Zukor as he returned from Europe was apparent when the S. Rankin Drew Post of the American Legion (the theatrical post here) suspended action in regard to German films. The motion condemning them was tabled.

The second break is heard of from Los Angeles, where the city post of the legion is said to be at violent odds with the Hollywood post over the question, with action halting as a result.

The last marked break came through the directors. The information has been eased them that high salaries were paid them to make pictures for the world market, and that the world market depended upon importing a certain amount of business from foreign countries to establish trade balances. Furthermore, word has been generally spread that many of the 129 German features bought by Zukor were sent into the Paramount vaults for burial, not distribution.

Again Samuel Goldwyn's statement that he looked at many German pictures while abroad and didn't think two per cent. of them would do for this country has helped smooth down the violent state of mind stirred up in coast and local labor circles.

REPLY TO COHN SUIT.

Leo Fox and Charles Panser have filed answer to Jack Cohn's injunction suit concerning the release of "The Wandering Jew" (starring Rudolph Schildkraut), generally denying the allegations. Last week Justice Whitaker granted the plaintiff's motion for the appointment of a receiver to take over the funds accruing from the distribution of the film. A receiver has not been named as yet, although probably will within the fortnight.

Cohn, as executive of the C. B. C. Film Sales Corporation, sued for a one-third interest in the profits of the picture, alleging that Fox came to him in March last and interested him in the release of the film. Accordingly, Fox and Panser took office space in the C. B. C. Film Co.'s suite at 1600 Broadway and when the picture was first shown in New York at the Majestic, downtown on Second avenue, for which booking date they received \$600, the defendants moved out and took separate offices at 135 West Forty-sixth street, stating they were not in any manner obligated to the plaintiff. Cohn charges he has already organized a pretentious system for the general release of the picture.

FIGHTING OVER "HILL" FILM

San Francisco, June 1.

A legal fight is being waged over the booking of a motion picture, M. L. Markowitz of the Strand, which has been showing Fox features along with other programs and who claims to have booked "Over the Hill" for his house, appealed to the court on re-learn the Columbia has announced the booking of the Fox picture.

Fox Starring Jack Gilbert.

Fox Film is to exploit Jack Gilbert as a screen star. He will be directed by Emmet J. Flynn.

PENNA. GOVERNOR SIGNS
\$80,000 CENSOR LAW

Gives New Lease on Soft Job to Dr. Oberholtzer.

Harrisburg, Pa., June 1.

Governor William C. Sproul has approved the McConnell bill providing for increased salaries for members of the State Board of Motion Picture Censors and their employees. A similar bill was defeated and the present measure was introduced several days later without many changes, but with alteration to overcome constitutional objections.

The new law increases the salaries of the chairman of the board from \$3,000 to \$3,600 a year, secretary from \$2,400 to \$3,300 and the vice-chairman from \$2,500 to \$3,300. It provides for an executive clerk at \$3,000, a new position, instead of a chief clerk at \$1,800, but there are several clerks provided for at \$1,800 in the new act.

The bill boosts the annual payroll of the board to approximately \$80,000 a year, a considerable increase when compared with the payroll of \$3,000 a decade ago when the State started its censorship.

As originally introduced the bill aimed to provide by statute for the office of director, held now by Dr. Ellis Paxson Oberholtzer, the deposed censor who is being carried along by the State administration for some unknown reason. The post pays \$3,000 a year and requires little or no work and was created by executive order. The new law, like the one it supersedes, has a provision for the employment of such necessary extra persons as the chairman may appoint, subject to the Governor's confirmation, provided the total salaries of the extra men do not exceed \$5,000 a year.

Under this item Dr. Oberholtzer may be carried along for the remainder of the Sproul administration, although there is evidence here that Governor Sproul is growing very tired of hearing the name of the ex-censor. Just a year ago this month the term of the Doctor expired, but he was allowed to hold office until November, 1920. When the Governor did not reappoint him, but named Henry Starr Richardson, friends of the former member, led by the Rev. Clifford G. Twombly, of Lancaster, charged the Governor with lying. They claimed the Governor had promised to rename Oberholtzer. They kept up their charges until recently, and the fact that the term of Harry L. Knapp, chairman of the board, expired this month, caused a renewal of the talk and the demand was made that the Governor drop Knapp and name Dr. Oberholtzer and thus square himself. The Governor had no such idea, however, and reappointed the chairman.

The present board has been strict in its decisions, but has not been arbitrary, a charge that has been laid against Dr. Oberholtzer. His removal from the board is attributed to his arbitrary rulings.

Dr. Twombly during the year-old debate, which drew but one reply from the Governor, who said in a hundred well chosen words that the Lancaster clergyman did not know what he was talking about, has been able to say nothing, had enough about motion pictures since the dropping of Oberholtzer. A few days ago he appeared here before the Ministerial Association, which some time ago named a committee to censor pictures for its own benefit, and found little to praise. The minister told the association that the effect of 40 per cent. of the moving pictures shown in this country is worse for young people than the saloon ever was.

NEW BRONX HOUSE.

The old Y. M. C. A. site, on the north side of 149th street, west of St. Ann's avenue, Bronx, was purchased last week by the 173d St. Realty Co., of which Aaron Miller is president. Plans are now being formulated by architects representing the Realty concern to erect a picture house with a seating capacity of 1,500.

Kurz & Uren, brokers in the transaction, said the new amusement house will be completed about Oct. 1 at an estimated cost of \$180,000.

The president of the Realty Co., who was virtually responsible for the purchase, is not connected in the profession, but, according to the brokers, plans to lease the new structure to a big picture concern.

NEW CENSOR LAW IN MASS. MAY
GO TO REFERENDUM VOTE

15,000 Signatures Required to Offset Governor's Approval—Vote Looked for in November, 1922—Sixty Days' Leeway.

Boston, June 1.

Gov. Channing Cox last week signed the bill calling for a State censorship of pictures. Unless it is held up by invoking the referendum vote, now planned by those opposed to the bill, it will become operative Jan. 1, 1922.

The picture interests have already taken up the battle against the law and efforts are being made to get, within the next sixty days, 15,000 signatures which will have the effect of placing the law on the ballot at the next election. Then the voters will have a chance to vote on it. The signatures will undoubtedly be secured and this will hold the bill over until November of next year at least.

By the bill the censoring of pictures will be in the hands of the commissioner of public safety. Formerly the cities and towns throughout the State controlled the showing of films.

Last year the bill was vetoed by Gov. Coolidge on the grounds it was unconstitutional. This year it passed through the House by a vote of 150 yeas to 50 nays and the Senate by 21 to 16.

\$20,000 NOTE IN SUIT

J. Robert Rubin Files Answer for His Client.

Following a motion for an extension of time in which to file answer to Rowland Rogers' \$19,950 action against John Ralph Bray (picture producer), J. Robert Rubin, the defendant's counsel, this week filed an answer denying the plaintiff's allegations. The suit was begun the early part of April, but because of Mr. Rubin's connections with the censorship bill in the interests of the industry, he was unable to enter a defense sooner.

Rogers is suing on an assigned claim of Jamison Handy on a \$20,000 note dated Jan. 12, 1921, and payable on demand. Rogers admits receipt of \$1,000 and is suing for the balance, plus interest and lawyer's collection commissions as stipulated on the endorsement of the note, Bray agreeing to indemnify Handy for all costs in case of default. The note was assigned to the present plaintiff on Feb. 23, 1921.

Mr. Rubin's personal affidavit states the note was made out to Handy to cover a balance due on the purchase of certain films, "many of which films upon examination by the defendant were found to be worthless, all of which facts the plaintiff herein had knowledge when he took said note."

Jamison Handy, the assignor of the litigated note, is also plaintiff in a \$54,036.01 breach of contract suit against the Bray Pictures Corporation for services as manager of the Bray's industrial division.

"NEWS" DAVIES STORY.

Paper Says International's Star to Be Succeeded by Shimmy Dancer.

The New York "Daily News" Wednesday carried a story to the effect Marion Davies would sever her connection with the International Film Co. at the conclusion of her contract, which expires next month, and that she would be succeeded as star by Gilda Gray, the shimmy dancer, both of whom, according to the "News," confirmed the story.

Miss Davies is quoted as saying she will continue as a picture star at the head of her own organization and that it was her intention and desire to make comedy dramas in the future for the screen.

Miss Gray is at present a member of Lew Fields' "Snapshots of 1921."

Miss Davies could not be reached for any verification of the story. The press department of the International stated it knew nothing of the report other than was appeared in the "News."

EXHIBITORS SEEK
BOOKING CONTROL

Up-State Combination Sees Light in Buffalo.

Buffalo, June 1.

What appears to be one of the strongest efforts yet made to form an exhibitors' booking combination in these parts came to light here this week, when it became known that over a dozen local exhibitors have organized into a closed combine for the reduction of film rentals and for other alleged protective purposes. Led by Walter Hayes, of the Mark interests; Harold B. Franklin, of Shea's, and Fred Ullman, of the Elmwood, who have been working on the idea for some time, the new organization has begun activities by undertaking to dictate to distributors the price at which pictures are to be sold.

It reveals the original purpose for which the combine was formed is to wage war upon Marcus Loew, whose new State is due to open here in the fall. The combine is said to have been actuated by the idea that, by their organization, they would be in a position to dictate to the film men and compel them to boycott Loew.

If this was the original plan, the organization has already wandered far afield. Their present activities appear to be directed toward the reduction of film rentals and early skirmishes have already brought a number of New York officials of the film companies here to lead the fight. Word has been sent to the National Association of the situation with the result that written instructions have been received by a number of Buffalo distributors to refuse to do any business with the combination as such. To all present appearances, it would seem that the exhibitors had overshot themselves by showing their hands too early in the game. The effect of forcing a fight upon Loew has already been lost. Whether anything will be accomplished in the price dictation remains to be seen. The film men regard the situation as something of a joke, having labeled the combination as the "Coca-Cola" circuit.

The theatres interested are the Strand, Victoria and Regent, Shea's Hippodrome and North Park, the Elmwood, the Plaza and the General theatres, comprising the Alledale, Circle, Ellen Terry, Central Park and Star.

CENSORS FOR INSTITUTIONS.

Harrisburg, Pa., June 2.

A committee of seven has been appointed by Commissioner Clifford B. Connelley, of the Department of Labor and Industry, to assist the Industrial Board in drafting rulings pertaining to the exhibition of pictures in churches, schools and institutions. The committee was selected in accordance with recommendations offered at recent public hearings held in Philadelphia and Pittsburgh on tentative rulings of the board and which were found objectionable.

The personnel of the committee is: The Rev. Dr. Daniel Marsh, Pittsburgh, representing the churches; Louis Nusbaum, Philadelphia, representing the schools; Charles C. McMahon, Washington, D. C., representing welfare organizations; Dana Pierce, New York, representing the Underwriters' Laboratories; L. W. Driscoll, representing the manufacturers of motion picture machines; S. A. Kegley, representing the manufacturers of films, and M. C. Goodspeed, Erie, representing industry.

Archambaud-Johnston.

George Archambaud, Schenck director, was married May 18 to Katherine Johnston at Manhattan, N. Y.

The bride has appeared in several Schenck productions.

Latest Riviera Music Company Hits

THE GREAT WALTZ SUCCESS

"SWEET SOUTHERN DREAM"

USED WITH GREAT SUCCESS BY HOLT and ROSEDALE WITH McINTYRE and HEATH IN "HELLO, ALEXANDER"

OUR \$25,000.00 ORIENTAL FOX TROT SENSATION

"KARMA"

A FOX TROT BALLAD WITH A PUNCH

"THER'LL COME A TIME"

WHEN YOU WILL WANT TO COME BACK TO ME

PAUL BIESE'S GREAT FOX TROT SUCCESS

"ROSE OF CHINA"

THE SPANISH FOX TROT RAGE

"LA BRENDA"

THE WONDERFUL INDIAN FOX TROT

"REINDEER"

THE GREAT MOTHER'S SONG OF THE DAY

"MOTHER LOVE"

A REAL IRISH SONG THAT IS A HIT

"NELLIE O'CURRAN"

A LOVE BALLAD THAT IS DIFFERENT

"ROSE OF DIXIELAND"

AN OVERNIGHT SONG SENSATION

"OH TAKE ME BACK TO MOTHER"

A REAL HEART SONG

"COME HERE MY LOVE---MY ONLY LOVE"

A WONDERFUL SOUTHERN BALLAD

"DIXIE PAL"

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VARIETY

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40 PAGES

COHAN STOPS PRODUCING

V. M. P. A. STEPS IN TO SAY SHUBERTS ARE NOT MEMBERS

Ernie Young Reported Standing Pat When Given Choice of Bookings—Young's "Shubert-Pantages" Advertisement Started Something.

Chicago, June 8. Ernie Young of Chicago, the vaudeville agent, who advertised in "Variety" last week he could place acts for 20 weeks with Shubert vaudeville, then fill out the remainder of the year's 52 with a route over the Pantages Circuit, felt a rebound from the announcement this week, when called before Alexander Pantages.

Pantages is said to have issued the invitation to Young upon the request of Pat Casey, who came here representing the Vaudeville Managers' Protective Association of New York on a flying visit, following the appearance of the Young advertisement last Friday. Casey was with Pantages when Young presented himself.

Young is said to have been informed the Shuberts are not members of the V. M. P. A. and that an agent who booked with circuit members of the V. M. P. A. could not book with non-members. According to the report, Young stood pat, saying that when he had good acts he would continue to submit them to all circuits, and he felt quite certain that if the acts were desirable he could place them in the future as he has in the past.

Some time ago the Ernie Young agency ran afoul of the Orpheum Circuit when placing the House of David Band with the Pan time. It was through that Young lost his booking franchise with the Western Vaudeville Managers' Association, and afterward issued a startling statement for an agent, saying he preferred to be independent. He has since followed that course. Of late Young has been extensively advertising through Variety, offering vaudeville acts long term engagements and mentioning the Shuberts. Young is the biggest independent agent in the West.

A Shubert vaudeville staff member, when asked Wednesday if the Shubert vaudeville had made application for admission to the Vaudeville Managers' Protective Association, said it had not. He added the Shuberts could see no benefit at this time in applying for membership, even if it should be favorable, acted upon.

"What may become necessary in the future," he said, "of course we don't know, but up to now we have not given it a thought."

OPEN SHOP CONTRACT FOR TOURING MANAGERS

110 Members T. M. A. Obligated To Use Form

The Touring Managers Association is drafting an open shop contract, which the membership of 110 will be obligated to use exclusively next season when making engagements. The contract will be ready at the end of the week.

The T. M. A. will call a general meeting probably next week, to discuss the "Equity Shop" situation. The road show men state they are going ahead with productions and will cast their shows with non-Equities.

TULSA RIOTS COST DAY.

Actors Lose Salary, but Do Trojan Police Work.

Tulsa, Okla., June 8.

Vaudeville acts playing here during the race riots were cut one day's salary. The vaudeville houses lost one performance only, being ordered to close by the police. Murphy and White telegraphed a complaint to New York regarding it.

Numerous actors playing here were pressed into police service. Bob Murphy, a fighting veteran, was placed in charge of the riot cars and assigned negroes to various prison camps. The local newspapers "played up" Murphy's work and gave him a good deal of credit.

CAME BACK TO VAUDEVILLE.

Los Angeles, June 8.

William H. Crane, who has been resting here since he appeared in pictures here last week, and Hazel Howell, the screen player, who was last with Charles Ray, were married June 2.

NORWORTH-HOWELL NUPTIAL

Los Angeles, June 3.

Ned Norworth, playing the Orpheum here last week, and Hazel Howell, the screen player, who was last with Charles Ray, were married June 2.

ANSWER TO A. E. A. ATTACK

Abandonment of Plans Means Loss of 500 Jobs to Players—Action Expresses Resentment of Emerson's Slur at Union Meeting.

WON'T JOIN M. P. A.

George M. Cohan ordered a cessation of all production work this week, the direct result of the attack made upon him at the annual meeting of the Actors' Equity Association last Friday, at which time the "Equity Shop" was declared unanimously to become effective Sept. 1.

Though the A. E. A. Co. nell is empowered to make exemptions, and it was reported that eight independent managers would be permitted to operate without the closed shop restrictions, the general sense of the meeting was a direct attack upon Mr. Cohan. The reason subscribed is that Cohan had bit-

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2 STAGE GIRLS TAKE CYANIDE FOR 1 MAN

Write Philosophy, Pretty Up, Lie Down to Die

Chicago, June 8.

Betty Polashek (stage name, Betty Warner) of "Broadway Brevities," and Pearl Wilde, an actress out of work, entered into a suicide pact in a local hotel and were found unconscious after taking cyanide. They left a philosophical letter, containing among other epigrams, the following observations:

"Economy is one thing for which a man never forgives his wife."

"The woman who saves money for a man is merely starting a bankroll for some other woman to spend."

Miss Wilde had abandoned her husband after a quarrel and was stranded. She met the other girl through both associating with a man who was held by the police. After the girls had finished their quarrel, they decided to die together.

Miss Warner, after she had taken the poison, powdered her nose, rouged her lips, put on her best kimono and found a becoming attitude on the bed.

Both girls are expected to recover, though the doses were considerable.

JOE LEBLANG AS ALLY JOINS SYNDICATE FOR AGENCY BUYS

Scheme Is to Diminish Losses—Scope Widened—Cut-Rates to Handle Tickets Specs Cannot Dispose of at Higher Prices—Talk of 50-Cent Premium.

DOROTHY GISH ASKS \$5,000 FROM KEITH'S

Offered \$2,500—Higher Demand Declined.

Dorothy Gish, the Griffith film star, is asking \$5,000 weekly for an appearance in vaudeville. Miss Gish was offered to the Keith office, recently, in the pantomimic playlet in which she appeared at the S. Rankin Drew Post benefit at the Hipp a few weeks ago. The pantomimic calls for a cast of three, two men assisting Miss Gish.

The Keith people offered \$2,500 for the act. When apprised of the offer Miss Gish countered with the \$5,000 proposal and negotiations were declared off forthwith.

PETITIONING MAYOR.

Arrests in Times Square Result in Actors Protesting.

Following the arrest of 19 corner loiterers Monday evening at Broadway and 46th street, among whom the greater majority were actors, the professionals went to congregate on the Times square corners drew up a petition letter addressed to Mayor Hylan requesting the latter's interference in their behalf. The actors' contention is that if stockbrokers are permitted to congregate on the Wall street curb, why should the actors be discriminated against in their own district.

At least 1,000 signatures will be procured to the petition. It sets forth that considering the performers' voluntary appearances in the way of benefits for the police and other municipal departments this wholesale mistreatment is small gratitude. The petition also lays stress on the fact that actors who meet accidentally for a few minutes' chat are chased and hurried, and at times when the police decide on indiscriminate arrests are also taken into custody with the habitual street loafers.

"MARY" TRYING TO CUT

London, June 8.

Several American players will leave "Mary" this week. At a meeting called by the management last week the players were advised that the coal strike had so affected business that salaries would be cut. Players not accepting the cut handed in notice.

The plan to form a syndicate of theatre ticket agencies was further advanced this week. It has a wider scope than first outlined. The main idea is not to eliminate the "buy out" system at this time, but diminish the risk of losses of the buys. This brings Joe Leblang and the Public Service Cut Rate Agency into the syndicate as a powerful ally.

At conferences this week between several of the most important brokers and Mr. Leblang, a concrete plan of operation was laid down. It is that the cut rate agency handle all the syndicate's "buy" tickets which the various agencies are unable to sell at a premium. Such surplus of tickets is to be sold by the cut rate offices and the total money so derived will be turned back to the syndicate.

In that way it is figured the agencies' loss on buy outs will be cut in half, at a minimum. It has been the practice of the brokers to dump unsold tickets into the cut rates at the last minute, but practically all agencies are caught with bundles of buys during the season. By co-ordinating with the cut rates, most of such losses can be dodged.

One of the biggest among Broadway's ticket agency men stated this week that the new ticket syndicate was firmly committed to a 50-cent premium for all attractions. With the probabilities of loss reduced through the affiliation of the syndicate and the cut rates, and the consequent contraction of possible loss, the need for excess will be gone. Brokers have insisted to date that the losses forced by buy outs called for excess prices on the smash attractions to recoup. It is believed that the agency men are convinced the era of high-price theatre tickets is over and that the proposed syndicate is to be regarded as the brokers' contribution toward aiding the theatres out of the long slump.

Regardless of the syndicate which will continue to deal with the managers of buys and the like, Leblang's cut rate agency will also continue to deal with the managers for the regular allotment of attractions. Such profits as are derived from the regular cut rate list will not at this time concern the syndicate. I return for the service in dispensing with the surplus buy tickets, Mr. Leblang is to receive an allotment of syndicate stock. That he will later on fuse the cut rate agencies with the syndicate, however, is entirely possible.

GROSSMITH-LAURILLARD SPLIT RUMORED, WITH FORMER SAILING

Trouble Between Seymour Hicks and J. L. Sacks
Also Reported—George Grossmith's Departure
Secret—May Seek Shows for London.

London, June 8.
Despite contradicted rumors of a split in the Grossmith & Laurillard firm, information points to this coming off.

There are also rumors of trouble in the Seymour Hicks-J. L. Sacks camp.

George Grossmith is on the "Rotterdam," sailing today, though his sailing is being kept secret. It is thought he is crossing to witness several American shows.

BARRIE'S ONE-ACT THRILLER.

London, June 8.
The Prince of Wales opened the Theatre Royal Academy of Dramatic Art May 27. The program included a new Barrie mystery play in one act called, "Shall We Join the Ladies?" played by an all-star cast.

It was full of thrills. The scene takes place at a dinner party to which the host has invited twelve men. Suddenly he tells them that his brother has been murdered at Monte Carlo and that one of the guests present is the murderer. Thereupon he proceeds to cross-examine them.

The audience is left guessing and waiting during the whole length of the play. It was brilliantly acted.

GALSWORTHY'S STRONG PLAY

London, June 8.
John Galsworthy's new play "The First and the Last," which opened May 31 at the Aldwych proved to be a strong drama in which a famous barrister allows another man to hang for his brother's crime. He has killed the bully of a woman of the streets who has fallen in love with him. She pleads with the barrister to be allowed to love cleanly, but eventually the couple find the solution of their problem in suicide. Harold Chapin's "The New Morality" was also on the same program. Both were well received.

DUNSANY'S "IF" PLEASES

London, June 8.
Lord Dunsany's "If" at the Ambassadors May 31, got a good reception. It is a weird dream play in which a suburban clerk becomes a Persian potentate in his dream. Henry Ainley was excellent as the clerk and Gladys Cooper at her best as a sort of Persian vamp who came into the dream.

SIR BEN J. FULLER.

San Francisco, June 8.
A cable received by C. Ben Fuller here announces that a knighthood has been conferred on his father, Ben J. Fuller, by the King of England for his activities in Australian educational circles. He will now be known as Sir Ben J. Fuller.

Courtneidge's Two.

London, June 8.
Robert Courtneidge's new Shaftsbury production is called "Out To Win." He also has for production a new comedy called "Sarah," by Douglas Murray, author of "The Man From Toronto."

"SAVAGE WOMAN" UNUSUAL.

London, June 8.
A provisional notice is up for "The Savage Woman" at the Lyceum, but it can go on indefinitely if labor troubles are settled. It has already had an unusual run. Yale Drew has become a drama idol here and many have seen the show a dozen times.

LABORED COMEDY.

London, June 8.
"The Tartan Peril" at the Duke of York's was a labored comedy dealing with the wholesale strike of a Scotchman's employees, which he fought until the strikers found their whiskey supply affected. Then the insurrection subsided.

Sent For From London.

London, June 8.
H. A. Saintsbury was sent for at a moment's notice to play "Iago" in Hackett's "Othello" performance in Paris.

HACKETT'S "MACBETH" GETS PARIS MONEY

Brilliant Opening at Odeon,
Government Theatre.

Paris, June 8.
James K. Hackett's "Macbeth" was given here at the Odeon June 6, with Sybil Thorndyke as Lady Macbeth, and proved a financial success. Hackett made several changes in the original Shakespearean text. Today he will give a mixed Shakespearean performance, with Firmin Gemier acting several roles. Gemier, of course, plays in French.

The premiere was brilliantly attended, the audience including the Japanese Crown Prince and his elaborately decorated staff; the President of the Republic, Millerand, and many diplomatic, military and naval officials.

The proceeds in part will go to the American and the British hospital. The performance was by invitation of the French Government. President Harding cabled his good wishes.

Sent by Secretary Hughes

President Harding's congratulations to Hackett, forwarded by Secretary of State Hughes, follow: "The President, having learned with much interest of the official invitation extended to you by the French Government through the Minister of Fine Arts, to appear at the Odeon Theatre, Paris, in the character of Macbeth in English, desires me to convey to you his felicitations to which I add by own on this well merited recognition of your histrionic ability. The President perceives as well in this action of the French Government an implied compliment to the United States of which he is duly appreciative, and the fact that for the first time American, French and British artists will appear together at a national theatre by official invitation appealed to him as significant of those ties by which the people of the countries are bound in sympathetic fellowship.

"We trust that your presentation of this masterpiece of the great English dramatist will be the forerunner of many interchanges of dramatic talent between the United States and France."

SIR ALFRED MAY RUN.

Asked to Stand for Parliament—Denies Empire Sale.

London, June 8.
Despite widely circulated rumors of the sale of the Empire to a Welsh syndicate, Sir Alfred Butt denies the report, though he says an offer was made.

Sir Alfred has been asked to stand for Parliament for a suburban constituency and is considering it.

"GIPSY PRINCESS" A HIT.

London, June 8.
"The Gipsy Princess" at the Prince of Wales was enthusiastically received by an audience obviously packed. Even the gallery was reserved and the ordinary public was unable to obtain seats. The plot is the usual mediocre affair in a mythical Balkan state, but the music is fine, the whole thing magnificently staged and played.

IN PARIS

By E. G. KENDREW

Paris, May 25.
"The Lost Silk Hat" of Lord Dunsany has been substituted for W. W. Jacob's "Keeping Up Appearances" for the first performance of the Anglo-American Little theatre in Paris, middle of June. The program will include George Middleton's "The Reason," with Lorimer Hammond. Sherwin Finch Kelly has undertaken the duties of business manager.

The present week has been exceptionally slack, there having been no new production to record.

Paris Theatres. — Pink Lady (Bouffes); Phi-Phi (Nouveautés); Petite Fonctionnaire (Mogador); Chanson d'Amour (Marigny); Mariage d'un Tartarin (Eldorado); Cleopatre and repertoire (Comedie Francaise); Ariane et Barbe Bleue and repertoire (Opera Comique); Trois Bon Amis and repertoire (Odeon); Antar and repertoire (Opera); Swedish ballets (Gaité); Madame Sans-Gene (Porte St.

Martin); Le Grand Duc (Edouard VII); Two Little Vagabonds (Sarah Bernhardt); Drink (Ba-Ta-Clan); Ballet and his Russian troupe (Femina); La Bataille (Antoine); Cherubim (Theatre de Paris); Le Divan Noir (Renaissance); Quand le Diable y Serrait (Michel); Le Retour (Athenes); Le Chasseur de Chez Maxim's (Palais Royal); En l'an 2020 (Chatelet); Claudine a Paris (Marjol); Un Ange Passa (Potiniere); Souriante Madame Beudet (Nouveau Theatre); Couvent du Silence, etc. (Deux Masques); Oscar, tu le Sers (Cluny); La Folle Nuit (Dejazet); Une poule de Luxe (Comedie); La Dauphine (Vieux Colombier); Revue at Apollo (with Elsie Janis); Casino de Paris, Folies Bergere, classical operetta at Empire, Trianon, Gaité.

Keeping pace with the advent of melodrama, the Porte Saint Martin will revive "Le Bossu" (The Hunchback) this year.

FOREIGN ACTS SIGN.

Just Given Out as Booked for Shuberts Over Here.

London, June 8.
Fred Ward, who is here representing the Shuberts, he says, has signed Seymour Hicks to come to America in a new play; also the following vaudeville turns: Hetty King, Ducallon, Selbit's mystery, "Sawing Through a Woman;" Albert Whelan, Karsavina and Nivokoff.

The illusion, "Sawing Through a Woman," was performed in private last Friday night by Horace Oldin before the guests at the dinner of the American Society of Magicians at the Hotel McAlpin, New York.

CLOSINGS

London, June 8.
"A Dire Failure" closed May 28. "Count X" at the Garrick and "Miss Nelly O' New Orleans" there for matinees, and "The Little Dutch Girl" at the Lyric are all closing. "Count X" goes to Antwerp and Brussels on the invitation of the Director of Belgian state theatres, opening June 13.

"POLLY" ENDS RUN

London, June 8.
"Polly With a Past" finished its run at St. James's, June 4, and "Emma," produced for four matinees weekly, at that house, finished June 3.
May Palfrey revives June 13 "The Night of the Party," with Lauri DeFreece in the late Weedon Grossmith's part.

AGAINST LAURI DE FREECE

London, June 8.
A decree has been granted restoring rights to the wife of Lauri De Freece. In her evidence she declared her husband had ordered her out of the house and refused to take her back despite her pleading.

ELLEN TERRY AUCTION.

London, June 8.
Ellen Terry's valuables and furniture have been sold at auction. Although a big crowd was present at the sale, articles went for a low price, many being bought in by her family and friends.

"WRONG NUMBER" AT YORK'S

London, June 8.
The production of "The Wrong Number" is slated for the Duke of York's, June 16, with Yvonne Arnaud in the lead.

CARR AND "BUBBLES."

London, June 8.
Alexander Carr is looking for a West End theatre in which to produce "Bubbles."

Yale Drew's Narrow Escape.

London, June 8.
Yale Drew had a narrow escape from death June 7, a built-up set collapsing beneath him and a horse, both being precipitated to the stage. Drew was only bruised.

Pavlowa Dancing at Troc.

Paris, June 8.
Anna Pavlowa will dance six performances at the Trocadero beginning June 9, appearing at the Opera June 15.

SAILINGS.

June 4. Avery Hopwood—London to New York (Aquitania).

BIG NEW EXHIBITION FIELD FOR LONDON

Planned to Cost Million and
Seat 100,000.

London, June 8.
There is a big scheme on to provide a huge exhibition sport ground and pleasure palace for London. The government has bought Wembley Park golf course for the purpose. The holding company formed is known as the British Empire Exhibitions, Inc.

It will cost a million, or more, the government guaranteeing 100,000 pounds, a private syndicate the same amount. The football association is subscribing 10,000 pounds.

The field will open in two years. Ex-service men will be employed on the construction work.

Cup ties and international football matches will be played on the grounds, which will seat 100,000. For these the Metropolitan Railway people say they can run 100 trains an hour. Shows and exhibitions will run all year round.

"GAY LORD QUEX" REVIVED

London, June 8.
"The Gay Lord Quex" is to be revived in the provinces prior to a London run, with Irene Vanbrugh as Sophie Fulgurance, a part she created in 1899.

DE COURVILLE'S SHOW A HIT.

London, June 8.
"Pins and Needles" at the Gaiety is now a big success. The Sisters Duncan created a furore; also Maisie Gay.
The show is now on the DeCourville scale of magnificence.

REVISING "TROYENS."

Paris, June 8.
The Opera is revising the Berlioz opera, "Troyens," for presentation tomorrow.

House Throws Out Animals.

London, June 8.
The performing animals prohibition act was thrown out by the House of Commons. Its promoters are now framing a new movement. They claim they now have many more witnesses, including theatrical managers, circus performers, etc.

Ruby Miller's Return.

London, June 8.
Ruby Miller returns to the stage in a dramatization of Gertrude Page's "The Edge of the Beyond," June 20, opening in the provinces prior to bringing the piece to London.

"Tendresse" Withdrawn.

Paris, June 8.
Bataille's comedy, "Tendresse," has been withdrawn from the Theatre Vaudeville.

"Hunky Dory" Transferred.

London, June 8.
"Hunky Dory" was transferred from the Kingsway to the Apollo, June 6, and started its career there successfully.

Adelphi Reverting to Meller.

London, June 8.
The Adelphi, for many years the home of melodrama, is likely to revert to its old style of entertainment very shortly.

TWO LONDON HOUSES PICK UP BUSINESS

"Chu Chin Chow" and "Savage and Woman" Remain Indefinitely.

London, June 8.
The notice posted for the closing of "Chu Chin Chow" at His Majesty's has been revoked and a similar situation exists with "The Savage and the Woman" at the Lyceum. Both shows will run on indefinitely owing to the picking up of business.

There is no appreciable change elsewhere. "The Gypsy Princess" at the Prince of Wales's is keeping up well.

REALISTIC LANGUAGE.

Lord Chamberlain Objects to "In the Zone."

London, June 8.
The Lord Chamberlain objects to the presentation of the play, "In the Zone," by the American author, Eugene O'Neill, slated to be produced at the Everyman theatre June 13.

The action takes place in a ship's fore-castle and the sailors' language is considered too realistic.

"REMOUS" ONLY FAIR

The work of a young author, Henri Bechade, entitled "Le Remous" ("The Whirlpool"), was produced at the Theatre des Arts June 2, with Constant Romy and Mme. Cella Clairnet. The result was fairly satisfactory, but will not restore the good fortune of this rather unfortunate house of Batignolles.

MIDDLETON'S "REASON."

Paris, June 8.
The play of George Middleton, "The Reason," is listed for the first show by the Little Theatre troupe here the middle of June, when three performances are promised by the Anglo-American Dramatic Society, under the business direction of S. F. Kelly. The lead will be held by Lorimer Hammond.

Novelty Clintons Do Well.

London, June 8.
The Novelty Clintons did well, opening at the Brighton. Moscovitch opened in vaudeville at Glasgow.

Daisy Hancox on Way Over.

London, June 8.
Daisy Hancox, musical comedy revue star, sails on the "Rotterdam" June 8 for New York.



LOEW DROPS TO 10 AS MARKET DISCOUNTS PASSING OF DIVIDEND

Support Absent and Company Silent on Situation—Mystery in Source of Selling—Pool Backs Famous Players—Orpheum Dips to 22.

Loew's precipitate drop to 10 flat during dealings in nearly 30,000 shares Tuesday and continued silence of the Loew company officials as to the probable action of the board on the impending dividend vote were features of the week in the stock market. Outside traders had nothing to go on in their operations, but on the theory that "the tape never lies" took it for granted that the passing of the dividend was imminent and chose the short side for theirs.

All the initiative was on the bear side until quotations got down to 10, at which point many speculators figured that a passed dividend had been amply discounted and bought for a return. However, even at the lowest point there was no evidence of a general covering movement among the shorts. Loew struck bottom before noon Tuesday and remained within a fraction of the low until the last hour, when it took part in the improvement of the entire list, closing at 10 1/2. It opened at that figure Wednesday, but sagged lifelessly to 10 1/4 during the first hour and remained under the opening until the close, although the rest of the list displayed a good deal of resiliency.

Famous Players did not become involved in the slump to any material degree, having good support from the pool which is operating aggressively in this issue on the bull side. During the worst of the Tuesday drive the film leader never went below 65 1/4 and its backers were able to hold it at better than 67 most of the session. Wednesday it resisted selling all morning and was even forced above 68 during the first hour.

Orpheum broke through its supposed "peg" at 23 during the Tuesday strain. Several trades were at 22 and that quotation stood for half an hour before the orders of insiders came to the fore and shoved the price back to 24. It was believed that the group in control of Orpheum had standing orders in the trading centers to take all offerings at and under 23, but this "peg" apparently had been removed for the moment.

Rumors explaining the weakness of Loew came in flocks, but nothing definite came out. The date upon which the directors would deal with the dividend for the current quarter had not been made known up to late Wednesday and not the slightest intimation could be secured as to what the action would be. Meanwhile the ticker continued to reflect the discounting of some unknown influence and, as usual when the movement is surrounded by mystery, gloomy imagining played a large part in directing sentiment.

If Loew passes the current quarter's disbursement it is altogether likely that the following payment will go by as well. If the company finds it desirable to husband cash resources at this time it will scarcely be in better position in three months, after going through the lean summer months. Thus the consideration of a double dividend was involved.

One of the persistent reports was that there was a division in the Loew directorate as to dividend action, one faction advocating payment and the other non-payment. The company is up against the same problem that the management of pretty much all the industrial concerns in the country have faced at one time or another during the past two months. Most have grappled with the difficulty on the theory that the passing of a dividend is the courageous and conservative course. Payment of dividends out of sorely needed cash resources nearly always means going into the market for loans—and under the present circumstances loans are to be negotiated only under the most ruinous terms. One firm concern opened negotiations not long ago and received an offer of capital at a rate of 35 per cent, disguised as interest, premiums and various fees. Shopping among bankers for loans also would inevitably be noised abroad and would furnish the cue to bear interests. In the

case of Loew it would be exceedingly difficult to frame a loan in Wall street, for capital is cagey of the amusements anyhow and the experience of last summer's stock issue, which is still in underwriter's hands, is not soon forgotten. The passing of a dividend naturally arouses the ire of stockholders and inspires bitter criticism of company managements, but it frequently is the course best calculated to serve the interests of the stockholders themselves. It may well be that this is true in the case of Loew at this time.

The underwriting syndicate's holdings came in for renewed consideration during the week, as a possible explanation of the heavy selling. The theory that "the tape never lies" comes from the experience of traders that persistent selling when there is nothing to explain it in the open nearly always represents the liquidation of some large holder in possession of foreknowledge that something is going to happen and either making a turn for a profit or is getting out. The underwriters' holdings cost Wall Street between 19 and 20 a share and the syndicate has not been able to move its block of \$5,000,000 into public hands at a price to get out even. If the syndicate was determined to retire by taking a loss, it would scarcely have picked the worst period of low prices in three years as the time to accomplish that design.

A more profitable plan, so runs the argument, would be to take a quick turn on the short side for a profit and apply the profit to reduce the cost represented in the investment. For example, if the stock cost \$20 and the syndicate sold part of it short around \$18, covering at \$12, the profit of \$6 would bring the investment down to \$14, at which price the underwriters would have a better chance for public distribution when the situation improves. There seems to be no doubt that there was heavy selling of Loew by some big interest which was prepared to conduct a big campaign. If this pressure had not been extremely heavy there would have been minor rallies on the way down.

There is no suspicion anywhere that company insiders got out, for employees of Loew were buyers all the way down from 16. Scale buying also was fairly plentiful. Specu-

(Continued on page 6)

TRAVELING EDISON SHOW SHOWN HERE

"The School for Salesmen" With Professional Actors

The first performance of the Edison Phonograph Co.'s annual caravan convention took place at the Knickerbocker, New York, yesterday (Thursday) and this (Friday) afternoon, following which the exploitation show, arranged by B. Iden Payne, the Frohman stage director, goes to New Orleans for a two-day run on June 14-15, then to Chicago for June 20-21, and Vancouver, B. C. on the 27th and 28th.

A commercial play, "The School for Salesmen," written by the vice-president of Thomas A. Edison, Inc., William Maxwell, is offered at all performances. Three professional actors are in it among others. They are J. Sydney Macy, last with "Beyond the Horizon," Kitty Arthur ("Three Faces East") and Gene Lockhart ("Ruddigore" revival last year).

Harry Breen, from vaudeville, is also with the travelling convention, as well as the usual galaxy of Edison disk artists.

NEW RESTAURANT'S GROSS

Road House Does \$9,400 Saturday—1,200 People Served

The new Pavilion Royal restaurant, under the Paul Salvin management, and on the Merrick road, did a gross business of \$9,400 Saturday, serving over 1,200 people.

The place, formerly Hoffman Arms, and wholly remodeled by Salvin at a cost of \$107,000, charges a couvert of \$1.25. It has a seating capacity of between 500 and 600. Salvin bought the building and grounds; also a plot opposite the road house.

MIDGIE MILLER'S DIVORCE

Catherine Callahan (professionally known under her maiden name of Midgie Miller) secured a verdict by default in her divorce action against Charles S. Callahan, a vaudevillian. The suit was tried before Justice Finch. After a few minutes of testimony in regards to the defendant's alleged misconduct with several unknown women, a decision in the plaintiff's favor was handed down.

Melvin H. Dalberg acted for Miss Miller.

COLONIAL CLOSING

Keith's House, Open All Last Summer, Stops Saturday

Keith's Colonial, which remained open last summer, will close Saturday and remain dark over the summer. A picture policy may be installed but hasn't been decided as yet.

Proctor's, Elizabeth, N. J., has given two weeks' notice effective June 11, to the stage hands and other employees. Unless business takes a decided impetus before then the house will discontinue summer vaudeville for the first time since opening.

PHILLY BOOKINGS CONTRACTING, TOO

Several Houses Going Dark, With Rumors of Others.

Philadelphia, June 8. Bookings in this city and adjacent territory are contracting as in other sections. Last week two split week houses closed, with the Knickerbocker and Girard Ave. going dark. The Colonial has been closed several weeks. The William Penn, listed to go dark, has extended its time a few weeks more. The Nixon's continuance and both houses in Camden are also in doubt.

Remaining open are the Globe, Crosskeys and Broadway, these houses figuring to run through the summer. The Globe is the key to the popular priced business, it being a full week and located in the heart of the shopping district. Business in the house has been markedly off of late.

Keith's is in no way affected by the slump and is playing to capacity.

BILLING TOO SMALL

Mt. Vernon, N. Y., June 6. Jim Toney and Ann Norman, booked for Proctor's last half last week, refused to go on because it was claimed their names were not billed big enough in front of the house, according to an announcement given to the press by the management.

Green and Parker were assigned to fill in, but while they were on their way to Mount Vernon Thursday, they had an automobile accident. Mr. Green went on, however, and told a few stories, Miss Parker remaining behind to take care of the wreckage.

PA. DAYLIGHT, HOUR AHEAD

Philadelphia, June 8. The new Pennsylvania state daylight saving law was placed in effect Monday, all clocks moving one hour forward, the local time now conforming with that in New York City.

Chicago Agent in Liquor Pinch

One of the visiting Chicago agents in New York was reported involved in a liquor arrest Monday evening when eight companions were taken in for having booze. Whether the agent was placed under arrest is unknown.

In Chicago that might be considered serious—in New York it's almost a medal of honor, if not a badge of distinction.

Rolfe Back in Vaudeville

B. A. Rolfe has re-entered the vaudeville production field after an absence of several years, during which he was engaged in the picture business. Rolfe's productions will be made in conjunction with Chas. B. Maddock, his former partner.

Delmar Sold Most N. V. A. Tickets

The most tickets sold for the recent N. V. A. double benefit performance May 22, in New York, were disposed of by Jule Delmar. Mr. Delmar sold 7,200 single tickets, which were one dollar each.

Vaudeville Off at Forest Park

St. Louis, June 8. Forest Park Highlands, the local summer resort, is open, but with no vaudeville playing.

ROYALTY DICKERS ON BUT "STRIKE" IS COLD

Business Depression Has Affected Whole Situation

Although the committees representing the songwriters and the publishers are coming together periodically in an effort to establish a standard form of royalty contract, the songwriters' "strike" thing is confessedly "cold" until the fall when things in the industry are resurrected once more. With business as it is now, uncertain, unsettled and plainly speaking, bleak, there's no use fighting for a point when the result is certain of fetching nothing even in the event of complete victory.

The business itself is very much up in the air. Kress and Kresge, two large syndicate dealers, are selling music at 25 cents and favor the wholesaler at the 12 1/2 to 15 cents figure and accord that man the window display privileges. Only hits in demand are carried at the higher price. As one music man said, "Those publishers who survive this summer will actually prove themselves as of the fittest what with all this mess in the business. I am inclined to think sheet music will come back to its former selling pace, but the turmoil of the retrenchment is going to be a mighty tough test for many."

CANADIAN HOUSES OUT.

Hamilton and Ottawa Not on Big Time Routes.

The big time eastern routes coming through for next season show a couple of holes in the Canadian time. Montreal is the only house of the Dominion string that appears in the new routes. Hamilton and Ottawa are both left out and no place is being held for them, although the office advises agents they may secure those towns later.

SOPHIE TUCKER TO MARRY?

Singing Headliner Reported Set for Third Venture.

Sophie Tucker is about to take another matrimonial chance, reported engaged to a young Wall Street broker.

SHUBERT-DETROIT VAUDE.

Detroit, June 8. "Way Down East" is in its final week at the Shubert-Detroit. When this house closes Saturday, E. D. Stair, who holds the lease until Oct. 1, will relinquish it to David Nederlander and the Shuberts. The policy, according to the present plan, is to be Shubert vaudeville in September, the regular Shubert attractions going into the Garrick and the New Cadillac.

CARROLL NEEDS MONEY.

Harry Carroll, through his attorney, has made a new motion to the court for a reduction of alimony, claiming he is at present out of employment, needs \$15,000 to produce his new act which he is unable to raise, owes rent, etc. The motion comes up for argument some time next week.

Carroll is at present under an order of the court to pay his wife \$200 a week alimony.

DANCERS GET NO VACATION

Giuran and Marguerite, the dancers, a hit in "The Last Waltz" at the Century, are anxious to retire from the cast to take a vacation in Europe.

The Shuberts claim a cast-iron contract and refuse to give their consent.

CARSON'S QUARTET

Mr. and Mrs. James B. Carson, found a new daughter May 25.

The latest addition makes the Carson family roster four girls.

Miss Marks and Jack Patton

Loretta Marks and Jack Patton, who are heading the former Santley-Sawyer act, "Bits and Pieces," are engaged to be married the last week in June, in New York.

Darling Expected Back

Eddie Darling either has sailed or shortly is to sail from the other side for home. Upon reaching New York, according to report, Mr. Darling will take a few weeks in the woods, then return to his booking desk in the Keith office.



BOBBY LASALLE

"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 an encore."—VARIETY, While at Palace, Chicago.

FEATURED AT STATE-LAKE, CHICAGO, THIS WEEK (JUNE 6).
Direction, ROSE & CURTIS.

BAD INDUSTRIAL DEPRESSION HITS SHOWS TOURING IN OHIO

Tire Works in Akron in a New Slump—Summitt Beach Park Off—Factory Towns No Good for Rep, Says Manager—Circus Business in Canton.

Akron, June 8. Amusements in all forms, including theatricals, are being hard hit, with the tire industry in the Akron district entering a new slump. All rubber companies are laying off men again and reducing production tickets.

The new lull in the rubber industry became most noticeable in local theatricals this week when Manager J. L. Earnest, of the Colonial vaudeville theatre announced this house would be dark after the present week. L. B. Cook, district representative for the Fiber and Shea interests of New York, which control three local playhouses, has discontinued booking vaudeville acts for the local house and after Saturday it will be dark. The regular vaudeville season concluded two weeks ago, and the split week policy was inaugurated, offering three acts of vaudeville and a feature film. Attendance has been so poor the management decided to close the house rather than operate at a loss.

The Rialto theatre, East Akron's largest movie house, will be open only on Saturdays, Sundays and holidays until further notice, the management announced this week. Other movie houses are considering adopting like policies, it is said. Attendance will not warrant continuous operation. Fiber and Sheas Music Hall as well as the Grand Opera House are dark this season for the first time.

Attendance at Summit Beach Park, the largest amusement resort in the Akron district, is way off this spring, according to Manager Frank Manchester. In an effort to stimulate business a free gate is offered during the afternoons.

Owners of the park spent practically nothing this spring on improvements, anticipating this would be a lean year. Attendance at the Casino theatre at the park is also below former years.

Canton, June 8. Repertoire shows under canvass are experiencing a most discouraging season, as the result of the industrial depression prevalent throughout the Middle West, and as the result are deviating from original routes and picking spots where communities have not been so hard hit by unemployment.

"Factory towns are absolutely no good for the rep shows this season and the fewer we play the better off we will be," David Livingston, of the Newton Livingstone Comedy Dramatic Co., told a representative of Variety in an interview this week. "So long as the rep show stays in farming communities they will do business, but once the factory towns are visited they are bound to lose money. Business in the Canton district compared to previous seasons is about 30 per cent. off," he said.

Circuses which have recently visited this section of Ohio found it poor territory, aside from certain spots where industries were operating near capacity. The John Robinson Show, which played here last week, was seen only by a fair crowd at the matinee and a three-fourths full tent at night. Canton in former years has been capacity.

Theatre men here predict a poor summer, as do the operators of three different amusement parks between this city and Akron, O.

Dresser-Gardner Film Deal Off.

Los Angeles, June 8. Louise Dresser and Jack Gardner are returning to vaudeville and will open on the Orpheum Circuit next month at San Francisco. It was planned to make a series of polite comedies here with Miss Dresser as the star. Irving Lesser was to have been interested in the venture, but the deal failed to consummate.

Darling Twins in "Follies."

The Darling Twins, it is said, are a late addition to the playing forces of the Ziegfeld "Follies." They are a couple of youngsters from the coast.

SOCIAL SOCIETY OF LOEW AGENTS

Hold Meeting—Other Matters to Come Up—Lubin Approves.

A meeting of all the Loew agents was called at the offices of Horwitz & Kraus in the Loew Annex Building Saturday afternoon. Much secrecy was maintained regarding the object and the story given out hardly seems to indicate the reason for keeping the matter dark.

The report is an organization of purely social standing is to be formed to promote a better feeling amongst the clan.

When questioned as to the business end, as in the matter of booking and taking each other's acts, the answer was that the more closely allied socially the less chance there would be of interfering with each other in a business way.

It was at first determined a set of rules would be drawn regarding the signing, holding, booking and handling of acts generally. All complaints were to be laid before a committee to be selected for decision. The matter of paying commissions was also touched upon, but after a discussion all matters were laid aside and the only definite thing decided was that an organization should be formed.

The project as far as a social organization is concerned is looked upon with favor by J. H. Lubin, booking manager of the Loew Circuit.

\$5,000 GUARANTEED ONE LIGHTS' SHOW

Will Play Far Rockaway in July—Annual Election.

The Lights Club of Freeport, L. I., will receive at least \$5,000 for the single night's performance it will give at the Columbia, Far Rockaway, some evening during the third week in July. The guarantee was given the club by B. S. Moss, who operates the theatre and makes his summer home at the shore.

An auction sale will be held for the disposal of the house on the special evening. If the gross is over the \$5,000 mark, the Lights will secure the surplus, the house deducting expenses only, with the guarantee in any event to be paid. The Lights will send 15 acts, with the house bill of six turns to be added. Several wealthy residents of the Rockaway section have a soft spot for the Lights through the club in the past having willingly volunteered, through its membership, often for the different charitable benefits given by the Rockaway residents.

The annual election of the Lights will be held the last Sunday of June. Among the seven members of the nominating committee, appointed last Sunday, are George P. Murphy, Charles Middleton, George Barry and James Francis Dooley. George McKay is the present president. He will be the skipper at the fifth anniversary celebration of the Lights June 18 at the clubhouse.

It is unlikely that the Lights annual tour of Long Island will be consecutive playing this summer. Starting with the Far Rockaway date, the engagements will be spasmodic, but cover as much territory as formerly.

Morley Sisters Dissolving

The Morley Sisters (Alice and Dorothy) will separate June 19 at the end of the engagement at the Greenpoint. Dot will join her husband, Al Anger, with Alice to do a single act with a piano player.



JANE and KATHERINE LEE

With PRESIDENT HARDING'S White House Pet, the Now Famous Airedale, "LADDIE BOY"

This photograph was taken on the White House grounds after the kid movie star vaudeville headliners received the invitation to call at the Executive Mansion.

Mrs. Harding sent each of the kiddies her personal card, and the President presented them with the official souvenir program, which he autographed, printed in honor of his visit to Keith's, Washington.

ROBBY OF ST. LOUIS WEDS

Chicago, June 8. Charles Robinson, stage manager of the Orpheum, St. Louis, since the opening of that new theatre, came to Chicago last week, where he married Grace Swanner, a St. Louis girl.

They were married before Judge McCue, and immediately left for the East for their honeymoon.

Al Herman for a Few Weeks

A brief return to vaudeville for Al Herman is being laid out by Rose & Curtis. It will not linger over a month, when Herman will return to the new cast of the "Greenwich Village Follies."

SEEK GEO. B. CRAVEN

The relatives of George B. Craven, an actor, who has not been seen by them for several years, are looking for him. Craven has been made the beneficiary in the will of his wife, who died some time ago, with the estate still unsettled due to the inability of relatives to locate him.

Van Cleve Resting at Saranac.

Van Cleve, the mule man, has canceled bookings and goes to Saranac Lake, N. Y., for a two-months' rest. He recently returned from a two-year's stay at the northern resort.

SINGLE MEN WIN

Best Married Men in Ball Game At Lights' Club.

Much excitement, many arguments and a home run were the features of the ball game Saturday afternoon, on the grounds of the Lights' Club at Freeport, between the married men and the single men of the Palace theatre building. The singles won, 16 to 10.

Billy Grady, one of the wedded, copped the homer. Harold Kemp did most of the arguing, he hooking up with Kenneth Ryan, the ump. It was alleged that one of the married players had subsidized the ump before the game started. Jim McKowen, another of the marrieds, caused consternation, firstly, by making a long hit, and then holering for help when reaching third. Otherwise, James would have had a homer, also, to his credit. The game was called for half an hour until Mr. Kowen regained his composure and breath.

Charles Anderson and Jack Dempsey labored in the pitching box for the weds. Bill Quaid and Eddie Myers twirled for the side-stoppers.

N. V. A. GOLF CONTEST.

Bill Dooley the Surprise—Defeats Charlie Irwin.

The first annual golf tournament of the National Vaudeville Artists got under way Monday and continued Tuesday, Wednesday and Thursday. The tournament was held at the Garden City Country Club.

Indications Wednesday afternoon pointed to Jack Kennedy and Bill Dooley playing off for the championship Thursday. Bill Dooley proved to be one of the big surprises of the tournament. He defeated Charlie Irwin Wednesday morning. Sarah Padden was eliminated Wednesday by Walter Vincent.

The tournament is for the championship of the N. V. A. Chas. Leonard has challenged the winner for a contest to decide the championship of all theatricals.

The prizes include several donated cups and other trophies.

BASEBALL AND SHOWS

Double Duty for N. V. A. Ball-players

The N. V. A. baseball team will start a two-weeks' tour July 4, playing a game daily and giving an impromptu show in the evening. The first week will be spent in the mountain resorts upstate with big cities included in the route for the second week.

Joe Daniels has gone ahead to plant the press matter. Billy Glasgow will be back with the team as financial secretary.

KEITH'S A. C. OPENING

Atlantic City, June 8. The B. F. Keith theatre on the Garden Pier will open for the summer season Saturday evening, June 18. The house will be under the direction of the B. F. Keith Theatres Co. and the booking and management will be under the personal supervision of Harry T. Jordan, general manager of the Keith interests in Philadelphia. Associated with Mr. Jordan will be George M. Young of Keith's, Philadelphia, and he will have as assistant Howard S. Phillips, who has been his assistant in Philadelphia for several months.

The opening bill will have Gus Edwards' Song Revue, Walter C. Kelly, Anna Chandler, Morris and Campbell, Conley and Ray, Jim and Betty Morgan, Daly and Berlew. This first bill will play nine days, closing Sunday night, June 26.

JOHNNY COULON'S ACT

Johnny Coulon, ex-bantamweight champion, who arrived in New York from Europe last week, following a year's engagement abroad, is listed for an early appearance in vaudeville over here.

Coulon's turn will consist of shadow boxing, illustrating the blows of famous champs of the past and a demonstration of the body-lifting resistance thing as done by him on the other side.

ORPHEUM SURVIVORS.

By the end of next week there will be only half a dozen Orpheum houses open. Eight more close this and next week. The probable survivors are Los Angeles; San Francisco, Majestic, Chicago; Grand Opera House or Rialto, St. Louis, and Palace, Milwaukee.

BAD AUTO ACCIDENT INJURES TWO WOMEN

Babette Raymond and Adrian Dupree Hurt—Driver Killed

Wednesday it was reported that Babette Raymond (Mrs. Thos. Dugan) was still unconscious at the Rockville Centre Sanatorium, where she had been removed following an automobile accident late Monday night on the Merrick Road, Long Island, just below Freeport. Adrian Dupree (Dupree and Dupree, bicycle riders) was also in the accident and at the hospital, but with a better chance of recovery. Mrs. Dugan received a fractured skull, her right wrist was broken, and she was badly lacerated and cut about the face, her wounds requiring seventeen stitches it is said. Mrs. Dupree was suffering from internal injuries and facial bruises, including a bad wound on her forehead.

The car was being driven by its owner, who was instantly killed. The dead man was J. P. Brundage, treasurer of Rogers Peet & Co. He lived in Baldwin, L. I., with his wife and three children.

The first reports of the accident stated Mr. Brundage had driven his family to Freeport in a new car. While there he had invited Mrs. Dupree and Mrs. Dugan, who lived with Mrs. Dupree at 105 Archer street, Freeport, to take a ride in the new car. While returning to Freeport from Massapequa the car struck a tree on curve.

Mrs. Brundage and the children had been visiting friends at the Hotel Alpine Freeport. Mr. Brundage, was on his way back to the Alpine, to get Mrs. Brundage and the family for the return trip to Baldwin, when the accident occurred. Though a layman, Mr. Brundage is said to have been a member of the Lights Club and was well thought of in Freeport by the theatrical colony.

Mrs. Dugan is of Dugan and Raymond in vaudeville, with the Duprees also a vaudeville act.

JACK ALLMAN'S FAUX PAS

Neglects to Pay Alimony and Goes to Ludlow Street Club.

Jack Allman Tuesday was lodged in the Ludlow street jail, otherwise the "Alimony Club" on contempt of court charges, preferred by his wife, Gertrude Allman, for failing in arrears in alimony payments to the extent of \$675. This represents four weeks at \$75 per plus \$300 counsel fees. Since then seven more weeks have accrued.

Allman (formerly Mayo and Allman) was rehearsing with Frank Fay's "Fables" until the show ran up against a financial snag.

Justice Tierney signed the order, filed Saturday adjudging the defendant guilty and ordering his arrest because of his non-appearance on the plaintiff's motion to show cause why he should not be punished for contempt.

Robert H. Hibbard acted for Mrs. Allman.

Talk along the street has it that friends of Allman are arranging a benefit in his behalf.

Justice Delehanty last April awarded Mrs. Allman alimony for the support of herself and their infant son. Several letters written to and by Elisa Cansino (The Cansinos) were included in the plaintiff's evidence.

FAY'S ACT NOT READY.

Frank Fay produced a new act at the Crotona Monday under the title of Herbert Kuy and Associates, with the featured member in reality Kuy Kendall. The act was forced to leave the bill after the evening show when it failed to get into smooth enough running form to satisfy the management.

The cast, which included four men and four girls, consisted of people who had been rehearsing with the Frank Fay "Fables."

BOSTON SHUBERT VAUDEVILLE

Boston, June 8. Orders have been received at the Boston office of the Shuberts to have the Majestic theatre renovated and remodelled inside during the summer in preparation for showing vaudeville there next season.

This theatre is the one that has always been picked for vaudeville if the Shuberts went into that end. The house closes Saturday when the film running there now goes out.

MORE CITIES AND STATES PASS LAWS BARRING CARNIVALS FROM TERRITORY

Variety's Editorial "The Sewer of Show Business" Verified by Insider—
Other Letters—Actions Described in News from Milwaukee, Pittsburgh
and Smaller Centers.

Criminal assaults, felonious gambling, prostitution, gun-play and community indignation were the high spots of this week's reports of the checkered tours of carnival companies over the nation. More cities and states passed laws to bar these travelling pests and vicious bands of shills, cheaters and panderers.

Daily and weekly papers representing the smaller centres of America in every section rose behind the revelations and editorial comments of Variety on "The Sewer of Show Business"—carnivals. Editorials supporting the recent expressions in these columns have appeared in many states within the past two weeks. Private communications continue to flood the Variety office.

One of these, evidently from a carnival insider, states:

"You were right when you said carnival people and carnival methods are a smear on show people and hurt the business in that they prejudice country legislators who make laws for city theatres; but you forgot to show the havoc they directly play on theatrical business by not only ruining towns here they play for weeks before and after coming by tying up all the money the villagers care to spend on amusements, but they furthermore are a source of panic and consternation to vaudeville theatres and road shows along their paths.

"Most carnivals carry from 175 to 200 people. They eat and sleep on the lot and spend nothing to speak of where they play, carrying even baled hay for their stock along. They leave the town covered with moral, physical and social refuse—some of which is never cleared up. The carnival is more fitting for Roumanian villages,

where roving bands of gypsies entertain and pass the hat than in America, the wisest nation on earth, which still lets itself be gyped by this primitive and too often criminal left-over from the crude ages."

Another wrote:
"If you trace back the blue laws, you'll find the farmer-legislators are their backbone; if you'll ask these they'll prove to you that the carnivals gave them those ideas."

Following are some of the items gleaned from this week's national news:

Milwaukee, June 8.
Irving Burgess, a carnival man, was arrested by the Waukesha police on a serious statutory charge growing out of a complaint made against him by two young girls in that city. Another man, charged with the same offense, is being sought by the police.

The girls, 14 and 15 years old, both daughters of prominent Waukesha men, assert that they were attacked following a visit to an outdoor show. It is said that they expressed their desire to go on a merry go-round, when the man, who later attacked them, let them ride free.

The other man, the police claim, was employed as a ticket taker at the motordome.

Pittsburgh, June 8.
The use of city parks or playgrounds for carnivals was banned by action of Council recently. A resolution was adopted, authorizing N. F. Brown, Director of Public Works, to refuse permits for holding carnivals or similar shows on city property. Several of the officials referred to an exhibition last year which aroused a storm of objection

among North Siders, who declared it a scandal and an outrage. The same troupe was reported as attempting to secure the property this year.

El Dorado, Kans.—Two attaches of Gentry Brothers' show were arrested for operating three-card monte on the lot, sentenced to \$100 fine and given 10 days in jail. They pleaded guilty. Their plea saved them a penitentiary charge, as monte is a felony in Kansas.

Davenport, Ia.—The newspapers here publish that a special detail of police will be stationed at the appearance of the Con. T. Kennedy shows, one newspaper giving the cause as follows: "To prevent annoyance from the rowdy element with and attracted by such shows."

Lorain, O.—The local date of the Smith's United Shows was a frost. "The Garden of Allah," a musical comedy show, and a sixteen-negro minstrel were the main attractions.

Saginaw, Mich.—The A. J. Mulholland shows opened here May 23 and were to stay over Decoration Day, but were not permitted to by this community. The Saginaw Press had this to say about it:

"At last we seem to have attained a stage where some one in authority can curtail the activities of that pernicious species of human who seeks to pervert every public occasion to profit. For many years here Memorial Day has been prostituted to the promoter, the charlatan, and the so-called sportsman. The culpability of the easy-money gang always selected the holiday, when honest people are patriotic and at rest. Questionable games of chance, carnivals and other excreta flourished, and, wherever a crowd assembled, (Continued on page 6)



AL TAYLOR

Robust tenor and comedian of Taylor, Macy and Hawks, whose success has been decisive and complete. Booked solid on the Loew time. Direction,

FITZPATRICK & O'DONNELL

ing the Loew time, including Shaw and Lee, Johnson, Cole and Gibson, Foster and Seamon, Harry Welch and Co., Baker and Rogers, Fox and Barton, Dody and Berman, Steppe and Lancaster and the Chas. Ahearn Troupe, all in burlesque last season.

The Loew office this week discontinued its advertising to a large degree in the dailies for the local houses, the cut being made for the summer only. The Loew houses have been carrying copy every day in certain dailies, playing up the feature pictures in each of the houses.

DEFLECTED BULLET.

Woman in Audience Struck at Passaic.

During the course of the rifle marksmanship portion of "The Girl with the X-Ray Eyes" act a bullet deflected after hitting the steel plate used as a target, and part of the bullet struck a woman in the forehead who was sitting in one of the front row orchestra seats at the Playhouse, Passaic, N. J., Monday afternoon. The woman, according to reports was but slightly injured, as a result of the mishap.

"The Girl with the X-Ray Eyes" is Amy Bruttell, who performs a variety of feats blindfolded.

ACTORS PARADING IN BRONX.

The Bronx Borough Day Parade Saturday will hold a division of actors, gathered by Al Darling, manager of the Royal, Bronx, and in charge of the Entertainment Committee of the parade.

Mr. Darling will lead the professional procession.

ART DENMAN FOLLOWS CELIA BLOOM IN JOB

Takes Interstate Books, "The Fourth Desk in One Week."

Arthur Denman arrived Monday to succeed Celia Bloom as chief booker for the Interstate Circuit. He will work in association with Miss Bloom until she retires to become a bride, June 15. Denman was until recently booker for the Butterfield circuit. He resigned to follow Nat Kalcheim in the W. V. M. A. office, but before he took his desk he was offered the main Interstate book in Chicago, and before he sat down to that he was given the main Interstate books in New York, and immediately left for the east. Denman was banqueted in Chicago on departure.

Tommy Burchill, former Ackerman-Harris booking head, more recently booker for the minor Interstate out of Chicago, will fill the Kalcheim vacancy in Chicago, in addition to his present books.

Glen Burt, who will buy and route the Butterfield shows for next season, will start with only four houses on that time, as the other Butterfield theatres will open with pictures, which may change to vaudeville policy if the season looks promising.

Burt also is chief booker under "Tink" Humphrey of the entire Keith-Western time, having about a dozen weeks besides the Butterfield time.

SHUBERTS "PAPER"; SELECT VAUDEVILLE

Order Placed With Tooker Litho Co. for 24 Sheets.

The Shuberts have placed an order with the Tooker litho people for paper for the proposed Shubert Vaudeville circuit. The first order includes a large number of 24 sheets, to be used in billing New York City.

The paper will carry the line "Shubert Select Vaudeville" instead of Advanced Vaudeville as at first announced.

A space at the top will carry the name of the house, a large opening in the middle being left for the billing of the acts to comprise the shows.

An extra heavy billing campaign is said to be planned for the Imperial, 59th street and 7th avenue, announced to play Shubert vaudeville in New York.

BIG TIME AGENTS START BENEFIT FUND

Meet Tuesday—Dues to Be Settled Upon.

At a meeting of agents booking on the big time, called Tuesday morning, it was decided a fund be established to care for any agent or agent's assistant who should be taken ill or not financially able to care for himself. The Tuesday meeting was attended by the heads of offices only. It was agreed that each subscribe \$5 to start the fund. A committee headed by Frank Evans, and including Charles Bierbauer, John C. Peebles, Nick Feldman, Ike Kaufman, Maurice Rose, H. B. Marinelli and Gene Hughes were appointed to take charge of executive matters. Another meeting will be held Friday morning. At that meeting the weekly or monthly dues to be paid by the agents will be decided upon. It is understood assistants will pay half the sum paid by heads of offices. Assistants, however, will be entitled to benefit same as heads.

The first instance in which the fund will be used will be to send Jo Puize Smith away for a rest. Mr. Smith having been taken ill again recently.

EYESIGHT OPERATION

Dr. Kenny Says Jules Vernon Will Recover Vision.

Jules Vernon, the ventriloquist, stricken blind over a year ago, following an attack of flu, was operated on this week in the Manhattan Hospital, to have his eyesight restored.

Dr. Kenny, who performed the operation, pronounced it a success, believing the patient's eyesight will be fully restored.

Vernon will be forced to remain at the hospital for some time to undergo treatment before being able to return to his home.

LEADER'S DIVORCE

Weper, of Keith's, Syracuse, Sued by Wife.

Syracuse, N. Y., June 8.
Frederick G. Weper, leader of Keith's orchestra, and also director of the orchestra of the Onondaga Hotel, is the defendant in a divorce action brought by Mrs. Irma Holt-schauer Weper of this city, New York and Fort Thomas, Ky. An unidentified woman is named as the co-respondent, and a Rochester hotel figures in the scenes of the alleged escapades of the orchestra leader, who has filed a general denial. Attorney Oliver D. Burden of this city has been named referee to hear the case. For the past two years Mr. and Mrs. Weper have been living under a separation agreement.

Mrs. Weper, who is a college graduate with a degree of bachelor of science, is also well known as a musician, and is prominent socially. The marriage to the musician was her second. She had obtained a divorce from her first husband.

ROBBED IN DAYLIGHT.

Electric Park Treasurer Has \$7,000 Taken.

Kansas City, June 8.

John T. McGuire, manager of Electric Park, while on his way to the bank was held up and robbed of some \$7,000 in cash by six heavily armed bandits at noon Monday at one of the city's busiest corners. Mr. McGuire, who was accompanied by a special policeman and Jack Gallagher, program concession man at the park, was riding in a small sedan. When at the corner of 30th street and McGee traffic their car was crowded to the curb by a heavy touring car. Four men leveled revolvers at the occupants of the sedan and two others covered them with shot guns.

The robbery was witnessed by many people on the street and in neighboring stores, but all were powerless to assist or prevent it.

The park was fully protected against the loss by a policy in a casualty company.

LOEW'S SUMMER TIME ON 40 WEEKS' BASIS

No Change in Open Loew Houses From Previous Summers—Yearly Rent Charged Up.

There will be no change in the east from the accustomed number of Marcus Loew's vaudeville houses to remain open this summer from previous seasons.

The statement was made in the Loew booking office, where it was said at the same time that inasmuch as the Loew system of operation charges up the annual rent of a theatre in the regular theatrical season of 40 weeks, the Loew theatres open this summer will return a profit as formerly, through having a comparatively light overhead, with the rental charge absent.

The Loew bookers are preparing against the weather, as they always do over the warm spell, by holding down the salary cost of the shows to nearly the minimum.

According to the same Loew authority, no future bookings other than those required for open houses are being made to any extent. It is not anticipated in the Loew office there will be any volume of future bookings for a while yet. This same manner of placing contracts for the fall and winter has been followed by the Loew general booker, J. H. Lubin, for years. Through the number of Loew houses remaining open the year around there is always a demand for a certain number of acts continuously in the Loew offices.

Loew's Uptown, Toronto, and Loew's, Detroit, have been listed for closing next week. Loew's Garrick, St. Louis, closes Sunday, June 12. Loew's Fall River and Indianapolis close at the end of the current week.

The Loew circuit, which for its summer policy has largely eliminated the use of sketches, will use a number of burlesque acts to fill up its bills. At the present time the Loew office is giving routes to a number of turns from burlesque with acts from that field now play-



HARRY KAHNE ON THE INTERSTATE TIME

Mr. Gould, Manager, Majestic, Fort Worth, announcing HARRY KAHNE at a Rotary Meeting, stated that in his fourteen years as manager of Vaudeville Theatres, that WITHOUT A DOUBT HARRY KAHNE was the BEST act he had ever played.

The DALLAS TIMES-HERALD said: HARRY KAHNE, mentalist, is a DEPARTURE in vaudeville. Here is a man who has developed in almost unbelievable manner the powers of mental concentration, and has turned what otherwise would be very interesting only to those scientifically interested in the Wonders of the HUMAN MIND into something which is VERY appealing to a VAUDEVILLE audience. He is one of the MOST DIVERTING acts in Vaudeville, ETC.

Coming East Under the Direction of EDW. S. KELLER.

SAN FRANCISCO SHOWS

ORPHEUM, FRISCO.

San Francisco, June 8.
At the Orpheum this week the women members of a couple of mixed teams supplied what proved to be the outstanding comedy features of the current bill.

The greatest share was garnered by Ann Butler, whose uncouth humor in Yiddish dialect and in mimicking Fannie Brice was riotously received. Her partner, Hal Parker, made an excellent appearance and his good straight work counted in the results.

June Elvidge in "The Crystal Gazer" had the bottom billing, but her sketch proved a departure from the conventional. A melodramatic offering presented in an Arabian setting, it was creditably acted by Miss Elvidge and a capable supporting cast. Miss Elvidge herself was accorded a flattering reception, taking several curtains.

Sampson and Douglas were a hit next to closing, getting many laughs from the comedienne's nut comedy while the man's excellent voice was heavily applauded. The Marmel Sisters and David Schooler won their share of appreciation for well executed Egyptian dances attractively and artistically presented. Schooler receiving the heaviest applause for meritorious piano selections.

Connelly and Frances were also heavily applauded for their finish with harmonica and ukelele playing, but their previous efforts except for some novelty work with the melodeon opening fell short. Doris Duncan, assisted by Jack Carroll, on second, gave the spot a lot of class and could have been switched to fourth to the bill's advantage. She has good looks and is a flashy dresser. Accorded a hearty reception because of her local popularity, she really earned a hit by the way she put over a blues and some production numbers. "La Petite Cabaret," the manikin offering, made a lively opener, the men operators stepping out for several bows at its conclusion. "Singer's Midgets" again this week had headline honors, successfully closing the show. Jack Josephs.

PANTAGES, FRISCO.

San Francisco, June 8.
Nice weather here Sunday cramped the matinee business at Pantages, but a good bill there moved along rapidly just the same. "Yes, My Dear" headlined and is a good all around girl act. Closing the show, the farcical situations in it and Nat Haines' antics had the audience in an uproar most of the time. William Cook and Ethel Rosevere also contributed some good dancing and singing.

Jones and Jones had the audience with them all the way. Their easy style and smart patter with a good singing finish won this colored pair a hit. Fern, Bigelow and King, working well together, got howls for knockabout stuff, and falls and clever acrobatics by the smaller man gathered big applause. A cello selection by the woman also won favor.

Gray and Askin, prepossessing girls with a piano and singing routine, gave the bill a touch of class and were highly appreciated. Alanson offered some excellent perch stunts in opening position, the numerous props and electrical effects providing a novelty.

"The Harmony Kids," a trio of clever juveniles, held third spot. Jack Josephs.

LOEW'S CASINO.

Two of the four acts were show stoppers. They were Grace and Eddie Parks, next to closing, and Travato, closing. Russo, Tels and Russo were programmed but did not appear.

Ergotti and Hermoine gave the brief but excellent vaudeville entertainment a fine start. The diminutive Ergotti is a dandy little showman and displays versatility in a routine which has him doing comedy numbers, acrobatic dancing and some nifty head stands. Hermoine is an attractive girl. Charlotte Worth, of prepossessing appearance, offered some comedy numbers, using a ballad to close her best effort. Although her earlier numbers made up a good routine, it would appear from the success obtained with the ballad that more songs of this type should be included to show her really good voice.

Grace and Eddie Parks, having every qualification for big time, were a substantial success. Eddie Parks' versatility stands out in every detail. His singing, dancing and comedy ability stamp him as a finished performer who could measure up in a production. Miss Parks fills all requirements and is an excellent foil in the well-balanced act. They stopped the show. Travato also stopped the show. His mimicry of the sounds made by the audience and produced on his violin won applause.

The program credits Max Dill, of Kolb and Dill, with being the author

of "A Pair of Kings," the current vehicle of the King aggregation. It proved to be a snappy show with good comedy situations, introducing King and Dunbar as travesty kings on the Island of Yap.

HIP, FRISCO.

San Francisco, June 8.
The Hippodrome this week has an average program of good comedy values and entertainment, though the house showed less than the usual Sunday attendance, due probably to the outdoor weather break.

Paula, a peppery miss, opened before a drop with a nifty acrobatic dance and then went to full stage for trapeze stunts. With a speedy routine and good work, she gave the show a first rate start.

Clay and Robinson are a mixed team. The man, playing a wop, scores tremendously for his excellent voice, but his comedy efforts and old gags received undeserved laughs. The girl makes an acceptable straight.

Delbridge and Gremme were out of the bill, but Eldredge, Barlow and Eldredge kept the house laughing heartily at their familiar rural offering. Mahoney and Cecile got away to good applause with a flashy dance finish, their earlier efforts falling flat because of old stuff.

"Nine O'clock" has good comedy values and unlimited opportunities. The "Old Boys" in the schoolroom set provided big laughs and a novelty in closing position. Jack Josephs.

BANQUETTED MARQUARD.

After Six Months for "Prohibition," Friends Greet Him.

San Francisco, June 8.
Harry Marquard, proprietor of Marquard's Cafe, who last week completed a sentence of six months in the county jail for alleged activities in a booze sale at his cafe, was the guest of honor at a huge banquet at Marquard's, when over 250 business men and close associates of Marquard gathered to honor his return to business.

He issued statements to the press criticizing the present system of "prohibition," and hoped for a "wetter" future.

FOSTER BALL OFF.

Missed Seattle Performance—Cancelled by Orpheum Circuit.

San Francisco, June 8.
Missing the opening performance in Seattle resulted in Foster Ball and Co. losing their entire time on the Orpheum Circuit. The act played but one night in the northwest city, after which its time was cancelled. Although billed for San Francisco, it did not open.

Ball immediately departed for his home in Dallas, while Bert Leigh, who was doing the straight, is planning to return to New York.

ROAD SHOW OF TAIT'S REVUE

San Francisco, June 8.
A road show to be known as the John Tait Revue may soon tour this State if plans being worked out by Hal Reid mature.

Jack Holland, who produced at Tait's and of late has been in the same capacity with Marquard's, is mentioned as one of the stars.

Reid recently severed connections as advance agent of a road attraction in the south.

ALCAZAR STOCK CHANGES.

San Francisco, June 8.
Una Trevelyn, who succeeds Nancy Fair as the lead at the Alcazar, will open in "The Sign on the Door," June 19.

Other changes in the cast will have Juanita Stone, who succeeds Emily Pinter, and Elsie Southern replaces Florence Priny.

LEVEY LEAVES MACARTHUR

San Francisco, June 8.
Bert Levey suddenly withdrew his vaudeville from the MacArthur. Oakland, last week, owing to the prevailing conditions in connection with that house.

Castro Street Theatre.

San Francisco, June 8.
Construction of a new theatre in the Castro street district, to be known as the Castro theatre, is under way. The house will seat 2,000.

HIP'S HALF OWNER OUSTED

Ackerman & Harris Will Manage Los Angeles Loew House.

San Francisco June 8.
On petition of Ackerman & Harris, western representatives for Loew, a receiver was appointed last week for the Los Angeles Hippodrome.

Adolph Ramisch, half owner of the house, refused to divide the dividends with his partners, Ackerman & Harris, and during a meeting of the Board of Directors of the theatre he bucked the efforts of both men to secure a new lease on the house.

The result was that the case was taken to court, where Ackerman & Harris secured the lease, which extends over a period of seven years.

The house will continue in the future under the management of Ackerman & Harris. Ramisch, who owns a half interest and formerly participated in the management, will no longer act in the managerial line, according to the issue in court.

SICK MAN DOES "STUNTS."

Mrs. Converse Saw Hubby on a Screen—Wants Alimony

San Francisco, June 8.
Asserting that although her former husband could produce doctors' certificates to show that he was too fat and helpless to work and pay her alimony, he managed to climb coal bins, eat dozens of pies and do all kinds of acrobatic stunts for the films, Mrs. Tillie A. Converse appeared before the Superior Court last week and petitioned that her husband be made to pay her alimony of \$50 a month, granted her along with a divorce from Harry Clifton Converse several weeks ago.

Mrs. Converse said she went to a theatre and saw her husband on the screen doing enough stunts to "wreck" the average man. He weighs between 300 and 350 pounds. The case was transferred to Los Angeles.

MORE CITIES BAR

(Continued from page 5)
sembled, were found the vendors of questionable exhibits and wares. For once this year the tin horn and the shell man will not profane the day with their sordidness.

Racine, Wis.—The death knell of traveling carnivals was sounded, when District Attorney Beck ordered all games of chance stopped in this county. There have been two carnivals here this spring, and both reeked with raw gambling. Chief of Police Baker opposed licenses for both these shows. The District Attorney says boys of 14 and 15 were fleeced at the wheels and boards. He says that no carnival can live without running gambling games, and that the other attractions, worthless and spurious as they are, cannot make money enough to travel without the crooked dealer's item.

Erie, Pa.—District Attorney Eddy served notice on the carnivals booked here that "girl shows" and gambling are out this year. Early this season this town was banded and robbed, and on one occasion, a number of "crotch" dancers, with one troupe, got into a scandal with local boys in a roadhouse, after the performance, where shocking actions marked the spree. Eddy says the carnivals seen here have been "vile"; he cannot keep them out by law, but he will force them to stay within limits hereafter.

Joliet, Ill.—The sheriff stopped the sale of revolvers as "prizes" by the Heth Carnival, and also notified the owners that there would be an immediate closing up and arrests if some of the tactics familiar here with the former shows are attempted.

Charleston, S. C.—Carnivals are barred here, following fracas, assault, gambling, indecency and drunkenness, resulting from those here lately. By a vote of 16 to 3, the Council passed a law making street shows and carnivals illegal and making licenses impossible.

Racine, Wis.—After the Nat Reese shows got all set up here, it was ordered out of town, and had to move outside the city limits. Right Rev. Hardig, here, is back of the movement to run all carnivals out of this town. The Reese shows proved the nearest to a clean carnival ever seen here, but attracted many undesirable women to the town, some of whom were arrested and jailed.

SAN FRANCISCO ITEMS

San Francisco, June 8.
W. A. Rusco, former owner of the Georgia Minstrels, contemplates taking out a musical comedy review to New Zealand this summer.

"Watch My Smoke," Walter Rivers' play, which opened in the valley two weeks ago, closed after being out five nights.

Harvey Thorpe is back at the Cliff House as orchestra leader.

Prof. Steve Steck is the new orchestra leader at Mike Fisher's new dance pavilion in Oakland.

The old story of incoming acts on the Pantages circuit quitting here by request or voluntarily and the tussle over the "14 weeks or more" part of the contract, bobs up now and then. Of late quite a number of acts have not been getting the Oakland date, the latest being Varden and Perry, who were jumped to Los Angeles.

Suspected of being the offender when a bottle containing a chemical was opened during a performance in the Republic last week, Anthony Noriega was arrested by house police and booked at the city jail on a charge of committing a public nuisance. The uncorked bottle, which was found under a seat, contained such strong fumes that it was vir-

tually impossible for any one to remain in the theatre. It was the second time such an offense had been committed in the Republic in two weeks.

Louise Dresser and Jack Gardner, who are spending the summer in Los Angeles, are scheduled to return to vaudeville, opening at the Orpheum here for two weeks Aug. 14.

Oscar Geoffron is the leader of the new orchestra at the Palace Hotel. Brooks Parker, the former leader, retired to enter the contracting business.

Art Hickman and Ben Black have completed two new songs, which will shortly be published by Waterson, Berlin & Snyder.

Max Bradfield, former business manager of the "Happy Six," with White's "Scandals," is here for the summer. Bradfield will take charge of a local orchestra.

Nadje has been booked for a tour of Fuller's Australian circuit, scheduled to sail in September.

For injuries received while doing "stunts" before the camera at Los Angeles in July, 1920, Peter Ferrando was awarded \$604 by the Industrial Accident Commission against E. T. Montgomery and \$20.83 weekly until he is able to resume work.

LQEW DROPS

(Continued from page 3)

lators who bought between 14 and 15 bought again around 12 to average up their prices and many repeated the operation between 10 and 11. This sort of buying should have been a steady factor and that it proved ineffective to check the drop is the best indication that the selling side was out of all proportion.

Famous Players offered sensational resistance to the decline. At every dip pool buying came in to move the price back by quarters in an effort to stabilize it as near to 70 as possible. The bears drove against it time after time, as shown by the heavy dealings, but always gave way after making a slight dent. The current dividend is out of the way in Famous, but that company is in the same position as Loew as to facing a dull summer period, and a question already has been raised as to the next quarter payment.

The American International Corporation, a \$50,000,000 trading and shipping company with a charter broad enough to admit almost any kind of operations, sold this week at a new low price of 36, although it has been as high as 132. A. I. C. owns huge blocks of stock in other American industrial concerns, among them Mercantile Marine and Famous Players. Its terrific drop is generally attributed to fear that the companies in which A. I. C. is interested will pass more dividends. Among these companies Famous Players is included in financial comment. Against this is to be balanced the fact that the Famous statement for the first 1921 quarter showed profits at a rate better than 1920. However, Famous has a \$10,000,000 preferred issue outstanding which must pay \$8 a share out of profits before the common can participate. It was significant this week that very little Famous Players preferred changed hands.

Goldwyn continued to show some life on the curb; more than 2,000 shares were sold, mostly at 3 1/2, a new low, but the last transaction at 4. The company's annual statement covering 1920 was out this week and proved to be bad enough. Out of an income of \$8,416,438, the net profit was \$459,415, while the item described as "selling and advertising expenses" was set down as \$3,137,557. "Royalties to producers, film exhaustion and theatre expense" are tallied at \$3,597,072. Goldwyn stock has no par and there is no public record of the number of shares outstanding.

Announcement was made that Loew's Theatre Co. had declared a dividend of 50 cents for the quarter payable July 1 to stock of record June 15. This is the new stock of \$25 par exchanged two for three for

the old \$10 par. The old stock gets 33 1/3 cents.

The summary of transactions June 2 to 8 inclusive is as follows:

STOCK EXCHANGE.

Thursday—Sales High. Low. Last. Chg.
Fam. Play-L. 4500 73 71 71 -
Do. pr. 100 85 85 85 -
Loew, Inc. 5000 14 13 13 -
Orpheum 400 25 25 25 -

Friday—Sales High. Low. Last. Chg.
Fam. Play-L. 4200 72 71 71 + 1/4
Loew, Inc. 10100 14 13 13 -
Orpheum 1300 25 24 24 -

Saturday—Sales High. Low. Last. Chg.
Fam. Play-L. 8500 71 69 70 -1 1/4
Loew, Inc. 8600 13 12 13 -

Monday—Sales High. Low. Last. Chg.
Fam. Play-L. 3100 70 69 69 -
Do. pr. 100 84 84 84 -
Loew, Inc. 12500 12 11 11 -
Orpheum 500 24 24 24 -

Tuesday—Sales High. Low. Last. Chg.
Fam. Play-L. 13000 69 65 65 -2 1/2
Do. pr. 100 82 82 82 -
Loew, Inc. 2710 11 10 10 -
Orpheum 3800 24 22 24 -

Wednesday—Sales High. Low. Last. Chg.
Fam. Play-L. 6200 68 66 67 +1
Loew, Inc. 15000 11 10 10 -
Orpheum 700 25 24 24 + 1/4

THE CURB.

Thursday—Sales High. Low. Last. Chg.
Goldwyn 100 3 1/2 3 1/2 - 1/4
Saturday—Sales High. Low. Last. Chg.
Goldwyn 100 3 1/2 3 1/2 -
Monday—Sales High. Low. Last. Chg.
Goldwyn 1800 3 1/2 3 1/2 -
Tuesday—Sales High. Low. Last. Chg.
Goldwyn 100 4 4 4 + 1/4

NEW ACTS

Mme. Arlington, the costumer, intends producing girl acts, staged by William Smith.

Lillian Fitzgerald, single, over the summer.

Mike Morris up with Pete La-della. Both were in the New York Hippodrome show.

Dave Slack and Willie Hayes in the former act "The Futuristic Jailbirds."

Freddie Kelly and Co. with Louise Best.

The Maxwell Quintet, disorganized two years ago, reformed.

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58 SUTTER STREET

SAN FRANCISCO

GENERAL SALARY CUT RUMORED FOR WHOLE SELLS-FLOTO SHOW

Cool Weather and Mediocre Business Given as Reason—Acts Will Quit—Muggivan-Bowers' Bad Start—R. B. & B. Show Exception.

Boston, June 8.

Belief among performers with the Sells-Flo Circus which played here last week, is that a general reduction in salaries will be forced by the management. Mediocre business in which cool weather may have figured, is stated the reason.

Several acts have decided on leaving the outfit if a cut is effected, these acts having been engaged at a minimum figure. The turns are already looking forward to the fair season. The circus will invade Canadian territory starting next week.

Reports of impending salary cuts in several big top attractions of the Muggivan-Bowers' interests, are current; these attractions have gotten off to a weak start. Virtually all circuses are reported doing bad business, with the Ringling-Barnum & Bailey outfit an exception. Big business has been consistent since that show left Madison Square Garden.

SHORT CHANGING TAKES SHERIFF TO CIRCUS

Couple Complain They Received But \$2 Out of \$50 Bill—No Arrests.

Watertown, N. Y., June 8.

Alleged short changing tactics of ticket sellers of the John Robinson Circus were responsible for the trip to this city of Sheriff E. W. Ingram of Fulton county, the district attorney of the same county, and a Gloversville couple, man and wife. The trip resulted in the arrest of Arthur Gibson of Peru, Ind., head ticket seller of the circus. When the complainants were unable to identify Gibson as the man who had tricked them out of \$52 when the Robinsons showed played Gloversville last week, the ticket seller was discharged. Gibson, grilled by the Fulton county authorities after he had been taken to the local police station, maintained he had sold no tickets on the day in question.

The couple making the complaint asserted that they had tendered a \$50 bill for two tickets, and received but \$2 in change. The warrant with which the Fulton county sheriff was armed did not mention Gibson, but designated another ticket butcher.

Patrolman James J. Kelley of this city, after paying for tickets, found himself short 75 cents. He told the detective captain, and the ticket seller made good, claiming that it was just a mistake.

WITH CIRCUS TOUR

Family to Stay With Mains Show Eight Weeks. Good Business.

May Wirth and the Wirth Family will remain with the Walter L. Mains show for eight weeks more, the show having completed two weeks on Long Island last Saturday at Freeport. The original booking of the Wirths called only for the Long Island dates, but mutual agreement for continuance was made last week. The show is now upstate.

Excellent business was drawn by the Mains outfit since star riding act joined the show, with \$20,000 gross bettered for both weeks on L. I. It is said the Wirths are receiving \$1,000 guarantee weekly, with a percentage over a certain amount weekly.

That the Wirth Family could continue with the show, three vaudeville dates were set back. The act is to play the Flatbush, Broadway and 81st street, early in August, following which a number of state fair bookings will be played, the turn then taking over a vaudeville route in the Keith houses.

FIRST WOMAN RIDER REACHES 80TH YEAR

Picked Up As a Child, Made Debut When Only Six.

Rochester, N. Y., June 8.

Mrs. Rosalie Du Pre Witcher, former bareback rider with the Barnum Circus, and wife of a lion tamer, celebrated her eightieth birthday in Batavia, N. Y., the other day. She told callers she was in good health and expected to match the record of her maternal grandmother, who lived to be 111.

Mrs. Witcher became separated from her parents at a circus in Montreal when two years old, was picked up by a performer, a member of the Barnum household, for four years and made her debut at six.

Her first appearance as a bareback rider was in New York when 18, at a time when all of the riders of the show were men.

At 19 she was stricken with "black tongue fever" at Galveston, when all the members of the circus were stricken. She traveled up and down this country and Europe for years. She was married on the day Lincoln was shot. Her husband died 20 years ago.

COLLEGE MAN RETIRING

Says Clowning is a Science Now. Prefers His Home Business.

Watertown, June 8.

"Doc." Keene of Syracuse, the only college graduate who is making clowning a profession in the circus world today is planning to retire from the sawdust ring.

Keene, here with the John Robinson Circus, confided this fact to Watertown friends. The Syracusean, who graduated from Chancellor James Roscoe Day's institution of learning there, has been clowning it for eight years. For several seasons, he was a feature with Barnum & Bailey's as an impersonator of the Irish copper. He still uses that characterization.

"I do not expect to stay in the business long," declared Keene while here. "I own a taxicab service in Syracuse, and hope to return to it when I have finished this season with the Robinson shows. Clowning is no longer as easy as it was once; it's a regular science now, and demands that the clown make a good burlesque on comedy."

Keene made his debut as a clown in an amateur entertainment in Syracuse eight years ago. Then he went on the Keith circuit, and from there to Barnum & Bailey's. Keene is 35 years old. He graduated from Syracuse in 1903.

CIRCUS ADVANCE MAN QUILTS

Boston, June 8.

Braden, the advance man for the Sells-Flo Circus, quit his job while the show was playing here last week. He claimed that passes he had issued to newspapermen were turned down by those with the show. Incidentally the Sells-Flo Circus did not go over big during the week stay, despite excellent weather conditions.

TAX ON PASSES.

Notifications have recently been sent out to house managers calling their attention to the necessity of charging the war tax on passes. They were informed everyone going into the theatre to see the show must pay a tax, excepting newspaper men who go there for news or to review.

The action was occasioned through some house managers having been called to account by government inspectors for laxity.

9 Acts at Jefferson

The Jefferson will change its present eight acts and picture policy June 13, when the feature picture will be dropped. Nine acts will then be played with the bills changed twice weekly.



LEON VARVARA

Just returning after a tremendously successful tour of the Orpheum Circuit.

Presents a brand new comedy piano offering at Proctor's FIFTH AVE., New York. NOW, June 9-12.

MAGICIANS' BEST DINNER.

"Vivisection" Illusion Mystifying at 17th Affair.

The Society of American Magicians held its 17th annual dinner at the McAlpin, New York, Friday evening, June 8, when nearly 300 members and their guests assembled in the ballroom compared the newest things in legerdemain and watched a magic show.

The feature of the bill was a new illusion built by Horace Goldin called "Vivisection," the feat being the apparent sawing in half of a man. A trunk-like box about five feet long and three broad resting on a four-legged platform about a foot clear of the floor was wheeled to the center. An assistant reclined in the box with his head projecting through one end and his feet through an opening in the other. With a "committee" holding head and legs, Goldin and an assistant sawed through the wooden box, using a woodsman's two-handed saw, from cover to bottom. Slides were slipped through the slit made by the saw and the two halves of the box were moved apart about a foot. When they were replaced and the lid lifted, the assistant clambered out whole and uninjured. The other magicians said it puzzled them.

Harry Houdini, the society's president, presided at the dinner and acted as toastmaster, while Hardeen, his brother, did the announcing for the show. President Houdini had a surprise when B. M. Earnst, secretary of the society, asked him to act as "committee" for his act, and then produced a loving cup from a maze of wrappings after a few burlesque flourishes, a gift from the members. He also had a bouquet for Mrs. Houdini.

Another prize performer was Blackstone, whom Houdini described as a "comer" and who did some remarkably smooth legerdemain at the dinner table as well as an entire act. His handling of cards and dice would make the sharpshooting contingent around Times square pop-eyed. Blackstone deals "seconds" and "thirds" to defy detection at close range and has a startling repertoire of table feats. On the stage he filled in an entertaining quarter hour with card tricks and an "escape" feat.

At the guests' table were Dr. and Mrs. Vizetelly and their daughter, Mr. and Mrs. Howard Thurston, Tom Lewis, Postmaster Thomas G. Patten, M. Douglas Flattery, Dr. A. M. Wilson and Mme. Herrmann, widow of Herrmann the Great.

Others in the stage entertainment were Donfield, a western professional; the Floyds, in mind reading; Grimes, Holden and Brush with a travesty; Professor Mulholland, a distinguished amateur and an instructor at Horace Mann School, who did a monolog and made ten thimbles sprout on his fingers, and Le Violette, also an amateur, who had Houdini, Goldin and Hardeen to act as his aides.

PERKINS IN VAUDEVILLE.

Vaudeville productions are contemplated by Edward I. Perkins, who has had some experience with musical comedy shows. Mr. Perkins is the producer of "The Red Clock," a musical comedy, and his latest legit. venture was as general manager of "The Cameo Girl," that recently closed in Boston after a short tour.

RINGLING COAST TRIP AGAIN IN QUESTION

Plenty of Time for One Circus in the East.

The Ringling Bros.-Barnum & Bailey Circus probably will not go to the coast again this year. When the present organization was in two units they had to spread out, but, with only one show on tour, there is plenty of territory east of the Rockies to keep it going a full season.

The Ringlings gave another sample of daring routing this week with the publication of the new card. The show was in Cleveland Monday and Tuesday, and is billed for Boston all next week. From Cleveland the show played Erie, June 8; Buffalo, 9; Rochester, 10 (today); Syracuse, tomorrow, and then Boston over Sunday.

The present idea appears to be to keep to the mining districts and factory towns until after mid-July. The farmers will then have gotten in their early crops and the agricultural territory of Ohio and Indiana will be visited. Around mid-August the show is due in the lake regions, playing Chicago again under canvas on the lake front.

The Newark, N. J., stand of two days last week was said to have registered capacity. Two days of capacity with the top is estimated to represent between \$35,000 and \$40,000. It is said that, during the Washington stand, the side shows alone did \$6,700, and the candy privilege has gone as high as \$2,500 in a day this season.

46 HOUSES CLOSE

Horwitz & Kraus Keep Track of That Many Saturday.

The agency firm of Horwitz & Kraus reported that 46 vaudeville houses, east and west, they book with (through circuits), closed last Saturday.

In the list were eight houses operated by Sablosky & McGuirk.

VAUDEVILLE ONE-DAYERS

Vaudeville was installed this week in the Century, Mineola, Thursdays; Novelty, Sayville, on Thursdays, and Comit, Bellport, Friday, each house playing vaudeville one day a week as specified.

Albemarle Cut to Six.

The new Fox house in Flatbush, Brooklyn, Albemarle, starting off with nine acts to a program, has had its bill reduced to six acts.



FRANCIS X. BUSHMAN

BEVERLY BAYNE

in "POOR RICH MAN"

We say au revoir to the East for awhile. Westward Bound over the Keith and Orpheum Circuits. This week (June 6) Hippodrome, Cleveland.

FRANK HALL TAKES U. S.

Frank Hall has resumed possession of the United States, Hoboken, N. J., playing five acts on a split week, booked independently.

Hall leased the house to Frank Gersten several months ago, but, with the approach of the season's end, took it back. The establishment closed for the summer last week, but will resume late in August, according to present plan.

CALL FOR KEITH BOOKERS

The booking men of the Keith office, those who set the shows, will be called for a conference some time next week with the chiefs of the office, it is reported.

No purpose beyond a general talk on next season is given as the object of the conference.

WALTER L. MAINS SHOW.

When Andrew Downie bought the Mains circus the title of the show went with the equipment for a limited period. After this season the show loses the title, but Mr. Downie is likely to bob up next spring when the big tops stretch canvas for the season of 1922 with his outfit possessed of the most coveted circus title minus an anchor—that of Forepaugh-Sells.

It is in the power of the Ringlings to dispose or lend the Forepaugh name, and John Ringling is known to favor placing it in the care of Downie. The Scotch-Canadian has nursed the Mains outfit along until it is now paced as the fastest of the small shows. For a 28-car circus it is reliably reported running ahead of any outfit of its size, and for that matter is beating out several bigger shows. What is equally interesting is that it is the cleanest of the circuses that graduate down from the Ringling-Barnum and Bailey outfit. Downie won't permit anything to work on the lot. He is ready to hop into any assignment where an employee starts balking, and his system is always maintained. "The show is yours" attitude goes for performers. In return Downie insists on schedule. The show gets off to an 8.10 evening start, regardless of how many people are in, and the getaway time is insistent, with strict orders that the next stand must be made.

That Downie could attract such a feature as May Wirth, Phil and the Wirth Family, which featured the Ringling outfit and could have been with the big top this season, means something. The Wirths were booked in for two weeks, intended only for the Long Islands stands, which were completed last Saturday. But the salary given and the pleasant surroundings led the famous Australian riders to continue their appearances with the show for eight additional weeks.

At Freeport, Saturday the Wirths were announced as the highest salaried riding act in the world. That is probably true. The act is receiving \$1,000 weekly guarantee, and there is a percentage arrangement where the takings are over a fixed gross. For both weeks the Wirth Family participated in the extras as provided for in the percentage. The Wirths are said to have held the biggest salary for a riding act in the Ringling show at \$750 weekly, in both cases all expenses paid by the show.

In the Mains show the Wirths are working in a smaller ring than with the Ringlings, and often times the ground is treacherous both for horses and performers. At Freeport, for instance, the ring was a sort of quicksand and was moved for the night performance. Despite that the exhibition went over remarkably well, with May and Phil rewarded with hearty applause.

As in all shows of the size virtually every act doubles. The Morales, a Mexican family, performed in no less than five turns and could have put on double the number. The turn features Philip Morales in a head slide down the wire and his sister in a rope slide. The Martinez, an English act recently arrived, are offering several routines, as do the Gregorys. There are several aerial and high-school acts, together with



FRANCIS X. BUSHMAN

BEVERLY BAYNE

in "POOR RICH MAN"

We say au revoir to the East for awhile. Westward Bound over the Keith and Orpheum Circuits. This week (June 6) Hippodrome, Cleveland.

smaller turns, not called on to double.

Burns O'Sullivan, formerly with the Barnum and Bailey outfit, is general manager for Downie, this being his first season with the Mains outfit. To him is credited some of the new life in the show. But Downie, having had a taste of class with the booking of the Wirths, is all set for a bigger outfit than ever next season.

The Mains outfit is said to have beaten any other show in its two weeks on Long Island by \$30,000. It was the only circus giving afternoon performances. Others playing the territory in the past had to be content with night showings. Ibec.

Plimmer's Shore Place.

Walter Plimmer has taken over the Auditorium, Keansburg, N. J., on the shore of the bay, and will run an eight-act split vaudeville show for the summer. A cabaret show and dancing will be offered until the Fourth.

CHICAGO VAUDEVILLE SHOWS

MAJESTIC, CHICAGO.

Chicago, June 8.
With an additional act making nine on this bill and a reduction in prices, only half a house witnessed the slowest, most lifeless and uninteresting bill offered this season. One singing act followed another until it almost became nauseating, critical enough to make a number of people get up and walk out when it became unbearable.

Paul George flopped. His act is billed as "A Kitchen Musicale," but really should read "The Musical Chef." Many people and artists practice long and hard to become masters of their instruments, and then don't always succeed. George can account for his failure to the fact that he attempts to play many instruments and does none of them even fair. Decidedly is this noticeable of his violin bit.

Janet of France, assisted by Charles W. Hamp, had the cards on the rest of the bill by getting the first crack at singing. With this in her favor she pleased very much. Harry Holme and Florrie LaVere slugged a mean wallop with their skit. Holmes is a funny chap, and in his droll way makes a welcome contrast against the fluffy, neat appearing Miss Le Vere. Bessie Browning was the third piano and singing act and suffered terribly. Miss Browning tried hard, but to little response. There was a break in one of her numbers, something about a Greenwich Village girl. It was a case of forgetting a line, introducing a new number or trying to have the audience get a catch line. Just the same she sang a verse and started all over again without any explanations.

Bobby O'Neill, with the assistance of four queens, in looks, dress and general appearances, appeared in Timberg's singing production, "Four Queens and the Joker." It runs very

long, is costumed extravagantly, contains catchy lyrics and is well staged. The work of Mabel Ferry stood out over the others. Bert and Betty Wheeler appeared before a hazy crowd, and it wasn't until the final mind-reading bit that the mob came to. The mind reading is a new piece of business, consisting of Betty sitting facing a table. Bert walks through the audience, Betty guessing the objects he holds up. Suddenly from under the table one of the stage hands crawls out and remarks about the space being too small. The duo plugged, but it was like trying to move the rock of Gibraltar. Harriet and Marie McConnell strolled in majestically and went through a classical routine. What applause there was came from the right-hand section, making it appear click-like. That was the first thing that stood as a damper on this team. Second, few present cared for this class of entertainment, as it is constructed more for concert work. Each number they offer is gorgeously costumed and has electrical and stage effects apropos, making the numbers novel. They have fine voices and receive more plaudits that come from courtesy rather than appreciation.

Gene Green was the cue for a general rising and leaving. He sang pop numbers, told a few stories, apologized for the hour and hurried away. Gordon's Circus showed to the night watchman.

PALACE, CHICAGO.

Chicago, June 8.
Some clever seat selling by the box office men dressed the matinee up to look like good business, but after the last act had run its course and the entire house was emptied in five minutes, you couldn't go wrong in knowing that business was off.

From a point of interest the act that received the most attention was Williams and Wolfus, delegated to close an all around interesting show. These veterans of comedy held them in solid and never lost a soul, but it must be tough and a nervous strain to be placed that far down, but they were the only act on the bill that could keep the crowd in. Where the act suffered and the audience lost was that this team can always be relied upon to do a rattling encore, and in this instance they piled everything in the running of the act and refused to do an encore bit, though the applause warranted one. The show gained momentum as it progressed. It was opened by Hurio, an athletic looking man, with special drape setting, doing feats of strength. Ben Harney, assisted by his colored partner, "Count Payton," fared very badly, and although Harney gave the "Count" the high sign for teasing 'em, they refused to come back. Anderson and Graves have one of the novelties of the year. The entire plot is laid in an up-to-date "Blimp" composed of bedroom, sitting room and bath, the curtain going up with the man in the tub. Their talk is fast and bright, never missing a bet, and handled by two capable people, every line consistent with the situation, time and place, and to make

it still better a few local touches were put in for full measure. The entire act is worthy of being put intact into a two-dollar show and be a credit. Janet Adair has changed her routine from her last appearance and has added a new song that fitted in very nicely. Miss Adair has picked up some of the mannerisms of her partner, Jack Norworth, and it is hindering her instead of helping. Miss Adair was always capable and put over numbers in her own style, but with her new way of working she has lost that personality. She fared much better here than at the Majestic. Bailey and Cowan, with Estelle Davis, proceeded to tie the show in a knot with their singing, piano playing, banjo and saxophone. They made it easy for Clark and Verdi to follow. It has often been said that these boys could never follow their old act, but with their present routine they not only follow, but improved. They were a laughing hit.

Jack Norworth came next and only did fair until he brought out Miss Adair, which he did without taking the chance of a lone bow after his numbers, which was very wise, as they had not warmed up to him at that time. In the double number, which is just crowded with laughs, both Norworth and Miss Adair garnered enough laughs and applause to make up what they missed on their singles.

McVICKER'S, CHICAGO.

Chicago, June 8.
Houses closing, other bills of summer variety, people short of dough. To apply any of these to this house is like pouring water on a duck's back. The management is fortifying itself against the avalanche of handicaps by starting off with a strong batting list. The prices of admission have always been reasonable and so it is not necessary to reduce them. They are a trifle above what they were before the war, but they don't need a revision for a while.

Babe La Tour, billed as Jess La Tour, drew a beautiful bouquet from some admirer. That was the outstanding fact and is backed up by burlesque's latest vaudeville contribution, Miss La Tour herself. She was the headline in running, knock out in applause and best liked of all on the bill.

Willie Krobe was first to draw applause with his featured stunts while standing on his head. He worked very long and at times did nothing but stand on his head. Dell and Ray somehow struck a snag and were almost shipwrecked when the final note of their music was played. The man isn't out of the ordinary and the woman does not possess any special talent. The plot of the singing and talking is disconnected. After a general overhauling they may measure up.

A mighty sweet combination is Grazer and Lawlor. They circulated a big-time atmosphere in stage settings. The man plays the piano, sings a number and does a few dances, including a toe dance. He should cultivate ease in working, for even though he is clever, a slight stiffness in stepping is noticeable. The girl possesses ideal big-time qualities, being a looker, dexterous dancer, and neat dresser. Cleveland and Faye ripped a big hole in the side of the applause vessel. Their comedy is silky and easily digestible. The singing is a hit by itself. In fact, if the man who does the high singing offstage would try another on the same order, it would stop traffic.

One of the neatest and most pleasing acts seen in many a sunset is the one Dove and Mitchell present. They radiate with personality, class and talent. Jack Mitchell enters in "one" before a drop of a farm scene. He is dressed in tux with a motoring coat over it. He raps on the door of the house shown in the drop and a girl in her a-bed clothes comes out. They have a dependable comedy dialog, which leads up to the girl changing and returning for dances and songs. With the present vehicle Mitchell and Miss Dove can measure up to the two-a-day. Cato S. Keith and Co. have changed their sketch and received the worst of the bargain. Lots of noise by the two men and the woman causes confusion and lack of continuity in ideas, not even good for the small time. Then Miss La Tour came on to make a long and accurate shot. Lyndall, Laurel and Co. have a skit worthy of more attention than closing. The drops are masterpieces, wardrobe attractive and numbers good. Cleo and Thomas and Robert Giles were not seen at this show.

RIALTO, CHICAGO

Chicago, June 8.
Not an imitation act on the bill. It ran with the snap of a whip, with plenty of speed and entertaining values. That is the way bills will have to be in order to draw crowds and not let a bill show to an empty house. The bouquet of honor laurels had to be split many ways, although a good portion of it was handed to the Washington Trio. It is really a phenomenon that a talking ventriloquist act could open the show and still reap a harvest. The Great

Howard did this, and if nothing else, he can talk about it.

Keen and Pearl, a colored man and woman, danced and sang. The man leaves little for the woman to do outside of wearing clothes. Some of their steps are individual. The oldtime favorites Cook and Valdare are like an old oak tree, with age the act goes over bigger and stands aloof from the majority of comedy turns. The scenery is beginning to show wear, but the stunts and talk by the man and woman have a kick to them that knocks the crowds over. Ethel Rae did a neat singing, character routine, surrounding it with a change of gowns for every number. Each number is restricted and also mean something to her pleasing act. The show stopped running until the Washington Trio did their act and exited when good showmanship advised them to encore and leave a taste for more. The two men and woman have an unlimited supply of tricks of getting the crowds their way, and no sooner do they work one of these tricks than the crowd do their beckoning. Their voices blend the same way an artist blends his colors for his masterpiece. Cowboy Williams and Daisy raised an applause racket. Williams does a strong man act, topping it off by catching eight heavy steel balls on the back of his neck, after they have fallen from a height of twenty feet. The woman sings a few songs, and she might choose modern ones, besides being a foil for Williams' talk. It really became annoying after he had dropped a heavy ball a number of times on a tin catch, which makes a terrible noise. Bob White, the whistling doughboy, untied and retied the knot other acts had made of this show. He appears in soldier's uniform as he says, simply to add atmosphere. Reckless and Arley with their neat acrobatics closed and measured up to the pace set by the preceding acts. A sketch, "Marriage vs. Divorce," and Flanagan and Stapleton, were not seen at this show.

operating room on the other. The skit is an old burlesque bit and deals with the doctor having a "crush" on his head nurse, who will not marry him unless he brings to life again the corpse on the operating table. The doctor engages a friend of his to replace the body and proceeds to revive him with oxygen and electricity. Signs of life are brought forth and what follows then is the funniest situation ever presented to any audience. The telephone bit has been worked to death and the line about the pants should be eliminated.

The show started off with Vera Clayton, a chair balancing turn that pleased. For a finish Miss Clayton uses three tables with 6 chairs atop that got her a solid round of applause. Then came May LeCouver (formerly Hebert and LeCouver) in a cycle of character songs. Her first was a "wop" immigrant girl and then "Ain't We Got Fun," using the original lyrics with an Italian dialect. A divorcee number with a little talk and a vamp number for a finish. Miss LeCouver works and dresses in one and before she was through with her vamp number a stage hand crosses the stage, removing the clothes racks, that being done for comedy. Act went fair. Wakefield, Williams and Redford followed and passed on. No amount of oxygen could have saved this turn.

Cooper and Sims held the next to closing spot and dispensed the usual colored brand of songs and

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ACADEMY, CHICAGO.

Chicago, June 8.
A Robertson-Cole feature picture with 5 vaudeville acts is the new policy instituted at this house for the present instead of the 6 acts as heretofore, and will continue so until the weather warrants the closing of the theatre for the summer months. The most uninteresting act on the bill was Wakefield, Williams and Redford, two men and a woman. The act carries a double set showing a reception room on one side of the stage and a doctor's

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dancing. Went for a hit. Thirty Pink Toes closed the show. The act is somewhat different from the average tumbling acts. Their comedy plus clever tumbling makes the act a standard turn for the better houses.

EMPRESS, CHICAGO.

Chicago, June 8.

Just because this house was playing its last week wasn't a plausible reason for booking a slipshod bill. There are enough Orpheum Jr. quality acts hereabouts to allow the last bill of the season to be the same as others. A layman could pick up a bill and tell in a glance that the next to closing act, Reed and Tucker, comprised the show. The other four acts are below par, making it impossible for the legitimate entertaining turn to pull the bill through the mud. It was not surprising therefore to see the crowds not arrive until the end. The customers are local home bugs and turn out in wholesale numbers when there is a cause. This week there was no reason.

Reed and Tucker have the key to an audience's heart. Many turns have skeletons but no key has the same effect as the made to order one. These boys have studied hard to burlesque violin playing and make it funny, welcome and make themselves remembered. Just once do each of the boys do a "straight" violin selection and that is just enough to show they can play as well as the next one when they care to. They headlined. Beck and Stillwell are a fair appearing combination and possibly the opening spot upset them. At this show the boys just occupied their allotted time. Pauline Starr pulled ancient songs in number two spot. Miss Starr may have hastily gotten together the routine for the occasion; that is the way it appeared. A few stories were amusing. All in all her talent was misdirected. Fletcher and Terry, two men, not on the program, sent a chill up the spinal column the way they fared. With inadequate voices, talk of their own manufacture and appearance unimpressive, the duo shivered, moaned and quit. Reed and Tucker came next and showed what real vaudeville was. They were followed by Pearl's Roumanian Gypsies, really a Russian dancing act.

PAN WANTS THE WOODS

Chicago, June 8.

Alex Pantages, who is paying a three weeks' trip to his Chicago offices, is said to have been in touch with Al H. Woods to buy or rent Woods' Theatre. The Woods Theatre has been rented to William Fox for a period of thirty weeks, starting in the middle of August.

ELKS BUY DRAMATIC SHOW FOR FULL WEEK

Unusual Buy For "The Bat" In Chicago.

Chicago, June 8.

The California Reunion Committee of the Chicago Elks, Lodge No. 4, bought "The Bat" for one week, beginning June 26. It is expected that 50,000 Elks will pass through this city during that week on their way to the convention, held in Los Angeles. Every lodge in the east was sent a night wire, informing it tickets had been set aside and, that on the stopover, they would be the guests at the Princess of Local No. 4.

This is the biggest theatrical sale of tickets that has been put over in several years. Included in this deal is an option for another week for the returning members of the Elks, the later part of July. No tickets whatever will be on sale for these two weeks, the entire house having been taken. The credit of this deal goes to James Kerr, local general manager for Wagenhals & Kemper.

INSPECT CHICAGO MOVIES

Chicago, June 8.

The city council buildings and zoning committee begins consideration today of plans for overcrowding in motion picture houses. Chairman Wm. O'Toole said he had completed a personal survey and is convinced of the possibilities of great loss of life. He will demand action by his colleagues.

GARDEN, CHICAGO, SOLD

Chicago, June 8.

The Garden, on the northwest side, has been purchased by S. E. Hartman. It is booked by the W. V. M. A., on Walter Downey's books and will play a five-act, split-week and picture policy. Hartman formerly was owner and baritone of the act, the Five Armanis and Sorrento Quintette.

CHICAGO AGENTS EAST

Chicago, June 8.

This week saw three more of the Chicago agents leave for their annual pilgrimage for Eastern acts. Billy Jackson, Lew Goldberg and Tom Powell. They will be gone for four weeks.

PETE SCHAEFER 'MISSING.'

But He Isn't Missing Much, According to Friends.

Chicago, June 8.

Peter Schaefer, of Jones, Lick & Schaefer, is officially "missing." The commission investigating building trades' graft levied on theatres called him as a witness, but he did not appear. His brother Fred came and said he could not locate Schaefer. As far as is confidentially known, the "missing" magnate is off on a pleasure tour in his new Rolls-Royce.

Dinner for Pantages.

Chicago, June 8.

A dinner party was given at the "13th Chair." Pete Sotoras' steak emporium, at Alexander Pantages and John Ryan, of Los Angeles. Covers were set for 30.

Jimmy O'Neill, local manager for the Pantages' circuit, acted as host.

CHICAGO ITEMS.

Ward Perry (Long and Perry) has been appointed traveling road manager for the Riviera Music Co.

The Flying Mayoes have disbanded and gone to their home in Stamford, Conn. They will put out a new act of four horses and three girls next season.

Clara Kimball Young is appearing in a number of local picture houses. She failed to draw at the Roosevelt theatre, but has proved a good bet in the smaller houses.

INCORPORATIONS.

Mayflower Amusement Corp., Manhattan; \$100,000; D. Selkoff, P. Mandel, I. Simenoff.

Tyranny of Love Co., Manhattan; \$5,000; J. McGinty, J. M. Thompson.

John D. Williams Export Corp., Manhattan; \$100,000; J. D. Williams, F. G. Monks, E. G. Titterton.

Audrey Munson Producing Corp., Rochester; \$100,000; H. R. Northrup, E. A. Westcott.

Lock City Theatres Corp., Lockport; \$400,000; A. E. Lee, G. F. Goggin, A. E. Riley.

Kelwyn Amusement Corp., Manhattan; pictures; \$5,000; S. Markel, S. Auerbach, J. J. Cohen.

Agfa Raw Film Corp., Manhattan; \$10,000; M. M. and M. R. Schlesinger, C. E. Schlatter.

Prudential Theatre Corp., Manhattan; \$25,000; E. Rosenbaum, J. M. and I. Seider.

DELAWARE CHARTERS.

Triart Productions; pictures; \$300,000.

Precision Pictures Corp.; \$10,000; Joseph Conway, Charles W. Ristime, Lester A. Michael, Philadelphia.

Pyramid Pictures; \$1,000,000.

R-C Pictures Corp.; \$4,000,000.

Church and School Amusement Co.; \$300,000; William Gardiner, Don Purteet, Ruby E. Colone, St. Louis.

NEW JERSEY CHARTERS.

Paramount Projector Corp., West New York; \$1,500,000; H. A. Black, Staten Island; C. E. Skinner, Jersey City; John R. Turner, Basking Ridge.

MARRIAGES

Sophie Barth-Brandt to William Elliott Burlock in London, May 10. Miss Brandt is well known as a prima donna here, having appeared in several Broadway productions. Mr. Burlock was formerly advance agent for H. W. Savage. He has a tire shop in Leicester Square, London.

Martha Herman to Henry Arthur House, non-professional, in Duluth, June 4.

Anna Pollock, secretary in the offices of Comstock & Gest, to Jack Le Bowitz, violinist at the 39th Street theatre, June 7, in New York.

"Happy" Benway (Honey Boys) and Dolly La Salle (Lew Ross Co.) in Philadelphia last week.

Eugene West, composer of "Broadway Rose" and other popular songs, and Loyce Brown of Fort Worth, Tex., June 1.

Edna Wheaton, member of the new Ziegfeld "Follies," to Irving Stark, manager of a San Francisco toy company. Miss Wheaton was in "Apple Blossoms," and played "Beauty" in the film version of "Experience."

INSIDE STUFF ON VAUDEVILLE.

There was a time when France held the sceptre of light music. It was in the days of Herve, Planquette, Offenbach, C. Lecocq, Audran, and many other composers who wrote airs which crossed the world and have been repeated by each succeeding generation. Then came the time of Vienna operettas, and more recently the dance rhythms in which the American composers triumphed. Francis Salabert, the Paris publisher, interviewed on the future of French music is not of the opinion this country has lost its position. He considered the local composers were surprised at the American conception of dance music, but likewise charmed to such an extent they have adopted the style, so that the fashionable fox-trots and one-steps now in vogue on the continent are the work of French composers. At the present moment among the successes, which include "Whispering," "Dance O Mania," "Avalon," "O La La, Oul, Oul," and other American compositions we have ringing in our ears "Mon Homme," "Phi-Phi," "La tasse de the" (A cup of tea), "Rien qu'un baiser," "Mon Homme" (with Harry Pilcer), which are signed by local musicians such as Maurice Yvain, Joseph Szule, Henri Christine, Louis Hillier, H. Christine, Lao Sileusu.

The top floor of the Loew annex on 46th street may be seen from the fifth and sixth floors of the Palace building, where the Keith booking offices are located. There is no building intervening between the two, the Keith offices on the south side facing toward 46th street.

William and Joe Mandel appeared at the Palace this week for the first time, being given the bottom line. This comedy acrobatic team has been out for some while, the men formerly being of the Jack Alfred Trio. Reports from the west on the act's success failed to bring eastern bookings because the men insisted on not closing shows. The Mandels won a first showing at the Hippodrome in the N. V. A. benefit bill.

Two of the biggest local music publishers this week temporarily put a ban on their complimentary set of regular copies, courtesy list to professionals when finding at the end of last month they had given away more free sheet music than they actually sold for May. It is only a temporary ban for this and next month admittedly, but it is an economic necessity considering the cost of music printing nowadays.

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BURLESQUE'S "OPEN SHOP" BUMPS AGAINST T. P. U. ORDER

Walk-Out at Miner's Bronx on Barney Gerard's Scenic Reconstruction—B. P. A. Preparing Contracts.

The initial move in the way of a counter offensive against the Burlesque Producers' Association, the recently formed organization of producers whose shows will play the Columbia wheel next season, was taken by Theatrical Protective Union No. 1, Tuesday afternoon, when a delegate from the local stage hands' union called a strike of several I. A. T. S. E. members who were working on the reconstruction of several scenic sets for Barney Gerard at Miner's Bronx theatre. The scenery which caused the walk-out was purchased by Gerard of Flo Ziegfeld several weeks ago and originally formed the scenic equipment of Ziegfeld's last season's "Follies."

The local stage hands' union's action in calling the strike on the Gerard scenic job was in the nature of a retaliatory measure against Gerard because of his membership in the Burlesque Producers' Association and that organization's announced plan of operating its shows on an "open shop" basis next season. The fact that the work was being done in Miner's Bronx also entered into the stage hands' union's strike action, Miner's holding membership in the National Association of Burlesque Theatre Owners, composed of houses playing the Columbia shows, and, like the B. P. A., having taken a stand for the "open shop" next season.

The B. P. A. is preparing an "open shop" contract which will be the official contractual form whereby musicians and stage hands will be engaged by B. P. A. members next season. The contract is scheduled to be ready for issuance within the next two weeks. The B. P. A., which was formed fundamentally for the purpose of dealing with the "open shop" plan, is to become a permanent body, incorporation papers having been drawn to that end and slated to be filed this week.

Meet Twice Weekly.

Twice weekly meetings are now the regular order with the B. P. A. Committee, the whole organization meeting additionally once a week. Already planned for next season are several progressive ideas, among them a clearing house for chorus girls. This will be separate from the American Burlesque Association's choristers' clearing house, announced last week. The salary of chorus girls employed by the B. P. A. producers has been set at \$30 weekly. No commissions will be charged. The clearing house will serve as a replacement bureau, thoroughly trained girls being kept in New York as a reserve squad, in case of substitutions being necessary while a show is on the road.

The B. P. A. also plans to effect arrangements with hotels along the Columbia route, whereby a rate will be given to companies operated by its members. While the list of hotels with which arrangements will be made will be sent to all B. P. A. companies, it will rest with the individual whether he or she will stop at that particular hotel, there being no compulsion in the plan, the whole idea being to stop overcharging on the part of hotels to burlesquers that has obtained in the past two or three years.

Another important move will be the establishment of transfer companies in New York, Chicago and Boston. A separate corporation has been formed for this purpose. With its own transfer companies, the B. P. A. plans to overcome any difficulty that might be expected to arise in the cities mentioned in the matter of transportation, through the institution of the "open shop" plan next season. The transfer companies will be controlled by the B. P. A., but will be managed by outside individuals, the transfer concerns doing a general trucking business, in addition to its burlesque business, but giving burlesque hauling the preference in every instance. The plans call for

six motor trucks in Chicago, six in Boston and a larger number to cover the Greater New York territory.

Insurance.

All B. P. A. members' shows will be insured against robbery by the organization. A conference between the B. P. A. and National Association of Burlesque Theatre Owners will be held shortly, at which the sanitary conditions of dressing rooms and back stage accommodations generally will be inquired into, with a view to correcting anything that might be found in need of betterment.

The B. P. A. will also have a traveling committee that will report on all shows produced by B. P. A. members. In this way, it is planned to eliminate the habit of some producers in the past of allowing their shows to fall below specifications. The committee will work along the lines of the Columbia Censor Committee in the past.

Each producer holding B. P. A. membership will be called upon to submit his next season's book to the headquarters of the organization, prior to the starting of rehearsals. A committee especially appointed to handle this matter, will look over the various books, with a view to eliminating duplicated bits and scenes. A Board of Arbitration will decide on questions of priority of any scene or bit in dispute.

Another innovation announced will be the establishment of a fund for disabled choristers, to be administered under the joint supervision of the B. P. A., National Association of Burlesque Theatre Owners and Burlesque Club.

John J. O'Connor is in charge of the B. P. A. publicity bureau.

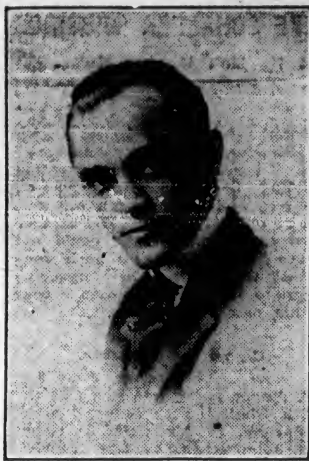
At the headquarters of the B. P. A. it was stated Wednesday the producers had already been in receipt of three times as many applications for positions as stage hands and musicians as would be needed to man the shows next season.

Preference would be given to ex-service men by the B. P. A. in signing up stage hands and musicians, it was said.

PITTSBURGH STOCK CLOSES

The Burlesque stock company which George Jaffe placed in the Academy of Music, Pittsburgh, following the termination of the regular American wheel season, closed Saturday, after six weeks.

The Academy will remain dark until the opening of the burlesque season when it will resume with the American wheel shows.



DAVE ROTH

214th Consecutive Week of Keith Great! vaudeville. A big sensational hit at Keith's Bushwick, Brooklyn this week (June 6). Then (June 13) Keith's, Phila., and Keith's, Washington (June 20).

My success is due to the interest shown in my offering by MR. HARRY T. JORDAN, I am grateful to him as well as MR. EDWARD V. DARLING. I take this means of thanking them.

OFFICERS RE-ELECTED

The annual meeting and election of officers and directorate of the Columbia Amusement Co., was held Thursday, June 2. The executive officers remain the same as during the past fiscal year, J. Herbert Mack, president; Jules Hurlig, vice president; Sam A. Scribner, secretary and general manager; and Rudolph K. Hynicka, treasurer, having been re-elected.

The directorate also remains the same, the following being re-elected: J. Herbert Mack, Sam A. Scribner, R. K. Hynicka, Jules Hurlig, Chas. A. Waldron, Wm. S. Cambell, John J. Jermon, Leon Laski, Gus Hill. Leon Laski as heretofore is the Columbia's legal advisor.

Annual meetings of the several allied theatrical corporations controlling houses and shows playing the Columbia wheel were held the same day (June 2).

BURLESQUE CHANGES.

"Razzle Dazzle" (American) has been retitled "Harum Scaram" for next season. Edgar Bixley and Sam Micals will be the featured comics. Others engaged are Madlyn Worth, Charlotte Milburn, Le Viva, George Wright and Harry Left.

Matt Kolb has written a new book for Peck & Jennings' "Jazz Babies." Kolb will produce the show. Helen Fordyce for Hastings' "Knick Knacks."

BARNEY GERARD'S FILMS

The product of the Barney Gerard Film Comedies concern, now in process of incorporation, will be two reels, starring Tommy (Bozo) Snyder, featured comic with Gerard's "Some Show" on the American wheel.

Two more are in course of preparation.

HIP PREPARATIONS CALLED OFF; POP VAUDEVILLE SUBSTITUTE

Stage Hands' Demands Stop Producer Dillingham—General Curtailment of Productions—Six Weeks' Preparation Required.

FIVE OFF AMERICAN.

Annual Meeting Does It—Officers Re-elected.

Five houses on the American wheel last season were dropped off of next season's route at the annual meeting Friday. The houses are in Toronto, Johnstown, Altoona, Newark and New Bedford.

The present officers were re-elected. They are I. H. Herk, president; Dr. Lathrop, vice-president; Geo. C. Gallagher, secretary and treasurer. The board of directors also succeed themselves.

ARRESTED IN KANSAS CITY

Kansas City, June 8.

Mrs. Helen Miller, said to have been a member of the "Big Wonder Show" on the Columbia circuit last season, was arrested here this week in connection with a \$2,000 fur coat, supposed to have been stolen. The coat was found in the girl's apartments. She claims that it was secured from George Evans, a notorious gunman, just prior to his being shot to death here a few months ago. The case is being investigated by the police, who have possession of the coat.

ARTISTS' FORUM.

Colorado Springs, June 1.

Editor Variety:—"Last Night," a musical tabloid, running 24 minutes, was selected by Bert Lavand to close the Empress, Denver, show of seven acts last week, following a local soldier band, that played about 10 selections and doing about 40 minutes.

When "Last Night" came on, the audience began a steady walk-out and at the finish of the act, what few were left, rose as one and made for the exits. Earl Cavanaugh, who has the tag line in the act, did not bring the cast on for a final bow. The act was changed for the night performance and put in the middle of the bill.

Saturday night the manager sent the salary back with the treasurer, deducting for the Monday matinee for the entire company. Mr. Lavand could not be found. His excuse for deducting was that Mr. James Francis, "Last Night" Co. Cavanaugh walked off in the middle of the act, which is untrue, as the time sheet the stage manager gave us showed that the act ran 23½ minutes.

On the bill were Quinn and Cavallary, Maryvarehn, Jessie Miller, Love and Wilbur, Geo. L. Graves and Co. James Francis, "Last Night," Co.

B. A. LEVINE HAS RECOVERED

B. A. Levine, owner of the Grand, Trenton, has recovered from a two months' illness.

Charles Dillingham has called off all preparations for a new show at the Hippodrome for next season.

It is understood this decision was arrived at through the attitude of the stage hands in demanding an increase of salary, with the implied threat to call on the Equity Actors' Association to enforce demands.

Arrangements are reported to have been made to reopen the house September 15, with a policy of feature pictures, supplemented by vaudeville, and that this policy will not be regarded by the Keith office as opposition, which may indicate a booking arrangement.

The only act definitely contracted for appearance at the Hippodrome when this decision was arrived at was Fokine, the dancer, who is under a 10 weeks' contract, with an option for a further period.

Other producing managers are understood to be adopting a similar policy—notably A. H. Woods, who had 28 shows running last season and who is now only committed at present to produce two new attractions the coming season.

The producing managers take the stand that stage hands are the only laboring class asking an increase of the wage scale, while on the contrary practically all other workers are accepting material wage reductions.

While no concerted action has yet been taken by all the theatrical producers, it seems to be definitely understood the number of productions will be materially curtailed until such time as an adjustment has been arrived at with the stage hands' unions. The only two managerial combinations which have thus far declared unequivocally for an "open shop" are the burlesque managers and the Touring Managers' Association. Others are expected to take similar action before the regular fall season opens.

A new show for the Hippodrome could not possibly be made ready in less than six weeks, so that, unless an adjustment can be made within the next fortnight the regular Hippodrome spectacle production could not open in August, as in the seasons past.

BURLESQUE CLUB SHOW

Loney Haskell will be master of ceremonies of the Burlesque Club benefit show at the Columbia Sunday night (June 12).

There will be an ensemble number made up of prima donnas and ingenues and star comics of both wheels will be seen in specially written bits and scenes.

Among the old time burlesquers listed for appearance are Bickel, Watson and Wrothe, Harry Fox and Leo Errol.

The first fifteen rows of the Columbia are scaled at \$5 a seat.



PRIDE OF THE PACIFIC

While no date has officially been set, it is generally understood that the battle for the wisp-weight championship between Young Block and Kid Price will be staged some time this summer, probably in a Broadway arena.

Young Block is already in training, according to his manager, Papa Block, and from the same source says the Broadway Bearcat will go in the ring a little under weight, but is confident of slipping the k. o. to the Pride of the Pacific. Kid Price is here shown with his trainer, Guy Price, critic of the Los Angeles "Herald," and his sparring partner, Will Rogers, who once appeared in Ziegfeld's "Follies."

The snapshot was taken during a training respite at the Goldwyn Studio in Culver City, Cal.

IN LONDON

By IVAN P. GORE

London, May 25.

Rumor is busy with the financial condition of a certain firm of managers who having tried the monopolist game and swamped the country with touring companies now said to be looking at the future through haggard eyes. There are others in the same unstable boat and the old established touring companies which have been crowded off the road are chuckling and looking forward to the return of the good old days when a drama could run forever, giving its artists fifty-two weeks in the year.

The present lessees of the Kensington which Ernest R. Rolls tried to bring up to the status of a West End house have discovered that the films do not necessarily mean a gold mine and vaudeville is now an important factor in the program. The Palace goes on learning the lesson and vaudeville becomes more and more prominent there, program by program.

Undeterred by conditions and the possibility of having to carry their "props" from town to town and play by the light of "faded dips," "The Follies of 1921" have started a long tour at Blackpool. The cast

is a remarkable one, probably the finest and most expensive ever sent out with touring revue—Clarice Mayne, Elsie Prince, Yvonne Dulac, Wallace Lupino, George Gregory and Arthur Margerson being in it. The Palace Girls are also in the show which is written by Elsie Janis and Lauri Wylie, Gus Schike is the producer, and James W. Tate and Julian Wylie have acted as general supervisors. How many troupes known as Palace Girls are there and are any of the girls grand-children of the ladies who were in the big noise at the Palace, it seems ages ago?

J. E. Vedrenne upon whom a serious operation was performed a few weeks ago is progressing so well that he will shortly be able to leave the nursing home.

Herbert Clifton opened at New Cross Empire on May 16 and went very well. Although an Englishman Clifton found fame in America and has not appeared in this country since his rise.

Emily Brooke, the daughter of Sir George Brooke, Bt., who is at present playing the hero in "Bull" (Continued on page 37)

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CABARETS.

Federal officers have made no arrests in New York State for violations of the Volstead act since 75 per cent. of the dry force was laid off, three weeks ago. The 33 agents retained are checking permits, gathering information and acting on complaints. If they happen to discover anyone breaking the booze law they will haul him in, but the sleuths are not traveling around with this purpose in view. As a result of their forced inactivity booze is flowing in some cities as freely as water in the ocean. The \$200,000 prohibition appropriation in the deficiency bill has been approved by the Senate and House of Representatives. There are other features of the measure, however, which must be settled in conference by committees from both bodies, and it is doubtful if the money will be available much before July 1, when the new fiscal year begins.

The authorities at Washington had a fine legal question to decide last week as the result of seizure by revenue men of a building on the Canadian border line, in which a quantity of liquor was found during a joint raid by Canadian and United States officials. The booze was discovered in a section of the house which rested on Dominion soil and was therefore confiscated by that country's officers. United States officials then took possession of the building under a section of the Federal law which says that if dutiable merchandise on which duties have not been paid, is found under such circumstances, the building shall be "seized and disposed of according to law and the building forthwith taken down or moved." It was decided at the Capitol City that the American half may be torn down, but the fate of the Canadian half is as yet unknown. The house was a few miles from Malone, N. Y.

Patsy Kline, one of the leading featherweights a few years ago, is now running a cabaret back of Newark. He is said to be well set financially and socially. Kline swapped punches with Abe Attell four or five times when the latter was champion.

A new restaurant fad is the put-and-take top spinning game. Restaurants from the popular priced to the better class type most always, these days, find a party engaging in this mild form of gambling for odd coins between courses. It came East from the West.

Bill Kurth is now manager of the Blossom Heath Inn, on the Merrick road. Bill promoted and originally opened the place with the Susskinds.

Arthur Hunter, the cabaret producer, left for Montreal this week to establish an office there.

Joan Sawyer will be the attraction at the Alamac Hotel, Atlantic City, with Paul L. Specht's Society Entertainers this week.

The Marigold, Chicago, has a show—a great show—and one that means the summer heat will not bother the high blooming Chicagoans while there are taxis to take him, her or them to Broadway and Grace street. Ernie Young and his associates have woven an entertainment that is entertainment plus. Ted Koehler and Isham Jones have done themselves proud on musical scores for which they are responsible. Taking it altogether, "The Passing Parade" will be long in passing, and it's some parade.

Just prospecting for chicken—in the club sandwich—when Isham Jones' orchestra started something, the footlights began to glow and the curtain was swept aside. Down the stairs dashed Billy Taylor, derby, cigar and all, and he instantly proceeded to make the half acre dance floor look like a size nine vestibule with the speed of his stepping. For three fast, furious minutes he outfrisked Frisco in the

NEXT SEASON.

The season ended and the summer to pass have been settled upon by the theatre. The season passed had a disastrous finish for all box-offices, and there is no hope the summer will be any better for those houses remaining open. A large majority of the speaking stage theatres ran to the dark before the summer really started, not caring to chance losing more money in what looked to be an impossible condition viewed from any angle.

It's next season that's troubling all theatredom. Many are saying, if next season opens as last season closed, what is going to happen? No one knows. But several are not backward in expressing their idea the opening of next season will exhibit very little improvement over the present situation. Some are qualified showmen who state this belief. Other showmen, equally as expert, claim the show business can not come back within another season. They admit there will be a gradual return, in point of attendance, but point to general conditions as governing, and say the general conditions will require as much time to readjust as they did to get into their abnormal alignment that resulted in an outright slump shortly after New Year's when the unemployed were talked about.

Lower admissions, less shows, less everything in fact it seems from the way show people are talking, will be necessary to bring about normalcy at the boxoffice. Optimists, they are called, who venture to assert the return will not be later than December 1; that it will start with the first cool wave of the fall and work upwards. Even that date may spell ruin for many small circuits or houses which can not stand a further loss, notwithstanding what the profit may have been in the melon time. One statement, however, is ever ready; that those managers who can weather this depression as long as it may last will be established forever as possessing a financial foundation.

All managements are skimpily preparing for next season. Those with a fixed policy that carries a standard overhead charge cannot see an out of any decided dimensions. In the days, when the going was fine, increases were met with a smile. Some increases were voluntarily increased on top of the demand and, while business kept up, it was lovely. But with business drooping and the overhead standing unmoved, the managements were confronted with a situation not single to theatrically only, but which every line of business experienced during the war.

"People will be hungry for a show" is heard, meaning the new season. But when people don't get hungry for picture shows at low prices or other shows at high prices, there's no telling what their appetites may be next season. If it's a matter of admission scale only, that can be met, but if it is that the people have concluded to save their theatre money, or have no theatre money to spend or save, who will be able to solve that?

It is predicted this summer will be the worst theatrically New York has known in a couple of decades. That means nothing now, for it has been discounted. It is looked for and there will be no disappointment. Not only with the theatre itself, but with all allied trades, naturally. But whether times will change in the late fall or it will require another season is an opinion only at present, that the days will tell as they move forward.

maddest of jazz dances seen for a long time. Scarcely had his feet stopped when Mary Thomas, clad in a clinging gown of rich gold cloth and carrying a bouquet of varicolored balloons, stepped majestically out amongst those present and swept into one of Koehler's musical portions of the show. Behind her followed the Marigold Aeronauts, squad upon squad of young women clad in elaborate costumes, the skirts of which carried out the balloon idea, and each one equipped with a handful of bouncing balloons. Hardly had the large audience accustomed itself to the beauty of the Aeronaut ensemble than the curtains opened again and the Eight Kate Simmons Dancers were with us. Eight kiddies—they looked like kiddies—rumped down into a hollow square formed by the Marigold Girls and proceeded to dance their way into the hearts of all present. Then forth stepped Dorothy Lang. The moment the crowd beheld her dainty figure posing for a brief second on the stage success was hers. And such dancing! Miss Lang comes from Akron—she certainly gives every evidence of being made of rubber. Another ensemble number, this time "The Military Band," with Hazel Kirk as the drum major. With a silvered baton Miss Kirk led on her army of 20-odd Marigold Beauties, in brilliant, abbreviated attire and bandmen's bonnets that added two or three feet to their height. Each beauty carried a drum and as they marched around the floor they demonstrated the drums were for practical use. "Pipe Dreams" is a lavish ensemble number. Chinese in its atmosphere. Again in this number the Simr ons Kiddies added their touch of daintiness. Ruth Etting, the petite ingenue, is a find, a vivid little body who syncopates, warbles and stabs her material over like a veteran. She's got a way with her. Billy and Billie Taylor (a different Billie Taylor) did more than their share to add quality to an entertainment that was already overflowing with quality.

FRILLS AND FASHIONS

By ALICE MAC

Really good was the bill at Loew's American, first half, headed by Elizabeth Solti & Co. Miss Solti has a voice of high range and is not far behind with her dancing. Her first appearance (Spanish) was in a very full frock of pale yellow satin trimmed with three rows of black fringe and pink roses. The bodice was plain and had a basque effect. Miss Solti's pink chiffon with numerous tucks hung rather badly. Last worn was blue georgette with white feathers at the hem, looking a trifle soiled. The long waisted top was of silver cloth.

Miss Covey (Dutel and Covey) although she makes many grimaces is quite pleasing to the eye, especially in her gown of iridescent sequins veiled over pink. The hat of jade green feathers gave the gown a striking appearance. Pantaloon made quite full were of pale mauve silk, attached to a bodice of silver sequins, bands of mauve gems were twined around the leg. This couple were not shy in taking their bows, and could easily come under the head of stealing them.

The Aerial Silverfishes who did tricks awinging rings, wore white tights with silver spangled belts.

Dorothy Sadler's sketch, "Satire of 1901," at the 81st Street Theatre, reminds one of the Ironson and Baldwin act, where, in years to come, it will be the man who remains at home. In Miss Sadler's play hit, all concerned in it were inclined to shout too much. Miss Sadler was striking in her cerise cloak that had an over layer of silver. The gown of panne velvet was of the cerise, with tiny bows of brilliant dotted all over the place. The gown was open at each side, allowing silk fringe to show through. The other woman wore saxe blue satin, with the overskirt falling into points edged with net. A large bow hung in front of the waist, studded with brilliants.

Miss Flint flashed a couple of good-looking gowns. The first of metal cloth of many colors looked like a patch worked quilt, but was handsome nevertheless. The large picture hat of red, trimmed with grapes, was all that was necessary to complete this attractive outfit. A white and black cape of sequins was magnificent, and showed that Miss Flint knew a thing or two about clothes, and her chateau frock, with its pattern of pink roses, was proof to that fact.

Harry and Grace Ellsworth last at the Palace, in a revue, are back, but this time on their lonesome. Grace wore some dresses that were quite

(Continued on page 37)

TOMMY'S TATTLES

By THOMAS J. GRAY

The blockade season is now on along Broadway. It takes anyone in show business two hours to pass a given point.

If all actors went half as good while they are working as they do when they're laying off, there would be more stars in the theatrical sky.

A new definition of an optimist is a comedian who thinks he is going to get a good part in a musical revue.

Yowl Hall.—The friends of J. Alexander Jambon, who is training hard every day for his coming season, were very much encouraged by his work out yesterday. Their first word of cheer came, when they heard the name of his show had been changed from "Kicked By Fate" to "Midnight." This was done by the management to lessen the printing bill. He arose yesterday morning at 5 a. m. and was on the street five minutes after that. This is known as his "Dodging-the-Landlady" step, which he does very well. He then looked in the window of several restaurants to improve his sight. He punched his second act scenes for two hours, at the finish of which the author gave his script a good rub down. He then shadow-boxed four minutes with his makeup, paying particular attention to the cold cream. At lunch time he posed for the Pathe Weekly, unknown to himself, however, as they happened to catch him in a crowd that was watching a parade. His afternoon work consisted in dodging his lines in the third act. His manager, after hearing the first four lines, told him to stay out of the third act and wait for the fourth. This proves that the old boy is right down to his stage wait.

Summer days used to bring revivals. This summer looks as though it would be survivals.

It's almost time for someone to announce that, next season will be the greatest, etc., etc. It will be the greatest season for—well, we are afraid to say what we think, but you will be sure to hear—

Prohibition gags.

Jazz bands.

The Something-or-Other Blues.

American playwrights are going back.

American playwrights are coming forward.

American playwrights are standing still.

Drama is getting worse.

Drama is getting better.

There is no Art in the Movies.

The Movies are THE art.

Film stars, who never spoke, will return to the speaking stage.

We need censors.

We don't need censors.

Vaudeville is better than ever.

Chorus girls are scarce.

"Johns" are scarcer.

College boys marry actresses.

Actresses divorce college boys.

BUT

But what are we going to do about those German Films?

Government could make a lot of money by taxing the imported films according to the dialect used by the actors in them.

English actor has discovered a new way to take bows. We could give him a list of names that can beat his idea, and we say this without even knowing what his idea is.

The ranks of the Fourth of July Anti-Volstead parade are swelling every day. The organizer of it announces that the first rule for marchers is "No staggering."

If anybody can get by that rule they will have quite a crowd.

There will be no rehearsal.

INSIDE STUFF

ON LEGIT

Louise McIntosh Rogers, a well known character comedienne, will conduct a summer school for acting at Peterboro, N. H., twelve young actresses being in the class. She has taken as a text book a one scene dramatic study called "Vice Versa" or "Actions Speak Louder Than Words." The idea of the playlet is that actions reinforce the lines and really action contrary to the lines is called for. "Vice Versa" was written by Willard Holcomb, who has worked upon it on and off for ten years. Mr. Holcomb is a publicity agent. He was formerly critic of the Washington Post and has written several plays among them "Her Last Rehearsal," also dramatizing "St. Elmo," "Lorna Doone" and "Lucille." Miss Rogers' school has arranged for two bills of playlets at the Peterboro Town Hall during the summer. "Vice Versa" has been selected as one of the pieces for the new Petit theatre, Paris.

At the opening of a new musical comedy in New York, recently, the instructions to the spot-light operator were to put a spot on the comedian and keep it on him. This was not done, and the stage-manager telephoned the operator to wake up. The operator wanted to know what was wrong. The stage-manager said, "You were ordered to spot the comedian; you didn't do it." The operator answered, "I didn't know he was the comedian."

While rehearsing one of the several soprano leads tried out for a big show now in the course of production, the English husband-manager of the tentative prima donna protested to the manager that one of the supporting players was mugging. The manager said the mugging was ordered and would stand. The husband said the prima would be very much put out over it, and added: "If you keep it in it will hurt her performance. You know, a discontented canary can't sing." "But she can fly," said the manager—and she did.

"Mecca" is due to open in London, September 2. Reports from English capital with the regular news cables that the censor has forbid the title, explaining that it might offend Mohammedans, is regarded as fishy. To showmen the fact these reports were sent out just after Morris Gest arrived in England, gives the censor story a smart angle of press work. Mr. Gest is considered one of the best "cookers" of press stunts among the Broadway managers. He went abroad without Will Page. That the pair talked over the censor story before the manager left town is about an even bet. Oscar Ashe wrote "Mecca" but whether he will appear in it depends on the run of "Chu Chin Chow" in which he is still playing and which is now reported ending its remarkable run. That "Chu" is finishing is regarded as a sign of bad conditions in London.

The Charles K. Champlin rep company was making a jump last week from Westbury, N. Y., to Tarrytown, N. Y., with the manager having railroad tickets for the entire company. At train time not a single member appeared with the manager in a quandary as to their whereabouts. The pointed Champlin who was to have made the trip by auto and acted about the company. He was informed that five new automobiles had just been delivered to members and all intended to make the trip by road. The company is made up almost entirely of married couples and has been out forty-two weeks.

EQUITY'S ANNUAL MEETING AT ASTOR HELD NOTHING EVENTFUL

Formal Re-election of Officers—Members Vote to Donate One-eighth of Week's Salary Each Thanksgiving—99 Employees on Pay Roll.

The annual meeting of the Actors' Equity Association was held at the Hotel Astor, New York, last Friday. It was attended by between 700 and 800 members.

Nothing of importance came up during the meeting, which lasted about three hours. The officers, headed by John Emerson, president, were formally re-elected without opposition.

It was resolved during the afternoon that on each Thanksgiving the members should donate one-eighth of a week's salary to the organization. No distinction was made as to the actors who might give an extra performance on that day or those who might not.

Equity's total assets amount to \$132,269.66, a gain of \$19,764.28 over the year previous, it was stated.

The list of employees on the weekly pay roll of the Equity was read, with 25 employees in the New York headquarters, 47 traveling deputies, 6 interchangeable employees between the San Francisco and Los Angeles offices, 5 at Kansas City (which territory takes in Chicago), 5 in the Moving Picture branch, and 4 in the Chorus Equity.

In addition, Paul Turner, the Equity's attorney in New York, was listed as having seven assistants, giving a total of 99 employees.

TAX INVESTIGATION STARTING JUNE 15

City Has Been Zoned—Supervisor's Visit.

The second annual tax drive will be started by Federal agents June 15. The matter of special taxes will be investigated. Special taxes take in all taxes outside income taxes and include admission, luxury, ice cream and other taxes provided for in the law.

A Federal agent stated that, since the drive of last summer, the city has been zoned, with men assigned to watch each territory. He believed, therefore, that the drive which starts next Wednesday will not result in discovering as much money due the Government as last year. Though, at least, half the legitimate theatres would be closed at the time of the drive, the Federal agents have been ordered to investigate during the summer, when business is at low ebb, because the merchant and manager was less liable to be disturbed in his business.

It was said this week the Syracuse squad of admission tax experts would not start until June 15, along with the general drive, although it was not denied that several houses would be penalized for not collecting the tax according to the revenue law regulations.

Mystery surrounds the visit here from Washington of a tax supervisor, who is in no way connected with Collector Edwards' office. This official is reported to have assessed a group of ticket agencies, the penalty in one case being said to be around \$20,000. Agency men admitted that assessments were made, but claimed none had been paid. One report had it, that the assessments were based on a four-year period, whereas the law, effective April, 1919, automatically nullified the previous law. It is believed the assessments made by the supervisor were compiled on a faulty basis, and led to the assessments being unpaid.

ARNDT'S WIDOW WRITING

Nola Arndt, widow of Felix Arndt, the songwriter, has written several special numbers for Mary Lewis, to be introduced in the "Follies."

Mrs. Arndt is also preparing a vaudeville act for Mrs. Frank Tinney, who was to have gone with the Frank Fay "Fables," the rehearsals for which were recently discontinued.

ZIEGFELD OPENING AT APOLLO, ATL. CITY

At Globe Here with \$10 Top for Premiere.

Atlantic City, June 8. Ziegfeld's "Follies" will open here at the Apollo Thursday night of next week. The company arrived here Saturday and will rehearse until the premiere. Usually the "Follies" has a week here. The revue will open at the Globe, New York, June 21, playing but three nights and one matinee here.

Not until last week was it definitely decided to open out of town, the first plan calling for a "cold" start at the Globe. First night prices in the latter house for the Broadway premiere will be \$10 top, as last year at the New Amsterdam.

The full cast announced is Raymond Hitchcock, Vera Michelena, Ray Dooley, Mary Eaton, Mary Milburn, Florence O'Denishawn, Mary Lewis, Van and Schenck, W. C. Fields, John Clark, O'Donnell and Blair, Frank and Albert Innis, Janet Stone, Mandel Brothers, Edna Wheaton, Jessie Reed, Peralé Germonde, Fanny Brice and Germaine Mitty. There will be no male chorus in this year's "Follies."

It has been reported that Mandel Brothers, listed for "The Follies," or William Mandel and Co., as the act is known in vaudeville, had been engaged under a long term contract by the Keith offices.



BURNS AND LYNN

Breaking all records (golf) with AL JOLSON breaking all records with "SINBAD." Permanent address: 222 East 188th St., New York.

"MUSKETEERS" SUITS

Actions for Salary Brought Against Dennis J. Griffin.

As an aftermath to the disastrous operatic production of "The Three Musketeers," at the Manhattan Opera House recently, four actions have been brought against Dennis J. Griffin, supposed to be the backer of the venture. The suits are for salaries claimed to be due. The plaintiffs are Susan Bonard, demanding \$40; Ernest Knoch, \$150; Jacob Horn, \$40; Harry W. Guernsey, \$80.

Frederick E. Goldsmith, for the defendant, claims Griffin loaned the real manager of the show some \$50,000, and that he is a creditor as are the others.

The four actions ask today for body executions, and Attorney Goldsmith contends that "angels"—theatrical or otherwise—belong in Heaven and not in jail.

Miss St. Clair in "Gold Diggers."

Lillian Tashman left "The Gold Diggers" at the Lyceum.

Marguerite St. Claire replaced Miss Tashman Monday.

FIDELITY ATTENDANCE LARGE DESPITE LAMBS' SHOW AT HIP

Grosses \$18,000—Felt Attempt Was Made by Equity Members in Club to Affect Attendance—George M. Cohan's Speech on A. E. A.

EQUITY MISSIONARIES ON INDEPENDENT SHOW

Sherman's All Non-Equities Solicited; Mountford Named.

Chicago, June 8. Robert Sherman, who defied the Equity and proceeded to put out his dramatic tent show 100 per cent. non-equity, had several business agents visit his show last week. Sherman allowed the business agents to solicit membership for the Equity in his troupe, allowing them each 48 hours in which to do so. They succeeded in signing three of the members, one even going so far as to ask Mr. Sherman to advance him his first dues. They were told that they would be allowed to finish their contract and the show would be unmolested.

One of the business agents told the people he was instructed to organize them, but this met with such a cold reception and so many objections it necessitated sending on one of the more diplomatic business agents to round up the faltering members.

CURRAN-SHUBERTS IN L. A.

San Francisco, June 8. A report is current that Homer Curran and the Shuberts will be associated in the construction of a new house in Los Angeles.

At present the interests of both parties are centralized on the new Curran theatre to be erected on Geary street, in this city.

The Actors' Fidelity League benefit show at the New Amsterdam Sunday night grossed about \$18,000, that estimate including program advertising and sale of programs.

There is a feeling among Fidelity members the Equity element in the Lambs Club tried to hurt the Fidelity show through the date of the Lambs' performance having been changed from May 29 to June 5, the same Sunday night as the Fidelity benefit. The Lambs show, held at the Hip, did not affect the Fidelity attendance.

The Fidelity show started at 8:15 and ran until 1 o'clock Monday morning. The only reference to the "Equity Shop" was made by George M. Cohan, who, after his specialty, delivered a short speech in which he called the attention of the audience to the fact that the performance that had preceded him had been given by actors the Equity closed shop plan would prevent them (the audience) from seeing it the A. E. A.'s closed shop becomes effective.

Cohan did several of his old time pop song hits, his daughter, Georgette, being called from the audience by her father to play his piano accompaniments. Referring to his daughter's piano playing accomplishment, Cohan remarked casually during his turn, "If I want to put out a tent show, I am sure of having a leader, anyway."

MRS. TEARLE'S APPEAL FAILS OF INCREASE

Defendant's Brief Which Judges Read.

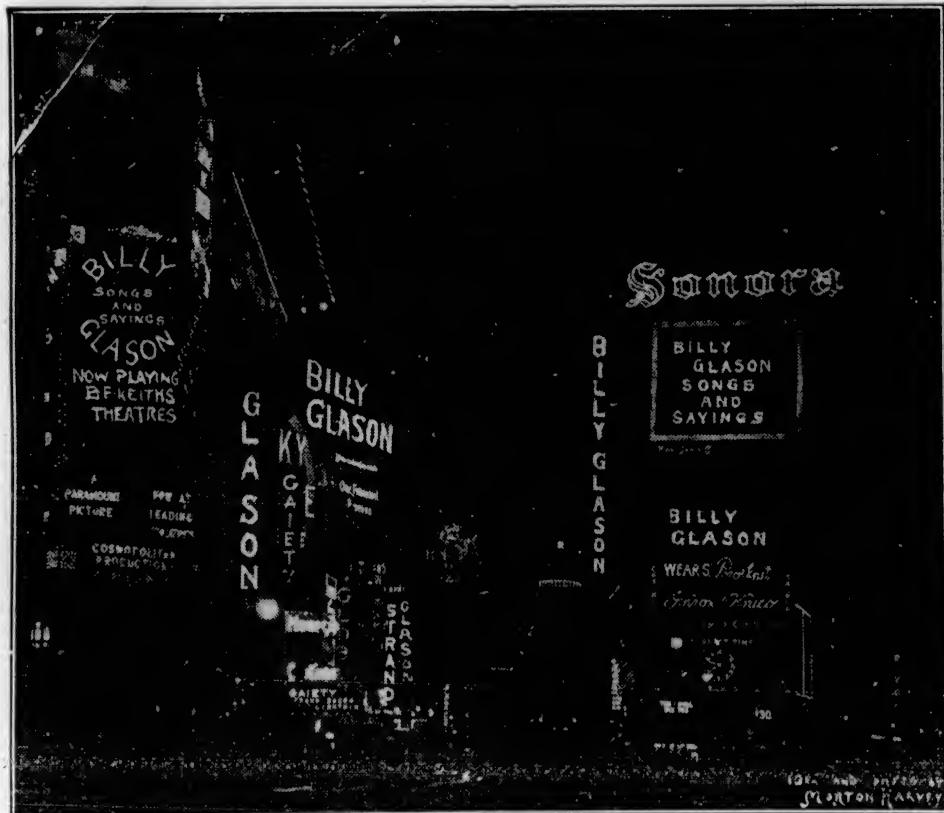
The Appellate Division has affirmed the decision of Judge Tierney of the Supreme Court in the case of Josephine Park Tearle against her divorced husband, Conway Tearle. Judge Tierney allowed an increase of alimony from \$25 to \$75 per week. Plaintiff asked \$500 per week alimony. The court held the increase was proper as Tearle is now under contract to Lewis J. Selznick at a salary of \$1,750 per week.

Frederick E. Goldsmith appeared for the defendant-respondent and House, Grossman & Vorhaus for Mrs. Tearle. Two paragraphs in the brief filed by Mr. Tearle's counsel are as follows:

"Plaintiff's marriage to the defendant lasted altogether about two years; and yet, since her divorce in 1912, the defendant, paying her alimony at the rate of \$25 per week, has, up to the present time, paid her almost \$14,000—surely a rather munificent sum in consideration for so small a return to the defendant."

"Considering the fact that the plaintiff was apparently only too glad to rid herself of the defendant when his earning abilities were very limited, it hardly becomes her to attempt now to share in the defendant's present position when she herself has done nothing to assist him to that position, but on the contrary, as the record shows, has done all she could to harass and embarrass and discourage him. Thus we find her sending him to jail when he was unable to pay her any alimony; furthermore, she has repeatedly had the defendant served with legal papers in public places, even to the extent of forcing her way down the aisle of a theatre in New York city, where he was a spectator at a play, and announcing within the hearing of the persons in the theatre that she was serving him with alimony papers. In line with the foregoing are the newspaper notices which could have emanated only from the plaintiff, as they were of such a nature as to be most detrimental to the defendant in his profession."

Robert Walker, for several years with the John Cort office, is said to have discovered oil on land owned by him in the vicinity of Lake Hopatcong, N. J.



"IF DREAMS COULD ONLY COME TRUE"

BILLY GLASON

"JUST SONGS AND SAYINGS"

By BILLY GLASON and NEAL R. O'HARA, Staff Humorist, N. Y. World and Boston Post
SONGS BY EMMY ADELPHI. Direction, LEW GOLDBER.

BAILY'S FULTON LEASE

The purchase of the Galety and Fulton theatres by A. L. Erlanger does not affect the five-year lease which Oliver D. Baily has on the latter house.

Baily says he will never write or produce another play—that he was \$40,000 in debt not so long ago, but is now on "Easy Street" and produces to remain so.

Hill's "Father in Wall St."

"Bringing Up Father in Wall St." has been selected as the title of Gus Hill's next season's "Father" show. Richard Carroll and Nat Leroy wrote the book.

Stage-managing "Gold Diggers"

Arthur Miles, from pictures, is now appearing in "The Gold Diggers" as well as stage managing the production.

14TH ST. ITALIAN OPERA

The 14th Street theatre, which last housed a dramatic stock company, is now playing a summer season of Italian grand opera. Elisa Donisi heads the company.

The house is due to open as a Yiddish "art" theatre in the fall. It has played everything from burlesque to dramatic stock, the latter policy preceding the present grand opera splurge.

"LIGHTNIN'" LONGEST B'WAY SURVIVOR; "GOLD DIGGERS" OUT, AFTER 90 WEEKS

"Irene," Another Record Maker, Stopping Next Week—29 Attractions Left—Three More Musical Shows Coming In.

"Lightnin'" will be the sole hold-over survivor after next week at which time "The Gold Diggers" will close at the Lyceum and "Irene" will depart from the Vanderbilt. Both are leaving with runs of two consecutive seasons in back of them, with "Gold Diggers" pulling up 90 weeks on Broadway and "Irene" but one month less. Both are remarkable runs, the latter hanging up a new record for musical shows that may not be equalled for another decade.

That the record for "Lightnin'" will ever be surpassed is doubted. The Gaiety attraction is on the last lap of a three-year run, performances having been consecutive with the slight exception of the short period when the show was forced closed during the actors' strike of two years ago. In August the third year will have been completed and the management predicts "Lightnin'" to continue through the summer at better than \$12,000 weekly.

The pace for the last two weeks has been around \$13,000 and but one attraction of the non-musical list is beating it—that being "L'il Hom," a spring arrival.

"Lightnin'" run was undoubtedly favored by the prosperous conditions that followed the cessation of the war. Its popularity, however, cannot be doubted since a road company, out all this season, failed to dent the steady capacity on Broadway.

The closing of the long run smashes, which were expected to continue for at least another month, is the final sign that the season is over. There are 29 attractions in the field this week. Withdrawals this week and next will send the list down to less than a score. There are but three important musical shows in sight for premiere yet this summer. They are Ziegfeld's "Follies," which will open at the Globe June 21; "The Whirl of" (Continued on page 23)

ROONEY'S OWN LOSS CLOSES "LOVE BIRDS"

Star Guaranteed Cast's Salaries and Dropped \$3,500

"Love Birds" starring Pat Rooney, which show Rooney took over on his own last week will stop at the Apollo Saturday. The takings to around \$3,300 last week which brought a loss to Rooney on his guarantee of the company's salaries. It was said that the company share was short Rooney's salary of \$1,000 weekly and about \$700 on the balance of the payroll. With business slipping further this week, the actual money loss to Rooney will probably be \$3,500, not counting his salary.

When Wilner & Romberg failed to pay salaries two weeks ago the arrangement to continue on Rooney's guarantee was made. Reports are that the managers still owe Rooney around \$10,000 on unpaid salary that dates from before the show arrived in New York. The agreement which permitted Rooney to continue the show is said to provide that the entire production remain in the hands of Wilner & Romberg. When the latter withdrew from the going a straight sharing agreement with the house was effected, instead of the original terms which amounted to a virtual guarantee.

BILL SILL'S PLAN.

Selling Stock in Sill's-On-the-C and —\$100 Per Share.

Bill Sill's-On-the-Sound, the summer resort now operated by the former press publicity man who lost his leg, is to be capitalized at \$50,000, with shares offered at \$100 each.

The Sill place holds a country shore hotel at Willett's, Long Island, on three acres of ground. Willett's is about mid-way between Bayside and Whitestone. It is easily accessible by motor on many routes from New York.

Herman L. Roth, the attorney, in the Longacre building, represents Mr. Sill.

LEAVES FOR AUSTRALIA.

Gerald Bacon, whose recent production, "Princess Virtue," closed suddenly a few weeks ago at the Central, left last week for Australia.

Although the trip is reported as of a business nature, the producer made none of his plans known prior to his departure.

Tuesday a process server appeared at the office of Gerald Bacon in the Fulton theatre building with 36 summonses for salaries due members of the cast of "Princess Virtue." The Bacon office has been closed since his departure for Australia.

FANCHON-MARCO GET BETTER THAN 60-40

Show Will Move From Globe to Sam H. Harris

The Fanchon and Marco organization will move from the Globe at the conclusion of its four weeks' engagement to the Sam H. Harris Theatre, where it will continue its New York run indefinitely under more advantageous financial arrangements.

The show is playing at the Globe on a 60-40 basis, guaranteeing the house \$5,200 a week for its share, whereas the Harris Theatre agreement calls for no guarantee and a 60-40 split up to \$6,000 and 65 per cent. for all over that.

The attraction is playing to around \$11,000 weekly.

SALARIES UNPAID.

Delay in Securing Amount from Bonding Co.—Bond Reported \$700 Less.

Salaries due the cast and chorus of "The Three Musketeers," which closed after three nights at the Manhattan last month, were still unpaid early this week despite the bond provided by the backers of the venture. The bond, amounting to \$5,000, was supposed to cover two weeks' salary. It has been discovered since the show closed it was \$700 short, which will probably lead to reduction from each member.

A meeting was held Saturday. Michael Dempsey, manager of the Southern Opera Co., verified the claims of the players. The bond was stated to have been secured from the Maryland Casualty Co., but the Guaranty Trust Co., said to be the New York agents, held up payment to the players, awaiting an o. k. from Judge Dennis Griffin, according to the explanation given the company. Several players in the cast said an official of the Actors' Equity Association, who had the bond matter in charge, failed to verify the salary list, which caused the bond to total less than the claims for two weeks. The chorus girls alone have \$3,000 due them, it was said.

SIGNS BESSIE BARRISCALE

Bessie Barriscale will join the list of film stars returning to the dramatic stage. She will appear under the management of Richard Herndon in the fall.

The play offered will be "The Skirt," which was put on in stock in Oakland, Cal., for her last season. Miss Barriscale appearing in the piece for the engagement. Prior to her picture work Miss Barriscale appeared on Broadway as lead in a number of plays, including "The Blue Mouse."

FAY NOT PRESENT.

Company Present Themselves for Payment of Salaries.

The members of the intended Frank Fay "Fables" presented themselves at the K. of C. hall on 54th street Monday to secure two weeks' salaries due them from rehearsals for the Fay show, which were abandoned. No money was forthcoming.

It is said that the "Fables" people then called at the offices of the Actors' Equity Association, where they were informed Fay owed them two weeks' work and, when the Equity located him, he would be asked about it.

It is said Fay is a member of the Equity Council. At the time the meeting was called Monday, he was reported on his way to Chicago.

Among the members of the cast were Jimmy Duffy, Gretchen Eastman, Guy Kendall and Mrs. Frank Tinney (Edna Davenport). Kendall put on the dances. He is said to have a millinery shop and supplied the hats for the show that wasn't.

'LAST WALTZ' AND SUMMER

Season Cooling Receipts — New Show on Roof.

The Shuberts are reported considering a plan of withdrawing "The Last Waltz" from the Century for the summer if the arrival of hot weather cuts down the pace materially. The plan calls for reopening early in the fall but the managers, believing they have one of the most valuable properties yet produced by them, are in doubt if the interruption of the run would not spoil it for Broadway.

The Straus operetta opened to \$33,000 weekly. June weather has slowed it, the gross last week being around \$29,000. The upper part of the house has shown some signs of weakening and this week's business is not expected to be much over \$25,000. The Century has one of the best cooling systems of any of the Broadway theatres and that advantage may decide the problem and continue "The Last Waltz" through the summer.

Requests by patrons for the Century roof continue to be made. Ever since the "Waltz's" sensational start there has been a strong call for roof tickets. The Promenade was to have opened last month with "The Whirl of the Town," but all work on that piece, which played Philadelphia during the spring, was stopped until "The Whirl of Broadway" is staged at the Winter Garden. The latter piece started as "The Belle of New York" and is announced for next Monday.

Though not final, the roof show will be an 8:30 entertainment, with the "whirl" name changed. The restaurant feature will be retained, the Promenade opening early in the evening with dancing before and after the performance.

ANNUAL FRIARS ELECTION

Regular Ticket Wins—New Members of Board.

The annual meeting and election of the Friars was held June 3 in the Monastery, the "regular ticket" being elected by a good majority. George M. Cohan remains as Abbott. The new Dean is Anthony Paul Kelly. The new treasurer is Ralph Trier. J. Frank Stevens was re-elected secretary.

New members of the Board of Governors are Samuel Alexander, Sime Silverman, J. P. Muller, John Pollock, George J. Appleton, William Collier, all for two years; William Weinberger for one year.

THEATRES BEING BUILT

Sam S. and Lee Shubert are about to start work on a new theatre at Cherry and Watt streets, Philadelphia, at an approximate cost of \$300,000, on a plot 108 by 114 feet, to seat 1,800. There will be but one balcony.

Harry G. Wiseman, architect, is letting contracts for the construction of a picture house to be erected by the Delancey Theatre Corp., to be located on a plot 53 by 176 feet at 158-162 Eldridge street, New York, to cost approximately \$100,000. It is to be a one-story structure of fireproof construction.

ZIEGFELD'S BIG SALE TO TICKET AGENCIES

Entire Lower Floor and 6 Rows of Balcony for \$200,000

Flo Ziegfeld issued the first eight weeks' seats for the new Follies to the brokers yesterday (Thursday). The allotment, which includes the entire lower floor and six rows of the balcony, involves an outright buy approximately \$25,000 per week, or \$200,000 for the first pull from the ticket racks. Each broker has an optional privilege to renew his allotment after the first eight weeks for periods of four weeks throughout the engagement, which is sixteen weeks in all.

This is said to be the largest deal Ziegfeld has ever made for Follies' seats, and practically all the agencies, large and small, contributed to the pool. It is also the first time the brokers are not allowed a 10 per cent. dump, their arrangement being an out and out buy for whatever seats they subscribed for in the original drawing.

For the past two "Follies," Flo Ziegfeld came-out in statements against high prices in ticket agencies and last season a bond guaranteeing not to sell tickets at more than 50 cents than the box office price was supposed to have been filed with him by the agencies. Tickets, however, were sold at excess prices.

There have been no statements from Ziegfeld on the matter this season.

ROSIE DOLLY'S DIVORCE ACTION UNDEFENDED

Called Wednesday Against Jean Schwartz in Brooklyn—Sisters in London

Rosika Dolly's divorce action against Jean Schwartz, composer, came up before Justice Faber sitting in Special Term, Part II, of the Brooklyn Supreme Court, Wednesday. The suit was undefended, but the court reserved decision as is customary, although a decree in favor of the plaintiff usually follows within a fortnight.

The Schwartzes have been married since 1907. There are no children. An unknown woman is named and last year is cited as the period covering the commitment of the infidelity.

Maurice Z. Bungard is attorney of record for Mrs. Schwartz.

The Dolly Sisters are now in London. Some time ago the other sister, Jennie, commenced a divorce action against her husband, Harry Fox.

INA CLAIRE'S ACCIDENT.

Reported Car Overturned and Mother Injured.

It was reported that a new Paige motor car carrying Ina Claire and her mother to Miss Claire's summer home at Bayside, L. I., overturned early Wednesday morning on Jackson avenue, outside of Long Island City. Miss Claire's mother is said to have sustained a fracture of two ribs and a broken collar bone. Miss Claire was reported uninjured. The car was wrecked and hauled to a garage.

Miss Claire's mother was reported having been taken to St. John's Hospital, Long Island City. It was denied she was there.

NEW FOLLIES' CORP.

The Latin Quarter Productions, a subsidiary of the Bohemians, Inc., has been organized by Morris Green, A. L. Jones and Herbert Levene as a separate producing unit to sponsor this year's "Greenwich Village Follies." The Bohemians, Inc., will present the show, but the business incidentals will be conducted in the name of the new corporation. It is capitalized at \$200,000.

The new "Follies" will go into rehearsal next month and debut at the Greenwich Village theatre in August, much earlier than usual.

ONE-ACTERS AT APOLLO

"Love Birds" Closing Makes Room for Billie Shaw.

Billie Shaw, formerly teamed with William Seabury in vaudeville, who was to have appeared at special matinees in five one-act plays at the Apollo, starting Thursday, will be the regular attraction at that theatre, starting Monday instead, the house becoming available on a rental basis with the stopping of "Love Birds" at the end of the week.

Miss Shaw's supporting cast will be Olive Oliver, Averell Harris, Fay Courteney, Lionel Glenister, Herman Leib and Berkley Huntington.

GOLDEN'S PLANS

The balance of John L. Golden's string of five try-out productions will be offered during the month and early in July. He has already put on "The Wheel" which has a gambling scene said to be an exact replica of Bradley's, Palm Beach.

The next try-out is a Montague Glass play in which Bobby North will return to the stage. This will be followed by Winchell Smith's "Poor Man's Pudding," while next month Austin Strong's "Heaven" and a new play by William Gillette, will reach the boards.



**EVA CLARK
"THE SUN-KIST LARK"**

From San Francisco to Broadway in one season. Because of our tremendous success will move to the Sam H. Harris Theatre for balance of summer after playing out the four weeks contracted at the Globe Theatre.

2 MORE UNEXPECTED CLOSINGS RAISE BOSTON'S FLOP RECORD

Both Are Operas—Beck's, at Copley, Shuts Up with Cast Complaining About Money—Fleck Bros. and Italian Song Stuff Also Come to Grief.

Boston, June 8.

The "flop" record of shows in this city was added to last week by two more unexpected closings.

The season of Gilbert & Sullivan's operas, which Edward M. Beck started at the Copley, May 26, came to a sudden ending Friday, and the house is closed. There was no performance at the Globe this week of the Fleck Opera Co., which was supposed to run through the season, giving Italian operas.

Beck said he closed down because of insufficient patronage and the illness of one of the leading singers. "Tuddigore" had been played by the company since it started the season. Money that had been paid in advance was refunded to the purchasers of tickets, a work that did not take long.

Members of the company said their contracts called for "10 weeks, more or less," with a provision for two weeks' notice in case of a closing before the expiration of 10 weeks and they did not know the company was going to break up.

(Continued on page 23)

IDEN PAYNE TO PRODUCE

Connected With Carnegie Has Reported Pittsburgh Backing.

B. Iden Payne, well known as a stage director, is to become a producer on his own in the fall. He is said to have received backing from several Pittsburgh men. Mr. Payne is of the faculty of the Carnegie Institute in that city.

His first production offering will be "Pennie Gay," which was written by himself and Thomas Woods Stevens, also of Carnegie. The piece was put on with a semi-professional company last winter. Mr. Stevens is a deep student of dramatic lore and is an authority on pageants.

BIG FROHMAN PLANS.

Forecast by Gilbert Miller's Selection for Hayman Post.

Gilbert Miller has been chosen to succeed the late Alf Hayman as the executive secretary of the Charles Frohman office. It was formally announced this week. The appointment is said to have been made by Adolf Zukor. Famous Players' interests control the Frohman office.

Mr. Miller made a name for himself in England, having successfully produced several winning attractions. Bad conditions abroad are supposed to have led to his acceptance of the Frohman post, while his knowledge of European theatricals made him attractive to the Frohman control. Mr. Miller will sail for Europe this week to settle up his affairs there, although it was announced he would retain interests abroad.

Though less active in production since Charles Frohman's death, the Frohman office still maintains a prominent place in legitimate circles. It has under its management a number of stars, including Ethel Barrymore, Otis Skinner and Ruth Chatterton.

With the younger Miller in charge of production activities it is believed the Frohman office will become more active in production than at any time since the war.

"IRENE," L. A., HIT.

Los Angeles, June 8.

"Irene," with Dale Winter, is the first show since January to get over here with a real wallop. It looks like \$25,000 for the piece on its two weeks stay at the Mason. The company is splendid.

There was a noticeable slowness in the advance sale, but the opening night's impression brought capacity the second night.

STOTHARTS SEPARATING

Suit Follows Alienation Charge Against Frances White.

Following close on the heels of the \$100,000 alienation of affections suit by Dorothy Stothart against Frances White, Mrs. Stothart began separation proceedings in the Supreme Court Tuesday against Herbert Stothart, musical director for Arthur Hammerstein and composer of two of Hammerstein's musical productions. Mrs. Stothart's father, Lewis R. Wolfe, associated with the Georgia Wolfe Dramatic Agency, personally served Miss White at her home Tuesday. The summons has not been filed as yet and probably will not be until the latter part of this week.

Nathan Vidaver, as in the alienation suit, is acting for Mrs. Stothart in the separation action. The Stotharts have been married four years and have a 14-months-old child.

The complaints in either suit will not be filed until both Miss White and Mr. Stothart put in notices of appearances.

Frances White was served with a summons Tuesday in a foreclosure action against a mortgage of \$7,900 on property owned by her at 183d street, which she purchased in 1904. The property was purchased by her when it was part of the Bennett Estate and has since had an apartment building erected upon it, Miss White having secured the ground rental. Her actual equity in the property is placed, at \$3,500.

CORRIS RESIGNS.

No Longer Manager of Rochester Lyceum—There 24 Years.

Rochester, N. Y., June 10. After 24 years of continuous service in various capacities at the Lyceum theatre, William R. Corris, Jr., resigned as manager and severed all active connection with the house last Saturday night. He says he has no definite plans for the future, and his retirement is so much of a surprise to his friends that most of them cannot "figure it out." John Major, recently of Syracuse, took charge of the house on Saturday.

Mr. Corris began as an usher at the Lyceum in 1897 when a student at the University of Rochester. He served as ticket seller, treasurer and business agent, until M. E. Wolff made him assistant manager and his personal representative, which position made him actual manager much of the time. A few years ago he was made a member of the Board of Directors of the Lyceum Theatre Co. At various times he has had flattering offers of various positions in the theatre world, but declined.

Mr. Major was manager of the Syracuse Empire for about a year, has been manager of road companies for Comstock & Gest, and at another period served as manager for Sothern and Marlowe.

"MR. PIM" GOES BACK

Falls Below Miller Guarantee and Returns to Garrick.

"Mr. Pim Passes By," the Milne comedy produced by the Theatre Guild, which moved from the Garrick to the Henry Miller some weeks ago, will return to the Garrick next week. The latter house is the center of the Guild's production activities. The revival of "John Ferguson" will be temporarily ended Saturday to make way for "Mr. Pim." After this week "Ferguson" comes under the management of the recently incorporated Repertory theatre and will be offered as a summer showing in a small Broadway house late this month.

"Mr. Pim" was doing fairly good business at the Miller, but, though the attraction comes under the direction of A. L. Erlanger for touring in the fall, the piece had a guarantee arrangement at the Miller. Last week the takings were around \$6,000 and under the guarantee. The guild figured better chances in its own house and elected to return there.

The Miller is considered excellent for summer purposes, having a cooling system and it may be assigned another attraction.

MARIE GALE A MOTHER.

Mr. and Mrs. A. G. Bainbridge, Jr., in Minneapolis, June 2, son, Mrs. Bainbridge is leading lady of the Shubert stock in that city. Her stage name is Marie Gale.

OUT OF TOWN REVIEWS

THE HOTHEADS.

Washington, D. C., June 8.

A wobbly first act, a good second act and then a third act that fell with a dull, sickening thud; there you have Richard H. Herndon's production of "The Hotheads," which had its first presentation Monday at the Shubert-Belasco. However, the piece must not be too hurriedly condemned, there are many possibilities in the play. For instance, it could be used for propaganda purposes throughout the South against mob rule in dealing with the negro. But even this could not be done until the first and last acts are straightened out, and, although the following statement is made with a great deal of hesitancy, because of the many good things he has done, until Forrest Winant is replaced in the principal role.

The piece is an adaption by James Faller of the novel, "Mam' Linda," by Will N. Harben. Mr. Faller may be at fault.

A certain white man has whipped two negroes, one threatens to "get him." Naturally, when this white man is found dead, the colored boy is suspected and immediately a mob is formed, bent on lynching him. Against these hotheads, as they are referred to, stands Dwight alone for law and order. Even the girl who has just promised to marry him tells him that unless he drops his fight, she will have nothing more to do with him.

The balance of the story presents the negro side, their fears and their desire to help one of their own kind, and the broken heart of "Mam'

Linda," the old colored mother of the boy. The second act is devoted to a meeting of the colored folks of the community, presumably for a prayer service, but to discuss means to save the hunted one and themselves. The boy comes in at this meeting and they help him to get away.

This second act held. It is different, the characteristics of the negro, his fears and his desires to do what is right are all brought out forcibly. The act is divided into three scenes, each effective even to the advent of the man dressed in the costume of the Klu Klux Klan when he comes after either the negro or the man who is protecting him.

Mr. Winant does not suggest the man who could sway a mob bent on a lynching. As he played the role no mob would have ever listened to him for a moment. To Dan Kelly as "Neb Wynn" must go first honors, his portrayal of the negro who stood for law and order always but who did not trust that law and order to take charge of his own kin was indeed well done. Caroline Newcombe as Mam' Linda handled a difficult part excellently. Her lamentations over her boy rang true, but there was too much of it.

Alberta Burton as the girl made a very acceptable sweetheart in a very commonplace part devoid of any opportunities. To the director, Argyle Campbell, is due a vast amount of credit for his scene changes, the smoothness of the first performance and the handling of his characters. Mr. Herndon has mounted the piece well. His faith

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DORIS HUMPHREY

who, with her company of six dancers, is scoring a tremendous hit on her initial appearance in New York at B. F. Keith's Riverside this week (June 6). Direction, JACK LEWIS.

JUDGMENT BY DEFAULT

Max R. Wilner Interposes no Defense to Joe Leblang's Claim

A default judgment for \$3,022.26 was entered against Max R. Wilner (Wilner & Romberg), theatrical producer, by Joe Leblang, the cut rate ticket man, last week.

The action was on a three months' note for \$3,000 dated Jan. 27, 1921, and made out by Wilner to L. Lawrence Weber, which Leblang endorsed. At maturity, Leblang paid the money and a small protest fee to Weber as the endorser thereof, and subsequently started action for the recovery of his money.

SELWYN'S SUE OLD CLAIM.

A recent action begun in the Supreme Court by Selwyn & Co. against Oliver D. Bailly, the producer, dates from a joint theatrical venture by the litigants in 1915. As a result of that deal, there was owing to the Selwyns \$2,244.35, for which Bailly gave his note, maturing in 45 days from Nov. 16, 1915.

Ernst, Fox & Cane, Selwyn's counsel, state the reason action was deferred was because Bailly probably had been promising to make good the amount all along until now, with the legal six-year limit approaching, which would outlaw the claim, legal redress has been resorted to.

"Widow" at Knickerbocker.

The revival of "The Merry Widow," by Henry W. Savage, is scheduled to open at the Knickerbocker in the early fall, and is to be followed there by David Warfield in a new play.

\$100,000 GATE.

Expense Considerable Offset to Gross at Actors' Fund Benefit.

Los Angeles, June 8. The Beverly Hills benefit for the Actors' Fund last Saturday grossed approximately \$100,000. This will be considerably offset however by the attendant expense.

Society, stage and screen participated.

"BREVITIES" ATTACHED.

Chicago, June 8.

Although the "Broadway Brevities" closed at the Studebaker Saturday, all the company's scenery, costumes and properties are guarded by a deputy sheriff.

A \$4,000 note, indorsed to Alfred M. Lowenthal, 326 West Madison street, by E. P. Strong of Cleveland, one of the show's "backers," is the basis for an attachment. The claim has been reduced \$1,500.

BRADY ACTING

Wm. A. Brady will return to the stage in the "Frollic" at the Manhattan, Sunday night, in a scene from Dion Boucicault's "After Dark." Alice Brady will also appear in the cast of the old play. This is the first time father and daughter have appeared on the stage together. The Frollic is under the direction of Abbot Geo. M. Cohan.

The Strand, a new picture house in Mechanicville, N. Y., opened Monday. It seats 1,100, three shows daily. J. A. Fitzgerald, formerly manager of the Empire, Glens Falls, is in charge of the house.

SHOWS IN N. Y. AND COMMENT

"Broadway Whirl," Times Square (1st week). Was on the road all season as "Century Midnight Whirl"; changed considerably over former routine and new production supplied. Blanche King, Richard Carle, Chas. Winniger, Winona Winter and Jay Gould featured.

"Broken Wing," 48th St. (27th week). Still making a little profit and will stick for some weeks, length of stay dependent on the weather.

"Biff, Bing, Bang," Ambassador (5th week). This Canadian soldier show is co-operative, giving it a chance at low gross. Another week or two, with no new attraction ready to succeed.

"Clair de Lune," Empire (8th week). Final week; high record in scale for dramatic show at \$5 top and record gross for first two weeks. Stars John and Ethel Barrymore; unusual production; high scale kept down big attendance after first weeks; will not tour.

"Enter, Madame," Republic (43d week). Final week. Was to have ended season three weeks ago, but management took a chance by switching from Fulton to Republic. First week at latter house poor and notice to end season resulted.

"Fanchon-Marco Revue," Globe (3d week). With aid of big house Decoration Day matinee takings went up to around \$12,000 for second week. Show will move to Sam H. Harris after next week and try for summer stay.

"First Year," Little (34th week). Figures to pile up better run than any of season's non-musical successes and is strongest contender for holdover honors into fall season.

"Ghost Between," 39th St. (12th week). Arrangements with house and cast will permit this attraction turning well into summer; management winning a profit with business fairly good for period of season.

"Gold," Frazee (2d week). Difference of opinion, with attraction's chances lessened through its entrance at this time of season. Opened Wednesday, last week, and went into cut rates this week.

"Gold Diggers," Lyceum (88th week). Will withdraw next week. Plans called for show to continue

through July, but attraction will lay off that month, taking to the road in August.

"Irene," Vanderbilt (85th week). Will be withdrawn next week instead of continuing until Fourth of July as expected. Musical attraction is leaving with a run record that should stand for a decade. Is reported half a million winner.

"Just Married," Shubert (7th week). Picked up well last week. Extra advertising on the showing management trying for summer run.

"Honeydew," Casino (4th week). This is actually the 30th week for this attraction, which was brought in for repeat date three weeks ago. Edge is off, but management claims profit still. Is on week to week basis.

"Ladies' Night," Eltinge (44th week). This is run leader for the season. It went into cut rates Monday and aid from that agency should send show well into July.

"Lightnin'," Gaity (143d week). With "Irene" leaving after next week and "The Gold Diggers" due to withdraw at the same time, the run leader will be only hold-over attraction for summer and completion of its three-year run is a certainty.

"Liliom," Fulton (8th week). Leading the non-musical offerings, with gross last week (second since moving from Garrick) bettered \$17,000, an extra matinee Decoration Day being responsible.

"Love Birds," Apollo (13th week). Will stop Saturday. Last week's business found a further drop, with the gross under \$8,500. Last week and this cast carried by Pat Rooney at personal loss through week takings.

"Mr. Pim Passes By," Miller (14th week). Takings last week around \$6,000, which was under guarantee; attraction moves back to Garrick Monday. Another attraction may be looked for in summer.

"Miss Lulu Bett," Belmont (34th week). Was announced to close last week, but publicity won by show being awarded Pulitzer prize caused change of plans and will remain another week or two. Still getting a profit.

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JACK LAIT'S REVIEWS

GOLD

Cabin Boy.....Ashley Buck
Cook.....George Marion
Coffin.....Willard Mack
Silly Horse.....J. Fred Holloway
Don Cates.....Charles D. Brown
Jimmy Kanaka.....T. Tamamoto
Miss Bartlett.....Katherine Gray
Miss Bartlett.....Geraldine O'Brien
Daisy Drew.....Charles Francis
Miss Bartlett.....M. J. Ballantine
Dr. Berry.....Scott Cooper

Eugene O'Neill, author of some big successes and some meritorious failures, has written here a big failure without merit.

"Gold" is a talky, balky, tiresome and impossible play, without a seeming chance to ever draw the public, even that portion of the public naturally attracted to O'Neill stage literature. Willard Mack stars in it and does amazingly well in a colorless role. The surprising part of it is that Mack took the part, rather than that he plays it as well as he does. He is a playwright himself. And even he never wrote a worse play than "Gold."

It starts on a South Sea Island, where pirates' gold is found, where a Kanaka murders two men, and it seems as though a great story is to be told almost as well as Robert Louis Stevenson told it. Nothing like it. The captain goes back home, his wife weeps and annoys everybody, his daughter blubbers and nobody cares, his son storms and goes lippy, and the captain stays home and becomes a raving loon and a general nuisance. The denouement toward which the whole thing aims (though it is exploded to the wise in the first five minutes of the first act) is that the trunk doesn't contain gold at all—it's brass. Why any one should pack a trunkful of brass on a desert island is never told.

Mr. O'Neill can judge the dramatic worth of that in his own play and his own title, which also turned out to be brass. His ambergris showed up as verdigris. De Maupassant wrote that story about a string of pearls that turned out to be fakes, and immortalized it. O'Neill employed not only shoddy tactics, but miserable judgment here. He is an established author, whose "copy" is probably "sacred" and must not be cut; as a result "Gold" staggered around until 11:45 and never got off the ground. It reeked with repetitions, redactions, narratives to actors at length of what the audience had already seen, and in all established itself as an example of almost bad playwriting.

George Marion played a bit in the first act and never showed again. He was murdered—off stage; everything in "Gold" that amounted to anything happened off stage, while on stage nothing ever happened. Talk, talk, talk—recapitulation—talk, more talk, barrels of talk, oceans of gab; it grew greswome. Miss O'Brien, as the daughter, yammered every minute in a saccharine role written on one minor note. Miss Grey grumbled and sighed, ditto, and died. Mack—

That deserves a full paragraph. Mack played a rough sea captain with neither character nor brains (though the author must have thought he gave him thrilling stamina) and repeated all the repetitions and had nothing to do but talk, talk, talk—and was the sole figure that kept the audience from arising and walking out en masse. If it is a worthy thing to play a bad role in a bad play, very well. Mack has that distinction here.

"Gold" is just a bust. Lait.

LAMBS' GAMBOL.

The annual public show of the Lambs Club did not quite fit the Hippodrome. Upper boxes and a number of upper seats were empty. Ethel Barrymore was the honored guest of the evening, seated retiring in the rear of the second downstairs box, and responding to a super-sentimental introduction by De Wolf Hopper only with a super-moist howl.

The show ran until well after 11:30. It might advantageously have been cut considerably. It was surcharged with talent and its list of "names" is impressive on the souvenir program. As a running evening of amusement it was not remarkable. The Hippodrome is fatal to spoken comedy usually, and there was a paucity of song and dance. The routine held largely sketches, episodic things with plenty of scenes. It is usual to discover vaudeville potentialities in the new things at gambols—this one held up none in bright relief.

Detailed comment would be unfair, as good Lambs do as they are directed, and there were so many excellent artists in so many quiet spots that the responsibility could scarcely be distributed with justice over the authors, the staggers, the actors, the unwieldy proportions of the stage and the scattered scope of the audience.

The success of the evening was the annual Composers' Ensemble, this time ranging from Robert Hood Bowers on the left to Irving Berlin and Victor Herbert on the right, with Friml, Hirsch, Tierney, Sloane, Hein, Hubbell and Giltz Nice between. A rube "take-off" on the Sixteen Palace Girls looked promising, but didn't come through en-

tirely. A "Camille" burlesque by Frank Craven with many notables and an underlying lode of satirical humor got the best laughs. The sketches in the main were too talky for the Hip, and the final one, "Nick of the Woods," announced as a "positive sensation," seemed endless.

Fred Stone took honors with whip-cracking and some sensational g-f manipulation. Gene Buck, ludicrously "imitating" some prominent lay and professional Lambs, brought them on for specialties to appreciation. Hiltchy and his "Hiltchy-Koo" horse bit went handsomely.

Those who performed included: John Willard, Carl Randall, Frank Vathe, Hassard Short, Harold West, Donald McDonald, Robert Strong, Jed Prouly, Percy Helton, Arthur Burckley, John J. Cherry, Ray Raymond, Clarence Nordstrom, Hal Forde, Harry Clarke, Malcolm Bradley, Irving Fisher, De Wolf Hopper, Hal Skelley, Walter Callett, Bert Kalmar, Harry Rubell, Robert Woolsey, Leon Errol, Charles Mast, Joseph Allen, Ralph Ince, Tom Walsh, William Kerchell, Thomas Carrigan, Richard Sterling, James Gleason, Fred Stone, Paul Everton, William B. Mack, Dan E. Hanlon, Harry Allen, Sam Coit, Frederick Howard, Robert Armstrong, Edward Earle, Stewart Wilson, John King, Fred Kuzins, Jack Strote, Edward Flammer, William Harrigan, Jack Hazzard, Joseph Santley, Bobby North, Creighton Hale, Lyster Chambers, Earl Benham, James Spotswood, George Moore, Irvin Cobb, Jack Donahue, Van and Schenck, George Brown, Chic Sale, Tom Patricola, Forest Robinson, Edmond Lowe, Vaughan Glaser, Edmund Breese, Herbert Corthell, Reginald Barton, George Howell, John Rutherford, Robert Rice, Stewart Wilson, Tom Lewis, Hugh Huntley. Lait.

PALACE.

If ever there was an all-American, all-around perfect vaudeville bill put together, this show makes it.

There isn't a right element in the game isn't generously woven into the many-hued texture of the entertainment. It has names, beautiful girls, voices, singing, dancing, spectacle, novelties, surprises, old favorites, new faces, and that greatest and first factor—comedy. Every act is out-and-out comedy, even the opening and closing turns. And it is all comedy with talent, not just parrot-like recitations of other people's humor by uninspired mannikins who chance to pick the stage instead of the garage. There are five headline acts out of eight.

Never in his long experience as a vaudevillegoer has this reviewer heard such continuous applause-approval at a regular program performance. A key to the spirit of it is given in the one fact that Chick Sale and Tom Patricola came back in the closing act and clowning and worked for fully six minutes, each having changed entire wardrobe for this alone. That closing act, George Brown's Pedestrianism, engaged in all 11 people; Gus Edwards used 25. Throughout 40 performers appeared.

Edwards scored the prolonged wallop of the night, if any decision can be given on what appeared an eight-act dead heat. From rise to his sixth encore this well-loved songster, composer, showman and kid-presenter was cheered and handclapped. His revue is pretentious, breezy, a-buzz with pretty girls (big ones, too) and alive with Edwards' keen yet wholesome personality. Closing intermission it was thunderously recalled for specialties and ensembles until the players were weary. He has two great boys—a stepper and a little Scotch imitator. It is far and away the biggest and worthiest thing Edwards has ever given the theatre.

Three Bobs, with their convulsing ball-catching crowd—that solemn bird with the fine contempt for humanity and efficient attention to its business—and the impressive bulldog, opened. There was a clatter from the half-assembled house which was rapidly filling up and was about set for Harry and Grace Ellsworth.

Miss Ellsworth was "in" before she had passed the entrance two feet, on appearance western girl, dressed to break up a home. The modest boy beside her was snowed under—yes he was—until he danced. Stopping the show in the first three minutes of the No. 2 act is a bit of a stunt, and Ellsworth did it with ease on his ridiculously effortless Russian dancing, showing up so many of the others who sweat for the applause which this style of stuff usually gets, and which it drew here more heavily than usual in so unseemly a period and with so little strain. Miss Ellsworth sang a ditty, changed and joined him, this time with less raiment and more charms, and a double dance with splits and more difficult steps got these youngsters off to a smash and a crash that lived through five bows.

Tom Patricola got a royal hello and whaled into his lumbering fooling. He was up and over, when on tripped one Irene Delroy, about as nifty a bimbo as ever let a comic whang her on the bare back for a laugh. That wasn't all. She turned, she smiled and she threw open at

that gaping audience a dimple which is destined to be as famous as Frankie Bailey's thing-things and Kitty Gordon's spinal area. Woof and wow went the laughs, and bang after bang went Pat's crazy dancing, and at the end, when Miss Delroy had come on in black abbreviated it was a riot. Following a girl-and-man song-and-dance act in "one" with another would be thought poor placing. Nobody even noticed it except technical trades people. If it slowed up Patricola and that girl it was a blessing, for they break up the first half as it was, and only Gus Edwards could have followed them as he did, completing the ruin and leaving the intermission to act as a period of rest and recovery.

The audience was in such high humor that it screamed at the Topics, and when Chick Sale made his masterly entrance as the minister he got howls that almost stopped him with surprise. But they didn't stop him long. He went after it and got bigger ones. Sale was in very bad voice, evidently suffering from a cold, and did a brief turn as compared with his usual series. As the fast-talking young rural hick and the old codger with the "tubby" he scored decisively, then retired with apologies. William and Joe Mandel (William Mandel and Co. are billed so now) knocked it for a goal and an encore in "one" on first Palace appearance, the top peak of their eastern invasion after conquering the Orpheum Circuit.

Patricola (sister Isabelle) followed all this, all alone. To those who didn't know her it must have caused a momentary gasp of doubt. To those who did it was a foregone conclusion. Just such an audience is just duck soup for the singing, syncopating, always-on-her-toes, fiddling Patricola. Her opening song had her home by a mile, and after that it kept rising until her exit had the crowd in an uproar. Tom returned with her and bowed and fooled, and it rose higher. The show was stopped cold when Brown's music hit up, and the applause gave way only on the athlete's entrance, in sympathy, for it seemed cruel to pass such a job up to a closing turn.

Cruel? Brown's eloquent speech could have been thrown away. The audience remained in only to see what would happen to him, anyway. Here is what happened. He got started with his four boy plants, and there were giggles; his two girl plants got boisterous laughs; on came Tom Patricola from the first entrance and challenged anybody in the house and down the aisle, dressed as a bumpkin, stalked Sale. All main floor sitters got up to see, and while they were up they yelled. The pantomime and the actual walking race (they did two full laps despite hokum and aside business) had the mob in a convulsion of glee. Then Brown sprung his pretty partner and the race was watched with interest.

It was the first time that Patricola and her brother ever met on one bill. It is the last time, probably, that they will ever meet on such a bill. Lait.

5TH AVE.

They were standing out when the night show rang in Monday evening. Sherwin Kelly opened, a neat, light novelty turn. Orange City Four, men in straight attire and straight harmony efforts, ran 10 minutes of conventional quartet work. Al K. Hall, billed as the added feature (New Acts), carved 25 minutes out of the span of this existence—and they say the Battle of Waterloo was switched from a panic to a triumph in 7. That just goes to show the difference between Wellington and Hall—four times as long, and still a panic.

Betty Bond started beautifully. This girl, endowed with charms and proven personality, won on entrance, but couldn't quite hold the pace she herself had set. Her first ditty was old, but it was her best, as it proved. It seemed that with such a start she would sail to glory. She sang a Woolworth clerk girl who landed in a chorus and wasn't appreciated as a principal—for realism of being unappreciated the lyrics were perfectly illustrated by Miss Bond and the audience fell into the spirit of it. A change to a flashing gown brought her on in a rube song, about a Michigander, and giggly only when she used Yiddish phrases, "Becky from Babylon" let her do an offer at dancing, which was welcome, and "Take It From Me" finished with love-making to the leader and not enough applause.

Sully and Houghton, delightful youngsters, took on sight and finished splendidly, as they should have. A few lines that seemed to be humorous failed to get the laughing noise, which may be charged to the audience rather than to the lines or their handling. Sully's dances were sensationally excellent, especially his ground-cloth eccentricities, his first specialty. Miss Houghton is pretty and graced with a melting and melodious soprano voice, which she declines to insult with songs beneath its standards. She is a charming performer and registers breeding and quality. She would make any comedian. And Sully doesn't need making. So there was nothing to this one—no speculative suspense—it sailed sweetly over.

The Fifers (New Acts) opened in full stage, giving way without any protests to Herman Timberg in his

single. Timberg can always fall back on his odd crawl-step dancing finish, and he did. That got him off decently. The rest of it was not so fortunate. The Johnson imitation went flat in topnote and resemblance, and the Lew Fields memory of by-gone days was as short and so inconsequential that, even had it been marvelously done, it would have been a piffle. The violinist was gladly taken. Bally Hoo Trio, a singing tumbler, a woman straight and a boneless contortionist, closed the main event with close attention on the contortions, which were more of exhibit than of entertainment. A jazz band contest, two syncopated sextets competing, ended the sleaze. Lait.

RIVERSIDE.

The current bill at the Riverside brings forth an example of the satisfaction derived from up to the minute sure-fire comedy sketches for vaudeville. No. 3 on the bill had William Gaxton and Co. The show had opened quietly with Alice De Garmo on the trapeze, with Millard and Marlin No. 2. The audience had yet to be awakened. The Gaxton sketch walked away with the first real honors. Those with doubts should witness the Gaxton sketch this week.

The Three Dennis Sisters in refined numbers handled No. 4 to a nicety. The girls do their best work with the croony type of song, their harmony with the numbers of this type providing the most acceptable portion. The girls can be properly termed parlor entertainers of a quiet nature with some of the preser routine, especially the opening, not suiting them to the best advantage. Val and Ernie Stanton, following, carried away one of the big comedy hits. The boys ran through the chatter with snap.

The Cameron Sisters closed the first half with their dancing, that is sure to deliver wherever placed. Monday evening much amusement was derived from the appearance of Billy Gaxton at the termination of the girls' act doing some clowning and burlesque dancing with one of the sisters.

John Steel (New Acts) opened after intermission, going over the half hour mark, being liked all of the time and landing one of the surest hits of a bill that had great strength. Lillian Shaw, next to closing, sharing the top of the bill with Steel, had little difficulty in placing her special Blanche Merrill numbers over to hearty returns. The Shaw act remains largely the same, consisting of the four character numbers for some time identified with this single. The Doris Humphrey Dancers closed the show, displaying a well routine dance offering. The act held the house to a man and the trippers of the light fantastic scored nicely throughout the turn.

ALHAMBRA.

The management should take a look at the smoking loges during an evening performance. It would more than likely find a condition evidently unaware of in that portion of the houses. It is as bad as Central park in the shady nooks where the benches have not been removed. The deck of an Albany night boat or a roller coaster at Coney Island stages the same sort of scenes. The show seems but secondary to the interested couples.

If any of the eastern agents or bookers wish to get an idea of a western vaudeville show they could not get a better one than that at the Alhambra this week. The first three acts are typical of the middle west shows, and number five comes "Flashes," which must claim the mid-west as its home. After intermission Fisher and Gilmore and the Ziegler Twins also, who have played the time often. Helen Ware and Co. (New Acts) is the New York name and she does not rob the west of any of its glory.

Doc Baker ("Flasher") is the feature as far as the Alhambra audience is concerned, and the big act went over with its usual bang. Moore & Megley, the producers, deserve mention for keeping it in such good condition. The act after six years of playing appears almost new.

Al and Fanny Stedman had no easy task next to closing, following the Ware sketch. The Stedmans are to vaudeville now what Florence Moore and Billy Montgomery were several years ago. They are working in a good deal the same manner, although not using any of the same material. Four Camerans were No. 3 and looked much better than they did at the Jefferson, where they did very well. They scored strongly and are working their specialty into a big laughing offering. The father and son idea is being further worked out, and this is the proper line for them. The comedian is excellent, due largely to the fact that aside from the comedy he is a very good acrobat and dancer. The little girl wore a new frock and it made a vast difference in her appearance. She is a cute little trick, and it seems only yesterday she was riding the little bike around as a girl of six or seven. The act fared very well and gave the show a good comedy boost in a spot needed. Frank and Milt Britton, two boys, do most of their best work on the brass instruments. This does not

sound especially inviting, but the boys keep the music subdued and play the instruments for the most part with mutes. Their finish is as good if not better than a whole jazz band, and this was the portion of the act that gained them the most. They open with piano and xylophone, and all is well done. It is a good No. 3 act for the big bills.

Moran and Mack seem to have added a bit of new material to their familiar routine and blackface sayings. Much of the material is old, but it is well done. They fitted in nicely and made the spot following for "Flasher" very sweet.

Maybelle Fonda and Co., a club-juggling act, with two men and a woman, opened the show. It is just an act. The dressing indicates small time and the working does not get above that at any time. Ziegler Sisters and Co. (New Acts).

COLONIAL.

The Colonial is due to close for the season Saturday, being the only big time house on Broadway listed to go dark this summer to date. Business last July (house was open through hot months last season) was better than it has been lately here. Monday night, however, found excellent attendance, said to be the best crowd in quite a spell. If patronage is as good through the week several weeks might be added to the season.

For a bill that was 50 per cent. singing, the performance was a fine one. There were as many numbers as in the musical show, but without one conflict cropping up, plus the introduction of novelty in essentially song turns, as weakness developed and big returns were the order of the evening. Several name attractions joined with standard offerings permitted, however, two or three recruits from the three-a-day, and all made good. No less than four styles of whistling were displayed, three coming in a row and including a mechanical whistle from the balcony in the way of a plug.

The "new fashioned comedian," Harry Fox, of course, displayed his little whistle, but not for the rendition of a tune. Fox found no trouble landing for a goal, despite the song numbers ahead of him in the next to closing interlude. Harry has his A. K. "belles of the hotel," his argumentative stage hands and his little stick; also a picture of the Dolly twins, whom he called the "Dooley Sisters" in explaining he was still married though there was a girl in the act. And what a girl! Beatrice Curtis—all girl and one of the sweetest looking engueuses ever. Seems like he is developing at every appearance, and it is an even bet the musical comedy producers have sought her. If not, then they have passed up a sure blue ribbon winner. Miss Curtis' dainty way in the repartee bit with Fox was matched by her general classiness. She duetted with Harry in "Tuscan," but that was a whole heap. If Fox is going back to pictures, as he says he is, the Curtis lass will be released and will step surely on her way to the electric lights.

Fay and Florence Courtney for their first appearance at the Colonial together in two years, met with solid success just ahead. The Benson string quartet from Chicago, accompanying the sisters, from the manner of scoring Monday night belong all the way. The first violinist has a splendid touch and the pianist is exceptionally clear. At least four of the Benson musicians are young men, polished of manner and well drilled. The Misses Courtney strung out the "Broadway Rose" number a bit too much. It was with that song, however, that they attained the best harmony results.

Another of the major song teams, George Whiting and Sadie Burt, went for a smashing hit, closing intermission. The couple offered more of their older numbers than the new and proved themselves favorites by getting as much from 'em as ever.

Miller and Mack crashed through for the comedy hit of the first section. On fourth they continued bowing until the house grew tired applauding, for that was all they had, and it was a long show. Mabel Burke, assisted by Helen Bell Rush, supplied a pleasing No. 3. Miss Burke landed with her single.

Al Hagg and Earl Laver, two of the new faces, went for a hit on second. The sidewalk conversation and a clever bit on tobacco names that includes most of the brands of cigars, cigarettes, smoking and chewing amused. But the men really landed with Hagg's whistling, augmented with Laver's playing of the piano-accordion. They won three earned encores and should

(Continued on page 28)

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We costume completely musical and dramatic productions, moving pictures, acts, revues and operas.
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HELEN WARE and Co. (4).
"The Recoil" (dramatic).
17 Mins.; Full Stage.
Alhambra.

"The Recoil" was played at the Actors' Fund Fair by Blanche Bates and Bruce McRae. To anyone acquainted with the style of sketches of the Grand Guignol, Paris, it is not necessary to look at the program to see the piece came from that chamber of horrors.

The story is of a French laborer and his wife who are nursing a sick child. The child's bed is on the stage and both parents have the usual anxiety over the infant's recovery.

The child seemingly improved for the moment, the man expresses a desire to attend a labor meeting held that evening. The wife tries to dissuade him, but after a promise he will keep his head she consents. A neighbor comes in to see the wife and during her visit, the child takes a turn for the worse. The neighbor goes for the doctor, who insists an operation is necessary at once. The neighbor is pressed into service to hold the electric lamp so that the doctor may get the proper light for the operation.

In the midst of the surgery all lights suddenly go out. The doctor clamors for light and the two women rush for a candle, but when they light it, it is too late and the child has passed away. There is a big moment for the mother here. The sound of a mob offstage in celebration is heard, and the husband, crazed with excitement, enters and vividly describes how the men have at last gotten the best of capital, and incoherently relates the manner in which \$50 under his leadership returned from the power house, where they extinguished every light in the community. The mother turns on her husband and denounced him as the murderer of her child.

The sketch is well played—perhaps not as well done as at the Actors' Fair, but still a good performance. Helen Ware is excellent as the slow thinking, hard working wife of the fiery labor leader. She plants the idea of the home solidly and without apparent effort, and this is the real backbone of the playlet. Her dramatics may not be spectacular enough to satisfy the vaudeville audiences, but they are true and sure and a grade ahead of what vaudeville audiences know. The supporting company is only fair, failing to bring the piece up to the horror stage that is meant. The curtain should ring down to a general shudder, but for some reason this point is not reached and in this the aim of the Grand Guignol is missed, for they shoot for the awe inspiring, the horrible and the creepy. The Actors' Fair and the Grand Guignol would probably both appreciate and talk about this piece and there may be many good reasons for playing it at both places, but there is a big question of its fitness for vaudeville. There will be applause for it in vaudeville and many curtains undoubtedly, as at the Alhambra, but it doesn't mean the audience cares for it—in fact, it doesn't mean a thing. The audience at the Alhambra laughed at it in several places where it should have cried, for if there ever was a sketch written without a laugh in it "The Recoil" is it. In one part the audience created such a disturbance that it looked for a moment as though the piece was to meet utter defeat. But, running true to vaudeville form, the audience came right back and accorded the wife several curial calls after she had denounced her husband.

Miss Ware has not chosen wisely for her annual vaudeville entry this time. The act will probably play the Palace and one or two other houses, but it is not a vaudeville vehicle. Dramatic sketches, good ones, have found a good home in vaudeville and they are quite welcome, but tragedies are more or less barred and rightly, for they not only have themselves to account for but usually managed to place their mark on the rest of the bill.

MARIE and MARLOWE.
Songs and Talk.
14 Mins.; One (special).
58th St.

Man and woman in polygot Italian get-up before a wharf drop in "one." The scene is laid in their native country and are about to embark for America. A series of Italian folk songs they sold for considerable because of powerful delivery. After a diary talk and comedy business are pop house in speed. It was the vocalizing that carried them over for a sound ing hit in the deuce position at this house.

EDWARD CLARK.
Character Songs.
20 Mins.; Two (parlor).
Broadway.

Billed as a single turn, Edward (Eddie) Clark has a young woman as accompanist, on his return to big time vaudeville, after a long absence. The years away have not harmed Mr. Clark, in reputation or technique. Though not appearing during his absence in any field on the stage other than vaudeville, he returns with a rep as a playwright, having written and adapted several plays and musical comedies.

In work Mr. Clark is more certain and sincere now than before, when his character recitations sounded often more flippant than serious, though his age and limited knowledge in those days prevented him from giving that touch he has now found. It is that touch of characterization as Mr. Clark has it now that sends his stock as a vaudevillian up as many hundreds of per cent, as anyone may wish to name. The experience, if lacking in stage activity was gained by this character singer probably through having written, rehearsed and watched as an author, until he knew what he himself required.

His "College of Hard Knocks" is a fine example of this, in the way Mr. Clark handles himself during it as well as the semi-recitative story of the grey haired man. "The Knocker" is in a lighter vein, with several laughs, of the fellow as Mr. Clark's pre-advised, who may easily be found in the show business and is also in every other line. It's a punchy bit of talk, well written and quickly recognized by any audience. Mr. Clark had no trouble interjecting zest into it, from personal experience likely, for it's written with fidelity of any number of professionals who will pan those they claim to be their best friends, behind their backs.

And then Mr. Clark's "Workhouse" boy sob for the finale. It's in the class with Lauder's forlorn kid. Mr. Clark makes up the boy down to the dirt upon his shoes, and gives it a woe full look that is carried along with his tale of being turned out by his folks, to go to the workhouse and to remain there. It is pathetic in appearance and heart-gripping in the sentiment. Also it's just a bit too much so, to be closing the act.

Just why Mr. Clark did not add the "tout," his creation, to the turn is unknown. The applause warranted more than an encore, though by that time the act had run 20 minutes. But the "tout" recitation should go in. It's one of Mr. Clark's first vaudeville efforts and a worthy one, like the "Hard Knocks" and "The Knocker."

His assistant (Mrs. Clark), a comely young woman and an accomplished musician (quickly told through her playing of the cello), did the piano accompaniment throughout the act and did the cello solo during Clark's change. Mrs. Clark was formerly of the Three Roses, a trio of girl musicians in the earlier days of better vaudeville, and they had a standing. Mr. Clark in those days was among the first of the vaudeville producers, he giving vaudeville girl acts, with himself the leader of them. What his "hard knocks" may have been since he was held out of the better vaudeville for loyalty to principles (which was loyalty and not selfishness) are known to but himself, but they must have been many, for Eddie Clark had intelligence, has it now, and that he was held out, as things turned out, eventually made him, but that's another story and a long one, that could be written with admiration for Eddie Clark as well as for others, just as easily as about the same thing could be contemptuously written of some.

However, in the return of Edward Clark, big-time vaudeville has secured a sure fire single, different from the rest, this character number turn with faithful characterizations that provide 20 minutes of real entertainment combined with lyrics that are worldly wise and makes one think or appreciate as they strike.

WELSH, REED and WALSH.
Talk and Songs.
15 Mins.; One.
58th St.

Two men in Tuxes and a woman the latter a striking blond with a voice of luscious proportions and pitch Patter introduces them for some straight singing. One of the men features his stunt limitations of a bass violin, cornet, jazz band, etc. Good. A pop medley finish brought them back for an encore, and a good getaway.

Worthy spot act for the time.

OLIVE BRISCOE and AL RAUH.
"The Brave Coward" (Skit).
16 Mins.; One and Two.
23d Street.

There is a good deal more of the skit in the paradox-titled new turn of Olive Briscoe and Al Rauh than songs. When the couple got down to duetting they displayed true form, however.

Before a silken drop Miss Briscoe appeared for a monologic bit, the comment being anent beauty parlors, which included new stunts in male barber shops but ended by consideration of the dentist. The idea, she explained, was that the doctors often ordered the extraction of teeth for the alleviation of certain ailments and as she felt an attack of matrimony coming on, she felt it might be cured by going to the tooth doctor.

Going into two found Rauh sitting on the dentist's door-step, trying to scrape up courage to go inside. The pair meet. She tells him she is going to have a wisdom tooth extracted and is so gay about it, he wants to know if she has already taken laughing gas. There was a duet, "Longing for You," after which Miss Briscoe exited into the dentist's office, suggesting Al gather his nerve and follow. He soliloquizes, finds himself in love with her, goes inside but comes flying out as a lusty scream is heard.

Miss Briscoe reappears, taunts Rauh over his cowardice. He promises to see the doc but whispers a request for a kiss. A slap in reply and out comes the aching molar. For a finish they sang, "In San Domingo," Miss Briscoe lightly yodeling.

Rauh has retained in part at least the idea of boob dress, but that it is particularly called for in the new act was not apparent, especially so the careless footgear. Neater attire would be more in keeping with the general dressing of the turn. A single from Miss Briscoe was missed, but "The Brave Coward" is amusing and it is in the hands of skilled vaudevillians.

Ibce.

JANE O'ROURKE and CO. (3).
"Merely Married" (Playlet).
15 Mins.; Two (Office) and Four (Parlor).
City.

Man, wife and lawyer. The latter is Uncle Amos, the wife's relative. His niece enters and wants a divorce on several allegations running the gamut from alleged cruelty to attempted murder. Husband follows a few minutes later. Charges ditto. Wise Uncle Amos has them picture the foregoing scene. Darkened stage and flash back to the couple's home where the scene that finally broke the long suffering camel's back—figuratively speaking—is enacted. Naturally, it's a farce and Miss O'Rourke gets her best work in here as a touchy, fiery spitfire, who misconstrues every point uttered by her spouse.

Flashback to the study of the lawyer, who, after urging either one (he does not know which one he will accept as a client, although both are anxious to retain him) to swear to certain utterances, is rebuffed by both, and the couple exit smilingly. The ruse is effected by Uncle Amos insisting, in order to secure sufficient grounds to constitute a cause for action, that the husband create liaison with another woman, and the wife with another man, to which suggestions both strenuously object and berate the old gentleman as a home-breaker for his pains.

There are laughs a plenty in the skit, further enhanced by intelligent interpretation that should trey the act into the big time.

DeWITT and ROBINSON.
Songs and Comedy.
10 Mins.; One.
American.

This is "Shorty" DeWitt who formerly worked with his sister and they knew him right off on the roof. Robinson the new member of the team works alternately at the piano and with a banjo, for DeWitt's song and dance numbers.

The diminutive comic lead off with "Keep on Walking," the tinge of blue figured to more than balance the number's age and it did. Robinson with a banjo medley number played well, after DeWitt delivered another number of same classification, "A Little Bit Is Better Than Nothing at All."

A shimmy number and dance by DeWitt landed, "Shorty," however, getting the best results through falls. A tap dance near the close was topped off with more falls and took the team off to encore applause. For the extra number "Shorty" surprised by pulling a straight ballad. The act opened intermission, measuring up well for three a day.

Ibce.

PAISLEY NOON and CO. (6).
Dance Revue.
20 Mins.; Full Stage. (Special).
H. O. H.

Paisley Noon was last in support of Ernestine Myers. In his new act he is assisted by five girls and one male who handles a piano bit.

Mr. Noon is a graceful dancer, has a pleasant singing voice, is possessed of showmanship and has framed his turn for speed, which is one of its biggest appeals. All of the girls are clever dancers and unusually personable.

The turn opens with Noon in "one" before special drapes, singing and introducing the girls. He does a bit of stepping with each. This is followed by the drape parting, revealing the full stage darkened and enveloped with a black eye. Male pianist, in Harlequin costume, is at piano with baby flood above illuminating player and instrument. A pretty effect is obtained through an arrangement of black strips, invisible to the house. The girls are concealed back of these and, upon appearance, appear to fade into view. The same means of exit heightens the effect. A pretty ballet by four of the girls in Colonial costumes follows a toe solo.

Con.

ARTHUR MILLAR and HIS FOUR GRAND BABIES.
Song, Dance and Musical.
20 Mins.; One and Three (special hangings).
58th St.

The above is the act's billing and the sub-title is "and two baby grands," the latter denoting the musical instruments employed. Mr. Millar has a song and dance revue of merit only there is too much to it in the wrong place. It needs trimming in spots and building up in others. The action, according to the law of averages, pyramids up to that chink ensemble number which would have sent it off as a mediocre pop house flash and would have eliminated the ensuing stuff which proved to be the best. In other words, the act should be built up toward the finish for a climax and there's no reason why it shouldn't make the regular houses.

Millar introduces his female quartet singly disclosing a fair looking company, three of whom appear "straight" and the last as a Bowery girl. He does a bit of dance with each, doing the most with the latter in a "tough" dance, marred because of poor orchestral accompaniment. A stage piano accompanist was missed here. Following that, two female specialty dancers have their innings, each scoring individually. That eccentric solo is a peach as is the clog dance by the other stepper. The other two girls are wicked piano pounders only it is too bad their stuff is not brought to the best advantage because of misarrangement of routine. That should be remedied. Millar did an inebricated ankle solo that won considerable as did, of course, the ensemble production work.

There's lots of meat to this act only it needs to be hammered down. It is sure-fire entertainment for the small big houses.

HOOD and ARTHUR.
Skit.
13 Mins.; Two (Special Drops).
23d Street.

Boy and girl with a skit idea amateurishly carried out. There is a bathing beach scene, the drop depicting several dressing tents. From an opening a girl's leg is flashed, the girl appearing in a neat bathing costume.

There is a flirtation bit and when the boy thinks he has won a sweetie she mentions "Percy." The latter turns out to be a dog and is mysteriously turned into sausage. A shadowed undressing bit gives the boy a chance for a song, the act displaying a silk drop and the girl in frock and hat at its conclusion. A parody on "Oh, Promise Me" concluded. Little chance for the turn without considerable changing. Assigned the opening position, it failed to register, though it is a question if a better spot would have mattered.

Ibce.

RUSSELL and RUSSELL.
Gymnasts.
6 Mins.; Full Stage.
American Roof.

Man and woman with ring and trap routine. The woman first lifts to high bar, supporting man in regulation aerial routine. The operation is reversed with the woman working from the man's arms' support.

Some ring work by the man with a slow lift. His particular stunt is a lift from one finger of each hand. The act finished with a double trap turn. Act closed the show.

Ibce.

AL K. HALL and Co. (9).
Talk, Song, Dance, Brass.
28 Mins.; One and Three.
Fifth Ave.

There have been many burlesque actors in vaudeville, many burlesque acts in vaudeville—but this is a burlesque show in vaudeville.

It is not a "revue." It consists of Hall, who played many characters on the wheels, supported by a straight man, three girls in talking and dancing bits, and a brass band composed of three girls and a man in Yama Yama attire. The band walks on so unexpectedly after the exit of Hall and his straight man, and after the three girls have been on and have gone, that everyone flashes a look at the cardboard to see if it's still the same act. The sign remains, and Hall reappears presently after the straight has sung a ballad to the brass; brass is not just what a sentimental ballad needs, though the singer now wears punctilious evening clothes with strained ease; but evening clothes must be seen and not heard; so the ballad flutters, the singing drowned by the brass, and no great harm done.

Hall enters and clogs. This doesn't get much. He dances first with a girl and then alone and neither is heartily accepted. More brass; another ballad; another girl, this time dressed spankingly in almost nothing and lots of sparkle—this gets a little craning on the girl's pretty figure. Hall's parlor dancing missing again. More brass, more ballad. Hall has changed to eccentric again and has a girl in keeping. They do a "tired" dance, probably a "hop," but "cleaned up" for vaudeville, so it is just the yawn and not the yen-yen. The girl does it well and Hall does it great. It is a little raw for burlesque, but within the law for vaudeville, which has weird yesses and noes. This closes the act to a wallop.

In the earlier scene in "one," Hall and his man do a frazzled flirtation bit with the girls, one by one, which fails to get big laughs and is exceedingly crude, rude and offensive—its general tone more so than its specific lines, most of which are moss-grown and moth-eaten, to wit: "Born in America." "What part?" "All of me." "We'll have supper at your house," and many like these. Hall has neither identity nor character in his half-tramp costume and willy-nilly dialect. If this scene is any good he can use it for a full act. If it isn't—and it didn't get much from an audience made to order for it if it was "there"—he should chuck it and stand on the music-song-dance part. This way the act is cut into two portions, neither speaking to the other.

It being a nine-people offering, it must be an expensive turn, and thus must command feature billing; it failed to justify it on this showing, except for the last minute, when it was solid, though far from polite, amusement. The hangings in full stage are shabby and looked shopworn. It seems as though Hall, in an effort to put on something big, wandered from the main road and got lost.

If he will cut the bad bromides out of the olio and get through the meat of it rapidly, lose the brass, do the two dancing girl-bits that are worth while, cut the clogging and the fox-trotting, stay in "one" all the way, do about 16 minutes and close with the weary episode, he'll have far more desirable and far more saleable vaudeville merchandise, and should get a spot in the middle of an average bill.

Lait.

GEORGE MORTON.
Songs, Talks, Dances.
13 Mins.; One.
American Roof.

Formerly of Kramer and Morton, which team took the billing of the "Two Black Dots." The same billing obtains for Morton except that it is made singular. The team separated while in England, Kramer now appearing with Jack Boyle.

Retaining the burnt cork makeup, Morton is using most of his portion of the former two act, with the routine extended. He opened with a comedy lyric, "Such Nice People," going into chatter about "Isabel," and then her brother, who was so lazy he married a woman with five children. He waited for that one to sink in. After a tap dance bit Morton yanked in the "hot dog" gag, which is getting frayed.

He won an encore, using a uke and giving a rather well selected medley of melodies. Morton was next to closing, and though he held the spot, an earlier position might have stood him in better stead.

Ibce.

DOROTHEA SADLER and Co. (2).
In 1999" (Comedy).
15 Min.; Full Stage.
51st St.

William C. DeMille is programmed as the author of this satire. Leila Davis and Co. played a sketch with the same idea eight years ago on the popular priced circuits. Of current date is an act written by Jack Lait and played by Bronson and Baldwin that also carries the same idea, more elaborately staged and produced. The present piece is of 1999, where the woman and the man have changed places in the regular order of things. The woman is the bread winner, who seeks in marriage and has her clubs and night outs, etc., while the man remains at home to look after the baby and the household duties.

The wife of the man has a best friend who works upon the neglected husband to such an extent he consents to run away with her. As the couple are about to depart the wife enters and catches them in fond embrace. The usual denouement follows with the order of things reversed.

In this act it is all done straight without the redeeming feature of burlesque or travesty. The latter was what removed the repulsiveness of the silly character, one that is not funny to a great many people and one not understood by all. This act has some laughs and real ones, but it is not funny enough to be a real success.

William Gaston is billed as with Dorothea Sadler and his work fully warrants the billing, for he is the outstanding figure in the piece. He does very well with a role not altogether appealing. The second woman is not billed, but her work is equal to that of the stars. Miss Sadler plays the role more in the female vamp order of things, rather than as the masterful woman the character calls for. Both women dress in modern fashion, not using a masculine dress or air of any kind. The finish of the act is weak and should be strengthened. It finishes abruptly and almost up in the air with the wife doing a flop on the floor while the husband and lovers depart. It gives the impression of having been built with the idea of giving it class for the big time, and in doing so they have lost what ever value it had as a vaudeville number.

JOHN STEEL.
Sings.
33 Min.; One.
Riverside.

John Steel, with the "Follies" for several seasons as its tenor, is this week making his first attempt at vaudeville. From the Monday night reception, Steel may remain in vaudeville for some time, he slapping over a series of solid hits from his first number to the last. Vaudeville can use a tenor of Steele's calibre to advantage, there being a magnetism in his work that is often lacking in singers possessing operatic or concert voices.

Steel not only sings, but delivers the numbers, displaying his personality with each effort. Opening with a medley with "Mother Macchree" for the finish, standard numbers and former successes of the tenor's are used, including "Only a Kiss," "The World Can't Go Around Without You" (credited to Dorothy Jordan), "Rose of My Heart," with six encores Monday night, including "Because," "Tell Me Little Gypsy," "Elle Eli," "Ireland Must Be Heaven," "Tulip Time," and "Girl of My Dreams."

There is sufficient variety and novelty to this layout to furnish the singer with innumerable opportunities.

For vaudeville this chap can be classed with the top notchers in his class. Jerry Jarnagin is at the piano and an accomplished player devoid of freakness. One good chance is given him for individual returns.

RAPPI.
Violinist.
14 Mins.; One.
23d St.

Rappi was on first in the attire of a "Wop" street musician playing a medley of classical airs very well. He followed with a ballad, exciting to strip to silken blouse.

Novelty bow work with Rappi introduced—dance bits formed the second portion of the rout. A Scotch bagpipe imitation brought a few and a few lines of ornament from other bits, with bugle impression followed with mention of "72 days in the kitchen." He closed with a fast number, stepping about for it. Rappi won an encore, it being "Rose in the Devil's Garden." For the number he stopped to sing a chorus in good voice. On second Rappi did well. *Ibce.*

THE FIFERS (3).
Dances.
20 Min.; Three (special hangings and drops).
Fifth Ave.

Two boys and a remarkably attractive girl, obviously brothers and sister. They open in a picture pose in a set of drapes with a drop atmospheric of their Russian costumes. It all looks most promising. They go into a three-dance, Russian, and it is disappointing. After that there are singles, doubles and trios, with many changes of wardrobe (all pretty, but never extraordinary) and an occasional change of back drop to show Spanish, Indian and other atmospheres.

The girl is the hope of the turn. She seems quite young and is a big girl. She dances with evidences of training and ability, but little finished gracefulness. She wears several costumes attractively and at times is very sparsely clad, yet even then her clothes don't hit as they should. She couldn't well wear less, but might try some other way to set off her charms, which seem to lie not as much in her lines as in her features. She is far from ready to go after a name for herself in vaudeville, in any event. The boys, too, are likeable, but mid. At no time does any of the three strike a really big moment, though it is all quite neat and youthful and polite enough.

It is difficult to say just what this trio does lack. In bitter truth, it needs one convincing dancer.

Several seasons in minor production work, or maybe in minor vaudeville, should bring out the hints of ability that now lurk in all three. For the success of the present act it should be cut about a third with the weakest of the stuff scrapped, and the girl should come blazing forth at the finish with something spectacular in costume, even if it isn't as brief as the present one, to give this young trio a chance before the exacting eyes of the bookers and the other skeptics.

It has enough "production" for another act in excess of what it requires, and enough wardrobe to equip a young carnival. It is tastily put on and there is nothing wrong with it except too much of too little importance. *Lait.*

ZIEGLER SISTERS and Co. (2).
Dancing and Music.
14 Mins.; Full Stage (special drop set).
Alhambra.

The jazz band which the Sisters formerly employed in their dance offering is now missing. Instead the girls have a leader who fills in the time between changes with violin solos. A male dancer does a single dance besides one with a sister.

The real turn is the Ziegler Sisters, who do several dances with a change of wardrobe for each. A drop is carried that is used only for looks, going up on a set which consists of a pretty blue figured back drop with a pink eye that does not seem to fit or that makes the whole look gingerbread. The girls' opening dance is too long. This is followed by a violin solo, also too long, and gives the act a slow start.

The second costumes are very pretty and becoming. The boys' dance is also long and lacks a punch. One of the sisters attempts a Pearl Regay dance with the boy as assistant, but does not get very far with it.

The rest of the dances are more or less repeats and show plainly the girls need assistance in putting over a big-time specialty. More assistance than they now have. For a five-minute interlude in a show the girls might fill in very well, but as a complete big-time vaudeville act by themselves they have not enough to put them over.

TERMINAL FOUR.
Male Quartet.
16 Min.; One.
American Roof.

In style and comedy frameup the average of small time singing fours. Act opens with entrance of second tenor dressed as Pullman conductor who does snatch of song. Porter in blackface attending comedy British tourist in deerstalker hat and knickerbockers, follows. Traveller and porter engage in crude comedy dialog which presently involves tough baggage master and all hands are present.

They alternate with horseplay and harmonized numbers such as "Girl I Left Behind" and "Marry." The talk is exceedingly elemental and the ensemble numbers have interpolated musical eccentricities, such as rapping patter by the big black baritone and the like. Whole frame-up is for the popular priced trade of audience for which it serves. *Rush.*

BEVAN and FLINT.
Songs and Talk.
14 Min.; One.
51st St.

This man and woman combination have changed their specialty considerably in the past season and very much for the better. It is now constructed entirely for laughs and nothing is allowed to interfere.

The man who looks small along side of his statuesque partner is wearing a sort of dress-up rube makeup which is topped off, or bottomed off, with a pair of those funny tan, bulldog shoes. He gets a big laugh at the opening.

The orchestra plays a heavy introduction while the spots play on the drop. The drop goes up disclosing the comic in a pose with a flower held to his nose. It gives the act the right start and from the beginning it is a laugh for the full running time. The woman makes one change of wardrobe, giving the man time for a comic song which he puts over very well. He has a very good voice, but is not showing it in this act. His comedy is of the semi-nut variety, carrying action all the time.

There are several very good falls. The first one he does is the prize; he does a real drop dead when the woman discloses her age. Doesn't sound new at all, but it is the manner of doing that counts here.

The finish, a dance in which the woman aids materially, is also built for laughs and succeeds very well.

Since last seen the act has improved in every way. The woman has developed into an excellent straight, and steps aside once in a while to plant a laugh of her own. The man is smoother and easier, comedy coming naturally and freely. It is hokum, but good, clean, wholesome hokum. But even with it there is class and looks to it that speaks only of the big time.

The couple should have no trouble locating permanently in the better houses.

EARL RICKARD.
Talk and Songs.
15 Mins.; One.
City.

A couple of years back this wise-cracking, smooth talking, personable boy was doing a single very la aljolson with a "Private" preceding his monicor. One of those uniformed acts. Since then he has been with the Shuberts in the McIntyre and Heath show, "Hello Alexander," and his stay with the production must have been an enjoyed one, judging from the laudatory press-agenting anent the minstrel stars of the show.

The limitations of following script in the production work have worked a few wonders for the boy. He has dropped much of the then superabundant jolionisms, although they do ooze forth ever and anon even now. Also the kind attention angle via the uniform. He appears in white ducks and darker jacket, which regalia he later explains is an heritage of his novitiate as a tennis player. The tennis talk brings him into other branches of sport, including that English umpire story about "four balls," you're out; the bags are full and I have no place to put you," which Robert Emmet Keane has made sufficiently familiar hereabouts to boomerang it for others.

Rickard opens very colloquial, also with quite a cold, for which he made genuine apology, kiddingly admitting he is Al Jolson's greatest understudy. His "Nobody's Baby" is talked-sung with one foot on the orchestra piano over the footlights. Talk follows and then a ballad with which he ties up the works, plus a K. O. of a recitation that is a relief to a hardened vaudeville observer because of its human sentiment devoid of the usual banalities. A blues was a good send-off for him.

Next to closing at this house and a hit.

"DOOLEY" IOLEEN.
Song and Wire.
11 Mins.; One (4) and Three (7).
58th St.

Miss Ioleen may have been a member of the Ioleen Sisters, a standard wire act of ten years back, but the present bearer of that surname belies the act because of her youthfulness.

Miss Ioleen opens with a couple of published numbers in "one" before the outer drapes. Something more of her is expected, judging from the straight vocal act, and her wire efforts in the area of the stage fulfill all expectations. Miss Ioleen features some wire dancing, including the so-called jazz solo that qualifies her for a versatile opener in thrice daily company.

JESS and MILT FEIBER.
Piano Act.
13 Mins.; One.
City.

One of the boys, the stouter, was recently of Feiber and Griffin, a mixed team. The brother combination is a happier one with respect to material and actual comparison, although the former team had greater possibilities. They open with a special introductory ditty, quite long and delectable to advantage. Both boys can play the piano (if memory serves right, they are not unknown to Tin Pan Alley as songwriters), and alternate in presiding at the grand. The first published number, "I Never Knew," is bluesed to uke and piano accompaniment.

A "You Don't Know" specialty is not worth the time consumed, means nothing until the second chorus punch line, and then stamps it for a brash and muchly indigo ditty. A vop number specialty got something on a cussing tag line. The concluding number starts out chinky with a coke accent and ends with home and mother. However, the sentiment conveyed got across, with a fair getaway.

The boys have appearance even in street clothes, but could dress up their material to advantage.

JAMES BRADBURY and CO. (3).
"Psycho Jim" (Comedy Playlet).
16 Mins.; Full Stage.
23d Street.

The sketch idea here is new in substance rather than plot. It tells the story of a son, whose father gives him the air with instructions to go to work. But son slips over a deal that puts him back aces high with the old boy. Son in love with pop's stenographer helps a lot.

In the case of "Psycho Jim," who is the son, the young man appears a mixture of the high and low brow. He spouts language which father thinks is bughouse but despite the shell-rim glasses Jim is rather regular in his line of chatter to his sweetie.

After he gets the gate from father, Jim starts out applying psychology to business, first getting engaged to the stenog. It takes place in pop's real estate office. Kerrigan, a rich shopkeeper, has offered \$20,000 for the Widow Blake's plot next his shop. Jim by process of deduction arrives at the conclusion that if Kerrigan were made to believe a glue factory might be built on the site, he would come through with a lot more money. Jim's scheme works out, the plot being sold to the merchant for \$40,000. That tickles father and everything is rosy.

Mr. Bradbury makes the playlet lively and he is a likely juvenile. The role of the father was well played, though the balance of the support might be improved on. "Psycho Jim" can stand direction improvement which will improve its chances for the better houses.

VERNA MESEREAU and Co. (5).
Dancing.
13 Mins.; Full Stage (special drop set).
23d St.

There is some sort of an Egyptian legend that goes with the act, explained by the star as sort of a prologue, with the face in a small cutout in the drop. In this portion of the act the four girls used to dress the stage only in the body of the act are introduced. This is probably done to give the girls a little more to do. George McCormick is the male dancing partner, looking the part and doing the Egyptian stuff rather well. He is extremely tall and his height is accentuated by the costume worn.

Verna Mesereau is the act and if it wasn't for the girl there would be no reason whatsoever for it. She has good looks, can read lines and shows dancing ability which suggests that she might try something besides this hand bending dancing now being passe. At best this style of dancing was but a craze and it went because a great many thought that it would be showing ignorance not to appreciate something artistic. There is only one other act of the kind playing big time consistently and Verna Mesereau is a better dancer than the girl in that act, but this will be of little advantage to her as one act of this description seems to be about enough. This act has played considerable pop time, having made a few tours of the Pantheons Circuit. Verna Mesereau has ability and she could be featured in a different style act where a wider scope would bring out her talents. The present offering has about worn out its usefulness and is due for the shelf.

FRED ALLEN.
Comedy.
20 Mins.; One.
Colonial.

Allen is a nut comedian who has been out for several seasons. In the smaller houses he worked in the use of a phoney ventriloquist bit with the aid of a stage hand, employed various gimeracks including wooden hands and mixed in juggling bits. All of the "junk" and borrowed stuff has gone with the exception of a wabbly umbrella.

With whitened face Allen is now more "legitimately" a comic of the nut school, minus the trunkful of props. He could not resist the use of a card placed before his entrance, reading "Mr. Allen is deaf. If you care to laugh or applaud, please do so loudly." With hand placed in back of his ear he carried out the sign idea in part.

Allen is not a monologist. His chatter is unrelated and aimed for laughs, which he secured. Working up "illustrations" of a nut number, "The Electric Chair," he worked in assorted nutty things that sent him to the entrance in favor.

Reappearing with a guitar, he said that he was a Hawaiian. Once he was very dark, but someone left a pair of dice in the house and he faded, faded, faded. Allen's number with the guitar, entirely a comedy idea, was successful throughout and it brought him out for more. He mentioned once that he might not be quality but he sure gave quantity. His turn is over-time, but Allen's present act is big time and it looks all his own. *Ibce.*

TWO LADELLS.
Comedy.
10 Mins.; One.
American.

Probably two members of the Ladella Comiques, who were in the New York Hippodrome show last winter. The two men appear in street clothes and open with a singling number, after the manner of singing acrobats since the world began. Then they get down to work and deliver ten minutes of laughs.

One of the pair is heavy set and portly, the other slender and trim. The heavyweight attempts all the smooth tumbling of his lighter partner and takes terrific falls for first rate comedy effect. The smaller man is a fine acrobat and can dance with the best. He works crisp forwards, backs, layouts and twisters into his stepping routine, and for good measure puts over a feat at the finish something between an "Arab" and the pirouette of a flyer in a casting act. All the tumbling is done with the best possible style and without apparent effort.

The smoothness of the straight work gets point and added effect from the awkward bungling of the heavy member, who shakes the building when he goes flat on his back after a try at a back and nip-up. The big man is a real acrobat; otherwise he couldn't do the falls. He showed he could work straight by taking a startling series of "nose dives" and by doing understander for a routine of hand-to-hand feats with the dancer.

The pair have a little talk, but it doesn't interfere with their specialty. They have accomplished that rare feat of making a clean cut comedy turn out of acrobatics without too much knockabout. They'll do anywhere. *Rush.*

FOSTER and SEAMON.
Comedy.
15 Min.; One.
American Roof.

Two men, one fat man in Tuxedo doing straight to the comedy of tall, thin, red-nosed grotesque comic. On the Roof they were a laughing riot. The comedian has a style all his own and a knack of getting over low comedy that argues a wealth of experience. One would guess that his real forte is German dialect types, but the dialect has been subordinated to something between a cissy and a nut boy. Whatever it is, it is very funny and tied the American audience into knots.

The talk routine moves fast, beginning with a flirtation bit, running into twisted conversation on the theme "To you you are me, but to me you are you," elaborated into a maze of personal pronouns clowned up to the last degree, and ending with a burlesque female impersonation worked up to a rough and tumble climax of guffaws. The straight man has an agreeable tenor voice and sings several numbers agreeably.

The pair were on next to closing and drew down the unclouded bit of the bill. They represent the type of laughing number the small time is sadly in need of and will prove a tower of strength in any bill. *Rush.*

BILLS NEXT WEEK (JUNE 13)

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

Ethel Barrymore

*Helen Dixon Co

Jack Joyce

Jack Donohue

Ruth Royce

Demarest & Collette

Horlick & S. S.

MacFarlane Bros

Royal Gascolines

Keith's Riverside

Frisco Co

Herschel Henkle

Tempest & Sunshine

Mary Haynes

Elmer Padula

Jack Kennedy Co

*2 Sternards

Jerome & Newell

(One to fill)

Keith's Royal

Wm Gaxton Co

Lillian Herline Co

Sherwin Kelly

Cameron Sls

Chic Sale

Geo N Brown

Palo & Palet

Jack O'Brien

Keith's Alhambra

Lee Kide

Lillian Shaw

*Chas Harris Co

Whiting & Burt

(Others to fill)

Moss' Broadway

Margaret Padula

Greenlee & Drayton

Earl & Sunshine

Lane & Hendricks

Henry & Moore

(Others to fill)

Moss' Coliseum

Frank Gerry

Hayataka Bros

Maria Lo Co

J & M Harkins

(Two to fill)

Nelle Baker

The Lovelocks

(Others to fill)

Keith's Fordham

D H H

Ethel McDonough

Devoy & Stazer

*Montgomery

Nonette

(One to fill)

Wm Mandell Co

Mel Klee

Lorraine & Crawford

Kennedy & Nelson

H & A Seymour

Maria Lo

Keith's Hamilton

Cabill & Romaine

"Shadowland"

Eddie Carr Co

*Kinney & Shelby

McDevitt Kelly & Q

(Two to fill)

Keith's Jefferson

Eddie Ross

Kennedy & Berle

Lydia Barry

Healy & Cross

McDevitt Kelly & Q

(One to fill)

Fallon & Shirley

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Hayataka Bros

*Lillian Bernard

Mabel Fonda 2

A & F Stedman

Moss' Regent

Fallon & Shirley

Wm Mandell Co

Yorke & King

Edith Helena

The Lovelocks

(One to fill)

Lydia Barry

2d half (9-12)

Earl & Sunshine

Frank Farron

Jas Bradbury Co

*Nip & Allman

(Others to fill)

1st half (13-15)

Wright & Dietrich

Marley Russell

*Martindale & P

(Others to fill)

Proctor's 125th St.

2d half (9-12)

Dave & Lillian

Rappi

4 Casting Mellos

(Others to fill)

1st half (13-15)

"Jap Honeymoon"

A & F Stedman

(Others to fill)

2d half (16-19)

Kraus & White

Hallen & Goss

Togo

(Others to fill)

Proctor's 5th Ave.

2d half (9-12)

D H H

Lillian & North

"An Argentine"

(One to fill)

1st half (13-15)

J H Johnson Co

Forer J White Co

(One to fill)

ATLANTA, GA.

Lyrie

(Birmingham split)

Bob & Pugh

Alexandra

(One to fill)

Baltimore

Maryland

Burns Bros

Walsh & Edwards

Muller & Stanley

Billy Glason

(Others to fill)

Proctor's 23d St.

2d half (9-12)

Lydia Barry

Vic Plant Co

C Cameron Co

Boyle & Bennett

Cronin & Hart

Devoy & Statzer

(One to fill)

1st half (13-15)

"Peggy Arrives"

Maud - van

Amaranth Sls

*Lea & Fitz

(Others to fill)

2d half (16-19)

Wright & Dietrich

Jas K McCurdy Co

4 Casting Mellos

(Others to fill)

CONEY ISLAND

Brighton

Santos & Hayes Rev

Joe Cook

Alex Bros & Evelyn

Brown & O'Donnell

(Others to fill)

Henderson's

Cradie Fashion Pl

Muldron F & R

3 Dennis Sls

Selbini & Grovini

Piller & Douglas

Lynn & Howland

Frank Dobson Co

Patricia

Camille 3

FAR ROCKAWAY,

L. I.

Columbia

Russell & Devitt

Kramer & Boyle

Kelly & Pollock

(Others to fill)

2d half

D D H

Joe Howard's Rev

Sully & Houghton

Healy & Cross

Dave Harris

(One to fill)

BROOKLYN

Keith's Bushwick

Valerie Bergere Co

Arnold & Lambert

Brennan & Rule

Buzell & Parker

Vine Daly

Norman Telma

(Others to fill)

Keith's Orpheum

Patricia & Mason

Kalyama

Kliff Gordon Co

Jack Wilson Co

Sig Friscoe

Mabel Burke Co

LaDora & Beekman

3 Bobs

(One to fill)

Moss' Flatbush

Anderson & Burt

Margaret Taylor

Harry L. Mason

Geo McFarlane

(Two to fill)

Keith's Boro Park

Mel Kree

(One to fill)

EASTON, PA.

Able O. H.

Slyder Bros

Mack & Stanton

Royal Venetian 5

Ed Morton

(One to fill)

2d half

Clown Seal

Rube Walman

"For Pity's Sake"

Bernard & Townes

Donald Sls

(Others to fill)

HARRISBURG, PA.

Majestic

Vee & Tully

Marlowe & Marie

Grey & Byron

Princeton & Watson

Scanlon, Penno & S

2d half

Cooper & Lane

Gellett & Koken

(Others to fill)

HAZELTON, PA.

Colonial

Alice DeGarmo

Kennedy & Kramer

Hazel Crosby Co

Princeton 5

2d half

Texas 2

Marshall & Watts

Zuhn & Dreiss

3 Hendersons

HOLYOKE, MASS.

Mountain Park

Lynch & Zeller

Mabel Sherman Co

Spencer & Williams

6 Kirk Smith Sls

Quixle 4

7 Bracks

2d half

Owen McGivney

John T Ray Co

Quixle 4

Ziegler Sls

(Two to fill)

JACKSONVILLE

Arcade

(Savannah split)

Jean & Elsie

Nord & Belmont

Meadow Brook Lane

Coffman & Carol

Hazel Green Co

3 Bennett Sls

Morley Sls

Tempest & Sunshine

Claudia Coleman

Ara Sls

1st half (13-15)

3 Bennett Sls

Morley Sls

Tempest & Sunshine

Claudia Coleman

Ara Sls

1st half (13-15)

Hughes & Nerret

Robbie Gordone

Rappi

(Others to fill)

2d half (16-19)

Frazer & Bunce

Keene & Williams

(Others to fill)

ALLENTOWN, PA.

Orpheum

Clown Seal

Rube Walman

"For Pity's Sake"

Bernard & Townes

Donald Sls

2d half

Slyder Bros

Mack & Stanton

Royal Venetian 5

Ed Morton

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(Birmingham split)

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(One to fill)

Baltimore

Maryland

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Walsh & Edwards

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(Others to fill)

Proctor's 23d St.

2d half (9-12)

Lydia Barry

Vic Plant Co

C Cameron Co

Boyle & Bennett

Cronin & Hart

Devoy & Statzer

(One to fill)

1st half (13-15)

"Peggy Arrives"

Maud - van

Amaranth Sls

*Lea & Fitz

(Others to fill)

2d half (16-19)

Wright & Dietrich

Kerr & Ensign
Wilson & H.
Orpheum
Macfarlane & Gray
L. & G. Harvey
Josephine Harmon
C. Gibson & J.
Foster & Seamon
Dance Original
2d half
Four Fantinos
P. & G. Hall
G. S. Gordon Co.

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BIRMINGHAM
Bijou
Flying Howards
Zolar & Knox
T. & H. Speck
Ward & Wilson
DeMarlo 5
2d half
Wright & Wilson
Tommy Dooley
The Crisis
Duell & Woody
Lone Star
2d half
Howard & Craddock
Avenue B
Evelyn Phillips
Elizabeth Saiti Co.
Tilroy Rogers
Water Moore 3
(Two to fill)
2d half
King Bros
Crescent Comedy 4
Mammy
Fox & Barton
1 Wilson Girls

HARRY KAHNE
"The Incomparable Mentalist"
ORPHEUM CIRCUIT

BROOKLYN
Metropolitan
Norman & Jeanette
Flo Ring
Kerr & Ensign
Burt Walton
Minstrel Monarchs
2d half
Wonder Girl
Terminal 4
Johnson Cole & G.
Dudino
Dance Original
Fulton
Herman & Young
Duffell & Covey
Tid Bitts
Wilson & H.
(One to fill)
2d half
Pedrick & DeVere
Monte & Parti
Bond-Herry Co.
Cooper & Ricardo
Romas Troupe
Palace
Low Hoffman
Crescent Comedy 4
Fox & Barton
Leach LaQuinlan 3

BUDWIN
WALSH and AUSTIN
in "AT THE BEACH"

(One to fill)
2d half
Evelyn Phillips
Adams & Gerhuse
Dody & Herman
Kenny Mason & S.
(One to fill)
Warwick
Mammy
Chapman & Ring
King Bros
(Two to fill)
2d half
Low Hoffman
Crescent Comedy 4
Hawthorne & Cook
Walter Moore 3
(One to fill)
ATLANTA, GA.
Grand
Wright & Wilson
Tommy Dooley
The Crisis
Duell & Woody
Lone Star 4
2d half
Connors & Boyne
Waters H. & C.
5 Musical Buds
DAYTON
Dayton
Cooper & Rodello
Brown & Elaine
Mac & Hill
Jack Reddy
Melody Festival
2d half
O'Neill Sis
Walsh & Bentley
Gordon & Healy
Walter Kauffman
Skating Macks
FALL RIVER
Loew
Goldie & Ward
Albert Rickard
Chapelle & S. Co.
Baker & Rogers
Margot & Francois
2d half
Boillinger & R.

Nada Norraine
LaPollette Co
Adrian
Sig Franz Co
FRESNO, CAL.
Hippodrome
N. & S. Kellogg
McKee & Day
Cantor's Minstrels
Marston & Manley
Hori & Nagami
2d half
Play & Castleton
Sherman Van & H.
W. E. Morris Co.
Van & Vernon
Frank Hartley
HAMILTON, CAN.
King St.
Les Arados
White & Cazzie
Nancy Boyer Co.
Kane & Chidlow
Jack Martin 3
2d half
Jack Gregory 3
Murphy & Lockmar
Martha Russell Co.
Bartlett Smith & S.
Gypsy 3

HOBOKEN
Lyrie
Adams & T. Sis
Kennedy & Davis
Cardo & Noll
Curtis & F. E. McRae
Kramer & Paterson
2d half
Roder & Dean
Arthur Lloyd
Van & Mack
Steppe & Lancaster
Rogers B. & T.
HOLYOKE, MASS.
Loew
1st half
Wonder Girl
P. & G. Hall
Maurice Samuels Co.
Hawthorne & Cook
Alex Sparks Co.

HOUSTON
Princess
Marco Co.
Allen & Moore
Hamilton Walton
Gordon & Healy
Casting Lloyds
2d half
Hal Stryker
Galloway & Garrett
Violet & Lois
Barrett & Cuneen
Fortune Queen
KANSAS CITY
Garden
Peters & LeBuff
Gordon 3
Straight
Evans Mero & E.
Downing & B. Sis
2d half
Jean & Valpean
Robinson & Pierce
Walter Fenner Co.
Anger & Adelon
Lola Brava Co.
KNOXVILLE
Loew
Francis & Day
Kelso & Lee
Gene Morgan
LaTemple Co.
2d half
Donald & Donalds
Hill & Roe
Phillips & Ebby
(One to fill)

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The Hurleys
Billy & Moran
Jack Lyle
2d half
Beattie & Blome
Norton & Wilson
Roeber & Gold
L.G. BEACH, CAL.
State
Mr. & Mrs. Wiley

LOS ANGELES
Hippodrome
Weston & Marlon
Brennan & Murley
Gray & Graham
Craig & Cattie
"Let's Go"
2d half
Ralph Seabury
F. & C. De Mont
"Love Lawyer"
Coscia & Verdi
Jussal & Oasi
MEMPHIS
Loew
Sullivan & Mack
Rita Shirley
Burke & Burke
Frank Juhaz Co.
Royal Trio
2d half
Hip R. Seabury
G. & K. King
Jimmy Rosen Co.
Sobel & Weber
MONTREAL
Loew
Clifton & Spartan
Mabel Phillips
James Grady Co.
R. & G. G. G.
White Black & U.
MODESTO, CAL.
Strand
(12-13)
Play & Castleton
Sherman Van & H.
W. E. Morris Co.
Van & Vernon
Frank Hartley
(17-18)
Ergott & Hermoine
Charlotte Worth
E. & G. Parks
Travato
Robinson's Baboons
NASHVILLE
Loew
Hip Raymond
G. & K. King
Jimmy Rosen Co.
Sobel & Weber
PROVIDENCE
Emery
White Strippers
Ryan & Mann
Fred Weber Co.
Lester Bernard Co.
LaVan & DeVine
Gaby Bros
2d half
3 Martelli
Ryan & Mack
Boyd & King
Murray & Lane
Harry West Co.
6 Royal Hussars
SACRAMENTO
State
Maxon & Morris

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OAKLAND, CAL.
State
Ergott & Hermoine
Charlotte Worth
E. & G. Parks
Travato
Robinson's Baboons
2d half
Jack & Foris
Raines & Avey
K. E. Emmett R. Co.
Monte & Lyons
Russo Tels & R.
BILLY HART GIRLS
2d half
CHIT BALLET 3
Hodge & Lowell
Burton & Shea
McCormack & W.
Stepping Stone Rev.
SAN DIEGO
Spreckles
(16-19)
Bussie's Dogs
Melville & Stetson
R. H. O'Connor Co.
Morey Senna & D.
Sherlock Sis & C.

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(12-13)
Bussie's Dogs
Melville & Stetson
R. H. O'Connor Co.
Morey Senna & D.
Sherlock Sis & C.
(15-16)
Mr. & Mrs. Wiley
Calvert & Shayne
Ronald & Ward
Arthur Deagon
Wheeler Trio
PITTSBURGH
Loew
G. W. Moore
Ector & Dena
Armstrong & D.
Rucker & Winford
"Whirl of Variety"
2d half
Eldridge B. & D.
Texas Comedy 4
Ling & Long
(One to fill)

SAN JOSE, CAL.
Hippodrome
Lockhardt & Liddle
Neil O'Connell
Eldridge B. & D.
Texas Comedy 4
Ling & Long
2d half
Paula
Clay & Robinson
Delbridge & G.
Mahoney & Cecilie
"Nine O'Clock"
STOCKTON
State
Jack & Foris
Raines & Avey
J. K. Emmett R. Co.
Monte & Lyons
Russo Tels & R.
2d half
Maxon & Morris
Gordon & Gordon
Bell & Belgrave
Julia Curtis
Dancers De Luxe
2d half
Santry & Norton
Dixie Hamilton
"Breakfast for 3"
Weston & Eline
Leach Wallin 3
SALT LAKE
Casino
Marvelous De Onzo
E. J. Moore
Mack & Maybelle
Willing & Jordan
Lea Perrettos

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"SEE AMERICA FIRST"

STOCKTON
State
Jack & Foris
Raines & Avey
J. K. Emmett R. Co.
Monte & Lyons
Russo Tels & R.
2d half
Maxon & Morris
Gordon & Gordon
Bell & Belgrave
Julia Curtis
Dancers De Luxe
2d half
Santry & Norton
Dixie Hamilton
"Breakfast for 3"
Weston & Eline
Leach Wallin 3
SALT LAKE
Casino
Marvelous De Onzo
E. J. Moore
Mack & Maybelle
Willing & Jordan
Lea Perrettos

ST. LOUIS
Loew
Mack & Maybelle
Willing & Jordan
Lea Perrettos

Long & Perry
Dance
Will J. Evans
Jones Family
2d half
Peters & LeBuff
Gordon 3
Straight
Evans Mero & E.
Downing & B. Sis
SAN ANTONIO
Loew
Stutz Bros
Reed & Lucey
Geo. Randall Co.
Ferro & Coulter
Stone & Moyer Sis
2d half
Marco & Co.
Allen & Moore
Hamilton & Walton
Gordon & Healy
Casting Lloyds
TAKT, CAL.
Hippodrome
(12-13)
Ralph Seabury
F. & G. De Mont
"Love Lawyer"
Coscia & Verdi
Jussal & Oasi
(17-18)
N. & S. Kellogg
McKee & Day
Cantor's Minstrels
Marston & Manley

WASHINGTON
Strand
Francis & Wilson
Ben Linn
Lyle & Emerson
Kee Tom 4
Barnold's Dogs
WINDSOR, CAN.
Loew
Beattie & Blome
Norton & Wilson
Roeber & Gold
2d half
The Hurleys
Billy & Moran
Jack Lyle

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Temple & O'Brien
Act Georgious
LEXINGTON, KY.
Ada Meade
Kinzo
Hudson & Jones
Moran Sis
2d half
Lamb & Goodrich
Pingree & Dwyer
Harry Fisher Co.
Cleveland
Friscilla
Pingree & Dwyer
Elwin 3
Friscilla Co.
DETROIT
Columbia
The Heynoffs
Dot Marcel
2d half
Eldridge B. & D.
Texas Comedy 4
Ling & Long
(One to fill)

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AUTHOR
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Jim Jam 4
Columbia Musical
INDIANAPOLIS
Lyrie
Bassett & Bailey
The McNaughtons
Herman & Clifton
Little Cafe
Ward & Gory
Peronne & Oliver
TOLEDO
Rivoli
3 Astellas
Mack & Betty
Young & Read
Jas. Kearney Co.
Jay Raymond
Daisy & Wilson
REGINA, CAN.
Pantages
(13-15)
(Same bill plays
Saskatoon 16-18)
Adonis & Dog
Mason & Bailey
"Suite Sixteen"
Judson Cole
Talsley Moon

PANTAGES CIRCUIT
New York and Chicago Offices
BUTTE, MONT.
Pantages
(11-14)
(Same bill plays
Anaconda 15,
Missoula 16)
Little Nap
Peppino & Perry
"Theatrical"
Dancing Davey
"Gay Little Home"
CALGARY, CAN.
Pantages
Fraxley & West
Hayes & Lloyd
"Harmony Land"
Clay Crouch
Greenwich Villagers
GT. FALLS, MONT.
Pantages
(14-15)
(Same bill plays
Helena 16)
The Shattucks
Baldwin Blair Co.
Cigianne Troupe

DR. JULIAN SIEGEL
Official Dentist to the N. Y. A.
1493 BROADWAY (Putnam Building), New York

DETROIT
Miles
Smilletta Sis
Helen Moretti
Baldwin Blair Co.
Wells Virginia & W.
Betts Seals
Regent
Countess Verora
Clair Vincent Co.

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Noodles Fagan Co
Long Tack Sam
L.G. BEACH, CAL.
Pantages
Ernest Hiatt
L. & M. Hart
Temple 4
Shaw's Circus
Strain Sis
R. Cummings Co.
Paldrome
SAN DIEGO
Savoy
Clifford & Bothwell
Eagle & Marshall
Temple 4
Hickman & Mack
Vardon & Perry
Lottie Mayer Co.

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Special Rates to the Profession.

LOS ANGELES
Pantages
Claire & Atwood
Dionna Bonnar
Coleman Goetz Co.
"Jed's Vacation"
Payton & Ward
"Liberty Girls"
MINNEAPOLIS
Pantages
(Sunday opening)
3 Desly Girls
Avalon 3
Lydia McMillian Co.
Hobby Henshaw
Jarvis Revue
Willie Bros
OAKLAND, CAL.
Pantages
(Sunday opening)
Alanson
Gray & Askin
Fern Bigelow & K.
Jones & Jones
SAN FRANCISCO
Pantages
(Sunday opening)
Chandon 3
B. Harrison Co.
Staley & Hirbeck
Paramount 4
Five of Clubs
SEATTLE
Pantages
Bender & Heor
C. & M. Huber
Ed Blomell Co.
Chuck Haas
Japanese Romance
SPOKANE
Pantages
Alesko Panthea & P.
Amoros & Obey
Holla Sis
Lillian Ruby
Jarvis & Harrison
Pearls & Pekin

HARRY J. CONLEY
WITH NAOMI RAY
"RICE AND OLD SHOES"

"Yes My Dear"
OGDEN, UTAH
Pantages
(16-18)
Sammy Duncan
Rose Ellis & R.
Rhinehardt & Duff
Bruce Duffett Co.
De Micheli Bros
Royal's Elephants
PORTLAND, ORE.
Pantages
C. & M. Butters
Tracey Palmer & T.
Camilla's Birds
Nachtli
Hugo Lutgens
5 Harmony Kids
REGINA, CAN.
Pantages
(13-15)
(Same bill plays
Saskatoon 16-18)
Adonis & Dog
Mason & Bailey
"Suite Sixteen"
Judson Cole
Talsley Moon
TORONTO
Pantages
Paul Conchas Co.
C. E. Kuba
Imperial 5
Rowland & Meehan
Girls of Altitude
TACOMA
Pantages
3 Ambler Bros
Green & La Tell
Chas Gill Co.
Barton & Sparling
Thornton Flynn Co.
Rigdon Dancers
VANCOUVER, B.O.
Pantages
Mack & Williams
Cleveland & Dewey
Joe Roberts
Foster's Pierrots
Dobbs Clark & D.
"Making Movies"
VICTORIA, B. C.
Pantages
Phil La Toska
Rhoda & Crampton
Martha Hamilton

DORIS DUNCAN
Booked Solid, Orpheum Circuit

SALT LAKE
Pantages
The Rosaires
Hector's Dogs
J. Thomas Saxotet
Seaman & Sloan
Mme Zuleika Co.
WINNIPEG
Pantages
Baggett & Sheldon
Murdoch & Kenn'dy
3 Keltons
Richard Francis
Springtime Friv
MILES-PANTAGES
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NEWS OF THE DAILIES

Government treasury and customs agents are anxious to learn what Peggy Hopkins did with all the jewels bought for her abroad. They note with interest her husband, Stanley Joyce's, declaration, he will bring civil suit to recover, coupled with his failure to seek an injunction to prevent his wife disposing of the jewels.

John Emerson, among other things at the Equity election meeting, announced he had positive word from Washington an ad valorem duty would be imposed in the new tariff on all imported films.

Mrs. Josephine-Park Tearle has had the order increasing her alimony from \$25 to \$75 weekly confirmed by the Appellate Division.

The Crown Prince of Japan and President Millerand of France saw James K. Hackett open in "Macbeth" at the Odeon, Paris, June 6.

Michael J. Friedsam, of B. Altman & Co., has sold the block bounded by Broadway, Hamilton Place, 138th and 139th streets to Max J. Kramer, who will put up a theatre seating 2,500 surmounted by apartments.

The Actors' Equity Association will give its support to the Shepard-Towner maternity bill.

The Dramatists' Guild of the

Authors' League of America and the Society of American Dramatists and Composers have amalgamated, subject to the final ratification of the full membership. The new body will be called the American Dramatists.

Frank Reicher has signed a contract with the Theatre Guild for a year.

Unless fewer divorce cases come up for hearing in England more judges will be needed. The Lord Chancellor ascribes the epidemic to the war, saying most actions had their inception with its beginning.

A fire in the property room at the New Amsterdam, June 1, began at 10:40, but the audience knew nothing of it until they came out from the "Sally" performance and saw the firemen packing up to leave.

A. L. Erlanger last week paid \$3,200,000 for the property at the corner of 16th street and Broadway, including the Fulton and Gaiety theatres and office buildings.

Ross Hamilton, of the "Dumb-bells," was arrested in Hoboken, N. J., for speeding, but let off with a reprimand.

Alma Clayburgh, the five-year-old daughter of Mme. Alma Clayburgh, made her stage debut at the

Fidelity benefit as one of the Cherry Hill children in the act from "Salvation Nell."

Marc Klaw has acquired for fall production "We Girls," by Frederick and Fanny Hatton, and "The Full Cup," by Theresa Helburn.

Berlin dispatches ascribe the death of the former matinee idol, Walden, to his addiction to drugs and consequent depression.

"Our Navy in Action," a series of pictures taken by official photographers showing the fleet at work, was liked at the Harris Sunday evening. An address by Rear Admiral H. McL. Huse preceded the showing.

"Daredevil" Murphy at an exhibition at Salsbury Beach, near Salisbury, Mass., last week dropped from a balloon in his parachute, apparently with success, but was not seen after he hit the water. His body has not yet been recovered.

William Le Baron and Victor Jacob are to go abroad for Charles Dillingham and confer with Ferenc Molnar, whose play, "The Wolf," is to be adapted as a musical comedy vehicle for John Charles Thomas.

Sam H. Harris has engaged Hazard Short as general stage director for the new Music Box. His first work will be to install his own lighting system.

Arranged by the Recreation Bureau of the Red Cross, all wireless stations within 1,000 miles last Sunday heard Miss Stella Lamont sing

Dr. W. F. Meggers and Dr. Kelvin Burns, government experts, have invented a camera capable of photographing objects invisible to the eye and at a great distance. Invaluable in a military way, this camera may prove or disprove the Einstein relativity theory.

Crane Wilbur, now in vaudeville with Martha Mansfield, has written three new plays. "Good Morning, Caroline," will be produced by A. H. Woods, "Arabian Nights" and "An Imported Wife" by George Broadhurst.

Frank Bacon has donated his "Lightning" costume to the Armenians and is now wearing a new one.

Sam H. Harris has acquired the rights to "Tollie's Wild Oat," by Clare Kummer, and will present it on the road next season with Roland Young.

Charles Dillingham will open the Henry Miller next fall with the famous Abbey Theatre, Dublin, company in "The White Headed Boy," by Lennox Robinson.

Sam S. and Lee Shubert, Inc., were fined \$100 last week, charged before Magistrate Cobb with operating a garage without a license.

Surrogate Cohalan has permitted Dorothy Lucille Whitford to keep an automobile she claimed was presented to her by the late Joseph P. Ryan, son of Thomas Fortune Ryan, which was claimed by his estate. Miss Whitford was the child beneficiary of Mr. Ryan's will.

Jazz is doomed and dying, according to an address made in Chicago by J. M. Prial of the Oliver Ditson Co. of Boston.

President Harding cabled his felicitations to James K. Hackett, who opened in Paris June 6 in "Macbeth."

Frances White has been sued for \$100,000 by Mrs. Dorothy Stoddard, wife of Herb Stoddard, songwriter, and mother of his 17-month-old child. She alleges alienation of her husband's affections.

Adelaide and Hughes go into "The Whirl of New York."

Peggy Hopkins Joyce filed an answer to her husband's accusations in the Chicago court action, alleging he is worth \$10,000,000 and averring he had had several "affairs" with women before they met. The chorus girl wife charges cruelty against the lumber millionaire, recalling that once when she questioned him concerning his part in the war, he refused to discuss the matter and struck her. She denies misconduct with Henry Letellier, M. James, Evans Spaulding, Duc de Dureal, Prince Vera, Joe Paul and Maurice.

"The Gold Diggers" closes June 18 until July, when it will take to the road. It will have played 725 performances at the Lyceum.

Mme. Frances Alda has settled out of court her suit against Reynolds, Fish & Co. for \$136,675.

Judge Smith in the Nassau County Court directed judgment against Henry E. Dixey in a suit on a \$600 note brought by Charles N. Wysong. The actor told the court he was not sure he had signed the note and the judge immediately directed a verdict for the plaintiff. Wysong said he had made the loan to Dixey on his representation that he feared his former wife would have him arrested for being in arrears with alimony.

From London Arthur Hammerstein announces the forming of a \$300,000 company to acquire two theatres there and produce plays. He will take "Tinkle Me" to the British capital next winter, he says.

Contracts have been left for building the Earl Carroll theatre at Seventh avenue and 50th street and the theatre for colored people at Lenox avenue and 142nd street.

Augustin Duncan, Whitford Kane, Barry Macellom, Harmon MacGregor, Angela McCahill and others, most of whom appeared in "Mixed Marriage," have formed the Reperory theatre and taken over John Ferguson.

Down in the Ninth ward a great hullabaloo has been started over "Heedless Moths," now at the Greenwich Village. Objection is made to the poster showing Audrey Munson and a lot of her. Chief Magistrate McAdoo says it's immoral and must come down.

FOREIGN REVIEWS

PUSS PUSS.

London, May 30.

Wrongly described as, a revue, this entertainment in two acts—book by Dion Titheradge, Ronald Jeans and Ernest Hutchinson (author of "The Right to Strike"), music by Kenneth Duffield, additional numbers by Clay Smith, R. P. Weston, and Bert Lee, dancers by Lupino Lane—is really a first-class vaudeville entertainment with no plot to worry about, no sequence, the sole object of producers and players being to get some of the joy of life over the footlights. It brings Lee White and Clay Smith back to London where their admirers are numberless. The several items which go to make the show are absolutely unconnected, but all are of the best. The big things of the production are, of course, the two "stars," Lee White contributing an exceedingly good comedy number, "When Flossie Found Her First Gray Hair," and several other efforts, including "Goobby" and "Goodnight, Little Laddie," although some of her topical allusions are not overwhelmingly diplomatic. Clay Smith when not helping her to get it over, scores with a capital solo and a duet, "Slang," in which he has the assistance of Joyce Barbour. Bert Coote goes big in all he does, being particularly successful in his failure to prevent the audience assisting him in the chorus of "A Noise Annoys an Oyster."

Quite good are the burlesques of popular plays, Lee White and Bert Coote contributing "The Greater Lover" and "A Social Inconvenience." "Bull Dog Drummond" is also a victim of burlesque, and in this Bert Coote has a terrific fight to the death with a dummy. It is all very excellent fun and far above the average. Other plays are also "done," and even the dancemania of "Mary" does not escape. Many other items of varying excellence go to make the grand total of the show, including a display of silk-clad legs which form a background for a Clay Smith number, "The Silky Way."

The concluding item of a really good show is "Black Cats Are Lucky to Me," handed over with punch and great success by Lee White, at the close of which she pelts her audience with tiny black cat mascots. "Puss Puss" is as bright, as clean and as tuneful a show as any London has seen and the lack of gaudy dressing and spectacle is almost a relief.

Gore.

PINS AND NEEDLES.

London, May 30.

To produce a revue at a theatre somewhat off the beaten track and one hitherto devoted to higher comedy would require pluck at any time, but at the present moment, when everything seems going wrong, the amount of faith seems colossal. The Royalty stage is small, but Albert de Courville has managed to put on a pocket edition of his famous spectacular Hippodrome shows and the result is a first-class entertainment of this type of light and airy show. The book is by Albert de Courville and Wal Pink, the music by Frederick Chapelle, the lyrics by Wal Pink, Archibald de Bear and Leslie Haslam, while Laddie Cliff, and apparently no revue or musical comedy is really complete without his name somewhere on the program, is responsible for some exceedingly clever and graceful dances.

All have done their work passing well in their endeavors, although they show no very great originality. Among the best of the things in the show are the Shakespearean

burlesques in which Alfred Lester plays Romeo to the Juliet of Mal Bacon. He sticks to the "book" until the end and then breaks into "Swanee." Edmund Gwenn appears as Hamlet in the graveyard scene and gets much ventriloquial business and a lot of fun out of "poor Yorick." Jack Morrison and Madge White contribute the "Othello" bedroom scene and also break into a coon song and add to their sacrilege a good amount of tambourine thumping.

"The Greychester Towers" sketch is weak and full of old jokes. A burlesque of old-fashioned melodrama with Alfred Lester as the erring daughter is not devoid of humor, but is elderly, although the fact that the long-clothed burden of the erring one turns out to be a lump of coal, a topical touch that has an appeal of sorts at the moment. "The Road to Epsom," with Edmund Gwenn and other members of the company impersonating different types met with on the famous

road, is excellent and one of the really good things in the show.

A Grand Guignol playlet, "The Last Dance," provides a thrill and proves that the players have not forgotten their art in the clowning which seems necessary to get this revue over. It is responsible for some fine acting by Edmund Gwenn, who appears as a sailor who finds his sweetheart dancing in a low night haunt. She is killed in mistake for him by his jealous rival. The little "thrill" gets its title from the frenzied dance in which the sailor with his sweetheart's dead body in his arms seeks to throw dust in the eyes of an alert gendarme.

In this Billie Hill is excellent as the girl. Edith Kelly Gould, whose life story has given the production much publicity, dances well and is associated in several numbers with Charles Brooks. She, however, shows no real reason why the "day bills" should give her the extra prominence they do. Fedora Pozzelli sings excellently in some of the

revue's most tuneful items. "The Phantom Guards," modeled after the fashion of Dumas' musketeers, is an episode exquisitely stage-managed, and the mannequin parade with its costumes way back from today to the day when figleaves were the vogue is among the big things of the evening.

Throughout the company work hard and well, often with poor material. There can be but little doubt that at any other time "Pins and Needles" would have registered a success as big as any other de Courville revue, but now—?

Gore.

FAUST ON TOAST.

London, May 30.

Acting with commendable promptitude, Messrs. Grossmith & Laurillard placed their original production on the scrap heap. At the best it was but a sad attempt to rekindle "The Lamp of Old Burlesque," and even now the flame seems but feeble.

The new show is more closely woven, the irritating rhymed couplets have vanished and many of the parts have been built up to allow a fighting chance at least to the players doomed to handle them. In the original version much time was wasted by some purely nonsensical film producing business, but this has been cut. The excerpts from the old Gaiety burlesques are still one of the big things of the show and almost if not quite reconcile one to the production.

Like the book, the cast has been severely handled and important alterations have been made. Robert Hale, who was lost as Mephistopheles, has gone and Tom Walls reigns in his place as His Satanic Majesty, but in modern garb. Although a clever comedian he is little improvement upon Hale. Maudie Andrews is now the Marguerite in place of Renee Meyer, and sings and acts nicely, but once again we fall

WE'VE
GOT
IT

A BUSINE

WOW!!! IT'S JUS

YOU LOVED
DARDANELLA,
BUT
WAIT UNTIL YOU
HEAR THIS
WONDERFUL MELODY

THE NEWS ABOUT
ILO SPREADING RAP-
IDLY. WIRES AND
LETTERS ARE PIL-
ING IN.

BROADWAY MUS

145 WEST 45TH STREET, NEW YORK CITY

Chicago, Ill., State-Lake Theatre Bldg.

Philadelphia, Pa., 37 South 9th

BY JOHNNY BLACK, WR

YOU CAN'T HO
HIT LIKE ILO. GE

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OF DARDANELLA

A NATURAL
AR IT. PLAY IT

C CORPORATION

WILL VON TILZER, PRESIDENT

Boston, Mass., 240 Tremont St.

San Francisco, Pantages Bldg.

YOU
WANT
IT

YOU HEAR IT EVERY-
WHERE.
BEING PLAYED
NIGHTLY BY LEAD-
ING ORCHESTRAS ALL
OVER NEW YORK.

EVERYBODY HAS
BEEN LOOKING FOR
A SECOND DARDA-
NELLA. WE SURELY
HAVE IT IN ILO.

to see any great reason for the change. Jack Buchanan is still the Faust with a built-up part. His dancing is as good as ever and his duet with Maudie Andrews, "I Love to Sit and Look at You," is one of the big hits. Maudie Gay as Martha is the big thing of the new show as she was of the old. Her burlesque of the Jewel Song brings down the house and her appearance as an old-time ballet girl is one of the choicest things to be seen in London. In this number she has the assistance of Jack Buchanan as an exceptionally wild and weird Russian dancer. Leslie Henson, brought in to try to make success out of dire failure, has done his work well, but although there is much in "Faust-on-Toast" that deserves success, its fate remains to be decided. *Gore.*

Billy (Single) Clifford has announced in his home town, Urbana,

Ohio, that he will be a candidate for mayor in the primaries this fall, on the Republican ticket.

NOTES

Jerry DeRosa, last assistant to Fred Mitchell, manager of Keith's Jefferson, is now stationed at the Columbia, Far Rockaway, as resident manager. Jack Hollister has replaced DeRosa at the Jefferson.

The Royces intend auto touring to the Coast this summer, carrying a camping outfit.

The engagement was announced this week of Helen Plimmer, daughter of Walter J. Plimmer, to George M. Lord, a midshipman at the Naval Academy, Annapolis, Md. The will be married when the young man is graduated, in 1923. Midshipman Lord's father is an American official with a post in Honolulu. He is

the engineer who raised the F-7 when that submarine sank in the harbor of Honolulu. The young people met when Miss Plimmer's brother, Walter J., Jr., was a middy at Annapolis. Young Plimmer has just joined the Vitagraph company and will play juvenile leads in pictures.

Another police raid hit the corner of Broadway and 46th street Monday evening when detectives from the West 47th street station collected every individual loitering on the corner without questioning any.

Joe Mills has associated himself with the Sam Fallow office. Joseph White has been appointed manager of the recently opened Fallow office in Boston.

Sylvia Taubenhause, of the Nathan Vidaver office staff, has graduated

from the St. Lawrence University law course and will take up active practice with the Vidaver firm upon her admittance to the bar.

Summer vaudeville for the Jersey reports Wildwood and Ocean City will commence June 13.

With Frederick E. Goldsmith substituted as counsel for Joseph Pilcer (brother of Harry Pilcer, the dancer), Justice Tierney last week set aside the verdict awarding Mildred Pilcer \$75 weekly alimony and \$500 counsel fees in her separation action, allowing her \$25 a week pending the hearing and a counsel fee of \$100. The decision also provides for the appointment of a referee. Mrs. Pilcer sued the defendant on the grounds of cruelty, Pilcer's answering affidavits mentioning an unusual affection between his wife and Joseph Mittenhal, the music man.

STOCKS

A three-town circuit for stock is the plan to be tried out by the Richard LaSalle Players, now in their second season at the Armory, Binghamton, N. Y. Starting next week the players will invade Endicott and Johnson City, N. Y., for a summer run, splitting the week between the three. At Johnson City, the players will be housed at the new Goodwill. The Lyric will be used in Endicott. The first show on the three-town circuit will be "Way Down East."

Al Littinger has secured the Park theatre in Hersey, Pa., for the summer and will install a dramatic stock opening the latter part of June.

The Myrtle Harder stock opened Monday at the Opera House, Bayonne, N. J., with weekly change of play. This week, "Adam and Eva."

Corse Payton closed his stock at the Majestic, Scranton, Saturday, with "East Lynne" as the final bill.

NEW ACTS

When the "Gold Diggers" cross June 13, Ruth Terry will open in a character similar to her production role.

Herman and Bristol, two men. Jimmy Duffy (Duffy and Sweetney) with four chorus girls in act, called "Horrors of 1921."

Hal Skelly and Rene Riano, Mildred Keat and Eunice Sauvain, miniature musical comedy. (Leo Fitzgerald).

Al K. Hall with nine people. The Pan-American Players, four people, dancing and musical.

Elinor Price, Harry Jones and Clarence Rockwood, in song, dance and piano act.

Audrey Maple, with Joe Dailey, at piano—Bobbie Watson, with principal girl and four "ponies" (James McKowen).

Valeska Suratt is engaging a cast for a three-people act by Jack Lait, who wrote her last vehicle.

Jay Regan, with a pianist.

Joe Morris (Morris and Allen), who retired to handle the Amphion, has sold his interest in the theatre and is returning to vaudeville with Wynn Shaw (Shaw and Bernard).

Roberta Hall Menges is a new act by Jack Lait. (M. S. Bentham.)

Huston Ray, last the piano accompanist for Tim and Kitty O'Meara, will open in a single act.

IN AND OUT

Lloyd and Whitehouse cancelled McVicker's, due to illness. Blighly and Nolan substituted.

Allen and Canfield out of McVicker's, due to illness. A. Sullivan and Co. substituted.

Frank Ford and Co. were out of the bill at the American the first half, due to the act having to change people.

Lane and Hendricks out of the 5th Ave. first half, illness.

Lillian Brown, Brown and Demont, retired from illness and Billy Demont finished the act's time at the Sheridan Square, Pittsburgh.

ENGAGEMENTS

Charles Francis Giboney for "Nice People."

Janet Stone, for Ziegfeld "Follies." Corone Paynter, for "Village Follies."

Grace Moore, Ned Wayburn productions.

Walter Catlett, F. Ziegfeld, Jr.

Boris Korlin, "The Broken Wing."

William Ingersoll, "The Wise Fool." (Dillingham.)

June Walker, "6 Cylinder Love" (Sam H. Harris).

Three Bobs, Hippodrome next season.

ILL AND INJURED.

Harry Davis, manager of the George M. Cohan theatre, sprained his ankle while golfing Sunday.

William Rock has cancelled his vaudeville bookings and gone to the Adirondacks for a two-months rest, troubled with digestive disorders.

N. V. A. COMPLAINTS

Billy Hart, has filed a complaint with the N. V. A. against Nelson and Chain, alleging the mind reading bit the team is doing in the Fanchon and Marco show is an infringement on a mind reading bit performed by Hart for many years.

Jack Wilson has filed a complaint, alleging infringement by Nelson and Chain and Arthur West of the moving picture photographing scene as done by the trio in the Fanchon and Marco show.

MARRIAGES

Harry Ward (Rose & Curtis) to Belle Irwin (Barrows & Irwin), this week.

"The Midnight Rounders," with Eddie Cantor, closed at Atlantic City Saturday. The show will reopen in August and is aimed for a fall run in Chicago. Harry Kelly, who was to have gone into "The Whirl of Broadway," rejoined the show at Atlantic City.



ARRIVED

EMILY EARLE

IN "PEEK-A-BOO"

N. Y. TIMES: Emily Earle is of prepossessing appearance and manner.
N. Y. AMERICAN: For her beauty and charm Emily Earle is especially worthy of mention.
VARIETY: Miss Emily Earle comes first of the women for charm and grace with her dark beauty. She delivered songs well.

TELEGRAPH: Emily Earle is an expert in character songs. Her work stands out so well that she is fully deserving of a featured position.
DAILY MAIL: As usual you have to look beyond the featured members of the cast to find the star of the performance. This year it is a young lady whose name is Emily Earle. She is all the more prom-

ising because of her specialized talent. When she projects her personality in character songs she shows an intelligence that should carry her far. Her work is worthy of the highest praise.
CLIPPER: Emily Earle, an attractive brunette leaped into favor at the start. She is a decidedly clever young lady in reading lines and delivering songs.

SPORTS

Governor Miller announced the appointment of the three members of the new State Athletic Commission which will have complete control and supervision over boxing and wrestling bouts in this State. The appointments were forecast in last week's Variety. They are William Muldoon, George K. Morris of Amsterdam and Frank Dwyer of Geneva.

Mr. Muldoon, appointed for the long term, which expires January 1, 1924, will be chairman of the commission. The term of Mr. Morris will expire January 1, 1923, and Mr. Dwyer's term expires January 1, next.

Mr. Morris, with three brothers, operates the Morris Mills, one of the largest knitting plants in Amsterdam. He is serving his second term as chairman of the Republican committee of Montgomery county. The appointment was unsolicited by Mr. Morris.

Mr. Dwyer was one of the leading baseball players in America 20 years ago. He served on the Boxing Commission under the Malone law. Because of his previous experience as an official it is believed Mr. Dwyer will be entrusted with the work of organizing the administration forces of the commission.

The commissioners will serve without salaries, but will be paid for their actual and necessary traveling and other expenses. According to the law, the commissioners, however, will have the power to appoint four deputies at salaries of \$4,000 each. There are hundreds of applications for these jobs. The principal office of the commission, as in the case of the present one, will be in New York City.

The new law will remain the same as the Walker Act aside from the

foregoing changes, except that the new commission will control and supervise wrestling matches to further safeguard sportsmanlike and scientific wrestling contests. Boxing or wrestling matches conducted under the supervision of the New York State National Guard or Naval Militia, when all contestants are members of the militia, are not affected by the new law.

The new commissioners will assume office Aug. 1.

The members of the commission legislated out of office include Joseph J. Johnson of New York, who resigned as chairman several weeks ago; Edward W. Dittmars of Kings County and Walter J. Hooke of Westchester County.

It is understood the present license committee will be maintained. The Governor has the appointing power and no intimation has been given at the Capitol that he would change the personnel. The committee, which has complete jurisdiction over the licensing of promoters, fighters, referees and attendants of the ring, comprises Lawrence M. D. McGuire of New York, chairman; Captain D. Walker Wear of Binghamton, and Colonel Charles E. Walsh of Albany.

For the first time this season a Boston boxing show promoter got away clean with an open-air show, when the Fannell A. C., of which Johnnie Mahoney, an ex-news-paperman, is the moving spirit, put on Young Montreal and Pete Herman and made money.

The show drew \$21,500. Of this amount Herman got \$7,500 and Montreal \$5,500. It was a repeat performance for these boys. When they met before in Boston there was considerable talk of the fight being "in the bag," because Montreal was given the decision. A hearing was held on the affair by the Boxing Commission but nothing happened. At that time the fighters were working with another club.

At the open air bout the judges were picked at the last minute at the ringside by the commission from the entire staff, about 14. The choice of the referee was made the

same way. Montreal again got the decision.

At the other open air shows complaint had been made that the ring was not properly lighted. Mahoney got the assistance of the electrician of the Tremont theatre in rigging his lights, a new idea being worked, and it went over big.

Mahoney's club has the Boston field all alone this week with K. O. Chaney and Johnny Dundee for the feature bout. This one is to be held in Mechanics' Hall.

The series of games between Cincinnati and the Giants first of the current week brought John McGraw, manager of the New York team, and August Herrman, president of the Reds, into a lengthy conversation regarding the trade that will bring Heinie Groh, star third baseman, to New York in exchange for Rapp, Kauff, Barnes and probably an additional member or a lump sum of cash. The deal between the two officials is virtually settled, but when it will actually materialize depends upon Judge Landis, who is deciding why Groh refused to report to the Cincinnati club this season. It is taken for granted that he will report favorably upon the third baseman in question within a week, which means that the Giants will be greatly strengthened.

The passing of Dode Paskert, veteran major league outfielder, from the Cincinnati Reds to the Kansas City club of the American Association will be mourned by thousands of his followers. This outfielder is one of the few who is still an able fly catcher and hitter at his age. It should serve as a great lesson to many youngsters endeavoring to elevate to follow Paskert's footsteps in the line of clean living. He has reached the age of 40.

The boxing world is all agog over the nine-round defeat of "Kid" Norfolk by Lee Anderson, another gentleman of color in the far west. Norfolk held the Tex Rickard belt emblematic of the black heavyweight championship and would be recognized as the best colored man of his weight in the world if Harry Wills should break both arms. However, Leo Flynn's dusky warrior was at least second best of the colored entry and to be knocked off by a comparative unknown, is tough luck for the Kid from Panama.

Harry Mansell lost a questionable decision to Eddie O'Dowd at Columbus last week. Two of the Columbus papers gave Mansell the verdict, with the referee and one

daily ruling against the Hebrew bantam. Mansell meets Johnny Buff for the American flyweight title in the Jersey City ball park June 9, and Earl Puryear, the crack western bantam, at Braves Field, Boston, June 16.

A trade for Heinie Groh of the Cincinnati club is being arranged by the Giants. Unless something blocks the deal Groh will finish the season at the difficult corner for McGraw's men. Rapp, Kauff and a pitcher, rumored to be Barnes, are mentioned as the men to be swapped for the flashy infielder. Groh was developed by McGraw, but later traded at a time when the Giant manager was long on infielders. Groh's acquisition would just about clinch the pennant for the New York club and is sure to arouse the old yell that the Giants are buying another pennant.

"Daredevil" Murphy, a professional airman, was drowned at Salisbury Beach, Mass., Sunday. He had announced that he would jump in a parachute from an airplane to the water near the beach and swim ashore. Murphy made the leap in the parachute, which seemingly worked all right, but after hitting the water he was not seen again.

A sore and disgusted collection of fight fans returned early Tuesday morning from Harrison, N. J., where they had witnessed the Leonard-Kansas fight of 12 rounds Monday night in the ball park. The newspapers gave the decision to Leonard, the bout going the distance. It was most unsatisfactory in every way, the fans said, from the fight itself, to the accommodations going and coming, with the seating arrangements added. The Times Square bunch got back home about three in the morning. Many of the Leonard fans had wagered Benny would put Rocky Kansas away. That Kansas remained the limit appeared to be the sore point, and according to the fans, Kansas remained unnecessarily. They said Leonard could have nicked him off at any time during the fight. Whether the dissatisfaction will permit of a return match is questionable. The champion's share of the purse was \$49,065, while Kansas

got \$15,000 and an additional \$2,000 he insisted was due him.

Harry Mansell, who recently scored a victory over Eddie O'Dowd of Columbus, has been matched to meet Frankie Mason at the Baltimore (Oriole) Baseball Park June 17.

A baseball meeting was held at the N. V. A. club rooms last Monday evening to decide whether or not the N. V. A. team would enter the semi-pro ranks. The team, according to the manager, has been playing for several years, during which time a vast improvement has materialized, it now standing out as a first class organization but still remaining in the amateur class. The meeting was called for the exclusive purpose of endeavoring to get some financial backing from the club, which would help bring the (Continued on page 37)

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ANDY and LOUISE BARLOW

VARIETY

Andy and Louise Barlow, a juvenile combination, were the hit of the evening. They are a dapper pair, possessing ability, personality and a routine that will stand with the best. Following their opening dance, Andy does a solo while the girl changes to masculine evening clothes, high hat and sporting a cane. He changes to a roughneck with a cap and sweater, and she in one of those indescribable costumes combining efforts for the Bowery number.

Direction, ABE FEINBERG.

Regards to Brother JOE MELINO.

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SYLVIA DAKIN

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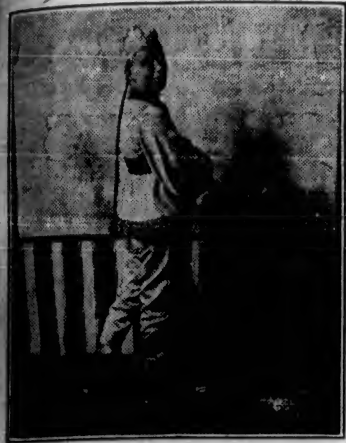
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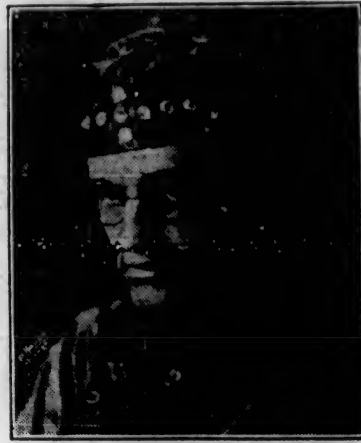
JEROME AND NEWELL

Playing Keith's Riverside Next Week (June 13)

On account of the confliction in the name of Jerome
the act will hereafter be known as

TAFLAN AND NEWELL

IN "A CHINK EPISODE"



LONGEST B'WAY SURVIVOR

(Continued from page 13)
Broadway," much postponed and now dated for entrance into the Winter Garden next Monday; White's "Scandals," which will not arrive at the Liberty until July. It now looks like August or even September for the next "Greenwich Village Follies," with the Park getting the attraction in the fall after an opening in the Village.

This week's closings are lead off by "Claire de Lune" at the Empire. This attraction maintained its \$5 top until the last, the engagement of eight weeks originally announced, being maintained. The production is unique and only the high box office scale retarded attendance, despite the unfavorable critical comment.

Other shows stopping Saturday are "Enter Madame" which tried unsuccessfully to extend its season by the move to the Republic three weeks ago; "Love Birds" which was given 12 weeks at the Apollo when it opened and lasted one week longer; "John Ferguson" which temporarily stops at the Garrick and which is announced for another house late this month. Three more shows are on the edge and will depart this week or next. "Miss Lulu Bett" failed to stop at the Belmont last week as announced, continuation being decided on when the show was awarded the Pulitzer prize. But another week or two will see it leaving. "Mr. Pim Passes By" a Guild production will leave the

Miller this week, moving back to the Garrick, where its sponsors figure it has a better chance in light of a guarantee at the Miller.

"Sun-Kist," the Fanchon-Marco revue at the Globe, has been assigned the Sam H. Harris theatre, starting June 20, and will try for a summer stay there. This week held but one opening, "The Broadway Whirl," at the Times Square, with the premiere Wednesday night.

"Lillom" is the outstanding hit of the non-musical offerings. Last week it went to a new figure of better than \$17,000 at the Fulton, aided by an extra matinee Memorial Day. "The Last Waltz" is still playing to great takings at the Century, though the patronage for the house's upper floors has started weakening.

"Ladies' Night" at the Eltinge went into cut rates for the first time this week. "Just Married" at the Shubert also appeared on the cut rate list, as did "Gold," a new drama brought into the Frazee last week on the eve of summer.

The number of attractions in cut rates is growing smaller, with the steady closing of houses. Others are: "Biff, Bing, Bang!" (Ambassador), "Love Birds" (Apollo), "Lulu Bett" (Belmont), "Honeydew" (Casino), "Tyranny of Love" (Cort), "Broken Wing" (48th St.), "Sun-Kist" (Globe), "Enter Madame" (Republic), "Ghost Betwixt" (39th St.), "Shuffle Along" (63d St.).

Buyers running in the agencies are: "Green Goddess" (Booth), "Last Waltz" (Century), "Two Little Girls in Blue" (Cohan), "Lillom" (Fulton), "The Tavern" (Hudson), "Nice People" (Klaw), "First Year" (Little), "Sally" (New Amsterdam), "Just Married" (Shubert).

UNEXPECTED CLOSINGS

(Continued from page 14)

until notified Saturday that there would be no performance that night.

They also complained they had not received any money for the seven performances of last week. The eight principals in the company included Alice May Arley, Stanley Deacon, Helena Morrill, Claude Kay, Mrs. Kay, Bertrand Peacock and Gus Vaughan. The chorus, men and women, had been gathered locally.

The Fleck Opera Co. was being

Frank Manning

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run by the three Fleck brothers. They left for New York Monday and members of the company complained that a week's salary was due them. They also stated they needed money to pay board bills and to get back to New York. At last reports, it was not hastening to them.

Since the opening here things broke bad for this company. Their performances were not up to standard, the stage was held for over a half hour on one occasion, and then there was a shift of bill, and small houses prevailed.

Norman Arnold of New York, came here Monday to sing the part of Don Jose in "Carmen," but even though he rehearsed all day, did not have a chance to go on. Agnes Kramer had been brought from New York to sing the title part in the opera to be given Monday night, and she also missed out. Henry Lalond, stage manager of the show, said he had received no salary since joining out with the show in Ogdensburg, N. Y. Marceau Leotti and William Belotto, musical directors, also complained they had not been paid.

LEGIT REVIEWS

(Continued from page 14)

In the piece is evident both from the cast he has assembled and his production—as to the value of the play the third act must be thrown out.

Hardie Meakin.

THE TURN IN THE ROAD.

Atlantic City, June 8.

In "The Turn in the Road," at the Apollo, A. E. Thomas has written optimistically of a mother who longs for life beyond her known horizon and yearns for the youth that is yet hers.

The play concerns a widow of a small town clergyman, left with \$2,000 and two grown children, just emerging from high school. Life has been destitute of pleasure and she is just moving out of the Parsonage. The opportunity provided for comments on this situation are humorous and truthful.

The first act consists solely of the miserable penury of the ministerial family. It is consistently and effectively set. The same can be said of the brightening position of the following two acts. Humor abounds without interference, save for one overdrawn college youth. Many devices of the stage are developed, including the double quartet of college boys.

Mary Ryan did a mother of 38 with a bit of soul depth and humanity beyond her customary ken. One of the most enjoyable characters was Percy Pollock as the widow's father. Nell Martin and Ruth Mero as the son and daughter were well placed and there were two character parts by Blanche Fridrich and Kate Mahew that cannot be passed by.

Scheuer.

THE LOVE CHEF.

Atlantic City, June 8.

Leo Carrillo has at last a new vehicle that fits well his ability to puncture English with a mannerism of speech that brings forth a laugh. Edgar Selwyn is the producer. It is a by-play between the Irish and the French, ending in a robust shower of language expostulations which leave the assurance "The Love Chef"

will be a fitting vehicle to maintain the popularity of Carrillo both on Broadway and in the sticks.

The first act is somewhat ill-shapen; the second too full of exciting banalities and there are many times when Mr. Carrillo seems much more Italian than French, but with the play is of such mechanical construction it theatrically speaking "gets over" sufficiently to overcome these.

The subject deals with an Irish hotel keeper who has risen to the proprietorship of the finest hotel in New York city without losing the Irish of his earlier days. His wife, chafing under the restraint of 15 years' removal from activity in the kitchen, has gained less. The daughter, a rather affecting young thing, has been to France and rubbed elbows with the best people. She is engaged to a society young man and is about to entertain his father and mother at dinner.

There enters on the scene a young Frenchman with a war acquaintance with the hotelman's daughter. At the same time a strike is declared in hotel kitchens and the dinner is threatened with disaster. The youth enlists for service, and subsequently the daughter and mother. Circumstances from then onward favor the Frenchman and disfavor the fiancée. A smuggling adventure on the part of the fiancée's father enters further into the complications, which ends in the success of the gushing young foreigner, who is Carrillo.

Anna Mack Berlein as the Irish mother received enthusiastic applause for her playing of an impossible part. Doris Kenyon kept the

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cast and production should aid in keeping it going to satisfactory business. Around \$10,000.

"The Last Waltz," Century (5th week). Lower floor going clean virtually throughout week; balcony somewhat off. Takings last week around \$29,000. Fine pace considering house, and though a further drop is anticipated, show should run through summer and into next season.

"The Tavern," Hudson (3d week). Playing to comfortable though not big business. May remain through month, George M. Cohan's control of the house extending until then. Billing is on Cohan as "The Vagabond," instead of show's title.

"Two Little Girls in Blue," Cohan (6th week). Pace has been between \$13,000 and \$14,000 weekly. Management claims continuance as a summer attraction, for which it was planned.

"Tyranny of Love," Cort (6th week). Business here has dropped sharply and likely to withdraw at any time.

"Way Down East," 44th St. (41st week). Film.

"Over the Hill," Park (35th week). Film.

"Four Horsemen of the Apocalypse," Astor (14th week). Film.

"Connecticut Yankee in King Arthur's Court," Central (13th week). Film.

"Dream Street," Town Hall (9th week). Film.

"Queen of Sheba," Lyric (9th week). Film.

SHOWS FLEEING BEST OF ALL ROAD TOWNS

Even Chicago Cannot Hold Up Right Now.

Chicago, June 8. The beginning of the worst summer ever here starts off with seven

shows leaving town this week. It is predicted that more legit houses will be dark this summer than ever before, though there is a prospect of having more visitors in the city, owing to the many conventions and Chicago's own "Pageant of Progress." The only bright spot on the legit rialto is "The Bat" at the Princess. This show went \$655 over last week, beating everything in town except the "Passing Show," which opened at Woods' New Apollo. "The Bat" will have the longest run of the season when it completes its present tenancy at the Princess, as it is booked there until September, and will leave plenty of records for other shows following it to shoot at.

Estimates for the week: "Peg o' My Heart" (Powers, 1st week). \$8,500. Though advertised to close and business way off, the show will stay to the end of the month, when the house goes dark for the rest of the season.

"Linger Longer Letty" (Olympic, 8th week). Dropped to \$12,000, and though expected to stick out the summer, leaves for New York next week, where it will disband. It is said the show made \$350,000 in its two years for Morosco. Charlotte Greenwood starts rehearsals in July for her new show.

"Romance" (Garrick, 1st week). Started off very bad, picked up Thursday and will gross between \$14,000 and \$15,000 on the week. Doubtful if it will last more than four weeks, when it is said the house will be closed for the summer to undergo alterations for more capacity.

"The Sign on the Door" (Wood's, 2nd week). This one gained a little over last week, weather being ideal for a show of this type. Around \$10,000.

"Mary" (Colonial, 9th week). The bottom dropped out for this show. Getting top money for its first eight weeks and proving a box office sensation, it dropped around \$6,000 from its previous week. Its management refused to gamble with Chicago theatregoers and posted its notice. It will leave next week to disband for the summer. It did between \$13,000 and \$14,000 this week. The house going dark. Said to open early in August with Fred Stone.

"Smooth as Silk" (Cort, 4th week). Said to close in two more weeks. House doing practically nothing.

"Meanest Man in the World" (Cohan's Grand, 5th week). Only one more week. For the first time

in 11 years, or during the entire reign of Cohen and Harris' occupancy of this house, it will be dark for the summer. No announcement has been made as to what will open it.

"Four Horsemen" (La Salle, 10th week). Went around \$9,000. Ned Holmes and Nat Royster, both handling publicity for this film turned the town topsy-turvy in putting out freak publicity stunts. During theatre time they have taken a window on Randolph Street between the Garrick and the Woods, where they show miniature scenes of the picture. Very little space being used in the dailies.

"The Bat" (Princess, 23rd week). \$15,300. Entire house sold out for week of June 26 and the week of June 17. The only show in town that there are requests for from ticket brokers. Saturday and Sunday prices still maintain to \$3.85.

"Robin Hood" (Illinois, 1st week). Between \$10,000 and \$11,000, which is considered very good. Another show that will last three more weeks, when the house will go dark for the summer.

"Thy Name Is Woman" (Playhouse, 2nd week). Lasted just two weeks. Show disbanding and going back to New York. House going dark for the summer.

"Broadway Brevities" (Studebaker, 4th week). Closed to practically nothing. Show disbanding D. W. Griffith's "Dream Street" coming in next week for an unlimited run. Film said to be booked on percentage, with a \$10,000 stop clause.

"Passing Show" (Apollo, 1st week). Got around \$26,000, with opening night tickets given away and the mezzanine floor sold at \$5.50.

"Bab" (Blackstone, 8th week). Leaves after this week, though still making a profit for theatre and show. House going dark until "Lightnin'" opens in August.

ALL LEGIT HOUSES DARK IN PHILLY

"Mary" Goes Out Saturday—
Daylight Saving Confusion.

Philly's last legit show will close Saturday, after fooling all the wise ones and getting the call over some pretty hot weather.

"Mary" is the show. Its last performance will be its 150th in the city, and will mark the completion of 18 weeks, played in three sections and successful all time.

Not only are all the legit houses closed as far as their regular attractions are concerned, but not one harbors a feature photoplay. The last picture season ended at Forrest Saturday night. The Broad played "A Prince There Was," done by the Philopatrians, a local organization, the first three days of this week, and had some success.



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The Odd Fellows' convention helped "Mary" and the vaudeville and picture houses this week, but the exodus to the shore is beginning.

and the spell ahead for at least two months look arid indeed. "Mary" got about \$9,000 last week. Special advertising on "Decep-

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"H. HASTINGS' 'KNICK KNACKS'"
"BILLY WATSON'S BIG SHOW"
"STROLLING PLAYERS"
"BIG WONDER SHOW"
"GREENWICH VILLAGE REVUE"
"ODDS AND ENDS"
"TICK TACK TOE"
"WORLD OF FROLICS"

"CUDDLE UP"
"BITS OF BROADWAY"
"HARVEST TIME"
"FOLLIES OF THE DAY"
"FLASHLIGHTS OF 1922"
"LEW KELLY SHOW"
"STEP LIVELY GIRLS"
"GIRLS DE LOOKS"
"SPORTING WIDOWS"
"MAIDS OF AMERICA"
"MOLLIE WILLIAMS' BIG SHOW"
"DAVE MARION'S OWN SHOW"
"JACK SINGER SHOW"
"BOLLY TOWN"
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What a corking show at the Palace, New York, this week (June 3). Three great acts: Chic Sale, Tom Patricola and George Brown. Three well dressed gentlemen, dressed by that gentleman, EDDIE MACK, the genteel clothier for gentlemen. A modish appearance at a moderate price.

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SIGNED FOR THE MUSICAL COMEDY SURPRISE OF NEXT SEASON, OPENING IN SEPTEMBER

JUST CLOSED AFTER FORTY WEEKS WITH "HONEYDEW"

Now Vacationing at Havana, Cuba. "YOU MUST COME OVER"

TO THE GENERAL VAUDEVILLE PROFESSION

MR. ERNIE YOUNG OF CHICAGO advertised in last week's issue of "Variety" that, in arranging booking for acts, he could open a tour with a Shubert route, then pick you up for a tour of the Pantages Circuit.

THIS ADVERTISEMENT IS MISLEADING AND WAS PUBLISHED WITHOUT MY KNOWLEDGE OR CONSENT.

PANTAGES CIRCUIT IS NOT AFFILIATED NOR HAS ANY INTENTION OF BECOMING AFFILIATED WITH THE SO-CALLED SHUBERT CIRCUIT.

I have always maintained and conducted my own circuit, and shall continue to do so.

Therefore, I repudiate Mr. Young's published statement as regards his efforts to link the Pantages Circuit with any other.

I HAVE ALWAYS BEEN AN INDEPENDENT FACTOR IN VAUDEVILLE AND WILL CONTINUE TO BE SO AS LONG AS I AM IN VAUDEVILLE.

Sincerely yours,

Alexander Pantages

Stage Costumes

Stage styles should and must be **DISTINCTIVE**,

And they should by all means be **CLASSY**,

And last but not least **ORIGINAL**,

Which brings us down to what we want to say.

We have just designed some special gowns for stage wear.

Two of them in particular are worthy of your immediate inspection.

They are **DISTINCTIVE, CLASSY AND ORIGINAL**.

The mode is decidedly European. The lay-out decidedly artistic.

For examples of high-class workmanship, smart designs, as well as being exceptionally chic and attractive, they bear the label of the **CLAIRE SHOP**, which is alone a bonafide guarantee that there are none better made nor more cleverly modeled to fit the most exacting demands of the stage.



CLAIRE

CREATOR

130 West 45th Street

NEW YORK CITY

tion," imported feature, gave this picture quite a send-off at the Stanley this week. There has been no sign of agitation against German films in Philly, and "Passion" has been scoring heavily. It seems unlikely "The Cabinet of Dr. Caligari" will have much of a showing here, as there is good authority for believing the Stanley people think the show too high-brow and too gloomy for general consumption. It will be the first of the big features shown

on Broadway, which has not had an early showing at the big house at Nineteenth and Market streets here.

Daylight saving put a crimp in the two-an-evening vaudeville houses here this week, and affected some of the picture houses badly, the managers say. The train schedules were disrupted for a day or so on local lines, and a marked drop was noticeable in the box-offices.

The number of neighborhood picture houses here is smaller than usual, with the closing of the William Penn and the changing of the Alhambra to pictures for the summer.

"Dream Street," Griffith's special, which had a run at the Chestnut Street Opera House at a \$1.50 and failed to break records, will show at

seven houses on the Stanley circuit here next week.

The Chestnut Street Opera House is bringing doubt as to the story of the complete remodelling of this house, and its opening for vaudeville in the fall. Not a stroke of work has been begun, although the theatre has been closed five or six weeks. The Shubert people have nothing to say on the subject.

The Forrest's short season of pictures closed Saturday with "The Parish Priest," with which only fair success was achieved.

DIVIDED IN THREE.

Not Likely All These Musical Shows Will Last.

Boston, June 8.

Three musical shows will try to divide the summer takings in this city. Undoubtedly there isn't enough patronage in this city to support three summer shows, and before the end of this month one or possibly two of these shows will die. Which one remains to be seen. Of the three, "The O'Brien Girl" is a sure fire hit, and this show will run through this month, July and maybe well into August, because it is still traveling at capacity, and even the few warm days we have had so far did not cut into the receipts. It is due to the fact that Cohan has the opportunity, the means and the inclination to put out a show for his public that will draw something syndicate producers are unable to do for the most part, as was the case in this show and "Mary."

But of the other two, "Up in the Clouds" at the Wilbur and "The Right Girl" at the Park Square there comes the question. This last named show opened on Monday night. It has "Charles Purcell's" name for an attraction in the lights. The Gaites show has no star's name, but has established a good reputation and has been going very strong since arrival. One of these two shows will probably collapse.

As for the other houses in town: Those that are not dark will be by the end of this week. The houses that will close are the Majestic, the Plymouth, two Shubert houses. The Colonial, a syndicate house, was closed down Saturday night after the Rosenfield fiasco.

Estimates for the week are:

EDWARD GROPPER, Inc.

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Reading Newspapers, Writing Headlines Upside Down and Backward, Calculating, Listening and Answering Questions Simultaneously

VARIETY, Latt, June 3

Kajiyama opened the second portion. Starting low, he rapidly got the interest of the audience by his handwriting marvels, and then ran his desperately trained routine of backward, forward, upside down and down side down chirography, complicated with double, triple and quadruple concentration stunts, all interspersed with ingenious humor. Moreover, this foreigner was the only performer on the whole bill who talked 100 per cent. correct English. The house was thrilled, held, almost stunned by his feats. Kajiyama has every attribute of a headliner, even though so-called "freak" acts are out of fashion. He is a showman, a wizard and an entertainer; when the audience fled out after the closing act three out of every four were saying, "Wasn't that Jap wonderful?"

The Imitators of Tameo Kajiyama

Thirteen years ago Kajiyama introduced into vaudeville a novelty consisting of various styles of handwriting as applied to mind concentration. The uniqueness and exceptional skill of his offering created great sensation wherever he appeared.

Not long since there appeared on the Loew Circuit an imitation act, Hayashi, the imitator, in his desire to secure the big time booking, approached Mr. Loney Haskell, then the manager of the Hammersteins, and offered his act for considerably smaller salary than that of Kajiyama. But Mr. Haskell informed Hayashi that Kajiyama was the originator and that he did not believe in booking an imitation for his theatre.

Since then Hayashi appeared here and there; but soon the eventual end came. He did not feel comfortable among the artists because his conscience told him that it was not honorable and manly to utilize an idea originated by another, thereby reducing the possibility of the success that the originator deserves.

A little later another fellow by the name of ENO made his appearance on the stage with an act similar in nature but quite different in its calibre to that of Kajiyama. ENO was more honorable in his intention, because he first asked the permission of Kajiyama, who consented to it with the understanding that the program announce he is presenting his exhibition with Kajiyama's permission. Nevertheless, as he continued, ENO soon realized the great injustice that he was doing to the man who originated the idea, and at once left the stage. A year or so later we found him engaged in restaurant business. Doing right is the secret of true success in this world. ENO is very prosperous and is now said to have amassed a fortune which would have taken him 500 years had he remained in vaudeville.

The third imitator made his appearance a few years ago. He was an American, and being able to speak the English language more fluently, copied Kajiyama's act more minutely, including such features as reading newspapers and answering questions, as well as Upside-Down and Backward writing. But while he was appearing at one of the New York theatres a variety reviewer voted him an imitation of Kajiyama and frankly and justly criticised him as such. He is no longer in vaudeville.

After Kajiyama's visit to Australia, an Australian imitator came; but he lasted only three weeks.

Germany also found a young man who could imitate Kajiyama, and for a while created a sensation in Berlin because he was able to do some of the things that Kajiyama showed to Berlin audiences when he appeared at the Wintergarten. However, the novelty of an imitator soon died away, and now the Berlin managers are asking Kajiyama to come to Wintergarten again.

The progressive spirit of Kajiyama and his unceasing effort for improvement, together with his many years' experience on the stage, has of late greatly improved his original offering by many folds, and at last established for himself a position as a headliner.

Now comes another imitator copying all the cream of Kajiyama's creation which took him ten years to develop, and with the spirit of antagonism and competition is endeavoring to establish himself in vaudeville as the peerless master of mind concentration. But, undoubtedly, the managers, fellow artists and the public know full well the difference between the ORIGINATOR and an imitator. Justice and honor never fail to win in the end!

Kajiyama has built a reputation which no imitator shall be able to destroy.

BEING AN ADVERTISEMENT WRITTEN BY TAMEO KAJIYAMA EXPRESSLY FOR THE ULTIMATE PURPOSE OF PROTECTING THE INTEREST AND TO ENCOURAGE THE AMBITION OF THOSE WHO SPEND MANY SLEEPLESS HOURS FOR THE CREATION AND ADVANCEMENT OF NEW AND CLEVER IDEAS, ON ONE HAND, AND ON THE OTHER, TO DISCOURAGE THE MOTIVE AND CONDEMN THE ATTEMPTS OF THOSE WHO SEEK A SHORT CUT TO SUCCESS BY STEALING THE GAGS AND COPYING THE IDEAS OF OTHERS.

B. F. Keith's Orpheum, Brooklyn, Next Week (June 13)

"Variety" Publicity Plan

Variety has worked out a publicity plan of advertising that may prove attractive to those of the show business who believe that constant plugging in advertising means something.

"Variety's" plan is composed for two periods, of six months or a year. It gives the advertiser continuous publicity in each issue of the paper, either through cuts, announcements or display.

The cost is graded so that the total or weekly expense of the publicity plan as now laid out is not beyond the means of even an ordinary theatrical salary, while the expense weekly or in total may be increased according to desire. The schedule is designed to give the greatest possible publicity per dollar.

The Publicity Plan is in printed form. Call at any one of Variety's offices for detailed information, or send to the New York office for the printed form.



Mail This Coupon!

And learn how to Restore
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This coupon brings you a free sample of MARY T. GOLDMAN'S HAIR COLOR RESTORER and a special comb to apply it. Test it on one lock of hair. Watch the gray disappear and the natural color return. Note how shiny and clean it is, how easy to use. How it leaves your hair soft and shiny. It won't wash off.

Then get a full sized bottle from your druggist or direct from us. Don't accept imitations—there is nothing "just as good." Insist on the one and only MARY T. GOLDMAN'S HAIR COLOR RESTORER.

Mary T. Goldman, 131 Goldman Bldg.,
St. Paul, Minn.

Please send me your FREE trial bottle of Mary T. Goldman's Hair Color Restorer with special comb. I am not obligated in any way to accepting this free offer. The natural color of my hair is

black.... jet black.... dark brown....
medium brown.... light brown....
Name..... Street.....
City..... Co..... State.....

"The O'Brien Girl" (Colonial, 5th week).—Capacity during the week, has been the case right along. Played to \$22,000 during the week, and house couldn't hold any more. No advance sale with no sign of it impending.

"The Woman God Changed" (Colonial, 3d week).—This film closed down the house Saturday night, with the takings very slim for the week. Were off even from the previous week, which ran about \$4,000.

"The Right Girl" (Park Square).—Is for a summer run if possible. Buddies closed week, as was expected, as it had run here for several weeks and was in on a repeat performance.

"The Black Panther's Cub" (Masonic, 2d week).—Did about \$3,000 last week, which isn't at all good, and opened to slim takings on Monday night of this week. Will close down Saturday for the balance of the season, and will open at the Robert vaudeville house next season.

"Up in the Clouds" (Wilbur, 3d week).—Did about \$10,000 last week, which is a bit below what it got in opening week, but still high enough to make it a good investment for the summer season. Dates can afford to keep this show here, polishing it up for many weeks at this rate.

"Three Live Ghosts" (Plymouth, 4th week).—This is the final week of this show, which is a bit of a surprise. When the show came in, it did well for two weeks it would have been surprising, but picked up wonderfully from the start, and last week did about \$6,000.

"The Four Horsemen" (Tremont Temple, 6th week).—Still running to \$5,000.

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We sell more silk opera hosiery than any store in the world,
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50 shades in stock.

Special colors dyed in 6 hours.

This week we are offering remarkable values in silk hosiery, underwear and gloves.

SPECIAL ATTENTION TO PRODUCERS

Our stock of silk and mercerized tights, union suits, hosiery, trunks—all at new low prices.

Our furnishing department offers many unusual specials in everything good that men wear.

This week offering special sale of shirts and neckwear.

SEE WINDOW DISPLAYS

Nat Lewis

THEATRICAL OUTFITTERS

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NEW YORK CITY

NEWS OF THE MUSIC MEN

Relating to the Mrs. Joan Webster suit against the Oliver H. Ditson Co., Boston music publishers, over the royalties of "Sweet Bye and Bye," the latter has issued a statement to Variety correcting reports including the reported settlement out of court for \$56,000. Mrs. Webster, as widow of the composer of the song, sued for accrued royalties, the hymn having been brought out originally in 1888 by Lyon & Healy of Chicago. Rather than have the matter drag on for another generation, the litigants settled their differences out of court. It had been pending for many years already.

The suit arose over a technicality. It was then the custom of the trade for a publisher to permit another publisher to print up copies of his songs for the payment of a nominal license fee, which was then divided with the composer. This was done in the present case and accountings were made of such

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sums as were received by the publisher.

The heirs of the composer claimed that no such right existed—this was before the passage of the International Copyright bill—regardless of the universal custom of the trade, and this formed the basis of their legal claims. The master to whom the matter was referred found no rights had been violated by the publisher in granting such licenses, but certain of his findings were objected to by the plaintiffs. Rather than prolong the legal adjudication, an amicable settlement was eventually effected. The Ditson company statement has it that a sum much larger than quoted in the press was paid and that a greater part of the payment actually consisted of accrued interest on the items adjusted.

The heirs of Joseph P. Webster have been granted full permission to publish a souvenir edition of his more famous works, including "Sweet Bye and Bye" and other pieces popular in the 60's and 70's.

A few of the lesser members of the Music Publishers' Protective Association are discussing taking action on the alleged violations by some of the association members who are charged with paying vaudevillians and musical comedy people to induce them to accept certain songs as part of their repertoires. The firms are charged with paying from \$1,000 to \$2,000, this in addition oftentimes to also

letting the singer in on a royalty "bit" on the song sales.

The Music Publishers Exchange is a new concern in Chicago representing music publishers who have no Chicago office. At present the concern is handling the western affairs for the Riviera Music Co., Robert Norton Music Co. and L. Wolfe Gilbert Music Corporation. Its staff consists of James Altieri, general manager; Abe Freedman, treasurer, and Buddy Wilson, professional manager. It was announced last week Buddy Wilson had been appointed professional manager for the Exchange. Wilson has had various theatrical connections.

Eugene West, songwriter, was married June 1 to Loyce Brown of Fort Worth. The bride is a non-professional. Mr. West secured a final decree of divorce a year ago from Catherine Henry, the Goldwyn scenario writer, in Los Angeles.

Herbert Walker is now San Francisco manager of the Fred Fisher Inc., branch.

Van Alstyne & Curtis, music publishers, have located in the Roseland building. Egbert Van Alstyne is expected in town the end of this

month from Chicago and Toledo, the home offices of the publishing house.

During Mort Harris' eastern trip, Ben Berman is in charge of Waterson-Berlin, Snyder's Frisco office.

Olga Samaroff, concert pianist, has been signed by the Victor Phonograph Co. for three years.

B. D. Nice & Co. has issued a new and interesting house organ titled the "Nice News."

Kitty Mendel has been appointed manager of the Broadway Music Corporation's San Francisco office, succeeding Tommy Lahey.

VIOLINIST

Director wishes engagement with vaudeville act. Experienced for pit or stage.

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George L. Spaulding, composer and music publisher and author of "Two Little Girls in Blue," died at his home in Roselle Park, N. J., June 1 after an illness of three weeks. He was 57 years old. He had written light operas and music for children mainly under his own name and three nom-de-plumes, "Henry Lamb," "Paul Lawson" and "Daniel Reeves," with his wife, formerly Jessica Moore, as collaborator. He was engaged in business as Spaulding & Kornder in Brooklyn.

The Canadian copyright bill up before the Parliament at present is a more important issue to the American publisher than he considers it and its passage and approval, no matter how unfavorable the proposed stipulations may be, is more desirable to the American music man than no bill at all. While the new enactment is not the most desirable or equitable thing possible, it is better than nothing.

The American Society of Authors, Composers and Publishers, though not fighting the bill, is against it because of certain points, chief among which is the fact that the word rights are considered part of the music rights and are all covered by the two cents' royalty clause. Locally the word rights is a distinct proposition and thus brings the royalty on a word roll up to from 10 to 12 cents to the publisher. The most possible in Canada would be the two cents—and that is not as yet assured judging from the arguments heard last week before the Canadian Senate on behalf of the phonograph and roll companies. They are willing to part with one cent royalty per record or roll, and that grudgingly.

McLaughlin, Johnston, Moorhead & Macauley, the American society's solicitors in Canada, advised the association's executive secretary, J. L. Rosenthal, that this bill is better than nothing in that it assures something of a revenue to the authors, composers and publishers of all published literary and dramatic-musical compositions. At present a publisher has no protection at all, and the reason the mechanicals do not make the master record of a phonograph disk up in Canada and eliminate all royalties altogether is

that the cost of transporting the artist's back and forth is not worth it. The two cents royalty proposition locally carries a joker with it. It is in the form of 10 per cent. off for breakage or possible breakage which immediately cuts the revenue down to 1.8 cents per record. The other phases about their statements being slow and paid on occasion in notes are angles that have no bearing on the present bill, but disclose the attitude toward the publisher.

An objectionable clause, which may be amended by the time this sees print, is the provision that within two months after publication should the publisher fail to create a reasonable demand for his product any citizen of Canada has the right to reprint the composition, since it becomes public property then, by making application and filing a bond covering the royalties on at least 1,000 copies and not less than \$100. This clause will no doubt also be amended.

As reciprocal copyright privilege with this country is also provided for in the new bill and does not become effective until such arrangement is consummated.

E. T. Paull & Co., classical music publishers, formerly associate members of the Music Publishers' Protective Association, have joined the ranks of the M. P. A. in the B class. Harms, Inc., always refusing to join on the ground it is a production music publisher and has little to do with popular music, is understood to be the next one to come in with the association, although it has made no actual application. The M. P. A. and Harms worked jointly on the piracy probe up in New England.

Answering to the Favorita Grand Opera Co., Inc.'s \$10,000 damage suit as a result of their failure to fulfill two opera engagements at the Brooklyn Academy of Music recently, Gaetano Tommassini (also known as Commendatore Tommassini) and Nina Tommassini (professionally known as Madam Frascani) filed answer last week in the Supreme Court, stating they breached the agreement on the ground they are well known singers who have appeared with the highest companies; that they accepted the Favorita Grand Opera Company's proffer on the explicit understanding they were to sing with artists and be conducted by a musical director of equal merit on a par with the Metropolitan and Manhattan opera house companies. The defendants, who sing tenor and contralto respectively, were engaged for two performances May 21 and 28 for a consideration of \$700 to appear in "La Gioconda" and "Aida," which the plaintiff produced two nights respectively at the Academy of Music in Brooklyn. Following a publicity campaign and the defendants' failure to appear, the Favorita estimates it was damaged to the extent of \$10,000.

Johnny Black is organizing an orchestra for cabaret work.

Bert Davis, of Sydney, Australia, is in New York on business conferring with the various local music men.

Billy Griffiths is now with Fred Fisher, professional staff. Mort Green is now also with Fred Fisher, Inc., in Chicago, on the business end.

Roy Thornton has been brought into New York from Chicago by the Broadway. Irving Ullman has been switched from Philadelphia to Chicago.

Tom Maley is with Waterson, Berlin & Snyder's New York professional staff. He was formerly located in Pittsburgh for the firm.

Arthur Hopwood De Rob, songwriter, has associated with Edward A. Winston in the casting agency business. Mr. Winston himself is a songwriter of note and was formerly associated with Sanger & Jordan.

Dave Ringle is now in charge of the professional staff of the McKinley Music Company's local office.

The annual convention of the Music Publishers' Association is scheduled for June 14 at the Hotel Astor. The week previous the National Association of Sheet Music Dealers will convene in Chicago. Several important topics will be discussed at the publishers' gathering, including the overcharging by express companies on small packages which brings the cost above the usual parcel post rates; the parcel post regulation which discriminates against parcels under four pounds in weight, and the Canadian copyright question. On the latter topic the president will call for a unanimous vote asking the American Society of Composers, Authors and Publishers to concern itself with the Canadian bill.

Out in Chicago the Snyder Song Shops, sponsored by the Waterson, Berlin & Snyder Co., has reduced the retail cost of sheet music to 25 cents a copy.

Grant Clarke, songwriter, has fully recovered from an operation which has confined him since last December.

COLONIAL

(Continued from page 15)

have no trouble filling the same spot in other big houses.

Fred Allen (New Acts), another

new face in the better houses around here, won a flock of friends, opening intermission. The Donald Sisters, something of an acrobatic novelty, closed. The Sensational Toga was sensational in the opening spot. His rope slides from the gallery, once blindfolded, supplied a thrill. *Ibex.*

BROADWAY.

With the exception of a slight hole in the balcony the Broadway held capacity Monday night, unusual for the house, with possibly two items on the bill accountable. One could have been the Cosmopolitan feature, "The Woman God Changed," with Seena Owen, and the other Edward Clark (New Acts), locally and popularly known in the Times square section. That Mr. Clark had attracted no small percentage of the audience might have been indicated by the walkout following his turn.

The program shaped up very well for the Broadway stamp of bill. It held a quantity of comedy, and that helped, while James J. Morton as the announcer kept it alive.

The applause hits were about equally divided between Clark, for his semi-song recitations, and the dancing of McDevitt, Kelly and

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, 1492 Broadway, New York.

The Vaudeville Organ

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Direction ALF. T. WILTON

THAT GREAT COMIC SONG HIT

"AIN'T WE GOT FUN"

NEW PATTERN BY BOBBY NELSON (WITH "BROADWAY BREVITIES") AND GUS KAHN

Oh you start out bright and early on a pic-nic with your gal-lie, on a sun-ny sum-mer morn-ing in Ju-ly - In you find ma-chine you go out, Run a mile and have a blow-out, When its fixed she gets a cin-der in her eye. When the darn thing starts to quiv-er, Not the girl I mean the fliv-er Then you crawl be-neath to take a lit-tle glance, when you find the gear is clip-ping. Then you hear a sud-den rip-ping and you find you've lost a wind shield off your coat. To a place thats nice and sha-dy Then you take the lit-tle ha-dy and you say "lets have a lun-cheon and a rest" - No-thing is nice and quiet, and then sud-den-ly the tri-ot starts - for you have set up - on a hor-net's nest. To a cor-ner of the woods both you and she dive. There you howl and dis-cov-er that you've land-ed on a bee-hive while the Bee-ee-lance they're bring-ing, you and sweet-ie dear are sing-ing Oh - by gal-lie ain't we got a lot of fun -

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WE
GOT
FUN"

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CATCH
LINE
OF
THE
NATION

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SAN FRANCISCO—906 Market Street. PHILADELPHIA—31 So. 9th St. MINNEAPOLIS—218 Panjaves Bldg. SEATTLE—321 Pike Street. SALT LAKE CITY—Linden Hotel CLEVELAND—Hippodrome Building. BUFFALO—485 Main Street.

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ordinary with the exception of the lightning-like foot twister. He stands out. Miss Mink qualifies as a dancer in a pretty way, has good looks and therefore no voice. The turn seems to have been put on by the same person who has arranged a couple of others of these one-good-looking-girl-to-eight-boys as the vaudeville prescription for an act that has numbers but no merit nor much entertainment. Only in this case it would be difficult to select a smaller number out of the turn, that could do as much or do an act by themselves. The Mink turn is merely a matter of money. It's dressed nicely, outside the boys, who are ever in tuxes and don't wear them any too well.

Opening the show were Emma Frabell and Brother, followed by Hobson and Beatty, who might bill themselves as those two girls from the navy if they insist upon hanging on to their historical names. They haven't changed much since their joint vaudeville debut, changed numbers, perhaps, but still depend upon their appearance rather than harmony or voice, though one does the piccolo thing. Their piano duet is too long, much so. The dark-haired girl said: "Last week in Baltimore when leaving they gave us a Packard. We will be here until Sunday night." The Packard is the big-time Ford, so the most the girls could expect on Broadway would be the small-time end. *Sime.*

AMERICAN.

The Roof was not far from comfortable capacity Monday evening, when the weather turned cool in the

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interrupt it? If it is not, why do it at all? Also there seems no purpose in playing changing colored spot lights on the musician as he plays. So much for the first half.

The Two Ladellas (New Acts), probably a pair from the old Ladella Comiques, opened intermission with capital comedy acrobatics and dancing, with a moment or so of talk, filling in a highly amusing 10 minutes. The Mystic Hanson Trio are not much on magic, but a clean-cut man worker and two very pretty girls work out an entertaining routine. Foster and Seamon (New Acts), next to closing, furnished the laughing hit of the bill, and Aerial Silverlakes, man and woman on the rings, rounded out an enjoyable second half, with their slightly well-dressed acrobatic specialty. *Rush.*

81st ST.

Business Tuesday night nothing to complain about. Downstairs the house was better than three-quarters full and the smoking loges and balcony were as well patronized.

Joseph E. Howard headlined. Closing the show, he took several curtains and then came back to sing a new coon song of his own writing. The announcement made by Mr. Howard at the close of the act carried the statement that this would be the final showing hereabouts for his present offering, "Chin Toy."

Lynch and Zellar, two boys who formerly juggled clubs, but have shifted to hats, opened the show. They have modeled an act along the lines of Moran and Wiser. There may be a little difference in the way this or that trick is done, but it is the idea. Juggling hats does not belong to anyone, but the manner of working which several other acts besides Lynch and Zellar have done is the idea of Moran and Wiser. In this case the straight man also is imitating, working almost identically with the straight of the Moran and Wiser team.

Dotson on No. 2 came along with his usual success. This colored boy has a pair of dancing legs and feet that are really fascinating to watch. They move as though he were on a string, a slight shaking keeping them dangling to the music. He takes stamina and condition to run through his routine twice a day. A few new and funny remarks have also been inserted, and the dancer should work a little more to the talk, for he has a real colored delivery and a manner that is breezy without being forward. His voice will probably hold out longer than his legs, so it may be well to be prepared.

McGrath and Deeds were programmed No. 5, but changed places at the night show with Bevan and Flint (New Acts), No. 4. The boys had a little tough going, for their comedy and that of the sketch ahead of them, Dorothea Sadler and Co. (New Acts) both lean a little to the sissy character. They did well, however. They are singing a couple of old songs, probably because they fit into the routine, but something later could be used.

23d ST.

This house continues to offer shows above the average in the split week time, and the show for the first half held considerable interest in the presence of four new turns in the seven-act lineup. Business on Tuesday night was fairly good, with no exception to the general rule noted in that particular.

Oliver Briscoe and Al Rauh headed the list (New Acts) and were rightly planted next to closing with "The Brave Coward," a skit with several songs. On third another new offering came with the comedy "Psycho Jim," a four-person turn featuring James Bradbury (New Acts).

Between them Fred Bernard and

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Sam Garry, a burly cork pal of warblers, went over for heavy returns, copping the applause edge of the evening. Their earlier numbers didn't start a heap, probably because they are a bit behind the popular song pace, but the impression number landed with a bang, the Al Jolson bit turning the trick. It drew an earned encore.

George Watts and Belle Hawley were good all the way. The dimpled Miss Hawley is a blonde peach and her one song number seemed to appeal to the house. "Tud" Watts provided the laughs and secured them easily. He retains "Let Me Be Your Husband," though most of the routine has been freshened. The announcement of the husband song got something, Watts saying "I used to be 'Wine, woman and song,' but now it's 'Bevo, your own wife and community singing.'" In the chatter afterwards he ventured that it was hard to be a bach or after 10 p. m. With extra verses Watts recalled the old days, saying the architect who designed his ample waist line was George Ehret.

Josie O'Meers closed the show on the wire. Rappi, a violinist (New Acts) was second. Hood and Arthur (New Acts) opened.

LINCOLN SQ.

The bill played like a million dollars although its cost, even so far as the Loew lay-outs are concerned, probably was considerably below par. Al Libby, a comedy cellist, introduced the vaudeville. Libby looks familiar and may have been with a double act formerly, but on the strength of his present exhibition can fore or aft any pop house bill. He has a couple or three good tricks that sell for considerable hand to hand music, although he overdoes that falsetto of his which stands him in such good stead at the right times and boomerangs at others.

Gaynell and Mack, song and dance mixed team, mixed it up entertainingly in the deuce. The girl is strong on buck and winging and the fellow's forte is acrobatic stepping, so between the two they dish up an interesting variety of dance steps to keep the customers interested for the allotted 12 minutes.

The "Timely Revue," a five-people flash act, top-lined and justly proved their claims to the feature billing. It is a satire on three types of present-day vamp—switchboard (and bored), bathing and the common garden variety of Thedabara vamp. An agile juvenile and a Memphis-topeles character who prompts the frails to their devilry complete the cast. The juvenile is an eccentric stepper of the lank and limber

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type who could enhance his work so much the more by forgetting that there is a headpiece adorning his cranium which he can jam down every other minute. This continual repetition of the business becomes an eyesore in the end. Whoever wrote the lyrics and dialog deserves some credit for the intelligent work.

Howard and Lewis, a two-man team which has been playing out West the past winter, sold their talk and hokum as of yore and walked off with a sweet hit. True, that dance finish is a palpable phoney as far as delivering the goods is concerned, but the comedy business redeems its lack of serious merit. Otherwise, they wowed 'em with their talk that listens new and unfamiliar. Both of them are very presentable chaps and neat dressers with the comedian doing semi-Hebe and the straight feeding him faithfully and unassumingly to great results.

Norman and Jeanette, a variety act running chiefly towards acrobatics, have showmanship and a style of working that should get them the best of time were it not for the fact there is insufficient left to their offering. But what they have—how they sell it! And not on its strength alone but even more on the small talk and the girl's quiet manner of working. Some of those cracks, truth to tell, sound very much unlike the usual alleged humor of acrobatic teams. Their stuff embraces song, dance, flying rings, acrobatics, muscular exhibitions, etc.



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HARLEM O. H.

Apparently on its summer schedule, using but six acts, with an exceptionally long feature picture for the current first half. The house is making a big feature of the picture end, with a street ballyhoo in connection.

Opening the program with a reel of Movie Snap Shots, which included intimate views of screen stars, the show proper started well enough with Ross and Foss, a man and

woman combination with songs and music. The woman sings with her partner, using several musical instruments, and a double vocal number for the finish. This last bit shows weakness, the couple having more ability musically than vocally. Little Lena, with several recitative numbers, held down the No. 2 position with ease. This single had little difficulty in placing each of her numbers and finished up strongly to a generous round of applause. (She is not the English Lily Lena.)

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A 3-people sketch billed as Smith and Barker created considerable comedy, the vehicle being framed along novel lines based upon the life of a poor physician. The cast includes two women and a man. The male member is well adapted to the handling of comedy lines and business with an ingenu type working opposite keeping the action on edge most of the time. The act is a trifle long, but proved one of the legitimate hits.

The Morley Sisters practically stopped the show, No. 4. The girls banged over a "blues" number to corking returns, with the brunet taking the house with a coon song. The incessant applause made it necessary for the girls to reappear after the cards for the following act, D. D. H. had been placed in position.

D. D. H. had little trouble in keeping the show going at the fast clip with his cleverly constructed chatter. For a single man coveting his entire efforts to straight talk this chap places himself well up in the front rank of monologists. Maria Lo, with an attractive posing novelty, closed the vaudeville portion attractively, with the feature picture, "The Mask," following.

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the Mark Strand, Robert Vignola, film director and uncle of Mrs. Piazza, will come up from New York to attend a reception that will be given to the former Albany girl during the week.

CALGARY.

By FRANK MORTON.
The Orpheum closes June 11.

Hatfield, rainmaker, who is operating in the southern part of the province, was visited by a cameraman who attempted to shoot the rainmaker in action. Hatfield, however, objected to having his methods photographed and placed before the public and refused to allow the movie-man to shoot any action pictures.

It is expected that this territory will witness one of the most quiet summers since 1914.

Pantages sent George A. Calvert to handle the Edmonton house, succeeding the late L. M. Treffrey. It is not yet certain whether the appointment will be permanent. Mr. Calvert came to Edmonton from Vancouver.

CLEVELAND.

By WILSON ROY.
This week, Ohio, "Girl in the Limousine"; Opera house, "Chocolate Soldier"; Duchess, "Kindling." Next week, Opera house, "The Firefly"; Ohio, "Peg o' My Heart"; Duchess, "Potash and Perlmutter." Films.—Allen, "Dream Street" (second week); Euclid and Alhambra, "Plaything of Broadway"; Stillman, "The Lost Romance"; State, "Salvage"; Orpheum, "Galloping Devil"; Rialto, "Reputation"; Gaity, "His Greatest Sacrifice"; Park and Mall, "Don't Call Me Little Girl"; Heights, "Sentimental Tommy."

The Playhouse closes its season with three short plays, 10-12, "Aria da Capo," by Edna St. Vincent Millay; "Mary's Wedding," by Gilbert Cannan; "The Swan Song," by Anton Chekov. Frederick McConnell will be the new director at this little house next season.
The Hanna has closed.

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DES MOINES.

By DON CLARK

The Empress is closed this week, but will play vaudeville next week during the Shrine convocation. It will then close for the summer pending settlement of the suit against the Adams Theatres Co., by Elbert & Getchell for possession of three local houses. The Majestic, A. H. Blank's vaudeville and picture house, will close for the summer following the Shrine convention.

Riverview Park—Marriott troupe, Edith Fisher and the Flying Fishers.
Pictures—"Playthings of Destiny," Des Moines; "Extravagance," Rialto; "Too Wise Wives," Strand; "The Price of Possession," Garden.

DETROIT.

By JACOB SMITH.

Sam Levey, formerly of the Cadillac theatre, who sold out to I. M. Herk, is reported to have bought a slice of the New Detroit with B. C. Whitney.

The Orpheum has discontinued vaudeville for the summer and is showing double features, reducing the admission scale to 20 cents. C. H. Miles will continue vaudeville and pictures as the policy at the Miles and Regent.

The Famous Players has closed the Majestic for the remainder of the summer.

That foreign pictures are not what the fans want was proven recently when "Deception" played the Broadway-Strand. Despite a big advertising campaign the picture played to poor business the second week; even the first week was not all that was expected for it.

Frank Whitbeck, formerly of the Poli circuit, has been appointed manager of the Miles, Detroit.

Bonstelle Stock is playing to big business at the Garrick. Remarkable the following this company enjoys here. This week "My Lady Friends."

The Colonial will cut out vaudeville June 11 and play pictures for the summer.

"Reputation," Washington; "Scrap Iron," Adams; "Scrambled Wives," Madison; "Lessons in Love," Colonial; "Sham," Broadway-Strand.

INDIANAPOLIS.

By VOLNEY B. FOWLER.

MURAT.—Stuart Walker company matching drama against com-

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edy in the local stock war this week with "The World and His Wife" as the bill, warm weather failing to harm good business. "For Three" next.

ENGLISH'S.—Gregory Kelly stock company in "A Prince There Was" going strong in the ninth week of its season. Hottest period of year last week failed to do harm. "Fair and Warmer" following.

The maiden venture of J. Kenyon Nicholson, press agent for Stuart Walker, in playwrighting blossomed out last week when his one-act comedy, "The Anonymous Letter," was presented by members of the Little Theatre Society before the Edward Kahle Post No. 43, American Legion.

The annual presentation of "The Book of Job" by the Stuart Walker company will be given at the Murat on Sunday, June 19, under the auspices of the League of Women Voters of Indianapolis. Practically the same cast as was used in this drama in New York during the Lenten season will repeat here. It was first given in Indianapolis in 1919.

New York music men had a prominent part in the American song composer's festival held at Greenwood, Ind., last Wednesday, Thursday and Friday. Geoffrey O'Hara, composer of "K-K-K-Katy," and George Fischer of the Fischer Music Publishing company, were

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"Ladies' Night"

A Farce Comedy in Three Acts.

among those on the program. Fischer advised young music writers to take their time about attempting to rush into print lest they create a bad impression to the detriment of recognition which they might better deserve later on.

Russell Narramore, master electrician with the Stuart Walker company, got pushed into print last week in an announcement that the head of the company gave much credit for the successful presentation of "Smilin' Through" to him. Narramore was electrician in the Jane Cowl production of "Smilin' Through."

Any lingering hopes of ever-reviving honest to goodness cabaret in Indianapolis have gone glimmering again with the formulation and enforcement of a rule by the police department closing all public dances at 11 o'clock. Folks can't even go to the theatre and dance in the same evening as a result of the new order.

The Petersburg Amusement Company of Petersburg, Ind., has been incorporated with \$25,000 capital, operating motion picture theatres as its object and W. H. Hufford, Henry Read and J. S. Boonshoff as directors.

Assignment of 500 ex-soldiers to Valparaiso University at Valparaiso, Ind., has led interests in the town to plan the opening of a movie house on College hill, near the school in the Lightcap building, formerly a restaurant.

The promised production of "Romeo and Juliet," with Gregory

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SNAPSHOTS of 1921

NORA BAYES WITH **LEW DEWOLF**
AND THE SNAPPIEST CHORUS IN NEW YORK

Kelly and Ruth Gordon in the title roles, will be given by the Kelly stock company at English's Friday afternoon of this week. The experiment was announced for several weeks ago, but illness in the company prevented it. The Kellys have been getting considerable publicity out of the stunt on the basis that they are going to try to convince the public that Shakespeare really intended his famous lovers to be juveniles. All true students of the drama, and classic Indianapolis is full of 'em, promise to be there.

KANSAS CITY.

By WILL R. HUGHES.

The Orpheum closed June 4, the last of the big houses. Loew's Garden and the Globe are still running with pop vaudeville and the Empress with stock musical.

Film houses: "Too Much Speed," Newman; "Sentimental Tommy," Royal; "A Small Town Idol," Twelfth Street; "The Saphead," Doric; "The Land of Hope," Liberty.

The Morette Sisters, to appear at Electric Park as a feature in the "Follies" for four weeks, were compelled to cancel on account of early rehearsals. Robbins, Rollo and Robbins substituted. Mary Riley has also been secured for four weeks, opening June 25. "Loving Time" at the Empress current week. Walter Wright is a new member of the "Midnight Whirl" company.

The Mamie Smith Revue, colored, opened a week's engagement at the Century June 5 at \$2 top, the highest price ever asked for a colored show in this city.

Attorneys for the McGee Amusement Co. have filed affidavits in support of a motion for a new trial as the result of a damage suit against the company, in which a jury recently awarded Delores Bruce a verdict for \$35,000 damages. The young woman claimed she received permanent injuries while serving as an usherette at the Garden theatre, operated by the defendant company, but which is now playing Loew attractions. In asking for a new trial the company claims that Miss Bruce is an adventuress and an impostor, and that she is misrepresenting her injuries when claiming to be permanently injured.

William Henry Bell of the Campbell Projector Co. of this city ended his own life by shooting himself through the head Wednesday. Mr. Bell was 40 years old and formerly principal owner of the Equitable Film Co., selling his interest about

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a year and a half ago, when he organized the projector company. He suffered a nervous breakdown two years ago and never fully recovered. He was born in New York city and has lived here for the last five years.

PITTSBURGH.

By COLEMAN HARRISON.

"The Four Horsemen" started its last week at the Shubert Pitt to increased returns with indications of capacity for the balance. The picture lasted seven weeks. The Pitt will be idle for several weeks, after which another feature film will likely be introduced.

George Jaffe, manager of the Academy, has decided to discontinue the weekly boxing exhibitions. He will likely reinstall the bouts in the fall.

PORTLAND, ORE.

HEILIG—"Mary."
PICTURE HOUSES—Liberty, "The Sky Pilot"; Columbia, "City of Silent Men"; Rivoli, "The Little Clown"; Majestic, "Wolves of the North"; People's, "Billions"; Star, "The Rainbow Trail."

Members of the Odd Fellows' lodge at Corvallis, Ore., are backing the newest theatrical venture in that city, which is the home of the Oregon Agricultural College. The lodge has started construction on the Blue Mouse theatre, to seat 450, and will cost in the neighborhood of \$250,000. Sidney Trask is manager of the project for the lodge men. The Whiteside Brothers, owners of the two theatres already operating in Corvallis, have also announced plans to erect a third theatre for their string. The Whitesides run not only pictures, but the legitimate and vaudeville offerings that come their way.

Loew's State at Yakima, Wash., has passed into the control of Jensen & Von Herberg following the withdrawal of Loew vaudeville from that city. The new management, which controls nearly 50 theaters in the northwest, will drop the prefix "Loew" and retain the "State" as the name of the house and will probably retain Frank Coffinberry as manager. Jensen & Von Herberg contemplate filling in a general picture policy with road and vaudeville attractions next fall.



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 Direction Lew Cantor. Chas. Yates, Personal Representative.

LAURIE ORDWAY

IRENE FISHER, At Piano

Paul E. Noble, manager of the Liberty and a former minstrel man, together with Henri Keates, organist at the Liberty, have composed lyric and score for "The Spirit of the Rose," which is being given elaborate presentation at the Liberty this week in connection with Portland's annual Rose Festival. The piece is a musical tribute to the rose, that made Portland famous, and involves a large cast of singers. One of the songs composed by Noble and set to music by the organist is "Roses Fair," which, if proved popular this week, will be commercialized.

Joe Bradt, formerly owner of suburban theaters, has been named manager of the People's here. Jensen & Von Herberg, pictures. Bradt takes the place of F. W. Teufel, resigned.

An ordinance prohibiting the presence of women in Portland amusement places after midnight is before the City Council and will have a final hearing at an early date. The measure proposes that any woman within a place of amusement before midnight may remain until the performance is ended.

ROCHESTER, N. Y.

By L. B. SKEFFINGTON.

LYCEUM—Manhattan Players in "Daddies."

FAY'S—Bohemian Trio, The Muras, Hubert Carlton, Manners and Lourie, Jester Trio, "Poor Old Jim," Joe Martin; Earle Williams in "Diamonds Adrift," film feature.

FAMILY.—Marylin's Merry-makers, rube band, in connection with "The County Fair," film.

Pictures—"The Witching Hour," Loew's; Mary Pickford in "Through the Back Door," Regent; "The Mystery of the Yellow Room," Rialto.

The Elks of the State are here this week in convention, which just naturally makes Rochester a livelier town for one week.

Sea Breeze Park is open.

Despite conditions, show business in Rochester is good. Last year was the first summer Fay's did not close, good business keeping the house open all summer. Unless there is a decided slump the house may continue this summer. Other houses report good business.

"Passion" and "Deception" were well received in Rochester, although no mention was made that these films were made in Germany.

ST. LOUIS.

By GEORGE GAMBRILL.

The Orpheum closed for the sum-

At Home



Rawson Clare Oswald

Auburndale, L. I.

FOLLETTE PEARL

AND WICKS

LOEW CIRCUIT, 1920-21
 Direction LEW CANTOR

mer June 5. The American and Shubert-Jefferson are dark.

The Grand (Junior Orpheum), Rialto (Junior Orpheum) Empress (Pantages), Columbia (Western) and King's (Loews) remain open. A number of airdomes have opened. St. Louis will have about 30 open air theatres, a large increase over last summer.

It is rumored about 10 picture theatres will shortly close.

Lightning struck the Empress one-half hour after a matinee crowd had left the theatre. It split the rear wall of the house from top to bottom and knocked about 12 feet of stone coping to the ground. The stroke occurred at 5:30.

Fred J. Connors, known as "New York Blackie," former convict and bank robber, was arrested here at his home and is charged with the robbery of a half a dozen picture theatres here committed within the last year.

SYRACUSE, N. Y.

By CHESTER B. BAHN.

EMPIRE.—Tenth week of Knickerbocker Players with "The Girl in the Limousine" current. The Knicks are at their best in this farce, and it sizes up as one of the best laugh producers of the season. Business slim Monday night, but advance sale gave evidence of improvement. This was Ralph Murphy's first attempt at directing farce. He has injected plenty of pep in the company.

With Tom Kane in as local representative of Howard Rumsey, lessee of the Empire, other shifts are effective this week. George D. Kukor, stage manager of the Knickerbocker Players, has been called to Rochester to work with Charles Halton, director of the Manhattan Players. Kukor is succeeded by Monte O'Donnell of Plainfield, N. J., a junior at Syracuse University. O'Donnell was stage manager of Ralph Murphy's "I'll Say She Does," recently put on here by Tambourine and Bones, and his work was so good that it brought him the Knickerbocker post. O'Donnell is taking the dramatic arts course at Syracuse University.

Syracuse theatres are resuming their regular book form programs this week. For several weeks only slips have been used, the printers' strike being responsible.

The Drama League of Syracuse will present "Mrs. Pat and the Law," a one-act playlet, as a curtain raiser at the Empire Monday night, when the league holds a benefit for its Little theater.

WASHINGTON.

By HARDIE MEAKIN.

The Shubert-Belasco is the only house with a legitimate attraction for the week. "The Hotheads," first showing. Reviewed elsewhere.

Poll's and Garrick, dark. In spite of continued cool weather city is taking on its summer quietness as far as theatricals are concerned. Keith's doing splendid business.

In picture houses:
 Palace—"The Traveling Salesman." Columbia.—Second week, "Through the Back Door." Rialto—"Hearts Are Trumps." Metropolitan—"Old Swinmin' Hole."

Last week at the Belasco a minstrel show was given entirely by disabled veterans of the war for the fund.

Due to illness in the family of Representative Wheeler, whose bill is now before the District Committee to limit the attendance of theaters to the exact seating capacity of the theater, hearings on the bill were temporarily held up.

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His Wife.....Hedda Hopper
The Dilettante.....Ward Crane
The Prey.....Irma Harrison
The Sage.....Tom Burroughs
Audrey Munson.....Audrey Munson
"The Spirit of the Arch".....Henry Dugan

Audrey Munson is the star of "Heedless Moths," produced by (George) Perry Plays, directed by Robert Z. Leonard. All there is to this picture is Audrey's shape, undraped and unashamed. In the film as first presented last Friday night at the Greenwich Village theatre, as a special feature, the audience saw everything Audrey owned excepting the soles of her feet.

The film is called "A chapter from the life story of the queen of the artists' studios," with the king unnamed, but shape is also Audrey's ace so everything looked A. K. This display of nude posing, with the added attraction of a couple of dimples near the small of Audrey's back, one on either side, is as bare as it is a bear. Hanging around the studios with not even an idea apparently about her, Miss Munson posed and posed, in all positions, one a dab that must have caught the censors' dozing. But it was art even as it was artful.

Besides which was more art-artifices of production. These ran to a prolog declaimer, called "The Spirit of the Arch," probably meaning the foot, and well though lengthily done by Henry Dugan, always in a green spot. Then there were views thrown upon the side lines, when the sheet was upraised, and for the finish of the first part a couple of the characters appeared in person on the stage, to exhibit how much more quickly a young girl may go to her ruin in the flesh than in photography. That was heartless.

Audrey Munson has been quite a figure in the show business and the newspapers. She started showing everything when young and is still keeping it up. Her shape has been seen in the studios, on the stage, on the screen and in the magazines. It's still bringing her the coin evidently, for it's only a few months ago that Audrey's wail from Syracuse about being broke lightened up a dull moment. It recalled that line from "The Gold Diggers" about a perfect back. Immediately Audrey's moan was heard, her coin popper got to work again, starting with a rave in the New York Sunday American Magazine, running week by week and very weak, about her "studio experience," how and when to pose and what to show.

In this picture of "Needless Moths," Audrey is showing back, front and sides. It's a wallow of a story, about how Audrey escaped the wiles of the studios, pseudo, but how a companion fell, how Audrey felt enabled because a real sculptor allowed her to pose, and how Audrey saved the sculptor's wife. No one on the program stood for the story. Maybe Audrey wrote it herself, from an experience she would like to have had.

The production was said to have cost \$125,000 but looks far this side of that amount. It is also short in footage, which is covered up by the extras and the stalling. It ran from 8.45 until 10.25, with an intermission besides the innumerable appearances of "The Spirit." The comedy of the film was the whiskers of The Sage. According to their looks, the Sage wasn't a day over 186.

Mr. Leonard did what could be done in the directing. He assisted Miss Munson in her efforts at modesty. Every time the studio door got a knock, Audrey went to a panic that she couldn't get a wrap over her shoulders in time, but didn't seem to mind the audience.

If the cops or the censors don't get to the nakedness of the Munson film, it's a box office cinch, the farther away from New York the bigger the cinch, for the old home folks don't see as much often or even more so of what's inside a skirt as Audrey so frequently and abundantly displays in "Heedless Moths." May her shape never wither.

In a statement made by Miss Munson's mother in Syracuse last week it was said Audrey Munson made but one appearance in the film, a single pose showing her head and shoulders only, with her face not seen at any time. That Miss Munson did none of the leading character's acting was recognized by those in front who knew the model. The program gave a double billing for "Audrey Munson" with the co-billed young women doing the actual playing. Who did the other bare posings around the studio set of the film is not mentioned.

The mother also stated her daughter had received but \$1,000 for her picture services from Perry Plays, with which she is now in legal conflict.

The Munson "Studio Secrets" or "Life Story," appearing in the Hearst Sunday Magazine (Syndicate Service) gave the model \$25 weekly. It is claimed, for twenty weeks, instead of \$500 weekly as reported. Alan Rock is said to have secured the screen rights to the published series, and it is from that "Heedless Moths" was adapted. Rock interesting himself to that extent with Perry Plays.

TOO MUCH SPEED.

Dusty Rhoades.....Wallace Reid
Virginia MacMurrin.....Agnes Ayres
Pat MacMurrin.....Theodore Roberts
Tyler Hellis.....Jack Richardson
Jimmy Rodman.....Lucien Littlefield
"Howdy" Zecker.....Guy Oliver
Rilly Dawson.....Henry Johnson
Hawks.....Jack Herbert

A pippin of a feature, A1 summer entertainment, "Too Much Speed" was brought this week to the Rivoli with Wallace Reid starred. It is adapted by Byron Morgan from his Saturday Evening Post story and directed by Frank Urson. Helped by first-rate photography, the acting of the star, the inimitable Theodore Roberts, Agnes Ayres, who makes a pretty brunette picture, and the way minor parts were handled by Jack Richardson, Lucien Littlefield and Guy Oliver, it affected the imagination the way candy does a child. Credit, too, should be handed out liberally to the actors playing sheriff, judge and bailiff, who made bits count up a heavy score in the laugh column.

Dusty Rhoades is going to retire as an auto racer and marry Virginia, daughter of old Pat MacMurrin. Old Pat is against all racing since one of his drivers got hurt and his Pakro racer is benched for keeps. Dusty is driver for a rival firm, anxious to win the coming National races in order to impress a big buyer from Argentina. They need Dusty. In order to swerve him from his purpose the firm's manager gives him the dust on the road as he is riding in a limousine to his wedding, accompanied by his future father-in-law. Unable to stand the dust, Dusty climbs into the front seat and steps on the gas. Off they go, father-in-law bouncing around inside. The race ends in an accident, and old Pat declares the wedding off.

Dusty now picks up his bride and starts to elope, old Pat in pursuit, a chase that lands them all in jail when the sheriff with a camouflaged Ford catches them. A trick to bring

Dusty back to racing is worked by Pakro's rivals, but Dusty is on, succeeds through daughter Virginia in hoodwinking old man McMurrin into selling his Pakro racers and sails in, winning the National for his father-in-law-to-be and incidentally the South American order. The racing scenes are immense. So is the handling of the continuity, which keeps things alive every foot. The net result is a feature so full of movement it is good for any type of audience or house, yet undeniably first class.

ONE A MINUTE.

Jimmy Knight.....Douglas MacLean
Miriam Rogers.....Miriam Rogers
Jingo Pitts.....Victor Potel
Grandma Knight.....Frances Raymond
Silas P. Rogers.....Andrew Robson
Martin Duffey.....Graham Pettie

Thomas H. Ince has turned out a highly amusing comedy for Douglas MacLean in this Paramount feature, handled along farcical lines and at times running almost into burlesque. The laughs are scattered liberally through its five reels to a climax in an absurd courtroom scene near the end. Side by side with the uproarious nonsense there is a neat little romance, and the whole thing is done in a likeable spirit of irresponsibility.

The story is by Fred Jackson, with scenario by Joseph Franklin Poland. Jack Nelson directed. The American small town makes the background of the action. Jimmy Knight returns from college to run the drug store left to him by his father. On the train he becomes acquainted with Miriam Rogers, daughter of the director of a chain of drug stores which has just entered Jimmy's town to compete with his old-fashioned establishment.

Jimmy is up against a tough problem to save his store from the cut-throat competition of a rival, and in desperation announces that he has discovered the great

"panacea for all ills" left by his father. The "remedy" is Jimmy's own desperate concoction, made up of ginger, fuller's earth, charcoal and other hit-or-miss ingredients; but he calls it "Knight's 99," and puts it on the market with a bold ballyhoo.

The townsmen fall for the nostrum on the strength of Jimmy's bold claims for its virtues and because of their confidence and Jimmy's solemn certainty the dope works miraculous cures. Miriam's father has it analyzed, and causes Jimmy's arrest for violation of the Pure Food and Drug law, but the enterprising discoverer successfully defends his case, acting as his own lawyer. He argues that the virtue of the formula is its secret fifth ingredient, which he surrounds with complete mystery until the last minute. When the presiding judge is seized with illness in court, Jimmy offers him a dose of "Knight's 99," and the court is so impressed with its evil flavor that he is straightway made well, and directs a verdict in Jimmy's favor.

The trial vindicates Jimmy and his remedy, and the chain store magnate offers him \$1,500,000 for control of the formula. Meanwhile the syndicate head's daughter and Jimmy have made a match of it, and the business deal is closed at a breakfast at which all hands take part. Father demands the name of the mysterious fifth ingredient, and Jimmy, tucking the contract in his pocket, reveals that it is the faith of the patient, coupled with the awful taste of the medicine. The theory is that any dose that tastes so bad must have virtue. The final embrace is a matter of course.

The courtroom scene is true comedy, made ridiculous by the face of the hard-boiled judge, which reflects cynical disinterest as the witnesses come and go. Every time Jimmy's hopes are aroused by a favorable turn in his case and he expresses his delight there is a momentary flash back to that tough, featured, glowering judge, and the

day is spoiled. The judge is not named on the program. He ought to be. That camera-cracking visage ought to make his fortune. Miriam De Beck makes a charming heroine, and there is a wealth of village types, all well drawn and provided with amusing relations and situations. The characters are neatly developed for comedy without for once getting into the cheap "rube" class. One of the things that makes the effort so effective is the fact that its people are always true to life in spite of the farcical character of the story.

Rush.

FIGHTING LOVER.

"The Fighting Lover" is a Universal release produced by Fred Granville. It is founded upon an excellent Ben Ames Williams story that was, in its original form, a corking murder and robbery mystery.

In the filmization the director seemed to get himself into a muddle from which it was impossible to extricate himself. It starts off with great promise. Frank Mayo, the star, plays a young man about town. He wagers \$5,000 with a friend that either or both of them will fall in love within a brief period "under the right conditions." He asks his wealthy aunt to aid him in the bet, and they advertise for three girls to be their guests at the aunt's country estate. The aunt's jewelry is stolen, the other man is killed, all three girls are under suspicion, but he refuses to believe one of them is guilty, though circumstances point to her guilt.

The girl he feels sure of turns out to be the daughter of the butler, well educated and gently reared, and she explains her apparent attempt to escape was only to telegraph the story to the newspaper she works for. And so on to the clinch.

A story well worth developing much more clearly and giving a first rate production.

Jolo.

A Drama of Infinite Thrills!

A cattle stampede that out-thrills all thrillers—astounding, breath-taking.

4,000 maddened, foam-flecked steers thundering down on a helpless girl while the Sky Pilot leaps straight into their path to veer them.

Man and horse plunge from bridge 100 feet over chasm into a seething river.

Outlaw setting fire to a church.

Mounted man rolls with horse hundreds of feet down a steep mountain side.

Girl rescuing helpless man from blazing building.

Cattle rustlers shooting man from ambush.

Desperate swim down roaring rapids of swirling mountain torrent.

Girl on horseback lassoes drowning man and drags him to safety.

Hand to hand battle—a man-sized fight of the Sky Pilot with the Bad Man of Death Gulch.

Shooting up of town by half-crazed, two-gun cow-boy.

Disarming of wild man single handed by Sky Pilot.

Vigilance committee stoning Sky Pilot in attempt to drive him from camp.

Rustlers driving cattle through dangerous underground passage from gulch.

Girl flung over horse's head and dragged for yards.

Battle of ranchers with cattle rustlers. Broncho busting in the ranges as never seen before.

And scores of other thrills that make 'em gasp.

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Thrills and More Thrills
Love—Romance—Humor
A Great Audience Picture

Taken from the stirring novel by Ralph Connor and photographed against a background of the rugged Canadian Rockies; produced by Cathrine Curtis Corporation.

Directed by King Vidor
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That's another reason why

There'll Be a Franchise Everywhere

CLOTHES IN PICTURES.

"The Last Card" film is released by Metro, with charming May Allison as the star. Miss Allison wears two smart suits, made quite similar, one of white cloth with the coat quite loose and the other fawn. The only difference in style was the latter, it being belted at the waist line.

Viola Dana in Metro's "Home Stuff" has until the last reel only gingham dresses: Miss Dana looked like a great big kiddie in a flowered silk dress, with three narrow bands of black ribbon joining a frilled hem. Not made a pretty trimming on the round neck. Gray chiffon was the more elaborate dress. It was very short and heavily encrusted with glass beads. A chiffon sash was tied into a bow at the side.

Priscilla Bonner, who plays the disgraced daughter, wore rather poor makeup. Her suit was dark blue, quite plain with the hat close fitting decorated with a wreath of small flowers.

HOME STUFF.

Madge Joy.....Viola Dana
Rosa Deep.....Tom Gallery
"Pat" Deep.....Josephine Crowell
Susan Deep.....Nelson McDowell
Mr. "Pat".....Priscilla Bonner
Mrs. "Pat".....Robert Chandler
Jim Sackett.....Allen Manning
.....Philip Eisenman

This Metro feature classic has been playing the Loew houses and is a good, workmanlike product with real heart stuff. Frank Dazey and Agnes Johnston wrote it and Albert J. Kelley directed, getting the thing billed as "An Albert J. Kelley production."

The star is Viola Dana, who knows how to put things over. She's a girl with a punch rather than tender beauty. Her supporting cast was adequate, and it was gratifying to note Josephine Crowell's appearance. As the old hayseed who hadn't smiled since he cheated a man on a cow deal, Nelson McDowell was particularly effective, and the whole thing gained from John Arnold's Al photography.

The story shows a barnstorming troupe letting out Madge Joy as leading lady to make room for run-away Susan Deep, who has an admirer with a bankroll. Madge, without money, drifts into the employ of the Deep family, taking the missing daughter's place and getting engaged to the son, Rob, who has ambitions as a playwright. But when daughter returns "Pat" declares there's no place in his house for an actress. Madge wins the daughter a homecoming by giving up the son and killing his love (temporarily) by pretending drunkenness. They meet again as Broadway star and young, successful playwright.

The titling was amusing, but the continuity made room for it at times rather awkwardly. *Leed.*

WELCOME CHILDREN.

"Welcome, Children," a Drascena production, distributed by National Exchanges, Inc., featuring Elsie Albert.

Whoever wrote this scenario determined to throw into the mixture everything but the kitchen stove. It starts off with mawkish sentimentality, the center is made up of really funny kid comedy and the tale winds up with roaring melodramatic gunplay.

A young girl is the eldest of more than half a dozen orphans in a small village, the avaricious neighbors secure the property and she leaves for the city with her family, including a dog. She does this to avoid the decision of the neighbors to farm her out for her keep and place the others in the poorhouse.

Then for what seemed a dozen reels there is unfolded her efforts to secure accommodations in a city flat, finding always a prohibition against the admittance of children. Most of the titles sound like a campaign launched against apartment-house owners, with such sub-titles as "It's not the dog I object to—it's the children." A number of poetic sub-titles follow, with Tennysonian quotations, etc.

Any way, the kiddies are finally smuggled into a flat via the dum-walter, a young doctor discovers the girl's secret, the house is burglarized by three of its inmates, the girl is suspected, the secret of the children is revealed to the landlady, the kiddies are the means of unearthing the culprits, there is a terrific fight between the police and the robbers, the young doctor marries the girl and takes along with him on their honeymoon the ready-made family.

A cheaply made production, very long drawn out. *Jolo.*

BIG TOWN IDEAS.

Fan Tilden.....Eileen Percy
Alan Dix.....Kenneth Gibson
Spick Sprague.....Jimmie Parratt
Deputy.....Lon Poff
Molly Dorn.....Laura La Plante
George Small.....Leo Sulky
Show Manager.....Paul Cazeneuve

"Big Town Ideas" is a rare combination of heart interest, violent melodrama and comedy, with most of the sub-titles written for humor. In other words, an intensely suspenseful and absorbing melodrama is unfolded through the medium of comedy titles. For a program feature it is one of the best things, in its way, the Fox people have ever turned out. It is from "to have John Montague, director; Sara Harbaugh, with good annunciation."

by Otto Brautigam. Eileen Percy is the star.

Miss Percy is a waitress in a railway junction restaurant who yearns for the big city. The town is noted principally for its state prison. An innocent young man is brought in handcuffed; the waitress goes through a series of thrilling happenings in order to recover the stolen bonds and prove the young man's innocence, and so on.

May not sound like much in such a brief summary of the plot, but the story is worked out quite absorbingly and is replete with rapid-fire action. For example, she secures the "papers" by climbing to the top of a slender tree which bends over until she can enter the real crook's house via a second story window, makes a get-away, jumps upon the engine of a freight train, reaches the Governor's home just as he is departing in a motor car, runs after it, drops the "papers" while running, climbs over the back of the motor car, her dog picks up the papers and jumps into the auto, thereby saving the day and the innocent man, and succeeds in earning the \$5,000 reward and a husband for herself.

Miss Percy brings to the role of the hash-slinger a well-drawn characterization, at once funny, but withal lovable and magnetic. Like all such melodramas, there are inconsistencies to the tale and numerous improbabilities, but it will serve to entertain for the 50 minutes of its footage in any but the high-priced first run picture houses. The direction, camera work, supporting cast and details are to be commended. *Jolo.*

IDLE HANDS.

Park-Whiteside production (Pioneer), of an ordinary story of a country girl wanting to see the big city, but enlivened in this picture through the number of "names." The names lead off with Mile. Dazie, other than the featured players. Another specialist is Ted Lewis and his jazz band. They are in a cabaret scene in a restaurant called The Golden Dragon in Chinatown, New York.

Then there are Gail Kane and J. Herbert Frank among the players, a couple of more having their names on the paper.

The picture through its names and publicity possibilities should be good in the average release house that does not go in for big productions. This is not a big production in that sense. Most of the money spent on it went for salaries instead of properties.

Otherwise it is just so so. The country girl, leaving home to go on the stage, and breaking her mother's heart through her action, when in New York is enticed to Chinatown and held there a prisoner. After her mother's death back home, sister starts in quest of the lost one, interviews the mayor of New York, interests him, eventually shows up the chairman of the vice commission as the principal divekeeper of the city, and rescues her sister.

It's underworld all the way, told in a straightforward style, without much imagination by the writer or director. Mr. Frank had the brunt of the acting, as the suave, cool and cunning vice chairman. The others had walking parts.

As part of a double feature bill at the Circle Tuesday night, this one may have suffered, following "The Last Card," another crime picture, making the evening's entertainment very heavy.

In the houses that can use this type, "Idle Hands" can stand by itself. It tells nothing, however, that has not been told long ago, but it certainly shows that a Chinatown dump, properly managed, can give a cabaret program, the like of which has never been seen anywhere. *Sime.*

THE LAW'S OUTLAW.

"The Law's Outlaw" is a Roy Stewart feature released by the Film Distributors League, Inc. It is an intensive, melodramatic "Western." Stewart plays a deputy sheriff who runs for the office of sheriff and is beaten by a "pumpkin pusher," which is the contemptuous title given farmers. The election, however, turns out a frame-up. After bringing to justice the two men who feloniously assaulted and robbed the father of the girl, he is in love with, everything is smooth sailing for the rancher-sheriff.

Stewart has an attractive personality for this style of part, has a good, responsive, rides well, days of industry, sun-plays and so on, unemployment, the photoplay is in-

vingling. In it the star deliberately "murders" a man in the presence of the district attorney, who rushes back to the town. It is believed he has gone "loco" and a posse start out to "get" him. He goes to Hawk's Nest, an outlaw district, apparently a nervous wreck, where they try to double-cross him by pretending they will hide him from the authorities, while in reality they seek his capture to claim the price put on his head. He rounds up the two culprits, brings them to the jail, and is himself incarcerated. Just as they are about to lynch him the sheriff shows up and when asked why he didn't appear sooner explains that he "got lost." This is a laugh on the newly-elected farmer-sheriff, who resigns in favor of the man whose election was defeated through fraud.

A competent company served to bring out the interesting points of a well-manufactured melodramatic plot, suited to a popular priced program. A few simple interiors and plenty of exteriors indicate the production is relatively inexpensive. *Jolo.*

THE LAST CARD.

Elsie Kirkwood.....May Allison
Ralph Kirkwood.....Al Roemer
Freddie Kirkwood.....Stanley Goethals
Tom Gannell.....Frank Elliot
Emma Gannell.....Irene Hunt
Sorley.....Dana Todd
Chief of Police.....Wilton Taylor

Bayard Veiller makes his initial bow as a director for Metro with "The Last Card," adapted from the story by Maxwell Smith, which appeared in the Saturday Evening Post under the title of "Dated." Conforming with Veiller's ability as a producer of murder mysteries for the stage, his efforts in this direction are equally convincing on the screen. The story takes a new angle on the jealous husband idea and is worked out graphically by the director. The plot hinges upon the murder of a young college student who is working his way through the university by taking care of furnaces in the town. The murderer finds him in the company of his wife on an unexpected visit to his home and follows the chap to the cellar of the home adjoining where he kills him, throwing the body in the rear, where it is immediately covered by a heavy fall of snow, which keeps the disappearance of the boy a mystery for several days. When finally located the owner of the home in which the murder took place is accused and brought to trial, the real murderer putting himself in as the defendant's lawyer. The weakness of the defense up until an adjournment of the court makes a conviction an assurance. During the adjournment, the wife of the accused plans to frame the lawyer, believing he is guilty of the crime, and arranges to bring him into intimate contact with phases of the case, which brings about a confession.

Veiller presents a series of pictures in this production that provide gripping moments, the suspense at all times holding up the interest. The story is convincingly told, the points being placed in an unmistakably satisfying way with the continuity of the story, one of the strong features of the production. May Allison is the star of the piece in a young mother role and wife of the accused. Her one big scene in the exposing of the guilty is convincing, with the side business of the child throughout the picture providing the necessary heart stuff that brings forth a fine contrast to the gruesome murder idea employed throughout. Frank Elliot, in a heavy role, is the picture's hardest worker, in a part of little thanks. The remainder of the cast has been capably selected, with the production end well looked after.

ALPINE, BROOKLYN.

The Alpine, the latest addition to the Loew string in Greater New York, had its premiere Monday night. The house is located at Fifth avenue and 69th street, in the Bay Ridge section of Brooklyn. The approximate cost, including real estate, was \$420,000. Louis Gold built it and Carlson & Wiseman were the architects. The Alpine differs from any of the other Loew houses in the United States in that its entire seating capacity of 2,200 is all on one floor, there being no balcony or gallery.

The interior has all of the airy spaciousness of a conventional hall. From back of the orchestra rail to the stage the distance is approximately 200 feet. At the back of the house the width is about 100 feet, which tapers gradually to about 75 feet at the stage. The stage itself is constructed along the lines of the regulation picture house. There is no fly gallery or gridiron, the stage having an opening of about 20 feet and a height of 30 feet from stage to proscenium.

There is quite an apron to the stage, the screen being set well toward the back. The stage will do for any type of concert or lyceum entertainment, but could not be utilized for the regulation style of vaudeville, that would necessitate

INSIDE STUFF ON PICTURES

There is going to be a material curtailment in the number of scenes to be picturized in the average program film feature. The larger producing companies have figured out they can eliminate many extraneous scenes, lengthen the footage of the essential "shots" and by this means reduce the gross cost of production. It has been figured out by an expert that a first rate five reel feature can be made with approximately 250 scenes, whereas, in the past the average number required for 5,000 feet ran over 400. Hereafter directors' salaries are to be gauged by the amount of profit their productions yield their principals and the practice of straining for individual honors is to be discouraged.

Perry Productions, financed by business men and handled by George Perry, former vaudeville actor, paid an advance of \$20,000 to the Hearst newspapers for the right to exploit Audrey Munson's studio confessions, although they used neither the text nor the title of the sixteen two-page Sunday stories run through the Hearst syndicate. The Hearst papers also get a royalty on the exhibition returns. The film, "Headless Moths," which is being shown together with some spoken scenes and several of the performers in the film, is said to have cost between \$125,000 and \$150,000 to produce. Not a dime of this went into Miss Munson's clothes—in the scene in which she shows she wears none.

One of the older producing and distributing companies, which has been existing the past few years mainly through the sale of stories from what was once a valuable library, is about to give up the struggle, being unable to keep up with the procession. Two of its stars are now on their last pictures, its large eastern studio is operating but two companies with women stars, working alternately, another feminine star claims to be eleven weeks behind in her salary, the lithographer who has done business with the concern for years has grown tired of taking "paper" in payment for its work, and so on. The company was at one time one of the big factors in the industry.

There seems to be a demand for two-reelers on the part of exhibitors. Several producing companies are said to be laying plans for turning them out in quantity. Concerns making a bid for the patronage of vaudeville houses present as a selling argument two-reelers can readily take the place of an act anywhere on the program. Associated Producers is offering the Mack Sennett comedies on this basis and Producers Security Corporation is soliciting the patronage of the variety theatres with two reel melodramas.

The story first appearing in a daily last week to the effect Marion Davies would leave International, to be succeeded by Gilda Gray, the shimmy dancer, was denied by the International. The insertion of the Gray name into the tale is reported to have caused the International to investigate. The investigation disclosed, according to the report, that someone, attempting to press agent Miss Gray, banded Miss Davies' name, about, and added the Gray end to gain a little publicity for that dancer, now with a Broadway musical show. The net result is said to have been that the Hearst people, who control the International, sent out instructions that any Gilda Gray publicity tried for in the Hearst papers should be promptly squelched.

The orchestra is entering largely into the thoughts of the picture exhibitor who is viewing the declining business with alarm. Orchestras carrying 35 to 45 pieces make a very big item in the weekly expense. There will be little surprise if organs again become the popular medium of musical expression in even some of the best and biggest picture houses of the country before next season is long on its way.

Negotiations are in progress between Marcus Loew and Famous Players, whereby Loew will continue to run the New York Theatre on a partnership basis as at present, in consideration for which Loew is to assign a certain interest in his new State Theatre on the opposite corner, according to the story.

Loew had been conducting the New York on a 50-50 basis with the Klaw & Erlanger interests, which owned the New York, and when the property was sold to Famous Players the arrangement was continued without any leasehold. In the event a deal is consummated with Famous, a different policy may be inaugurated at the State.

the hanging of scenery, the playing of animal acts or anything of a heavy nature. It is curtailed off with a pretty shade of brown plush. The house interior is decorated in a tan and gold color scheme, the general atmosphere created being one of brightness. The side walls are paneled and painted in an imitation of tapestry. The floors are carpeted with red velvet. There are 51 rows of seats, a good system of floor pitch giving a clear view of the screen from any part of the house. There are boxes on either side of the stage.

The scale will be 25 cents all over the house at night and 15 cents at matinees, with the 25-cent tariff obtaining on Saturday and Sunday afternoons and holidays. No seats will be reserved at any time. The policy will be straight pictures, with possibly a vocalist or instrumentalist between films. The pictures are to be changed three times weekly. There is an orchestra of 12, including the organist. The house has a modern lighting system.

The opening was marked by the presence of several stars of the stage and screen.

Marcus Loew closed the show with a short address. The nearest opposition to the Alpine is Fox's Bay Ridge, Third avenue and 73d street. The Alpine sold out the opening night, the ticket sale being stopped at 8.35. The picture bill included an educational news weekly and Paramount feature, "City of Silent Men." *Beil.*

LESSONS IN LOVE.

Lella Calthorpe.....Constance Talmadge
Agatha Calthorpe.....Flora Finch
John Warren.....Kenneth Harlan
Ruth Warren, John's sister.....Florence Short
Robert, Lella's cousin.....James Harrison
Priently, a lawyer.....George Fawcett
Henry Winkley, Lella's guardian.....Frank Webster
Martha, a maid.....Louise Leo

Very entertaining is probably the best criticism one can make of "Lessons in Love," the latest Constance Talmadge starring vehicle. It is a film transposition of Douglas Murray's comedy, "The Man from Toronto." There is nothing new in the basic plot—one of the oldest—but it is cleverly worked out in the matter of situations, brilliantly cast and intelligently directed by Chet Withey. The story might almost

be found in any text book—two young folks who have never seen each other must marry by the terms of an uncle's will or the fortune goes to establish a home for old maids. To make it still more commonplace in plot, the girl pretends to be the parlor maid. Sounds almost like a comic opera libretto, doesn't it?

Only in this instance the uncle isn't really dead, but pretends to be, and there are other radical departures from the conventional unfoldment, such as a sister of the young man constantly discovering the girl, dressed as a maid, embracing the various male members of the household and denouncing her as a common hussy.

This sort of thing is exactly in line with Constance Talmadge's talents and her cute little ways of doing things that would be risqué when performed by a less ingenious ingenue.

Kenneth Harlan plays the opposite role in a serious, manly fashion, devoid of theatricalism and with rare naturalness. Two old guardians are capably enacted by such sterling players as George Fawcett and Frank Webster, while the role of a maiden aunt of the same name, mistaken for the young heiress, is played with unusual skill by that sure fire character comedienne, Flora Finch.

"Lessons in Love" is very entertaining. *Jolo.*

NEWS OF THE FILMS

Sheldon Lewis, at present appearing in vaudeville with Virginia Pearson, has signed with D. W. Griffith to play the part of Jacques in the screen production of "The Two Orphans."

Pioneer Film Corp. will handle the release of a special film starring Madge Kennedy. It is entitled "Oh! Mary Be Careful," from a story of the same name by George Weston.

Stanley J. Rollo, treasurer of the Clark-Cornelius Co., and Max Roth, former right and left-hand man for Sol Lesser, have started a new state right organization.

Jimmy Aubrey has renewed with Vitagraph to make two-reel comedies for them.

COAST FILM NOTES

By FRED SCHADER.

Los Angeles, June 8.
Carter De Haven, who is just finishing "My Lady Friends" at the Meyer studios, is being sued for \$2,500 for studio rental at the Harworth studios, where he made "Twin Beds." Attorney H. Harris has brought the action for the studio company.

D. H. Richardson, former actor, and his wife are under arrest in San Diego on a charge of forgery of a check for \$875 on a Chicago bank. The present Mrs. Richardson was Rene Rogers. They were married about 10 days ago.

Julien Josephson, the scenario writer, has returned from San Francisco, where his mother died May 28.

Cullen Landis, one of the Goldwyn players, while tuning up his racing motor on Long Beach boulevard for the auto races on July 4, was severely injured when the car overturned rounding a curve.

Marshall Nellan is back at the Hollywood studios and work has been started there on "Bit of Life," for First National. In the cast are to be Rockliffe Fellows, James Bradbury, Jr., Fred Burton and others.

Irvin V. Willat was injured last Wednesday at the Culver City studios of his firm when a stick of dynamite exploded in a scene he was appearing in.

Morton Aye has been engaged by William Fairbanks to play the leads opposite him in a series of productions to be made by the Western Features, Inc. William Curran will direct.

Lambert Hillyer is back on the Ince lot directing "Lucky Damage," in which Milton Sills, Tully Marshall and Charles Clary are appearing. Another feature just started at the studios is "Renunciation," directed by Roland V. Lee. In the cast will be Wade Boteler, Lulu Warrenton, Collette Forbes and Irene Blackwell, with Hobart Bosworth starring.

Dorothy Davenport (Mrs. Wally Reid) is to return to pictures. She has been in retirement for more than a year.

Katherine MacDonald and her company are going to move from Los Angeles to Hollywood, giving up the present studios at Pico and Georgia streets. The property is to be taken over by the L. A. Traction Co.

Cecil de Mille is going to make a trip east. He is scheduled to leave here today and will remain in New York but three days, returning to the coast immediately.

John Robertson is to direct the screen version of "Peter Pan" for Famous Players-Lasky. He is to go abroad to consult with Sir James Barrie. It is not, however, decided whether May McAvoy or Betty Compson will play the role created in this country by Maude Adams.

Priscilla Bonner is now Mrs. Alan Wyness, her marriage to Commander Wyness having taken place at Riverside on May 28.

The indications are that Mme. Nazimova will be added to the list of United Artists stars. The Polish star, however, insists she has two additional projects under consideration, and her mind is not made up.

Earl Williams is to turn director and will handle the next Vitagraph feature in which he is to appear. It is entitled "The Man from Calgary."

Margaret Armstrong, who is playing the lead in the Von Stroheim production, "Foolish Wives," at Universal, has been placed under contract by that company for a year and will be starred in program features.

Guy Bates Post is on his way here to appear in the screen version of "The Masquerader."

Harry Mestayer is leaving pictures to return to New York and the speaking stage.

Pauline Starke is back on the coast after six months in New York.

Billie Rodgers, a picture actress, was freed by Justice Hanby last Wednesday on a charge of embezzlement.

Erich von Stroheim is ill at his home, but is expected back at the U. late this week to complete the last shots for "Foolish Wives."

Lee Kohlmar will be in New York by the time this appears. He left here last Saturday after having completed his first five-reel Universal feature "Christine of the Young Heart," with Gladys Walton as the star. He handled shooting and cutting simultaneously, finishing the production last Friday and taking a train on Saturday. He sails for Europe with Carl Leammle within a few days.

Jack Ford is now directing the "Hoot" for Gibson productions as U. He formerly handled the Harry Carey pictures. Gibson is taking the Carey schedule on the U. program while the latter is being starred in U-Jewel Productions.

"Storm Tossed" is the title of the next Edith Roberts picture. She has just completed the final scenes of "The Gossamer Web."

Marshall Nellan on his return here instead of going to the Hollywood studios, as expected, opened his own studios on N. Wilton place near Sunset boulevard. For months and months there has been a sign denoting that this was the Nellan studios, but there was no activity. But now all that is changed, and even Pete Smith has moved his typewriter to the lot which has its office in an old-fashioned building.

R. A. Walsh has completed "Serenade" and is now cutting and titling. He is also at work on the script for his new production, in which Miriam Cooper is also to play the lead.

Lionel Belmore has been signed to support Charles Ray in "Two Minutes to Go."

Jack Neville is now handling the publicity for the First National here.

Wesley Ruggles has started work at the Mayer studios on the second First National-Oliver Morosco production, "Slippy McGee." In the cast are Wheeler Oakman, Coleen Moore, Pat O'Malley, Charles Evand, Edith Yorke, Edwin Stevens, Tom Guise, Alfred Allen, Lloyd Whitlock and Nellie Peck Saunders.

In "Sticks and Stones," the next Katherine MacDonald production, which is being directed by Wallace Worley, the cast supporting the star will include Joseph Dowling, Charles Meredith, Kate Lester and Wilfred Lucas.

Jean Havez has stepped again. This time it is to the Hal Roach studios at Culver City, where he will be the principal man for gags for Harold Lloyd.

Areta Gillman, one of the Christie beauties, was married last Wednesday to Dr. A. A. Schwab, the couple eloping. "Doc" Schwab is an all-around sportsman and promoted the Los Angeles special train to the Dempsey-Carpentier go.

Another elopement last week was Margaret Farnham and Ernest Pasque. The latter is a director.

Le Roy Stone has returned to the Ince scenario department, having completed work with the Willat production, "The Face of the World."

"The Last Days of Pompeii," the famous Bulwer Lytton novel, is to be screened by George H. Kern immediately after he finishes with "The Unfoldment," which is in the last days of production now.

Betty Ross Clarke and her newly acquired husband, Lieutenant Arthur Collins, are back in Hollywood after a brief honeymoon at the Mission Inn at Riverside.

Larry Semon was operated on last week in a local hospital. He had been confined since he was injured in the making of a picture about three weeks ago. At the time it was believed that an operation would not be necessary. However, his recovery did not progress as ex-

pected, and the physicians decided to cut. It will be another two weeks before he will be about again.

William D. Taylor has started east. He recovered from a minor operation at a private sanitarium and will vacation until some time in August. A trip to Europe to investigate picture conditions in England, France, Germany and Italy, so that the Directors' Association may have first hand reports on the situation, is included in his trip.

Gladys Hanson (Mrs. Charles Emerson Cook) has arrived on the coast. She and her husband have taken the former Gouverneur Morris house on Beachwood Drive in Hollywood.

Gladys Brockwell admits that she may remarry, but she won't say when or where, but it is a safe bet that when the ceremony does take place the second pronouncement of "I do" will be uttered by William Scott, her leading man. Robert B. Broadwell was the first husband of the star.

Sidney Franklin is to leave shortly for New York to become the director for Norma Talmadge.

Barbara Castleton After Divorce. Los Angeles, June 8.

Barbara Castleton Zimmerman is seeking to secure a divorce from George W. Zimmerman in the Superior Court.

The action will come up for hearing on June 16.

A VOICE IN THE DARK

A photoplay of Ralph Dyer's melodrama, "A Voice in the Dark," adapted to the screen and directed by Frank Lloyd, a Goldwyn feature, and this week's principal offering at the Capitol.

Admirably directed and well acted, it has an inadequate scenario, in that the suspense is broken too early, despite the brief footage of 50 minutes' duration. It is a murder mystery. Several people are suspected and circumstantial evidence points to each in turn. One of the suspects is in fact absolutely accused by a deaf woman who saw a young woman quarreling with the victim just a moment before, a shot is fired and the deaf old lady sees the young lady she accuses bending over the body with a revolver in her hand.

Later a blind man testifies to a conversation held below his window, and is sure he would recognize the voices if he heard them again. He does recognize them shortly thereafter—altogether too soon to break up the interest in the solution of the plot.

There are a series of improbabilities and inconsistencies—more than we are wont to accept in modern playwrighting. A very fine piece of cinema acting is shown where the victim and the accused quarrel for an extended period without breaking into it with a single subtitle, and yet you can understand exactly what is intended.

The cast is made up of such competent artists as Alice Hollister, Alec B. Francis, Ora Carew, Alan Hall, Irene Rich, Ramsey Wallace, William Scott, Richard Tucker and James Neill. It is a short thriller—all too brief. This is one of the rare occasions where additional footage might have helped. Jolo.

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HOLLYWOOD LOS ANGELES, CALIFORNIA.

FRILLS AND FASHIONS

(Continued from page 11)

collective. First came a pale gray taffeta, with a scalloped hem bound with lavender. Flowers of various shades, trailed down one side, the trimmings to an otherwise plain frock. Swinging on her arm was a wide hat of leghorn with flowers around the brim. Powdered blue sequins formed the short frock, with the skirt of petals, heavily decorated with rose. The tricky little hat was sailor shape, and had feathers standing up on the back.

Since at the 31st St., Irene Delroy has changed her wardrobe. She is as attractive as ever, in her white crepe de chine, that has large and small circles stitched in black, matching the tassels that hang on the white girdle. White satin quilted with black formed the small round hat. Effective was the short rose sequin dress, that had green panties peeking beneath the skirt. As a Hawaiian maiden Miss Delroy was charming with the straw skirt and brown velvet bodice. The orange ribbon tied round her head, brought out the golden glints in Miss Irene's locks. Gus Edwards' Revue is as of old.

What a charming personality Patricola has. The gown of brilliants and silver sequins becomes her. It had the panel effect worn over a tight slip of soft satin. The only dash of color to this attractive gown was the deep red rose worn at the side. Patricola sang the same song as Miss Ellsworth, but it was hardly noticeable as one could hardly understand the Ellsworth version.

If walking gives the perfect figure possessed by Marion Ardell (George Brown Co.) many women should visit the Palace this week. Miss Ardell wore tight fitting white tights for her walking exhibition. This week marks the opening of the orangeade fountain contributed by the management.

An exceptionally well balanced bill at the Fifth Avenue (first half). It had a Jazz Band Contest.

Sherwin Kelly, a petite miss, was in a short frock of mauve chiffon, with tiny ruffles on the skirt, and blue bow trimmings. This was removed while Miss Kelly was balancing on her bike, leaving her in panties and jockey cap of the same shade. Besides riding her wheel, Miss Kelly contributed a song or two and a graceful dance.

One of the big hits was Al. K. Hall, last with "The Sporting Widow," at the Columbia. He has taken different bits from the show, some good-looking girls, and made a good vaudeville vehicle. The miss who does the tough dance with him was very good; one of her dresses consisted of georgette, burnt orange shade, with frills running up the skirt, mingling with narrow black velvet streamers. Another young woman, who boasted of a goodly figure, showed it to good advantage in a silver spangled affair, with a large tam to match. The band that was in the show with Mr. Hall has journeyed with him to vaudeville, wearing the same style of costumes, that of pierrots. Sully and Houghton have one of those sweet acts that you enjoy watching. In Miss Houghton, Mr. Sully has a charming partner, with an equally charming voice. Both Miss Houghton's dresses were quite simple, but one admired their simplicity. The Elfers, who aren't a bit like their picture displayed in the lobby, made many changes, each effective.

Whether it was the picture, "The Woman God Changed," or the bill at the Broadway that accounted for the well-filled house is hard to say, but it certainly was unusual to the general Wednesday matinee gathering.

Emma Frabell, with Brother, did many fancy tricks on the tight wire, Miss Frabell wearing a neat, short frock of black taffeta, with silver bow trimmings and pink pom-poms dangling on the hem.

Hobson and Bleatty, two girls, one striking with dark beauty (she the vamp of the two, had a tight-fitting train frock of black brocaded in velvet. The other miss represented simplicity in her crinolines, one of pale blue taffeta, with a lace underskirt showing beneath. The other frock was a sweet shade of lavender, with its decorations of lace and flowers. The latter corresponding with the shoulder strap.

Peggy Parker (Buzzel and Parker) is wearing the same charming frocks as when playing the Palace, and the widow dress of black taffeta is as pretty as ever.

Edward Clark's accompanist, who also rendered a few strains on the cello, wore a gown of lace with loose chiffon panels falling from the waist line.

CHRISTINA McNAB.

This is one of the best features yet seen from a British studio (Gaiety), played by British actors and directed by a British producer. The legend "All British" in a renting company's announcements is only too often a danger signal and a more or less certain guarantee of mediocrity, but the exhibitor need fear nothing in offering "The Fortune of Christina McNab."

The story is a good one, full of humor and well told. The continuity is excellent. Clean, wholesome, without exaggeration or any attempt to force the humor, it is throughout a fine example of what a first-class photoplay should be.

Coming unexpectedly into a fortune Christina McNab decides to win a lordling for her husband. In this she is aided and abetted by her lover, a young mechanic, Collin McCrac. This youth calls upon a society woman who is, of course, impecunious. He claims a relationship with the lady—his grandmother's sister having eloped with her grandfather. Having explained the matter to her eventually persuades her to receive Christina into her aristocratic household as a paying guest, and so the little Scotch girl is introduced into society. She is immediately much sought after for her wealth, and is also scandalized by the habits of her new friends and their dress.

A young Duke decides to marry her, his sweetheart standing docilely by, and Christina accepts him. Under the tutelage of one of her society friends she blossoms out and soon becomes as much sought after for her beauty as for her wealth. This friend, by the bye, is the girl the Duke was engaged to. Meanwhile Collin has prospered wonderfully, and it is through his strategy that the tangled skein is unraveled and happiness comes to both sets of lovers. The story is frail, but its slimness is lost in the excellence of its telling. Will Kellino is the producer.

The staging is excellent, whether showing the humble Scotch home of the heroine or the palatial residences of her new friends. The cast is unusually strong. Norah Swinburne makes an exceedingly good show of Christina and may be said to have rivaled with this picture; Sara Sample (a well-known mannequin)

appears as a society woman, the Duke's fiancée, and shows talent for acting as well as for exhibiting beautiful gowns. Archie Farr, of Farr and Farland, a well-known vaudeville turn, is excellent in a "silly ass" part. The rest of the company are all far above the average. The interest of the production is further added to by the fact that the producer has had the pluck to put all his sub-titles into broad Scotch.

Gore.

SPORTS.

(Continued from page 22)

nine into prominence. It was explained that the purpose was not alone for the financial benefit of the players, but for publicity. The team so far this season has trimmed a number of good semi-pro organizations, and graduation to the bigger class of ball tossers is sought by the players.

The first boxing show staged in Albany in three years was held at the baseball park there Monday night, the opening gladiatorial of the new Chawick A. A. Jackie Clarke, of Allentown, Pa., was awarded the judge's decision over Cliff Jordan, Pacific Coast middleweight, formerly of Albany, in the star bout of 15 rounds, which pleased the 3,000 fans. Clarke and Jordan put up a good battle. It was the second time they swapped punches, the Pennsylvania trimming the westerner at Syracuse three weeks ago. Claude Tibbitts, of Albany, refereed and Phil Wineberg announced.

The Eastern League has been dealt a bad blow through the action of Governor Lake in vetoing a bill legalizing Sunday baseball in Connecticut. An attempt to pass the measure over the Governor's veto failed in the House. Four teams in the circuit are located in the Nutmeg state, New Haven, Hartford, Bridgeport and Waterbury. Sunday crowds are largely depended upon to put the nine "over the top" financially, especially in these days of industrial depression and unemployment.

SCHULBERG VS. ABRAMS.

First Verdict Given On \$5,000 Note to Schulberg.

One of the suits of the Hiram Abrams and Benjamin P. Schulberg litigations, in which either one is plaintiff, came up for hearing before Justice John Ford in the Supreme Court late last week, resulting in a jury verdict victory for Schulberg. In this suit Abrams sued for the recovery of \$5,000 on a note, Schulberg contending it was merely given to him by Abrams to be applied on some joint ventures they were both interested in.

Schulberg, previously, had also begun accounting proceedings against Abrams, claiming one-half of the profits Abrams has derived from the United Artists' Corporation, since its inception. Schulberg's contentions are that he and the defendant have been jointly affiliated in the picture industry and that it was he who had suggested the idea that made the organization of the "Big Four" possible, with Abrams' subsequent election to presidency of the corporation. Schulberg now asks for a 50 per cent. share in Abrams' profits. Abrams, through O'Brien, Malevinsky & Driscoll, his counsel, has answered that he and Schulberg had been interested in several individual matters jointly as they came up from time to time, but that it was not a permanent partnership agreement. This latter action will not be reached for trial probably before fall.

Abrams' attorneys will appeal from last week's decision.

COHAN STOPS.

(Continued from page 1)

terly opposed the "Equity Shop" idea from its inception.

Mr. Cohan stated that he had called the turn two years ago at the meeting between the managers and the A. E. A. which finally led to the breach and strike.

"I told them at the meeting two years ago," said Mr. Cohan, "that they were after a closed shop. They said I was a liar. But the answer shows I knew what was back of the whole fight. To show how I felt about it, you might know that I am not tied to a flock of theatre leases and I can get out tomorrow if I am forced to suspend producing. If they put me out of business it will probably mean that only 500 or 600 actors will be put out of work and that doesn't mean much in proportion to the total number in the Equity Association. But if there are four or five players for every job the individuals are going to be hurt."

Mr. Cohan's name was brought before the A. E. A. meeting in a speech by John Emerson, Equity president, who described the manager as "a smooth little article, with a velvet gloved hand, but with a knife concealed to cut the heart out of the Actors' Equity Association." Henry Miller's name was also mentioned. The latter is supposed to be protected through his association with A. L. Erlanger, who is a member of the Producing Managers' Association and who is interested in Mr. Miller's productions. Mr. Miller is reported among those exempted.

The move of the A. E. A. at the meeting is regarded as an attempt to force Cohan into the managers' association, since with that attained a clearer sailing in forcing the issue would be made. Mr. Cohan reiterated he would not again become a member of the P. M. A.

John Meehan, general director for Cohan, has been interviewing players seeking engagements daily, but explained that all plans for producing had been cancelled. More than 100 players have called at the Cohan offices daily this week. Most did not understand what it was all about, though they admitted being at the general meeting. The general opinion among such players was that the closed plan could not apply to Mr. Cohan. When the matter was made clear several actors who have long appeared in Cohan shows were in tears.

At a meeting of the A. E. A. some weeks ago the question of where a player already held a contract with an independent manager was considered. Equity officials then stated they would not advise the breaking of contracts. But Mr. Cohan stated there could be no question regarding the new contracts for the "Equity Shop" plan and that members of the A. E. A. engaged from now on would refuse to work with other Equity members under contract if any non-Equity member was also in the cast.

With shows closing fast and theatricals depressed both here and abroad, news of the Cohan decision was received by professionals as disheartening.

IN LONDON

(Continued from page 10)

dog Drummond" at Wyndham's is shortly to be married to Henry S. Perasse the trainer of race horses. She left Wyndham's success May 21.

May 14 saw the first appearance in vaudeville of Dennis Neilson Terry. The place was the Coliseum and the vehicle a new episode in the career of the famous Sherlock Holmes, entitled "The Crown Diamond." The playlet is ordinary drama passably well-acted.

London's latest vaudeville house is the Rivoli, Whitechapel, E. The building, a huge one, will shortly be opened to the public. Whitechapel, supposedly one of the roughest districts in the East End, can provide some of the easiest and most enthusiastic audiences in the world. Two famous old music-halls, Paragon and Forresters in the same district have long since gone over to pictures. Forresters could hand out more trouble to an unlucky turn than any other house in London and was famous for its trial matinees when unfortunate but ambitious aspirants went on all unconscious of the fact that they were principally there to make a Roman holiday.

The opera house, Jersey, the finest theatre in the Channel Islands and the only one that could rightly be called a theatre (the next being St. Julians Hall, Guernsey) has been gutted by fire. Only the stage remains.

Rehearsals are in progress at the Shaftsbury for the successor to Robert Courtneidge's ill-fated "Sweet William." The newcomer is by Roland Pertwee and Donald Calthrop.

Special correspondents of various "lay" newspapers are out to find reasons for the disastrous slump which seems, for the moment at least, to have put an end to British theatrical prosperity. Of course the great primary cause is the labor trouble and the ruining coal-strike, but the investigators are finding many contributory factors.

The fine weather, restricted train services, restricted trams, end of the financial boom, and the entertainment tax. Of these the last can be dismissed; people who wish and can afford to see a show are not going to deprive themselves for a few extra coppers. The great fact remains that notices are going up all over the place, the town is getting fuller every day of out-of-work actors of both sexes, and theatres are to be had almost for the asking, providing you can pay the rent, for the profiteering lessee or sub-

lessee shows no sign of loosening his grip. There seems to be no dearth of heroic speculators eager to jump into a theatre as soon as it is vacant.

Another provincial production "prior to the West End." Cecil Barth has produced a new farce-comedy, "Aunt Maria," at Leamington. After visiting one or two other towns he announces that he will bring it to London.

The Carl Rosa Opera Company is doing well at the suburban King's, Hammersmith. Among the productions announced are "The Meistersingers" and "The Valkyrie." Eighteen years have elapsed since the company staged either of these operas. At the Lyric, Hammersmith, once the most despised of all London's drama "blood tubs," "The Beggar's Opera" is still going strong despite the strike and the broiling heat.

During the Diaghileff Russian Ballet season at the Prince's, Lydia Lopukova will return to the London stage. During the season C. B. Cochran promises to interpolate two Spanish novelties, "Chout" and "Quadro Flamenco." Will we get a glimpse of "the most beautiful woman in the world" whom he is said to have discovered during his recent visit to Seville?

"Miss Nell o' New Orleans" had an enthusiastic welcome when the play moved from the Duke of York's to the Garrick for a matinee season.

Is theatrical London becoming less superstitious? De Courville chose Friday and the 13th for the production of "Pins and Needles" at the Royalty and still lives, and a Friday will see the production of Lord Dunsany's "If" at the Ambassadors. Friday has also been chosen for the all-star production of the fragment of Sir James Barrie's latest play, "Shall We Join the Ladies?" before the Prince of Wales at the Royal Academy of Dramatic Art, and for the Kitty Loftus matinee of "The Reappearance of Betty" at the Apollo.

Hugh J. Ward, managing director of the Australian firm of J. O. Williamson, Ltd., is back in London after a Continental trip. His firm has just taken over the whole of the theatres and vaudeville houses once directed by the Hon. Hugh D. McIntosh, who has retired. The houses include those of the late Harry Rickards' circuit. Another visitor here is Rufe Naylor, who used to control the destinies of the South African Theatres Trust in London.

OBITUARY

HARRY WALDEN.

Harry Walden, one of the most famous actors in Germany, and his wife, formerly an actress, were found dead with their arteries cut at their home in Berlin. The wife left a note reciting that her husband was incurably ill and she intended to end his sufferings. Husband and wife were morphine victims and the woman was apparently deeply drugged when she wrote the note and killed her husband and herself.

Frau Walden was previously married to a German count, from whom she acquired the drug habit.

MR. and MRS. LINCOLN FLUMER extend their sincere gratitude and thanks to the many friends for the floral tributes and expressions of sympathy on the death of their beloved sister.

MAE COLLINS

Walden in turn acquired the habit from her. Of late he had been able to act only when under the influence of the drug. He had taken a long vacation in an effort to overcome the habit.

JAMES ARBUCKLE.

Los Angeles, June 8. James "the Graeme" Arbuckle, father of Macklyn Arbuckle, died June 1 at the Christian Science Home, Hollywood, Cal. He had been residing here for four years with his son Andrew. He was 82 years of age, having been born in Scotland and having inherited the title of Sir, bestowed on an ancestor by the King of Spain. The body was cremated and the ashes shipped to St. Louis for burial.

C. PATRICK HILDESLEY.

C. Patrick Hildesley, well-known in music circles of California, died last week at his home in Oakland. He was the original Nanki Poo in the Gilbert and Sullivan opera, "The Mikado," when it was first produced in London, and a protégé of Sir Arthur Sullivan. He was a native of Hampstead, London, aged

71 years. A widow, Mrs. Anne E. Hildesley, survives him.

LOUIS F. KLEIN, SR.

Louis F. Klein, Sr., age 81, died June 6 at Venice, Cal. The deceased was brought over here from England in 1887 by the late Tony Pastor. Three sons survive, Louis, Jr., of Venice, and Henry and Fred L. Klein of New York.

ADELAIDE DAVIES BURTON.

Adelaide Davies Burton died June 5 at her home in Rutland, Vt. She was born in England and had appeared professionally over here on the dramatic stage. The deceased was the mother of Anita Laurence-Linton, Effie Laurence and Ida Laurence-Salter.

The father of Cecilia Weston died at their summer home, Bensonhurst May 28, very suddenly.

Novelly, the French vaudeville performer, in Paris, after a long illness.

Liane Loye, cafe concert singer, at Brest, France.

The father of Camille Choly, director of the Paris Grand Guignol Theatre.

Frances Turner, daughter of William H. Turner, died at Pasadena, after a long illness May 19.

Ricardo Perea, uncle of Lupita Perea, connected with the Barnum and Bailey Shows, died May 22. Mr. Perea was ill four weeks.

Georges L. J. M. Feydeau, Chevalier of the Legion of Honor, died in Paris June 6. He was the author of many plays.

The mother of Frank E. Lynch died June 2 at her home in Hornell, N. Y. The son was formerly of Walsh, Lynch and Co., in vaudeville.

SUES ROBERTSON-COLE, ALLEGING CONCERN EMPLOYED HIM AS SPY

Otto Henry Harras Brings Action Demanding \$7,245 — Says He Was Sent to Coast in April to Check Up on Other Employees—Sensational List.

Los Angeles, June 8.

A suit has been brought in Los Angeles courts against the Robertson-Cole Studios, Inc., by Otto Henry Harras.

In the complaint Harras alleges that he was engaged by the R-C company while in New York last spring for the purpose of making investigations of the company's employees and business in Los Angeles. The contract was for the term of one year; he was to receive \$75 weekly and all expenses; after he had been employed from April 11 to May 7 he was discharged and he wants damages to the extent of \$7,245.

A quotation from the complaint states "that the plaintiff was to come to the city of Los Angeles and investigate the social and financial standing and the fidelity and integrity of certain employees of the said defendant, the names of which are fully set out in written instructions given by said defendant to plaintiff and to each of the said employees said defendants gave a number so that plaintiff might communicate the results of his said investigation secretly and without fear of detection by said employees to the said defendants; that the names and numbers of said employees set out in said written instructions are as follows, to-wit:

H. R. Hough..... 1
Allen Boone..... 2
R. J. Tobin..... 3
Pauline Frederick..... 4
Geo. W. Pettingill..... 5
Nan Blair..... 6
Wm. Christy Cabanne..... 7
Louis J. Glasnier..... 8
Henry King..... 9
A. S. Kirkpatrick..... 10
Alexander Beyfuss..... 11

"And in addition to said general instructions aforesaid, said written instructions contain the following specific instructions as to the plaintiff's duties under said agreement, namely:

"Following are some matters that you should pay particular attention to—

"It is reported that Thomas Ince gave Hough a house. Did he do so, and why?"

"It is reported that Hough has numerous relatives working on Triangle Ranch at Santa Monica. Is this a fact? Who are they and what are the particulars. Find out what they are doing."

"Rothwell, of Leethy and Rothwell, agents, should be cultivated with a view to ascertaining what he will say regarding the securing of the services of Henry King, the director."

"Mr. Cohen, of the Building Materials Co., from whom much lumber has been purchased is reported to be very close to Hough. He should be given attention with a view of ascertaining the facts as regards his dealings with Hough. It is reported that the lumber used in the construction of the studio was purchased from this concern. Get all details regarding prices, bids, etc., on this deal."

The action on the part of Harras is brought in the Superior Court of Los Angeles by Paul Blackwood and D. B. Chapin, attorneys. Harras, who has been here since April, has given out the impression he was in Hollywood in the capacity of special representative for the "Dramatic Mirror."

OPERATORS REDUCE SCALE

Portland, Ore., June 8.

A 10 per cent. reduction in the wages of picture operators was made in Spokane, Wash., last week, effective September 1. The cut will effect 20 operators in eight theatres, and make a new scale of from \$36.90 to \$40.50 a week in place of \$41 to \$44.50. The action was taken by the operators' union.

DIRECTOR BRIERLY SUES

Los Angeles, June 8.

Lloyd Briery, director for Special Pictures Corporation, has started an action for \$700 salary due. Jean Havez is about to start a suit for one week's salary.

The company is reported to be backed by local bankers.

ROBERTSON-COLE'S NEW \$4,000,000 FILM CO.

R. S. Cole as President — To Concentrate on Specials.

The most significant thing about the announcement of the new R-C. Pictures Corporation, incorporated in Delaware with \$4,000,000 capitalization, is its official announcement that the company will continue its independent distribution through the exchanges formerly operated by the Robertson-Cole Co., Division of Films. R. S. Cole continues as president of the new corporation which takes over the picture holdings of the exportation company.

The new company will begin work again July 1 at its Hollywood studios concentrating on specials to be made by Sessue Hayakawa, Pauline Frederick, W. Christy Cabanne and L. J. Gasnier.

New stars are to be added and 26 pictures a year released.

The company has expanded to its present capacity within three years. That long ago it took desk room uptown for the purpose of buying pictures for export. Now it owns its own office building and a large studio in Hollywood.

LAURA BUNTON, SUICIDE.

Wife of Jack Mulhall Takes Chloroform at Home—No Message

Los Angeles, June 8.

Laura Bunton (Mrs. Jack Mulhall) committed suicide Monday at her home in Hollywood by chloroform. No reason is assigned for the act and the dead woman left no message.

Jack Mulhall is playing opposite Mabel Norman in the Mack Sennett picture, "Molly O." The couple had just celebrated their seventh wedding anniversary. There is a three-year old child.

Mr. Mulhall says his wife had been despondent for some time.

WHITNEY-KEANE, STARS.

The Hal Benedict Productions was organized this week to star jointly Claire Whitney and Robert Emmett Keane in a series of twin reel domestic comedies. Harriet Turnbull Urner's "Mabel and Warren" syndicated stories series will be utilized as the vehicles to be personally directed by Mr. Benedict.

Harold M. Goldblatt, of the H. J. & F. E. Goldsmith staff, organized the company and is also associated therein.

The Forward Film Distributing Co. is the releasing channel.

AFTER BARKER'S CONTRACT

Los Angeles, June 8.

Reginald Barker, the director, whose contract with Goldwyn expires tomorrow, may direct the special production of "The Christian" for that organization regardless of whether he renews or not.

Samuel Goldwyn is due here Friday to take up the matter of the renewal of the contract with Barker and also to negotiate several other contracts with directors and players.

DUSTIN FARNUM FOX STAR

Dustin Farnum has returned to the Fox Film Corp. and will be exploited as a star once more.

It is said his brother William, now abroad, is on an indefinite vacation due to ill-health.

Harry Murdock's Auto Mishap

Harry Murdock, a Christie Comedy heavy, is laid up with a broken nose—the result of an automobile accident. He will be absent from the studio for several weeks.

Nazimova's "Salome"

Los Angeles, June 8.

Nazimova is to do "Salome" on the screen. It will be her initial film production for United Artists.

2 DES MOINES HOUSES TO ELBERT & GETCHELL

Adams Co. Liabilities \$158,000, Assets \$97,000 — Resisting Transfer.

Des Moines, June 8.

Elbert & Getchell regained possession of the Berchell and Princess theatres yesterday by order of Frank Comfort, referee in bankruptcy.

Transfer of the Empress, the third Adams' theatre involved in bankruptcy proceedings, is still in doubt.

The Adams Co. yesterday filed a detailed answer in the District Court giving assets of \$97,377 and liabilities of \$158,723. The Adams Co. has an equity of \$71,000 in the three houses.

Creditors of the company may ask the court to review the order transferring the properties to Elbert & Getchell. John C. DeMar, assistant United States district attorney, will file a resistance to the order as the government is interested to the extent of \$24,000 unpaid war tax.

KING VIDOR ATTACHMENT

An attachment for \$2,480.18 was entered against King W. Vidor, the picture director, this week by Edmund C. Grainger, his eastern representative. Grainger is suing on a written contract dated Aug. 16, 1920 to represent Vidor for a consideration of \$125 weekly terminable on two weeks' written notice. Grainger alleges that Vidor has fallen \$5,100 in salary arrears, \$2,619.82 of which has been satisfied leaving the two thousand odd dollars' balance.

Grainger admits Vidor gave him his notice because of the director's confessedly financial straits.

Lichtman Returning.

Los Angeles, June 8.

Al Lichtman left here yesterday for New York, after a series of conferences with the active producers of the Associated Producers.

Charles Hertzman Resigns From U

Los Angeles, June 8.

After two years' service and through ill health, Charles Hertzman has resigned as the Universal's press agent. Mike Boylan, his assistant, is replacing him.

Jack Hyland Has Bad Fall

Jack Hyland, a picture director, fell from a second story window in the Gaiety theatre building Monday night into the alley at the rear of the theatre. He sustained a fractured leg and internal injuries and was taken to Flower hospital.

Jean Hope Marries Eddie Bolan

Los Angeles, June 8.

Jean Hope who has been playing leads to Eddie Bolan, was married Saturday to the star.

Mr. and Mrs. Keaton Are Hiding

Los Angeles, June 8.

Buster Keaton and his bride, nee Natalie Talmadge, reached here Saturday. They are honeymooning and hiding from reporters.

NEW YORK NOTES.

John A. Moroso's story, "The Gosamer Web," a prize winner in the short story contest conducted by the Photoplay Magazine, will be screened by Universal.

Space captured by Jackie Coogan, Syracuse youngster, in his home town papers on the occasion of his visit there last week end, offers some comparisons. The Herald and the Post-Standard played him up for columns, while the Journal let him down with three short items, totaling not more than six inches. Of the latter, one announced his coming, another his stayover and the third his departure for Hollywood, Cal.

The Strand, pictures, opened at Mechanicsville, N. Y., Monday. Two shows nightly.

Mildred Moore has decided to forsake the speaking stage and concentrate on pictures. She has been cast for the pretty schoolmarm in Warner Bros. production of "School Days."

Niles Welch will play opposite Elaine Hammerstein in "Remorseless Love," now filming. He is her fourth leading man in as many features.

George Du Bois Proctor is at work on "Idle Eyes" for Anetha Getwell.

FRENCH PICTURE NOTES

Paris, May 25.

Pictures conveying the resemblance of relief are to be shown in Paris next season, according to the contention of the inventor. A means of eliminating the perforation of films, by which it is claimed, reels will last much longer, is being tried by the same people. Renters complain that by reason of carelessness on the part of lanternmen in handling perforated films, the material deteriorates within a few weeks of release. The Visiophone, the new synchronism apparatus is to be revealed publicly at the Trocadero during a benefit performance in aid of the Franco-American fund for the research of cancer cure, on which occasion "Asmodee," arranged by Rip, will be projected.

Andre Legrand is now in London executing a screen version of the late Oscar Wilde's "Crime of Lord Arthur Saville," while his brother, Jean, with Severin Mars are busy with his scenario, "Le Coeur Magnifique," with Mmes. France Dhella and Maudslan, Leon Bernard, Dalemme and Tania are to appear. Mme. Germaine Dulac is supervising the execution of his "La Mort du Soleil."

Guy du Fresnay, formerly with Gaumont, is now engaged on "Les Employes," with Messerli, Roanne, Mles. Iribe and Madys. Henry Houry is producing "L'Enfant a la Rose" (no connection with the Rose "an), with Gabrielle Dorziat in the lead.

"L'Ecran Brise," from the novel of Henri Bordeaux, is being adapted by M. d'Auchy, with John Warriley,

Andre Luguet, Mauloy, Mles. Vasseur and Andree Lyonel.

"Jeannette l'Orpheline," the new serial of Louis Feuillade (producer of "Two Little Urchins"), which is being executed by Gaumont, is almost completed and will be presented to the trade shortly. It has been filmed in the South of France and in Algeria. The release is promised for September 30.

Champavert is producing "Portion," from the novel of Marcel Gerbidon.

M. Couraud, who has been in the United States with the object of marketing French films, has returned to Paris.

A financial group in France is forming a company to produce films in Switzerland, particularly in the picturesque sites of that mountainous country. The first attempt will be "Le Pauvre Village," relative to the habits of the Valais district, scenario by Porta and Amiguet, Swiss authors, which will be executed under the direction of Jean Herve of the Comedie Francaise.

The entertainment tax, known as the taxe de guerre in France, brought in 4,723,000 francs during the month of April, last, which is a surplus of 1,592,000 francs more than the budget commission estimated. The amusement business would appear prosperous, but it must not be overlooked the amount comprises also the full tax on free tickets and deadheads, averaging 20 per cent. of the value of the seat occupied.

REMEMBER

THE SPECIAL

Marcus Loew Circuit

NUMBER OF

VARIETY

To be issued with the opening of the new

LOEW'S STATE THEATRE

Broadway and 45th Street

NEW YORK

PICTURES

Friday, June 10, 1921

PRODUCERS HOLD FILM TARIFF
MUST BE MET BY SALARY CUTS

Industry Already in Bad Way for Profits—New Burden Will Mean Further Retrenchments—To Import Only Negatives.

With the virtual announcement from Washington, where the new tariff bill is being framed in Congress, that a duty will be placed on foreign films equal to an ad valorem import sufficient to bring production costs abroad to a level of production in this country, the big film producers here have let it become known that they propose to institute a drastic policy of retrenchment.

The plan is to cut home manufacture as far as possible and import only foreign negatives. The prints will be made and marketed here. What domestic production goes on will have to be handled at a reduced cost, according to one of the leaders in the industry, for the film companies are not in a position to finance any more costly film features than the market can readily absorb. Men in the producing end declare that ways must be devised to cut overhead in all directions in order to meet the burdens under which the trade already is staggering, and the only item that the knife has not already operated on is players' salaries. It is in this direction that reform is contemplated.

Other projected economies are to be the cutting down of sets for minor scenes and a rule of having as much vital action as possible take place in the same settings and the schooling of directors in precepts of thrift.

Producers point to the hammering down of film stocks in Wall street as the certain evidence that the business is far from prosperous and, although this seems far-fetched, it is alleged that the prospect of damage to the foreign market for American films by retaliation abroad against American tariff walls has been the principal incentive for the wholesale selling drives against the group of amusement securities on the Stock Exchange.

Reconciled to Prospect

The industry appears to have reconciled itself to the prospect that high duties are to be assessed, and already propaganda has been framed to prepare the minds of exhibitors for the maintenance of present rental scales. For argument's sake, the producers and distributors will point out that they would have been in a position to make rental concessions if they had been allowed to import positive prints made on low cost raw stock in Europe, principally Germany, and taken from negatives produced at a cost of less than a quarter of what they would have represented in this country.

The importation coup would have netted the American producers and distributors a neat profit. A duty that brings negative cost on imports up to American production cost deprives them of revenue. High duty, the argument goes, gives revenue to the government and deprives the producer of profit, but it does not encourage domestic business to the extent of providing employment for actors. The laboratory workers may benefit, but the studio people are not likely to better themselves.

What a blow the restriction on imports threatens to Famous Players may be indicated by the statement of David P. Howells, who returned from Europe this week. He said Adolph Zukor had framed an alliance with Bratz, Davidson and Lubitsch, leaders of the German Ufa, and through Sascha with the principal producers and dealers of Austria. Howells added that he had heard on good authority abroad that Zukor had acquired a 50 per cent. interest in the Hamilton Co. of Berlin and was interested in other German companies. He said he had also heard that Carl Laemmle had renewed his association with his brother-in-law in Germany for exchange of productions. Neither Laemmle nor the Famous Players interests would comment upon Howells' statement this week.

CRITERION MAY GO
BACK TO LEGITIMATE

Famous Will Try One Week Showings Here.

Famous Players is considering a change of policy at the Criterion, which was converted into a special long run house a year and a half ago. To stimulate business some time since they dragged the gate down from a dollar flat to 50 cents and corresponding figures, but the specials they have shown there have not been such as to crowd the little theatre at 44th street.

In the fall it may once more be reconverted, offering itself to legitimate attractions.

CAP'L ORCHESTRA DANCE.

At Hotel Astor Tomorrow—Entertainers Marshaled by Leon Errol.

S. L. Rothafel will lead the grand march and Erno Rapee will conduct at the dance to be given in the grand ballroom of the Hotel Astor tomorrow evening, June 11, by the Capitol Theatre Grand Orchestra. The program, an imposing one, including many well-known celebrities, will begin at 11.30, and will be followed by a buffet supper and dancing.

Among those who have promised Master-of-Ceremonies Leon Errol to appear are Rudolph Friml, Sylvio Hein, Raymond Hubbell, Sigmund Romberg, Victor Herbert, Percy Grainger, Sascha Jacobson, Tessa Kosta, James Barton, Dorothy Dickson, Gus Edwards, Carl Hyson, Marion Bent, Pat Rooney, Vincent Lopez and His Kings of Harmony; Vivian Martin, Bee Palmer, Eleanor Painter, Charles Purcell and John Charles Thomas.

F. B. WARREN CHAIN

Resident Managers Chosen for 20 Offices—At Work June 6

The F. B. Warren Corporation has announced its chain of exchanges and the men selected to represent the new distributing company. Resident managers have been chosen for 20 offices and 14 of these representatives went on duty June 6, the remainder beginning June 13.

The New Orleans, Oklahoma City and Spokane offices will be opened Sept. 1, three days before the first production is released nationally. The organization plans to have 30 exchanges in operation at the end of the first year.

AUTHORS AFTER CINEMAS.

Paris, June 8.

The claim made by the Society of Dramatic Authors and Composers here, to collect royalties from exhibitors who have signed up with impresario to shelter touring theatrical troupes in their halls, was mentioned by the president of the Syndicat des Directeurs de Cinematographes at the last monthly meeting. It appears agents of the Societe des Auteurs Dramatiques are claiming a deposit of three per cent. before the arrival of the stage people, while, in one case, specially indicated royalty of one per cent. on the gross receipts of all picture entertainments has been asked for the privilege of leasing the theatre to touring companies which are only permitted to play at establishments holding a contract with the authors' trust.

It is not denied the society is entitled to collect royalties for dramatic shows, and the usual percentage will be willingly given, but exhibitors object to paying on their picture programs when the society has no control over the authors of the scenario.

AITKENS SEPARATED;
WIFE SUES ON DEBT

Writ to Attach Autos—Triangle Seeks to Serve Picture Man With Subpoena.

Behind the suit and the issuance of a writ of attachment secured by Gladys B. Aitken against Harry E. Aitken, former president of Triangle Film, and defendant in that company's \$3,000,000 suit for an accounting, lies the story of domestic troubles.

In her application for an attachment upon two of Aitken's four automobiles, Mrs. Aitken alleges that she lent her husband \$3,000 on a note which remains unpaid. She says they have been separated since last February.

Aitken, who maintains an elaborate office on Broadway, at Fifty-seventh street, on the door of which are listed five different picture concerns, among them the Farmers' Film Co., is in California, but no one in the trade in New York appears to know what he is doing there.

Triangle suit, dealing with his actions while he was an official of the company, several years ago, is due to come up in the New York Supreme Court during the fall term, and the plaintiff is anxious to serve him with legal process in an effort to examine him before trial.

On the screen Mrs. Aitken is known as Gladys Gentry. She is preparing to star in a new feature to be called "The American." Booth Tarkington has completed writing it and will help direct.

MRS. WHITE IN PICTURES.

Her Lawyers Believe Wife of Bouck White Will Go Filming.

Troy, N. Y., June 8.

Andre Emilie White, a French girl, wife of Bouck White, radical, may soon blossom forth in the movies, according to a statement by her lawyer Sunday. Representatives of a New York film company last week went up to Marlborough Mountain House, just outside Poughkeepsie, took some shots of Mrs. White and later offered her a contract to appear in their pictures. She turned the proposal down, but her attorney believes she may reconsider.

Mrs. White is suing for a divorce from her preacher husband, whose peculiar actions have been making great copy for the metropolitan dailies the last two weeks.

PROJECTED THEATRES IN N. Y.

A few of the projected theatres in or near New York: Nobellitti & Ricci are to build a picture theatre, roof garden and stores on the southwest corner of One Hundred and Twelfth street and Third avenue, at an estimated cost of \$250,000. The theatre is to have a seating capacity of 1,500 and the roof garden 1,200. The theatre will be one story and balcony, of fireproof construction, with brick and terra cotta front. S. Livingston is the architect.

Kurz & Wren, brokers, have sold to an unnamed purchaser a plot, 75x100 feet, located 100 feet west of St. Anna avenue, on One Hundred and Forty-ninth street, for a theatre with a seating capacity of 1,500. Plans are in progress. Owner will not take title until July 22.

A syndicate of Italian business men have bought, through Rutland & Whiting, a plot, 152 to 158 West Houston street, for a picture house to seat 3,200. The plot is 100x120; plans now being made.

Itiveli Theatre Company is the owner of a proposed theatre and office building at Hempstead, Long Island, two stories high, plot, 100x200. Reilly & Hall are the architects.

Picture theatre, stores and offices on South Broadway, Yonkers, N. Y., approximate cost, \$125,000, seating capacity, 2,200. H. Lansing Quick is the architect, and Floral Realty Company, owners.

SPANISH FILM QUEEN HERE.

Mlle. Nareita, Spanish beauty, and star of the Patria Co. of Madrid, is here to study film conditions with the view of buying a studio. She is understood to represent Louis Nalpas, the French director, and foreign capitalists. She has been featured in many foreign productions.

BIG WAR CHEST FOR CHARITY
AND SELF-DEFENSE PROPOSED

Re-electing Brady President. N. A. M. P. I. Members Hear Interesting Suggestion—Funds Would Be Collected on "Motion Picture Day."

13 MID-WEST BILLS
FOR CENSORSHIP FAIL

Two Pending, but All Others Have Been Killed.

A poll of mid-western states shows that in 13 legislatures bills for film censorship along modern blue-law lines were introduced and unanimously failed to carry. In some cases they were pigeonholed; in others they passed one branch and died in the other.

Missouri's Lower House passed the bill and the Upper House threw it out. Indiana, Minnesota, and North Dakota had similar luck. South Dakota's Legislature passed a bill, but it was wrecked against the unconstitutionality rock. Oklahoma and Wisconsin, both got bills through their Senates, but couldn't survive their lower divisions. There are still two such laws pending in Illinois.

GORDIN SUES FOX.

Claims Share in "Sheba," Saying He Is Its Author.

Alexander J. Gordin, playwright and author, and son of the late Jacob Gordin, the Yiddish playwright, late last week began suit, in the Supreme Court, for an accounting, injunction and damages against the Fox Film Corporation, producers of, and Virginia Tracy, the accredited author of "The Queen of Sheba."

Gordin, in his complaint filed through Joseph Petchesky, of the Silverman & Tobin office, alleges that, in December, 1919, he sold a story, "Queen of Sheba," to Fox, and that they subsequently employed him on a weekly retainer to write the continuity, always on the understanding he would be given screen credit for the authorship of story and scenario. He continues that, in April, 1920, he had four reels completed and a rough draft of the fifth done, when he was dismissed and Miss Tracy called in to prepare a scenario based on the story.

Gordin's grievance is to the effect he was not paid for the story, but merely for the scenario work he did later, and not given any public credit or advertising on the authorship.

The work of the present plaintiff's deceased parent has been sold by the estate of Jacob Gordin to A. H. Wood, who contemplates producing the plays in English. Alexander J. Gordin may also be set to work on the adaptations.

WASHBURN HURT

Goes to Milwaukee After St. Louis Auto Accident

Bryant Washburn, photoplay star, Spyros Skouras, general manager of the Skouras Brothers enterprises which controls a chain of picture houses here, David Silverman, and Gen Rodemich orchestra leaders narrowly escaped death when Silverman's machine in which the party was riding, completely overturned while going at a high rate of speed on a county road. Washburn, Skouras and Rodemich, who makes records for the Brunswick Company, suffered bruises about the neck and shoulders, while Silverman suffered concussion of the brain, lacerations about the head and arms, and several fractured ribs.

Washburn departed after the accident for Milwaukee.

NIGH TO DIRECT BARRY.

William Nigh will direct Wesley Barry in "School Days" for Warner Bros. The film is an adaptation from the Gus Edwards show by Walter De Leon. Work started this week. Barry was loaned by Marshall Neilan.

With William A. Brady re-elected president of the National Association of the Motion Picture Industry, members of that body have found time to concentrate on matters brought up in the annual reports of sub-committees. The re-election was unanimous.

One of these reports suggested a committee to keep in touch with social, civic, educational and women's club organizations and foster a better feeling toward pictures. Another suggestion was a check-up on legislators. Such a card-index was used with telling effect by the Anti-Saloon League.

Another scheme to be inaugurated is "Motion Picture Day." Producers and distributors are to donate programs and exhibitors a portion of their gross, the whole to be used as a war chest. This will create a fund to fight adverse conditions and will also be used to subscribe to charities. Thus solicitation for charities will be done away with in theatres.

It was pointed out by C. C. Pettijohn that the public was tired of indiscriminate solicitation and that charities should be and would be thus forced to come to a central picture organization with their appeals. It was seen by those who listened to him that great power would be lodged in the charity committee's hand and a favorable reaction toward pictures as a whole in this manner assured.

Gabriel L. Hess and others retold details of the fight against censorship and Blue Law Sundays and were listened to with attention.

Among other officers elected were Jules E. Brulatour as treasurer and Percy L. Waters and Richard A. Rowland as assistant treasurers. The vice-presidents include Adolph Zukor, Samuel Goldwyn, R. H. Cochrane, Paul M. Cromelin, Will C. Smith and E. M. Porter.

CHECK-UP CENSURING

Woman Appointed in Kansas to Watch "Pirates"

Pictures and peanut politics seem to be the principal sports in Kansas at the present time. Some weeks ago Governor Allen suggested that the churches in the different towns appoint a censor to keep tab on the local film offerings. Now he has appointed Miss Emma Viets, of Topeka, for many years an appointee in different state offices, and also a high officer in the Eastern Star lodge, as a special inspector for the state.

Her duties will be the watching of "pirate" pictures sent into Kansas by exhibitors and producers, who have either neglected to have their films passed by the official censors, or who fail to remove the sections cut out by the censor board.

LADY DIANA BEGINS.

At Work with Blackton on Fire of London story.

London, June 8.

Lady Diana Cooper, better known as Manners, the Duke of Rutland's daughter, is rehearsing for a J. Stuart Blackton production called "The Glorious Adventure."

It will be a costume film set in the period of the great London fire. Interiors are being shot at the Stoll studios, and a section of old London, showing it from Ludgate to St. Paul's, is being built in the open country. This will be burned for the purpose of recreating the original.

"CAVE GIRL" STUNT.

Barry, N. Y., June 8.

The proposal to exhibit the "Cave Girl" film to the ex-luxury mansion has been condemned by Governor Miller as a publicity stunt. It is reported. He is said not to have sanctioned the show.

The Governor left Albany Monday for the North and will not return before Saturday.

THERE ARE ALWAYS NON-BELIEVERS

If You Doubt That the

W. V. M. A.

AND

B. F. KEITH'S (Western)

And Their Affiliated Circuits Haven't

211 HOUSES

WITH 91 WEEKS

**Actual Work Let Me Prove It
By Submitting Your Act**

No Layoffs

No Big Jumps

BURT CORTELYOU

AGENCY

The Office That Was Built On Merit

1607-1608 Masonic Temple—Randolph 3191

CHICAGO

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 22, 1905, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

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NEW YORK CITY, FRIDAY, JUNE 17, 1921

40 PAGES

ZUKOR'S BIG GERMAN DEAL

UNCLE SAM AFTER CARNIVALS ON CHARGES OF TAX FRAUDS

Bootlegging, Gambling, Riots, Assaults in Week's Reports of "Sewer of Show Business"—Public Protest Continues to Grow.

Again the nation's grist of news for a week reveals the carnival as an institution breeding bootlegging, tax-dodging, felonious assaults, crooked gambling, riot, disorder and many crimes. And this only from a few scattered dailies read at random. Most carnivals play through territory where there are no dailies, and the smaller and more rural the stands the deadlier these roving bands of sharpers and charlatans become, the more helpless are the communities and the more brazen are the shady (Continued on page 5)

KEANE-TAYLOR DUEL ON RANDOLPH STREET

Rival Stars All Het Up—Then Square It.

Chicago, June 15. Laurette Taylor and Doris Keane have formally and publicly "made up" and Miss Keane is giving an extra Sunday night performance of "Romance" for Miss Taylor. This is the aftermath of an acrid exchange between the two rival stars of rival revivals on Randolph street. It started when Miss Keane confidently told a local critic she would "run Laurette Taylor out of town." The critic was a better friend of Laurette's than of Doris' and peached. Miss Taylor, whose business in "Peg o' My Heart" is so bad that papers are editorializing about it, promptly rented Powers' theatre for three weeks on her own to extend her stay as long as Miss Keane's. A newspaper got hold of the row and printed a paragraph. Miss Taylor stood pat and refused to talk. Miss Keane hotly denied having spoken and sent a letter to Miss Taylor inviting her to be the guest at an extra Sunday performance, though neither star regularly plays Sundays. It is expected Miss Taylor will reciprocate, as she has accepted.

SHOW GIRL PRINCIPAL IN "SOCIETY" SCANDAL

Daughter of Millionaire Sues Rich Broker for Breach.

Marguerite Grace, who sued a Boston broker for \$100,000 for breach of promise, the suit being played by the Boston papers as a "society" scandal, is in reality a show girl who appeared in the recent "Florodora" revival, known as Peggy Grace, and is now in New York, in pictures. The story in Boston was legitimate enough, as Miss Grace's father last year paid taxes on more than \$3,000,000 and is wealthier than Robert M. Dobbins, himself a millionaire, who is the defendant. In addition to the girl's suit her father sued for \$50,000, claiming that Dobbins, under a promise of marriage, debauched and then abandoned his daughter.

Dobbins' attorney has entered no detailed defense. From other sources, however, it is learned Dobbins will claim Miss Grace transferred her affections from him to a theatrical manager, and that upon discovering this he "bowed out."

MOOSER QUITS THEATRES

Well-Known Manager Takes Florida Land Post

George Mooser has retired from theatrical affairs to assume the vice-presidency of a \$200,000 Florida land improvement corporation, which will develop a promising tract on the west coast. He managed Bertha Kalich last season, before which he was general manager for Oliver Morosco, and at one time dealt in Oriental shows and managed Ching Ling Foo. He severed his connection with Goldwyn when the Wall street interests lost control of that picture company.

SIX UNITS NOW IN MERGER

Rachmann and Reinhardt Each Heads Division—Leave Ufa in Bad Position—May Combine With Decla Bioscope—Regarded as "Famous Players' Deal."

MILLIONS INVOLVED

Berlin, June 15. Within the past two weeks the Efa (Europäische Film Allianz G. m. b. H.) has come to a definite incorporation. Offices have been opened at Hardenbergstr. 29a and studios at Zoo, Weissensee, and Woltersdorf. It is divided into six units: Ernst Lubitsch Co., Joe May Co., Max Reinhardt Co., Efa Studio (Continued on page 37)

EQUITY TO GET CASE AGAINST MARCUS KEYES

Former Tyrant for A. E. A. in Chorus Girls' Tangle

Chicago, June 17. J. Marcus Keyes, former head of the Actors Equity in the west, met with a disastrous tour of his film "Do The Dead Talk." Keyes advertised and got several angels to back him for a tour of this film, adding a prolog made up of six chorus girls, Keyes, Mrs. Keyes also figuring in the acting. The film was out a week and a half when it struck rocky shoals at Marion Ind.

It is said that for the 10 days' work Keyes gave the girls \$1.50 and transportation back to Chicago, where they disbanded. The girls say they will complain to the Equity. A. E. A. Pollard, a colored film man, is said to have been financially interested with Keyes, who occupies space in his offices, besides using the studios.

PROTEST CHARGING COERCION WILL BE FILED AGAINST EQUITY

Whole Meeting Given Over to Discussion of Clause 6 in Agreement Ending Strike—This Agreed Not to Force Non-Members to Join A. E. A.

BLUE LAW MEASURES IN CONTEMPLATION

Use Railroads to Cut off Sundays—Stop Electricity Also

Washington, June 15. At the offices of the Anti Blue Law League of America it was stated a law had been introduced in the Florida legislature this month prohibiting the use of electricity on Sundays except in churches and Sunday schools.

Blue law adherents are well organized and if the severe measures in contemplation for the District of Columbia are held up, will support the bill introduced by Senator Meyer of Montana, which is in milder form. The evident plan of the blue law crowd is to jam such a measure through affecting Washington and use it for propaganda over the entire country.

It is reported that if they are in any way successful, an attempt will be made to pass a law prohibiting the use of railroads for the transporting of any equipment for Sunday amusements. Such a measure could be made operative under charge of the Interstate Commerce Commission, much in the same way that the restriction in the shipment of alcoholic liquors was put through.

WALTZ AND ONE-STEP

Due for a Come-Back—Publishers Preparing Many

That the music publishers have faith in the prediction the waltz and one-step are coming back is evidenced by the great number of such songs they are accepting for their fall campaigns.

While jazz and the fox-trot are not dying as western reports exaggerate it, they are giving way considerably in popular favor to make room for the others.

At a meeting of the Producing Managers' Association held Tuesday afternoon, the allegation of violation of a clause in the basic agreement between the P. M. A. and the Actors' Equity Association was discussed. Virtually the entire meeting was devoted to discussion of clause 6 of the agreement, in which it is agreed that the A. E. A. will not force or coerce non-Equity (Continued on page 19)

POP VAUDE SLUMP.

No Demand for Outdoor Attractions Either Around K. C.

Kansas City, June 17. The local booking offices here, which furnish the bills for many small houses in this part of the country, report a slump in business. A large number of the houses have closed and others have cut out their vaudeville offerings and are giving pictures only.

The demand for outdoor attractions is also practically nil, with no prospects of it picking up even for the Fourth, as there seems to be no celebrations of consequence planned in this part of the country. The ten show managers are also up against it and many cannot hold out much longer.

GUY BATES POST AS "HAMLET"

Los Angeles, June 15. Guy Bates Post is to do "Hamlet." He has arrived here to appear in the film version of "Omar, the Tentmaker," and state that when he returns to the stage it will be as the Prince of Denmark in the Shakespearean tragedy. The production, Mr. Post says, is already built and in a New York storehouse awaiting his return.

**READ
PAGE 22**

"WHO'S YOUR AGENT?"

BURT CORTELYOU AGENCY

WRITE, WIRE OR PHONE—SUITE 1627-1535 MASONIC TEMPLE BLDG., CHICAGO. PHONES: RANDOLPH 3-21, BOOKING EXCLUSIVELY WITH W. V. D. A., B. F. KEITH (WESTERN), AND ALL AFFILIATED CIRCUITS.

ABUSE EXCHANGED IN WAR ON AGENTS

Cohen & Bernard Charge Boycott Is Personal.

London, June 15.
The trouble between the Touring Managers' Association and the agents is taking a personal angle. Cohen & Bernard, agents, the latter being a member of a family owning many theatres in the suburbs and provinces, allege the boycott is directed principally against them and challenge the touring managers to produce proof of graft or double dealing. They also state the movement is doomed to failure.

Replying, the managers say Cohen & Bernard think too much of their importance and that the movement is against all agents. They also state they have quite sufficient proof of graft to proceed with if necessary.

The fact is the much discussed manifesto boycotting agents, although signed by all first class managers, who naturally do not require a middleman and can book anything they care to send on tour, is largely made up of signatures of tenth rate provincial nonentities who wish to be in with the big men, but would book behind their backs with anyone. They run with the hare and hunt with the hounds.

KLAW'S ENGLISH PLAN

Will Exchange Plays With Original Casts

London, June 15.
Edward Laurillard is out of the management of the Shaftsbury and the Winter Garden, splitting his partnership with George Grossmith, but he retains his interest in the two houses. He will also keep his interest in His Majesty's which the two rented together but cannot take over till the "Chu Chin Chow" takings fall below an agreed-upon figure.

The agreement with Marc Klaw is operating a scheme to exchange English and American plays with the original casts.

DE COURVILLE'S NEW ONE

"Cinema Lady." With Edna Aug. Suddenly Announced

London, June 15.
Albert de Courville will produce "The Cinema Lady" with Edna Aug at the Royalty June 14. Announcement of the production was made suddenly with no warning given and little advertising out.

RUTH BUDD BOOKED.

Ruth Budd, now with the Harry Lauder show in London, has been booked on this side, opening July 25 at Far Rockaway and continuing over the time of the Keith allies for an even year.

She is billed as "The Girl with the Smile" and will reframe the turn she did in the Ziegfeld roof show, an acrobatic novelty.

HELD DOWN BY CONTRACTS

London, June 15.
Bransby Williams' Dickens productions have been a success, but are abandoned because vaudeville managers refused a release.

The company had to pay 250 pounds to get away to Glasgow to play the last week of the season.

"KOKO OF KONG" COMING

London, June 15.
Harry M. Vernon, joint author of "Mr. Wu," will produce in London "Koko of Kong" Sept. 1, and "Castles in Spain" Sept. 3. American productions of these plays will be made in Syracuse and Atlantic City respectively a week later.

LORAINÉ BACK IN ENGLAND

London, June 15.
Robert Loraine is back from his holiday in the Far East and looking around for a theatre in which to produce a new, modern comedy, after which he will make a pre-emptive revival of "Henry V."

MARK BLOW DEAD

London, June 15.
Mark Blow, well known touring manager, has died of pneumonia, aged 51.

"Lincoln" Back to Hammersmith

London, June 15.
"Abraham Lincoln" is being revived for a short run at King's, Hammersmith, where it stayed originally for 12 months.

LONDON PROFESSIONALS ROUSED BY SOCIETY FAVORITES' INFLUX

Big Movement Afoot to Insist on Smaller Salaries for Stars and Casts Chosen on Merit—Led by Lady Diana Manners, Society Seeks Stage.

London, June 15.
A big popular movement is on foot here to restrain inflated West End salaries ostensibly, but really to check the influx of society favorites and notorious people into soft theatrical berths. It is charged stars are greatly

overpaid, and do not draw the money. The notion is growing that ideal shows would be obtained where all concerned were anonymous so far as billing was concerned and all depended on talent; not names nor notoriety. Under this system parts would be given to men and women who could play

them. Good team work is advocated instead of the booming of one star who often doesn't deserve the advertisement and is inefficient.

The rush toward the stage and screen of men and women with titles, led by the daughter of the Duke of Rutland, Lady Diana Manners, has alarmed professionals who intend to defend their own. Lady Diana's appearance is being awaited carefully. Many know her or have an idea of what she is like as the result of much whispered discussion and are only waiting a chance to express themselves.

Critically, the situation bristles with drawn knives.

"OUT TO WIN" WINS

Pure Melodrama at Shaftsbury Has Spectacular Auto Chase

London, June 15.
"Out to Win," at the Shaftsbury scored a big success May 11 and seems likely to justify its title. It is sheer melodrama and revolves around the attempts of rival gangs to gain possession of a radium mine. It is full of thrills and tortures and has a wonderfully well worked out motor car chase and smash. George Tully was a big hit in a dual role.

NEW OPERETTA FAIR.

Paris, June 15.
Following the long run of "Le Roi" with Mlle. Spipely, which was withdrawn this week, the present management of the Theatre des Varietes presented June 12 a new operetta by J. C. Vaumousse and V. Alix, entitled "Princess Lily." The leads are held by Oudart (for which role Max Dearly was first listed), Vallee, Burnier, Almerie, Mmes. Alice Bonheur and Jeanne Saint-Bonnet.

This musical work met with a good reception, and may be reported as a moderate success.

COMMEMORATE "MADELON."

Paris, June 15.
A marble slab has been inaugurated at Fontenay-sous-Bois, France, to commemorate the fame of "Madelon," the popular song sung during the war. It was at this place the ditty of Bousquet and Robert was first rendered in 1913 by a café concert singer and was unnoticed. In 1915 it equalled "Tipperary" or even almost "John Brown's Body" as a war refrain.

"NOTHING BUT THE TRUTH"

Paris, June 15.
Max Dearly, who has taken the Vaudeville for the summer, revived there June 11 the French version of Montgomery's "Nothing But the Truth" and it went over to a nice warm weather hit.

Marie Lehr Touring Canada

London, June 15.
Marie Lehr will tour Canada next season, it is announced.

"BOADICEA" CAST.

Paris, June 15.
The poetical play of Abel Rubi, to be produced at the Theatre de la Gaite on June 20, is now named "Licenienne," and while remaining in six tableaux will be divided into three acts, with only two intermissions. There are eleven speaking roles, with a large number of supers impersonating Romans and early Britons.

Reynal is listed for the part of Paulinus Suetonius, the Roman consul; Esconde of the Comedie Francaise takes the lead as Penius Postumus. Janine Zorelli is to be the warrior queen, Boadicea. The period is the invasion of the British Isles by the Roman army at the time of Nero. The poet, Cowper, wrote some indifferent lines on the deeds of this great but comparatively unknown woman leader, while Beaumont and Fletcher, contemporaries of Shakespeare, presented a play with this character which had very little success.

Able Rubi has treated the subject in quite a different style, embodying a love episode which is the imagination of the author. The story of Boadicea has never been handled so completely as in the present version.

VICTORIA MONKS ARRESTED

Accused of Stealing Jewelry—Remanded on Bail

London, June 15.
Victoria Monks was arrested this week with a male accomplice, charged with stealing and receiving jewelry valued at 1,500 pounds. She was remanded on bail and the man is in custody.

BALIEFF'S COMEDIANS HERE

Paris, June 15.
Balieff's Russian Comedians, now playing the Theatre Femina, are going to Brussels Sept. 9 prior to opening with Cochran in London June 26.

They have been booked by Morris Gest for New York next season.

Vokes Opens Well

London, June 15.
Officer Vokes and his dog Don opened big at Southampton.

VAUDEVILLE CLUB FINED

Charged With Permitting Drinking and Gambling

London, June 15.
The Vaudeville Club has been prosecuted; charged with allowing drinking during prohibited hours and permitting gambling. On the first count fines of 2,800 pounds were inflicted. The gaming court was adjourned.

CONTRADICT BUTT'S DENIAL

London, June 15.
Despite Sir Alfred Butt's denial, Hamilton Bains insists his offer on behalf of a Welsh syndicate was accepted by the Empire company. Bains says he will rebuild the house and reopen as a first class vaudeville theatre. He announces he has issued a writ presumably against Butt or the Empire company.

About a year ago Bains drew down considerable publicity over the statement he had bought the Drury Lane. This was false.

AMERICANS ABROAD

Paris, June 15.
George Tyler is making an automobile tour of Italy.

Albert Grey, George Bowles and Guy Crosswell Smith are visiting Germany.

Morris Gest has also gone to Berlin. He will sail for New York July 11.

Pearl White is returning to New York June 15.

Lucien Turature has arrived in Paris.

GARRICK, EDINBURGH, BURNS

London, June 15.
The Garrick, Edinburgh, has been totally destroyed by fire. Artists lost all their wardrobe and properties.

The house has had a chequered career, but was doing well with vaudeville.

BERNARD SHAW REP.

London, June 15.
A company is being sent out in the fall playing a full repertoire of plays by Bernard Shaw. They hope to play from three to six weeks in each town.

DANCERS AT QUEEN'S HALL

London, June 15.
Anna Pavlova, the Russian premiere danseuse, opens a series of performances at Queen's Hall June 27. It is announced Isadora Duncan will follow her.

THREE SHOWS WINDING UP

London, June 15.
The last performances are announced of "The Rebel Maid" at the Empire, "A Night Out" at the Winter Garden, and "Othello" at the Court.

LIKE MISS MACKEE'S WHISTLE

London, June 15.
Margaret MacKee opened at Sheffield June 13 and scored an emphatic success with whistling and bird imitations.

Verneuil at Garrick, London.

Paris, June 15.
Louis Verneuil, author and actor, with a French troupe, including Marcelle Geniat and Madeleine Lambert, has been booked by C. B. Cochran at the Garrick, London, for four weeks, opening June 20.

IN PARIS.

Paris, June 4.
A new piece by Leo Marches is being rehearsed at the Potiniere, with Felix Galipaux, Lorrin and Mmes. Jane Reynouard and Germaine Risse in the leads. Proposed title, "Une Petite Femme dans la Traite," and "Le Tue about June 26.

"Le Bonheur a Cinq Sous," by Camille Dreyfus (author of "Alasace"), being produced at the Comedie Montaigne, is adopted from a novelette by Rene Boylesve.

It is stated the Novelty, formerly a movie, will reopen this summer presenting a revue by Paul Cleroux and Jean Marsac, to be played by Pierade and Miles, Bordina, Merindol and Denise Cuine.

Emile Zola's "L'Assommoir" (Drink) has been withdrawn from the Ba-Ta-Clan and replaced by "Gosseline," a melodrama in five acts by Arthur Bernède and Aristide Bruant.

Maria Dalbacin, the young Russian danseuse with the Diaghilev troupe now in London, will appear as a single in vaudeville at the Paris Olympia this year.

The 100 American students for the summer school of music at Fontainebleau, under the direction of Walter Damrosch, are now arriving in France. Their expenses are being paid by Harry Harkness Flagler.

Alice Hale Douglas and Sherwin Finch Kelly are engaged to be married. Such was the announcement made by the young people during rehearsals of George Middleton's "The Reason" for the Little theatre society. Miss Douglas is the secretary and Mr. Kelly the producer for this Anglo-American group. The marriage will take place in October. The prospective bridegroom is the son of Florence Kelly of New York, a writer on the New York Times, and he is studying geology at the Ecoles des Mines in Paris. Miss Douglas is the daughter of Mrs. Laurence H. Grant of Providence, R. I., and has already appeared on the stage at Henry Jewett's Copley theatre, Boston.

Mildred Dilling, American harpist, who gave concerts with the Y. M. C. A. in France during the war, is to make her first public appearance in Paris at a recital in the Salle Erard on Sunday.

Mrs. Berry Wall, of the American Woman's Club in Paris, is organizing a concert for the benefit of the American Hospital at Neuilly-sur-Seine, on June 13.

Appendicitis seems to be fashionable. Several of our local actresses (Continued on Page 6)

Moffat Co. Off for South Africa

London, June 15.
The Graham Moffat company sailed this week for South Africa to open at Johannesburg July 20. They will produce a new play of the life of Burns there.

"East Lynne" With Miss Irving

London, June 15.
Although it is denied negotiations are proceeding for a revival of "East Lynne" at the Adelphi, with Ethel Irving as Lady Isabel.

"Emperor Jones" Postponed

London, June 15.
The production of "Emperor Jones" at Prince's has been postponed until next year.

SAILINGS

July 11 (Paris for New York) Morris Gest.

June 15—New York to London Harry Taylor.

June 15 (Paris for New York) Pearl White.

June 15 (New York to London) Alice Brady (Mauretania).

June 14—Will Cromwell (Aquitania), New York for Southampton, returning in September. Holiday trip.

June 14 (from New York for London), Harry Reichenbach (Aquitania).

June 14—New York to London, Carl Laemmle, Lee Kohlmar (Aquitania).

June 14—New York to London, Yvette Rugel (Aquitania).

June 14 (New York for Southampton)—E. Lyall Swete, Carl Laemmle, Lee Kohlmar (Aquitania).

PEGGY O'NEIL

SAVOY THEATRE,
LONDON
2nd YEAR



RICE and WERNER

SHORTS IN LOEW HOLDING FOR LOWER PRICES; ASSETS \$18 A SHARE

New Financial Survey Put Out to Reassure Stockholders—Claim Assets of More Than \$25,000,000, Including Metro—Famous Breaks.

The significant development of the week in relation to the Loew stock was the fact that the outstanding short interest stood at, apparently, satisfied with the situation. The price remained almost motionless within a fraction of 11, the extreme range being 75 cents a share between 10% and 11%. The company put out a financial survey of the business during mid-week in the belief that the showing would create a better sentiment. At this time of writing (Wednesday at the close) the effect could not be weighed. The Loew Board passed the 50-cent quarterly dividend Monday, but this came as a matter of course and had no effect, having been thoroughly discounted.

The statement showed net tangible assets of between \$18, and \$19 a share. This was based on the condition of the business as of May 8, and represents tangible at about \$18,000,000, exclusive of good will. Other assets including pictures completed or in work and not yet released, building partly constructed and other items, it was estimated would make another \$9,000,000. The statement covered 36 weeks to May 8.

The principal items of the statement follow:

ASSETS	
Cash on hand and in bank..	\$1,686,180.72
Cash reserved for construction work	547,285.24
Subscription to capital stock	240,103.44
Accounts and notes receivable	609,361.76
Loans to employees (secured)	39,216.25
Advances to artists and employees	41,363.06
Deposits on leases, contracts	508,153.98
Advances to motion picture producers (secured)	459,179.79
Film production in process	4,051,391.81
Studio and theatre supplies	922,342.58
Land, building, equipment	13,259,091.12
Construction progress	5,949,208.72
Investments, affiliated corps	880,048.67
Advances to corporations	329,467.29
Other investments	63,705.19
Deferred charges	1,119,108.41
Leasehold, contracts, and goodwill	10,440,618.75
Total assets	\$41,154,738.79
LIABILITIES	
Accounts payable—current	\$394,313.41
Notes payable—current	2,420,363.20
Taxes—Income	425,187.64
Taxes on film rentals	213,090.85
Mortgages on real estate	6,311,750.02
Accounts payable—Def. instl.	162,219.11
Accounts, notes payable—long term	755,057.76
Security from tenants	95,517.01
Film rentals received in advance	610,758.50
Other deferred credits	137,298.59
Advances by co-op. int.	186,015.61
Taxes—Estimated, May 8	730,713.98
Total capital stock, surplus \$41,154,738.79	
Profit for the period was set down at \$1,471,861, or close to rate of \$2 a share a year.	

Loew's Letter.

Inasmuch as the statement had not reached the public, its effect on trading could only be guessed at vaguely, but it could scarcely be anything but favorable. Attached to the statement was a letter signed by President Loew, saying: "Your company has a number of investments which have heretofore been unproductive, but which in the near future should contribute large revenues. Among these are: 'The Four Horsemen of the Apocalypse'—a wonderful production of Metro Pictures Corporation, owned by this company, and the following buildings in course of construction and nearing completion:

- "The magnificent Loew theatre, and 16-story office building at Broadway and 45th street.
- "Theatre and office building at Broadway and 83d street, New York City.
- "Theatre and Commercial Building at Gates avenue and Broadway, Brooklyn, N. Y.
- "Theatre and Office Building at Broad and New streets, Newark, N. J.
- "Theatre and Commercial Building at Massachusetts avenue, Boston.
- "Theatre and 10-story office building at Market and Taylor streets, San Francisco.
- "Theatre and 12-story office building at Seventh and Broadway, Los Angeles.

"On account of the stringency of the money market and the difficulty of obtaining satisfactory mortgages on properties in course of con-

struction, the board of directors has decided that it is for the best interests of the company to use its earnings in the business and has voted to suspend dividends.

"Notwithstanding any rumors to the contrary, I want to assure you that I have no theatrical interests except as a stockholder of your company. From the foregoing statements, you have every reason to ignore the wild rumors and not to be discouraged by what is happening in the stock market."

Sale of \$4,000,000.

Dealings in amusement shares last week approached \$4,000,000, and the total this week was at an even higher rate. The significance in the failure of Loew to rally with the rest of the market on such bulges as that late Monday, when leading issues advanced 2 to 7 points, is that there has been little or no covering of short lines. The inference would be plain that the bears in Loew are content to carry their short contracts for the present, confident that they will ultimately be able to withdraw at a price under the current quotation of 11.

Obviously there is a large short interest in Loew which dropped straight from 13 to 10 almost without a rally on the way. Speculators on the street hold that prices of a given stock, either on an advance or a decline, must cross the same price zone at least twice, as operators on one side or the other either cash in profits or take losses. A straight drop, therefore, argues a confident bear faction without any balance of bull element. Many orders to buy Loew have been placed at 9—some as low as 8.

The course of Famous Players was interesting, disclosing, as it did, a determined fight by the bull pool to sustain quotations in the face of the market's general pessimism approaching demoralization as on Monday up to the first hour after noon. Orpheum recovered after its dip to 22, maintaining itself just above 24. Famous Players partisans had tough going of it. In spite of heroic efforts to back their issue, the common stock was forced to new daily lows, touching 53 Wednesday, a loss of \$24 a share from its best price established at the peak of the April advance. The amusement leader closed Tuesday at 61½ and opened Wednesday at 59½, unchanged since it sold "ex" the \$2 quarterly dividend. Immediately after the opening it dropped to 53, where it closed.

Famous Sags.

The current dividend being out of the way, considerations of the October payment became of paramount interest.

The fact is that American business is short of cash, the loan market is tight and the investment market is incapable of absorbing any more securities. Any concern is likely to withhold dividend disbursements to protect itself over the period of stress and there is no reason to suppose that Famous Players is in better position than the rest, although, of course, no intimation one way or the other has come to the surface. It is just a question of the trading community discounting a future eventuality in advance by selling short against the possibility.

The Orpheum construction program involves the building of only five new houses, but it represents in a minor degree the embarrassment which has hit the Loew people who are financing nearly a score of new projects and are suffering under the same situation in a greatly magnified way. Together with the announcement of the board's vote to pass the dividend Tuesday, the ticker carried a statement from the Loew office, explaining that difficulty in negotiating mortgages had forced the company to borrow \$2,500,000 and the state of the money market made it advisable to withhold the payment to stockholders by way of husbanding cash.

As indicating the magnitude of the Loew building operations, a

MONTH'S SIX BEST SELLERS

COLUMBIA RECORDS.		VICTOR RECORDS.	
"Nestle in Your Daddy's Arms" and "I Spoiled You."		"All for You"—"Happiness" and "Moonbeams"—"Pining."	
"Bright Eyes" (Libonati Solo) and "Underneath Hawaiian Skies."		"I Lost My Heart With You" and "Broken Moon"—"Without You."	
"Mazie" and "Two Sweet Lips."		"Moonlight" and "Toddle."	
"Scandinavia" and "Funeral Blues."		"Underneath Hawaiian Skies" and "Down Around the Sippy Shore."	
"Make Believe" and "Now I Lay Me Down to Sleep."		"Somebody's Mother" and "I Found a Rose in the Devil's Garden."	
"Siren of a Southern Sea" and "Day Dreams."		"Nestle in Your Daddy's Arms" and "I'm Missin' Mammy Kissin'."	
Q. R. S. MUSIC ROOLS.		SHEET MUSIC.	
"Ain't We Got Fun"		"Ain't We Got Fun"	
"Little Crumbs of Happiness"		"Make Believe"	
"All by Myself"		"Peggy O'Neill"	
"Cherie"		"All by Myself"	
"I'll Keep on Loving You"		"Cherie"	
"Maryland"		"Crooning"	

Other good sellers, considering the summer season which brings a temporary slump, are "Wyoming," "Nestle in Your Daddy's Arms," "Listening," "Moonlight," "Scandinavia" (since current record release), "Home Again Blues" since revised, simplified arrangement, "Strut Miss Lizzie," "Moonbeams," "Who'll Be the Next One to Cry Over You," "Mimi" (a potential growing hit) and "The Last Waltz" (Oscar Straus operetta) and "Love Will Find the Way" (from "Shuffle Along").

The jobbers are all looking to a very prosperous fall season because every dealer's stock is practically depleted for the summer, and as soon as people start buying, a general boost in sales will result with the stores reordering. Figuring on a low average of 2,000 dealers, if each stocks up a minimum of \$100 worth of music, the benefits to the trade are obvious.

WINNIPEG'S MAYOR GREETED ALICE LLOYD

Leading Societies Present Her with Bouquets.

Chicago, June 17. The opening Monday of Alice Lloyd at the local Majestic followed a noteworthy week for the English girl at the Orpheum, Winnipeg, where she played a return date this season.

On the occasion of the first night of the return visit, the Mayor of Winnipeg greeted Miss Lloyd upon the stage. He made an address welcoming her back to the city and presented her with three bouquets, representative of Winnipeg's three leading societies.

Miss Lloyd is finishing her season this week at the Majestic and will sail July 2 from New York for England.

NEW TIRE PLANT OPENING

Cumberland, Md., June 15. Local theatre managers are anticipating an increase in business for the coming season with the announcement of the Kelly-Springfield Tire Co. It will open its recently completed plant here in the fall, which will bring between 3,000 to 5,000 new inhabitants to the town.

Eddie Darling, the Keith booker, returned to New York last Saturday.

MUTUAL BANK'S NEW DEPT.

Opens Savings Branch, with Interest Paid on Deposits.

An innovation among business banks has been installed by the Mutual Bank, on 33d street, just east of Broadway. It is a savings department, operated along regular savings bank lines.

Interest of 3½ per cent. per annum is paid on deposits of \$5 and over, while a deposit of \$1 may be made. Interest is credited each six months. Deposits for the savings department may be made in person or by mail. Moneys deposited may be withdrawn at any time.

The Mutual Bank is a strong financial institution with a large number of its depositors among the theatrical contingent. Its officers understand the show business and show people.

VAN-BEAUMONT SETTLEMENT

By the terms of the divorce settlement between Billy B. Van and Rose Beaumont there has been an equal division of their property. Mrs. Van will retain the farm up in Vermont.

CARNIVAL GIRLS LOST IN FLOOD

Death List Includes Jessie Davis and Helen Collins.

Kansas, June 17. The first professionals to have lost their lives in the terrible Pueblo, Col., flood are reported to be Helen Martin, 27 years old, and Jessie Spence, 25 years old, of this city. Leeman McCart, whose carnival company the girls were to join in Pueblo, was in possession of a death list Friday in which the names of Jessie Davis and Helen Collins were given. These were the professional names of the two young women. The hotel where the two girls were living, waiting for the show to get to Pueblo, was demolished.

An investigation made by J. L. Bearman, state fair manager of Colorado, at the request of the carnival management, brought the following wire to this city:

"The hotel where the girls lived demolished. All their effects, including \$9,000 worth of diamonds, swept away. Their bodies have not been recovered."

The official death list issued by the coroner of Pueblo, however, contains the girls' names as identified dead. An appeal has been made to the coroner to have the two bodies sent here for burial if they have been recovered.

Both girls are widely known in the out-of-door show world.

WOMEN OUT OF DANGER.

Freeport Accident Victims' Long Hospital Siege.

With information scantily obtained from the Rockville Centre (L. I.) Sanatorium, Freeport people have heard that while Babette Raymond and Odrian Dupree are virtually out of danger, they will have to remain at the sanatorium for some time. It is likely Miss Raymond (Mrs. Thos. Dugan) will be there three months, owing to the more serious nature of her injuries than those suffered by Miss Dupree.

Miss Raymond (Dugan and Raymond) and Mrs. Dupree (Dupree and Dupree) were injured Monday night of last week, when the automobile driven by J. P. Brundage struck a tree on a curve on the Merrick road, below Freeport. Mr. Brundage, non-professional, and the owner of the car, was killed.

SCIENCE READING ROOM.

For the convenience of the theatrical profession, the Ninth Church of Christ Scientists will establish a reading room in the Loew Building. The church has been conducting services on Wednesday noon and Sundays at the Morosco theatre, attended to a great extent by professionals.

ILL AND INJURED

William Collint of Collini's Variety Dancers is seriously ill and at the home of his brother-in-law in Richmond, Va.

Frank Fanning, who was forced to leave the Mollie Williams Show to undergo an operation in the Jersey City Hospital, is fully recovered and has been discharged from the hospital.

Delmar E. Clark is in the Illinois State Hospital at Dunning suffering from a nervous breakdown and very anxious to see or hear from his friends.



Alhambra, New York, This Week (June 13). Keith's, Boston, June 20. Keith's, Portland, June 27. Direction, ROSE and CURTIS

BEST SHOW MONEY CAN BUY FOR AMERICAN LEGION CONVENTION

Big Affair Slated for Kansas City in Fall Brings Flood of Entertainment Bids—Soldiers Spent Freely During War—More Particular Now.

Kansas City, June 18. The national convention of the American Legion, to be held here next fall, is the largest affair to be held during the year, and entertainers from all parts of the country are seeking places on the entertainment program. The committee in charge of this department has applications from all kinds and all classes; sword swallowers, glass eaters, snake charmers, hypnotists, acrobats, dancing girls and others.

Some of the letters are genuine novelties. "The following is one of the gems: 'You have got to have some eastern stuff out there to make the boys feel like they have had a good time. For years I played before standing room audiences. Broadway knows me well. It is going to take some tall talking to get my managers here to let me make a trip out there, but I know they, as well as I, realize the sense of patriotism involved. I am quoting you my top price. These newspaper clippings will convince you I am worth every cent I ask.'"

Another one says: "My middle name is dance. I dance any kind of a dance and don't mind being bothered by the police. I am getting up a new one called the 'Sunburn.' It's a hot one. Let's hear from you."

The committee is to base its choice of entertainment upon a new sort of soldier. "During service in the army," the chairman said, "the American soldier spent money like a child in a toy shop. He is back to normal now and perhaps more particular than an opera fan. We are going to put on the best entertainers money will obtain."

"PEEPER" DISAPPEARED

Edith Clifford Complains to Milwaukee Police

Milwaukee, June 15. Edith Clifford, at the Palace here, told the police a man climbed to the roof of an adjoining building of her hotel and looked in at her as she was disrobing. She asserted that she fell to the floor and after taking a revolver, which she carries, reprimanded the man and threatened to shoot.

When the police searched the building the alleged "peeping Tom" had disappeared. Miss Clifford's story was substantiated by two men who asserted that they saw the man climb down the fire escape and run through an alley.

Miss Clifford stated that while in Chicago a man asked her the size of her diamonds and she believes that he followed her and attempted to get the stones.

FIELD DAY AT HOSPITAL

N. V. A. to Entertain at Fox Hills for Wounded Veteran.

The National Vaudeville Artists has arranged to hold a carnival and field day at Fox Hills, Staten Island, Thursday, June 30, for the wounded war veterans at the U. S. Public Health Service Hospital, Fox Hills. The entertainment will include a baseball game between the N. V. A. and the soldier team at Fox Hills. There will also be concessions of all kinds, such as at circuses and carnivals. The Ringlings have donated a large circus tent for the occasion. The proceeds will go to the soldier convalescents.

"PATSY" SMITH IN AGENCY

Returning to Husband's Office in Palace Building

The report last week that Jo Paige Smith intended leaving New York on a vacation is denied by his wife, "Patsy" Smith. Mrs. Smith says she and Jo do not need to go away since they are living at Bay-side, Long Island, right alongside of the Sound.

This week Mrs. Smith returned to Jo Paige's agency in the Palace Theatre Building and will give the same attention to the business she did previously.

KEITH'S SUMMER CUT.

Prices Go Down in Syracuse. Breeding Dead Heads.

Syracuse, N. Y., June 15. B. F. Keith's local house in making additional slices in its boxoffice prices, permitted patrons to virtually fix the new scale. Seats that the management discovered were unfilled, after the initial price cut, effective the preceding week, were again given lower values.

Fifty cent seats for matinees, Monday to Friday, dropped to 31 cents, while the 31-cent seats went down to 22 cents. The Saturday and Sunday matinee cuts were as follows: 77 cents to 50 cents; 50 cents to 31 cents; 31 cents to 22 cents. For night performances, 51 seats were cut to 77 cents and 77-cent seats to 50 cents.

But with everything else free around the house, some Syracuseans can't see why they should pay out real cash for tickets. One postal received in Manager W. Dayton Wegfarth's mail this week was, from a Dudley street woman, who penned:

"I have received several notices from you in regard to your theatre. I would appreciate it if you would send us free tickets to attend one of the evening's performances."

O'ROURKE ACT MIX-UP

Jane O'Rourke, booked over the Fox time for a break-in tour, canceled after a peculiar tangle. Billy Nun, one of her supporting players, was given two weeks' notice, and Jack Brice was engaged to replace him. On the morning when Brice was to play his first show, George Spaulding, the other member of her act, notified Miss O'Rourke he would not go on with Brice.

All are members of the A. E. A. Miss O'Rourke asked relief but the Equity refused to interfere, whereupon she canceled.

HOWARD REVUE DISBANDED

The Joseph Howard revue has disbanded. Joe Howard will play next season in partnership with Mrs. Howard (Ethlyn Clark), opening at the Palace, Chicago, Aug. 29, and continuing over Orpheum time up to May, 1922. (Johnny Collins in the Wilton office.)



FLO RING

Who is now presenting her single at Loew's American for the third time this year. Thanks to Mr. J. H. Lubin, Johnny Hyde, Sam Bernstein, my representative, and my friend, Dick Moss.

Don't forget to see me now (June 16-19) Loew's American.

SAYS WIFE HAD HUSBAND.

Actor Weber Gets Order in Annulment Suit.

Under an order signed by Justice Tierney in the Supreme Court, Cecilia Weber (vaudeville) will be served by publication in an annulment suit begun by her husband, Harry Weber (also vaudeville—not the booking agent). Weber's complaint, filed through Attorney Sidney R. Lash, of No. 15 William street, alleges that Mrs. Weber had a husband, one William McCabe, living at the time of their marriage. McCabe is also said to be a professional.

Because the "defendant is engaged in a theatrical adventure in Panama," as alleged, the service by publication was granted following efforts by process servers to effect service at the defendant's last known local address, 210 East 51st street.

Fischer Not with Marinelli.

Clifford C. Fischer is no longer connected with the H. B. Marinelli agency. Fischer rejoined the Marinelli staff about two years ago.

Al Striker, formerly with Charles Bornhaupt, with the departure of Mr. Bornhaupt for the other side, went into the Marinelli office.

Jack Mason Recovers

Jack Mason, the stage producer, recovered judgment for \$200.20 this week against Flora Stern Trest, also known as Florence Stern. The debt is for services rendered staging the defendant's vaudeville act. She is known professionally as Florence Huntington.

AGENTS' COMMISSION DIVISION HOLDING UP WESTERN BLANKETS

Easterners, Obligated to Split with Westerners, Claim Westerners Should Reciprocate When Booking Eastern Acts Direct for Mid-West.

MANDELS HELD BY KEITH

Agent Signed by Power of Attorney So They Can't Join "Follies"

William and Joe Mandel, comedy acrobatic artists, were to have left early this week to join the "Follies" at Atlantic City but have run up against a snag in the Keith office.

The Mandels were under the impression that their Keith contracts terminated this week but Bernard Burke, their big time representative, claimed a power of attorney and had signed Keith contracts for another year.

The Keith office notified the Mandels they would hold them to their pay or play contracts and defend the validity of the agreement in court in case of any interference.

The Mandels were at Keith's 81st Street the first half of the current week.

W. MORRIS RECOVERING

Fall from Horse Serious But Operation Avoided

William Morris, Jr., only son of William Morris, the manager, was injured at the Morris summer home, "Intermission," Saranac Lake, when he fell from a horse late last week. It was at first thought the young man had fractured his skull and an operation was contemplated, but after a joint diagnosis of several surgeons it was ruled no operation will be required.

A bulletin sent by wire from Saranac and posted in the Friar's Club stated that there is no seeming danger.

Mr. Morris and the entire family are at the bedside of the injured boy.

LOSE WARDROBE IN FLOOD

Chicago, June 15.

Lo Ve and Wilbur and Jessie Miller, two acts playing the Pantages circuit and caught in Pueblo during the flood, lost their entire wardrobe. They were forced to walk 10 miles and then ride in a large army truck 30 miles more to make train connections. The trip took them 8½ hours. They spoke very highly of the assistance rendered by the Red Cross.

There seems to be a clash on between the eastern and western vaudeville agents over acts that are being routed for the middle-west next season. It has been the custom for several years for the western or Chicago agent to come east this time of the year and pick up material for the following season for the mid-west. The custom has been for the western agents to pick up acts when and where they could. A representative from the association booking office in the west made the trip at the same time as the agents and he passed upon the acts before they were given blanket contracts.

Last season the Orpheum, Jr., houses being booked from the east caused a chaotic state in the western bookings and it was not found a satisfactory manner in which to book the houses in the middle west.

This season a permanent eastern representative of the association and Chicago Keith's, Nat Kalchheim, was appointed to remain in the east. Formerly the western agents if they booked an act submitted by an eastern agent split the commission with the easterner but at the same time if the westerner signed an act direct, though it belonged to an eastern agent, the westerner received the full five per cent.

Last year when the Orpheum Jr. houses were put in on the regular Orpheum circuit routes the western agents were frozen out completely. This year it was decided any eastern act routed through the Jr. houses on the regular route would have to go through a western agent, forcing all eastern agents to have a Chicago representative.

This brought about the condition which now exists. The eastern agents claim that as they are forced to split their commissions over the Orpheum Jr. houses, the western representatives should not be allowed to go to eastern acts direct and book them for a tour of the western houses without the westerners splitting that commission also with the easterners.

The western agents can see no way out of this other than working on a 2½ per cent. basis, as they claim any act good enough to play the western vaudeville time has a New York agent and that there would be no reason to come to New York other than to look after their eastern connections, as they are not supposed to deal with outside agents.

It is a question which the big time booking office will have to pass upon. There have already been several instances brought to the attention of Nat Kalchheim, who has been rather backward in handing out blanket contracts, and this has been partly the reason for his tardiness, it is said.

LOEW BOOKERS AID WIDOW

Agents' Club Elects Officers of Social Organization.

The new organization formed by the Loew agents held its second meeting last Wednesday and elected officers. Charles Fitzpatrick, Fitzpatrick & O'Donnell, was elected president; Arthur Horwitz, vice-president; Lee Kraus, Horwitz's partner, treasurer, and Meyer North, secretary.

Nothing further was decided as to the policy of the organization, although there will probably be a benevolent side to the club much the same as laid out by the new organization of the United agents.

Along these lines a fund was collected to buy an interest in a millinery shop for the wife of the late Tom Jones, who was a Loew agent.

Lunetska, Independent Agent

Harold Lunetska, who last booked the Junior Orpheum houses, will open office shortly as an independent and Shubert booking agent.

Lunetska will not be affiliated with the Shubert booking office, as previously reported nor is he in any capacity connected with Davidow & Le Maire.



FRANCIS X. BUSHMAN and BEVERLY BAYNE

"POOR RICH MAN"

Appearing this week (June 13), at the Davis Theatre, Pittsburg.

While playing the Hippodrome, Cleveland, last week (June 6), Miss Bayne and Mr. Bushman visited the wounded soldiers at the Marine Hospital and presented the boys with bunches of roses and cigarettes. Miss Bayne also had all the wounded boys and nurses at the Thursday matinee as her guests. This photo was taken at the Marine Hospital.

CHAMPIONSHIP FIGHT TICKETS NOW AT LARGE SIZE PREMIUM

Speculators Reported Paying \$85 Each for Choice Ringside Locations—Par \$50—Big Agencies Receive Thousands of \$50 Seats, Badly Located.

Broadway ticket speculators are said to have paid from \$75 to \$85 each for the choice ringside seats at the Dempsey-Carpentier fight in Jersey City July 2. The par of the tickets is \$50.

What the specs will charge for the best seats remains to be seen. They are holding back the tickets until the last moment, through information secured by them that the New York hotels will be crowded next week, from the number of reservations now in at the hostesses.

McBride's and Tyson's are said to have received from 10,000 to 20,000 \$50 fight tickets, on consignment, from the Tex Rickard organization. These tickets are being disposed of by the big agencies at an advance of 50 cents. The consigned tickets do not include any of the best seats.

The capacity of the pavilion building in Jersey has been enlarged and will accommodate 100,000 people, it is claimed.

The specs also look forward to brisk theatre business for the five days preceding the July 2 fight. Out-of-towners anxious to watch the ray are to make a holiday week out of it, they say, and in most instances will bring their wife or families.

GERMANS WANT JAZZ

To Entertain Floods of American Tourists This Summer.

Offers for jazz bands for restaurant work in Germany have been received in large numbers during the few weeks with several organizations lined up. The demand for American musicians for Europe has been brought about by the anticipated flood of tourists expected during the summer.

One nine-piece jazz organization was made ready to sail for Germany this week with calls also being in for colored orchestras of the same order.

GREINERS DIVORCED

Christian James Greiner (vaudeville) secured a divorce decree by default last Friday from Marion Jones Greiner, cabaret. Benjamin Lacumba was named. Mr. Lacumba is also in cabaret work.

The Greiners have been married five years but have no children. The defendant did not interpose any defense.

Benedict A. Leerburger acted for the plaintiff.

HOWARD'S BOOZE BANDITS.

Joe Howard lost \$500 worth of perfectly good whiskey last Wednesday night following a midnight visit by burglars at his drug store, on Broadway and 43rd street.

The vaudevilian-druggist had secured his liquor license that very week and stocked up on Monday. The burglary occurred two days later, the burglars entering through a cellar grating.

CIRCUS ANIMALS LOOSE.

Chicago, June 15.

Posses today were searching the countryside between Alliance, Neb., and Hot Springs, S. D., for lions and other animals which escaped from the wreck of Palmer Bros. circus train. A score are at large. One man was killed in the crash.

FRISCO RUN OF 4 WEEKS

San Francisco, June 15.

Singer's Midgents have had their time extended at the Orpheum house here for four weeks. The Midgents will terminate their local engagement July 10 after nearly seven consecutive weeks at this house.

LOUIS PINCUS MARRYING.

Louis Pincus, booking manager for the Frank Keeney vaudeville houses, will be married June 22 to Marie-Louise Frankess, non-professional.

It is the booking man's first marriage venture.

SALVIN'S BAR DAVIS

"Competition" Reason for Ousting Writer's Numbers

The Salvin restaurants have ordered their orchestras to bar every song written by Benny Davis. Davis until recently was principal entertainer and show manager Sunday nights at the Palais Royal. He put on the present show at Reisenreber's and is its principal performer. For this reason he was declared competition by Salvin and his numbers were ordered out.

Davis is a free lance and has songs with five of the leading publishers running at present, as well as some with minor houses. All of these have fronted for the restoration of the Davis melodies, but as yet are unsuccessful.

The Salvin resorts belong to Paul Salvin, Jimmy Thompson and Gil Boag; they are the Palais Royal, Pavilion Royal, Moulin Rouge, Montmartre and Little Club.

HOUSES CLOSING

Lyceum, Canton, closes this week. Loew's Kings, St. Louis, closes next week. Loew's Orpheum, Waco, Tex., closes June 25. Loew's Colonial, Detroit, closed June 12.

The Ada Meade, Lexington, Ky., shut down for the season last Saturday. The house played through the summer last year.

Moss Flatbush, Brooklyn, June 26. Columbia, Columbia, S. C.; Victoria, Charleston, S. C.; both vaudeville, booked by the Keith office, leaving 15 houses south now open on the same books.

Keith's Lowell, Mass., closes for the summer this week.

The Strand, Brockton, Mass., closes June 20.

The Cortland, Cortland, N. Y.; Majestic, Albany; Madison, Orinda, N. Y.

The Orpheum, Oklahoma City, closed last week. It played vaudeville.

Majestic, Elmira, N. Y., closes week June 27.

The Tower, Camden, N. J., will close Saturday. Loew's Pittsburgh will close June 27. This summer is the first time the house has not remained open. The Magnet, Rockville Center, L. I., closed Saturday. The house played vaudeville Saturdays and pictures the remainder of the week.



SYBIL VANE

Sailing for Merrie England June 23d, for an extended tour.
COLISEUM, London, August 9th.
Will feature "I WANT MY MAMMY," Louis Breau's latest ballad, published by Belwin, Inc.

CANADIAN FARES CUT

Roads in East Reduce Rates 10 per Cent—West Unchanged.

Ottawa, June 15.

The Dominion Board of Railroad Commissioners yesterday ordered a reduction of 10 per cent. in passenger rates in all the eastern provinces of Canada, while the rates in the West are to remain the same.

The new schedule fixes rates at 3.45 cents a mile on the Boston & Maine, Canadian National, Canadian Pacific, Central Vermont, Dominion Atlantic, Fredericton & Grand Lake, Coal, Glengarry & Stormont, Great Northern, Grand Trunk, Maine Central, Michigan Central, New Brunswick, Coal, New York Central, Pere Marquette, Quebec Central, Toronto, Hamilton & Buffalo and Wabash.

By the new rule fares go back to those prevailing last September. A 20 per cent. increase was granted then, with the understanding that a 10 per cent. reduction would be in effect Jan. 1 and another 10 per cent. in July, 1921.

CABARET'S \$10,000 GROSS

Chicago, June 15.

While the legit shows are doing nothing, Ernie Young's Marigold Revue touched the largest box office receipts taken in the last 5 years of its existence.

Almost \$10,000 was taken in at the gate, with \$1 admission charge.

Edythe Baker in Vaudeville

Edythe Baker, with one of the Ziegfeld shows last season, will take a flyer in vaudeville under the direction of Rose and Curtis. Miss Baker will appear single, with a piano specialty.



PURCELLA BROS.

Frank and Raymond

Winter Garden, N. Y., Now; Dir. Messrs. Shubert, "Whirl of New York."

The praise of New York's Dailies was unanimous:—

TRIBUNE (Heywood Brown)—"Frank and Raymond Purcella danced agreeably."

TIMES—"Purcella Brothers help to make 'Whirl of New York' a new high mark for Winter Garden."

EVE TELEGRAM—"Purcella Brothers, whose dance while manacled to each other is a triumph of co-ordination."

WORLD—"Talent in abundance—Purcella Brothers assist in the humor and dancing interlude of the show."

BEN WELCH CONTENTED

Trustful Sight Will Be Restored—Walks and Rides

Trustful he will regain his sight during the summer, Ben Welch, the comedian, is contentedly whiling away the days at his home, 65 Ft. Washington avenue, New York City. Mrs. Welch is with her husband and he also retains for companionship, Frank Murphy, who traveled with him last season.

Other than his sight affliction, Mr. Welch is said to be in good health. Last Sunday he had an auto ride of about 50 miles and is making walking a part of the daily routine.

Welch continues to joke and laugh about the loss of his sight, saying he can get along just as well without it. His physicians have said they believe he will be able to again appear upon the stage next season, under the same limitations exercised last season when he was with the Hammerstein musical comedy. At times the patient claims he can see flashes of light and it is this thread of vision upon which he bases his confidence for a future restoration.

ALLMAN QUITS LUDLOW

Compromises With Wife's Attorney—Sports Indoor Tan

Jack Allman was released from Ludlow street jail where he had served four days, last Sunday. Allman's release followed a compromise arrangement with his wife's attorney regarding the non-payment of back alimony. Allman agreeing to pay his wife \$40 a week, half of the sum asked.

Allman reappeared on Broadway with a fine coat of tan which he explained was absorbed on the Ludlow Golf Course. Allman also stated that he was under the impression that if you spent six months in Ludlow street that your alimony obligations became outlawed but after entering the Bastille he discovered that a recent law had ended that means of bowing out of payment so the actor decided that he would only spend the last half in the jug.

BORO PARK CLOSING

The Boro Park theatre, Brooklyn, will close its first vaudeville season week June 27. The house opened in April with acts received through the Keith office.

It will resume vaudeville in the fall.

UNCLE SAM AFTER

(Continued from page 1)

"rip and tear" and "pitch and toss" and "shill and shake" workers and roustabouts.

Town after town is rising in indignation awakening and closing its borders against these invading undesirables. The government is after them for cheating on income taxes. Newspapers, ministers, business men's organizations, theatre managers, women's clubs and public officials are crying loudly against them.

Here is a small percentage of the gist of this week's news, sent in by supporters of Variety's "The Sewer of Show Business" editorial and its follow-up of uncolored news items:

Beleville, Ill.—The visit of the Patterson shows was one unbroken succession here of fights, riots, collisions, drunks, insults to local girls and a resulting local frame of mind which will forever keep carnival pests out of here. The itemized list of arrests and other unhappy occurrences would fill columns. Here are excerpts from the local press:

"The carnival is essentially a public nuisance, a public menace. From a moral view they lead to perdition with wild orgies and degenerate carousals. Gambling is as open as lemonade selling. The so-called Oriental shows are filthy. A man who has no higher ambition than to assemble one of these aggregations is no man at all. Attempts at criminal assault, open corruption of daughters of farmers and poor working people, flagrant boot-legging and brutal fighting marked this period of shame and disgusting license. The best carnival ever started on the road was a pretty tough proposition, and the carnival is the vilest excrement of American life to-day. For the decent saloon we have substituted the traveling white mule peddler and the open brothel on the streets. 'A carnival is not a business, it is a crime.'"

The corpses of two babies were found in an empty jar on the carnival grounds before the outfit made

CLAMBAKE ON L. I. FOR AGENTS' ASSN.

New Social Organization To Have Day's Outing.

The Artists Representatives' Association, a social organization of all agents affiliated with the Marcus Loew booking office, has elected officers and committees. Reports that the new A. R. A. in any way was designed to limit the number of agents in the Loew group, or to keep out new applicants for franchises was denied by J. H. Lubin, who, along with Moe Schenck, was elected an honorary member of the agents' club.

The A. R. A. will give a clambake and outing on Long Island, July 10. Its first action was to vote \$200 to the widow of Tom Jones. Mrs. Jones used the money in purchasing an interest in a millinery shop, which guarantees her a weekly drawing account.

PREDICT LATE OPENINGS

Bookings Lifeless Compared With This Period Last Year

Agents doing business in the Palace Building report bookings for next year at an ebb and the outlook is that the greater part of the summer will be quiet. The prediction is that the reopening of vaudeville houses will be deferred until late.

Shen's Buffalo and Proctor's Albany are closed for the first time in the memory of the agents and the number of houses that have survived is at a record low point. Last season an unprecedented number of theatres continued over the warm weather and up almost until Aug. 1 booking went on at a close to mid-season normal.

Vancouver, B. C., June 15.

Pantries is the only vaudeville theatre remaining open. The Orpheum and Empress, which ran all last summer, are off the list, the Empress, which houses a stock company, is being repaired. The Columbia is showing film features instead of variety.

Indefinite Alhambra Closing

The closing date of Keith's Alhambra, New York, has not been set. It is dependent upon the weather.

its get-away.

Vincennes, Ind.—The Kiwanis Club adopted stiff resolutions against letting the Miller Brothers' show in here, stating "carnivals hurt business and are composed largely of indecent and immoral attractions." The American Legion (local branch) which has sponsored the show, withdrew its support.

Topeka, Kans.—Street fights were galore here when the S. W. Brundage carnival took possession of the town. Women were insulted and their husbands and escorts were slugged in defending them.

Fort Wayne, Ind.—Ernest Tubs, a member of a carnival company here, was sentenced to the penal farm for a brutal assault on Eugene Miller, a little boy of the town, whom Tube hit with a heavy plank while the boy was trying to sneak under a tent. An Indian dancer with the show was sent to jail for fighting, drunkenness and insulting girls.

Cedar Rapids, Ia.—The combined theatre managers presented to the city council a petition against carnivals, asking them to be public nuisances. The members of the council promised favorable action. The police shut every gambling device in the Nat Reis shows and only because the show had already been granted a license was it permitted to open at all. One local paper said: "Carnivals are worse than cheap—they are filthy. They are followed by tin-horn gamblers and rake-off men. Some of these carnivals have left moral slime in their wake."

Paterson, N. J., June 15.

Commissioner Abram Preiskel has decided to issue no more permits for carnival shows in this city, on the ground they are detrimental to public morals.

The last carnival show played here a fortnight ago, when a woman was "gypped" of \$175 by a fortune teller with the show and a girl living here claimed to have been assaulted by two men connected with the attraction.

FOR FIRST TIME IN ITS HISTORY PANTAGES, OAKLAND, MAY CLOSE

Because It Is in Residential District, House May Be Darkened While Resorts Receive Play—Business in Whole Bay Region Far from Good Now.

San Francisco, June 15. For the first time in the history of its existence it is rumored that the Pantages, Oakland, will close for a brief period during the summer. In past years only the Orpheum was dark but the prevailing poor business in the Pantages house this year will probably bring about the darkening of the house. The fact that Oakland is more of a residential city than San Francisco is responsible for the failure to support the vaudeville houses in the summer while the resorts receive "play."

Business in the entire bay region is far from good. "Dream Street," Griffith's latest out this way, which opened at the Curran last week is falling below the standard drawing power of the famous director's masterpieces. Unlike "Way Down East," "Dream Street" is showing to fair audiences only at the Curran. Over in Oakland the Fulton with a dramatic stock policy and Loew's vaudeville seem to be catching the worm. The Fulton perhaps is enjoying the best season of any of the east bay houses. The State with vaudeville and pictures is holding up quite well. The MacArthur, with numerous changes of policy, lately is showing pictures. The Columbia also is closed.

PREPARING CASINO REVIEW.

San Francisco, June 15. When Will King departs for six weeks' vacation July 8, the Casino, which was expected to go dark, will install a temporary policy of vaudeville and pictures, with a local musical review.

The review is now being organized and will be ready for its debut shortly.

TRYING ROAD TOUR.

San Francisco, June 15. "The Land of Make Believe," a juvenile musical comedy revue in 14 scenes, opened a road tour at San Jose this week. W. R. Dailey, of the Bert Levey offices, is the author of the book and Marcel Morrison is supervisor of the music. Five principals and a chorus as well as an orchestra constitute the cast.

Rusco Sells Out.

San Francisco, June 15. W. A. Rusco has disposed of his interests in the "Georgia Minstrels" to Arthur Hockwald. The colored aggregation has been touring the country for many years under Rusco & Hockwald's management.

Nancy Fair Closing Stock Run.

San Francisco, June 15. Nancy Fair closes as leading woman of the Alcazar's stock Saturday. Miss Fair received big billing all over the city.

IN PARIS.

(Continued from Page 2)
have undergone the operation this past month.

"The Enemy of the People" of Ibsen is to be mounted at the Comedie Francaise shortly, staged by M. de Feraudy.

Paul Poirer, the theatrical costumer, is opening an al fresco theatre on the premises formerly occupied by Harry Pileer as a dancing resort. The program will embody burlesques and sketches.

A troupe of the Odeon now occupies the stage of the Trianon for the summer, presenting repertoire under the management of Paul Gavault.

Deaths.

Henry Perrin, a popular French actor, formerly of the Odeon, Paris.

Alexis Xavier Emile Spencer, French composer.

Armand Bourgeois, singer, of the Paris Opera Comique, from the effects of a fall when trying to enter a tram car in motion. He was aged 57 years.

Maurice Allou, dramatic poet, in Paris.

Yon Lug, popular song writer of the days of the Chat Noir. His real name was Constant, and he was born in 1864 at Lyons.

BUYING MORE HOUSES.

San Francisco, June 15. The T. & D. Jr., corporation, recently organized with L. R. Crook at its head, is negotiating for the purchase of the Rialto and Grand theatres at Reno from the Hurst Brothers. The deal is expected to be consummated at the end of this month. The new enterprise has already leased the Majestic at Reno and with the addition of the Rialto and Grand will control all of the Reno houses. Mr. Crook was formerly manager of the Turner and Dahnken Circuit of theatres, who are also interested in the younger concern.

INCORPORATIONS.

Riley & Gilman Co., Manhattan; amusements, \$75,000; B. E. and E. V. Riley; attorney, W. L. Gilman, Elmhurst.

E. Tannebaum, Manhattan; photo publicity, \$10,000; F. S. Pungine, L. Tully, I. M. Berliner; attorney, M. Eisner, 17 East 42d street.

Carroll Theatres Amusement Co., Rome; \$15,000; A. Greco, J. N. Schwartzwalder, J. S. Kollet; attorney, H. A. Gleason, Auburn.

Sonora Film Distributing Corp., Manhattan; \$100,000; H. G. Lindgren, A. Rosenthal, A. Rosenbaum; attorneys, San, Itelson, Van Voorhis & Klauber, 160 Broadway.

R. & L. Theatre Corp., Brooklyn; \$30,000; H. W. Pollock, H. L. Jacobson, S. M. Kronheimer; attorneys, Jacobson & Pollock, 29 Broadway.

Life's Mirror, Brooklyn; motion pictures; \$10,000; A. R. Hutter, G. Zera, A. Giovanelli; attorney, S. B. Zwardler, 797 Seventh avenue.

Movie Topics, Manhattan; newspaper; \$50,000; C. and E. Singer; attorney, S. Greenbaum, 63 Park row.

Williamsburg Havemeyer Amusement Co., Manhattan; motion pictures; \$24,000; S. E. Manuel, D. Crespi, B. Valensi; attorney, P. Gross, 302 Broadway.

Giglio Amusement Co., Manhattan; \$100,000; C. Giglio, J. di Bucci, R. Ferrindino; attorney, J. A. Boccia, Manhattan.

Diamond Amusement Corp., Manhattan; \$300,000 to \$350,000.

Tower Theatre Corp., Manhattan; \$50,000; J. Steinberg, D. Joseph.

Brevities, Manhattan, moving pictures; \$20,000; J. Wagner, G. J. Byrne.

Nyack Theatre Realty Corp., Nyack; \$50,000; C. G. Welch, H. Isaacson.

DELAWARE CHARTERS.

Schuylkill Amusement Corp., \$600,000; C. A. Hall, Charles A. Snyder, Daniel Duffey, Pottsville, Pa.; attorney, Capital Trust Co. of Delaware.

Fireside Films Federation, \$100,000; attorney, Corporation Trust Co. of America, \$100,000.

Uplift Films; \$50,000; Corporation Trust Co. of America, Wilmington.

Federated Film Exchange of America; \$100,000 to \$200,000.

IN AND OUT.

Chief Blue Cloud and Winona dropped out of the bill at the Delancey the last half of last week. Blue Cloud reporting ill, having been unable to do the last show at the Greeley Square on Wednesday. Thompson and Belsayne substituted.

Illness prevented Howard and Lewis opening at the American last half of last week, with Henshaw and Avery stepping into the bill.

Turner and Grace opened at the Victoria Thursday of last week, replacing Richard Wally, who retired from the bill on account of illness.

Lilian Fitzgerald, with the Ed. Wynn show last season, returns to vaudeville shortly. Miss Fitzgerald will do a singing turn with a pianist. Rose and Curtis has the act.



HARRY HAYDEN

Just returned to New York after finishing a successful tour of the Orpheum and Interstate Circuits. Mr. Hayden and Co. is repeating his same success in "The Love Game" at B. F. Keith's 81st Street Theatre, this week (June 13). Direction, CHAS. H. ALLEN. M. S. Bentham Office.

REDECORATE CURRAN IN \$1,000,000 DEAL

Sub-leased by Recent Lessee, Lurie, to Syndicate.

San Francisco, June 15. The Curran recently leased by Louis R. Lurie, has been sub-leased by Lurie to a syndicate of local theatrical men in a deal involving rentals of \$1,000,000, stretching over a period of eighteen years. A. C. Blumenthal, as agent of both parties, swung the deal.

On Sept. 1 when the house changes hands, an entire course of interior and exterior reconstruction will take place. Improvements totaling \$50,000 are scheduled to be made on the building. It is expected that a deal will be consummated whereby the Curran will continue as the home of road attractions until the completion of the new Curran theatre on Geary street.

FRISCO ITEMS.

San Francisco, June 15. Vera and Billy DeMersden, who arrived in this city with their mother from Australia recently, have changed plans for immediate departure for the East as the result of the illness of their parent, who is in a serious condition at a local hospital.

Tommy Leahy, formerly with McCarthy & Fisher, out this way, is now doing a single for Bert Levey.

Paul Ash, orchestra leader of Loew's State in Oakland, who has been receiving columns of publicity in the Oakland press for his novel and original stunts, has been made an offer by a prominent local theatrical man to head a revue for a tour of the coast. Ash, on leaving Ye Liberty for the State a few months ago, was billed and heralded as the "creator of symphony-jazz" and "the West's leading exponent of jazz." Ashe seems content to remain in Oakland.

The Players' Club closes its season June 18. Peter D. Conley has been managing the productions while Reginald Travers directed.

Under the guidance of Lew Dunbar, comedian with the Will King company, the Casino theatre nine captured its second game of baseball this time from the Musicians' Union team by a score of 8 to 6. Recently the Casino aggregation defeated the Alcazar outfit. Dunbar, besides captaining the team, pitched both games and "hits three-baggers."

Homer Curran left last week for a trip to New York. He will be away about three weeks.

GREEN'S BREAKDOWN.

Succumbs Again to Nervous Trouble on Coast—Tour Cancelled.

Los Angeles, June 15. Burton Green suffered another nervous attack here last week and retired from the bill at the Orpheum. Irene Franklin has cancelled the remainder of the Orpheum tour and will return to New York with Mr. Green next week. Miss Franklin may appear alone in a revue on Broadway.

The couple were to have spent their vacation at Honolulu, returning here for a repeat engagement of two weeks late in July.

ORPHEUM, FRISCO.

San Francisco, June 15. At the Orpheum this week James B. Donovan and Marie Lee were unable to appear because of Donovan's illness Sunday and Vera Berliner substituted, leaving the first part entirely without comedy. Although good talent was displayed in spots, the current bill would have proved a complete fizzle were it not for the tailenders, who supplied laughs galore.

Eddie Borden in "On Fifth Avenue," headlining and appearing in closing position, was the show's stage feature, due principally to Borden, whose clever all-around work scored an individual hit. June Laughlin, Jack McClellan, Rose Kressner and James Dwyer contributed successfully in their respective bits, but Borden's predominating ability swings the act.

Miss Norton-Paul Nicholson in their "Dramatic Cartoon," in sixth spot, gave the bill its first laughs with their farce. Providing continual amusement and handling their work expertly, they carried the act high up on the register for honors. Pieler and Scofield opened the show well enough with chin balancing and juggling by the man, the woman providing comedy with chatterbox talk, although her ballad at the outset detracts.

The Marmelin Sisters and David Schooler (heldover) carried away the hit of the first half. Miss Berliner displayed rare ability on the violin in third spot and was rewarded. June Elvidge in "The Crystal Gazer" repeated satisfactorily. Frances Kennedy, possessing an ingratiating smile, effectively delivered a good routine of restricted comedy songs and monologues in next to closing position, but somehow fell below expectations.

Frank Browne, placed in fifth position, grabbed off the applause hit with his xylophone. Josephs.

PANTAGES, FRISCO.

San Francisco, June 15. The Pantages bill this week had too much class and not enough comedy for balance.

Staley and Birbeck provided a novelty, though an old timer. Through their quick changes and a stage transformation from the blacksmith shop to the parlor and back to the shop scene at the finish they scored tremendously.

Harrison and Robinson offered the only comedy. This was derived from Harrison's characterization of the Yiddish mailman. The excellent voices of both registered a hit, bringing Harrison back alone for a comedy dance.

Lee Morse, who has acquired an excellent showmanship instinct since she was last seen here, came on second and scored heavily with her double voice singing. Her deep voice stood out strongly. Her yodel opening is her best effort and could to advantage replace the number with which she is closing at present.

With Dena Caryl at the piano, Thornton Flynn offered a class singing act next to closing. Flynn's tenor of exceptional quality and his duetting with a McCormack record on the phonograph elicited big applause.

Chandon Trio with an aerial trapeze act good enough for any bill opened very well, and Rigdon Dancers, a group of marked talent headed by Grace Fennimore Cooper, closed most successfully. The interpretive dances and interesting and artistically presented. Josephs.

LOEW'S CASINO.

San Francisco, June 15. The pronounced manner in which the Texas Comedy Four stopped the show after following more singing than is usual on a five-act bill, overshadowed everything else in the vaudeville section. The male quartet apparently gave all they had rehearsed to satisfy the clamoring audience. Finally one of them came on alone for a speech. If stopping shows is a habit with them, they certainly need a set speech and some one to deliver it.

Mamie Ling and Tommy Long produced the big laughs of the show in next to closing. Long's grotesque lankiness in itself is sure laugh getter, and his capability in comedy hits clinches the value of a corking good act. Miss Ling sings a little and her contrast in lineal measurement makes her a good opposite for her lengthy partner, especially in their comedy dance at the finish.

Nell O'Connell, a dainty miss with

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58 SUTTER STREET

SAN FRANCISCO

A set of costumes that would do credit to a big-time single, won favor in the second spot. Miss O'Connell offers a neat singing turn. She starts with a lively little introductory number, then goes into a ballad. She should modify her gestures, especially when reaching for the top notes. An excellent comedy number, neatly delivered drew good laughs, and an Irish number in which she employs a miniature harp made a fine impression at the finish.

Edah Delbridge and Tobey Gremmer were handsomely rewarded for their singing efforts, their routine including better class numbers. A few stories injected by the man were good for laughs. The woman's excellent voice in operatic numbers stood out strongest in the applause accorded the pair. Lockhart and Laddie, with a dandy acrobatic routine, started the show in great shape. Their work is snappy and their kidding keeps the house in good humor.

"Come On In," the current King vehicle, was up to the standard in every way.

HIP, FRISCO.

San Francisco, June 15. The Six Friedlanders, a military miniature musical farce, topped an unusually good bill at the Hippodrome this week. The act proved an exceptionally strong closer. There have been several changes in cast since it was last seen here at the Orpheum and it scored all the way.

Wilbur and Lyke did well opening, the man's bounding net stunts going over especially good. The Melroy Sisters also drew down a hit for their clever dancing in team work and their single specialties. An eccentric dance and a college boy number stood out.

Hart and Helene are a mixed team with neat opening talk and some good comedy dominated by the girl, who proved to be a good comedienne. They got excellent returns and their musical efforts at the finish won for them handily.

Russell and Russell, a rube and a girl straight, with good talk, landed solidly, both displaying good singing voices for heavy rewards. Josephs.

ENGAGEMENTS.

Olive White, George White's "Scandals."

Louise Groody, long term contract, Chas. Dillingham.

Freddie James, leads, Mt. Vernon stock.

Leslie Hunt, "Miss Milo."

Richard Mansfield, "The Bat."

Sascha Platow, with "Honeydew."

Hermine Shone, for "Back Pay" (A. H. Woods).

Crystal Herne and Charles Waldron, by George Broadhurst for "The Elton Case."

Lenore Phelps, by Leo Dietrichstein, for "The Homely Henriques."

Miss Phelps will again be in Mr. Dietrichstein's support when he resumes in "Toto."

For the Hatton comedy, "Madame Milo" (Shuberts), Grace Valentine.

Dorothy Clay, Mary Brandon, Helen Sinnott, Babe Jackson, Martha McCraw, Stewart Baird and James Spottswood.

MARRIAGE.

Ada Fuld to David C. Werner, secretary to George M. Cohan, June 5, at Atlantic City. Miss Fuld was in "The Royal Vagabond," Winter Garden and other shows.

Paul Petching to Ida C. Sauter of Excelsior, Minn., at Muskogee, Okla.

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JERSEY CITY'S JUMP FROM ONE TO SIX VAUDEVILLE THEATRES

Considered One of Few Eastern Communities Under-Theatred—Keith's Has Been There—Five New Ones Independent—Three on Labor Day.

Jersey City will have six vaudeville theatres in operation by Labor Day. It has been one of the few communities in the east considered under-theatred, there being until lately but one vaudeville house (Keith's), although the city has a population of 350,000. The five new houses are all independents. During the Spring, the Central was opened. Five blocks away the Hespe will open its doors July 1.

Three additional houses with a vaudeville policy are timed for early September. One is the State, located close to the Summit avenue tube station. Another is located on Monticello avenue, both of the latter theatres put up by the Frank Hall corporation, which has offered stock to the public in various theatre building ventures in northern Jersey. Another September premiere with vaudeville will be offered by the Roosevelt a 3,000-seat picture house which is being remodeled.

RINGLINGS IN BOSTON

Jump From Syracuse to Make Bunker Hill Week

The Ringling Bros.-Barnum & Bailey circus is playing Boston all this week, having made the 400-mile jump over Sunday from Syracuse in order to make the Hub stand during Bunker Hill week. The show will play New England towns up to July 4 when it is in Pittsfield, Mass., and then doubles back across New York state headed for the middle western farming districts, thence into Chicago for the two-week stand under canvas on the lake shore.

From Boston the card calls for Providence, June 20-21; New Bedford, 22; Fall River, 23; Lowell, 24; Fitchburg, 25; Worcester, 27; Springfield, 28; Hartford, 29; Waterbury, 30; New Haven, July 1; Bridgeport, 2; Pittsfield, 4; Albany, 5; Utica, 6; Schenectady, 7; Oneonta, 8, and Binghamton, 9.

SHANGHAI

Shanghai, May 30. For the first time in years this city has had three big shows playing at one time. All three are doing good business.

The Bandman Opera Co. (1921) opened up at the Lyceum theatre on April 18 and transferred to the Olympic May 2 for a further two weeks. The repertoire is as follows: "The Kiss Call," "The New Shop Girl," "Maid of the Mountains," "Algar," "Oh, Joy," "Chu Chin Chow," "Bran Pie," "Tells Up," "Buzz Buzz," "Too Many Girls," "Going Up," "Irene," "The Better Ole," "The Naughty Princess," "Southern Maid" and many other big successes. The company has in all 30 artists.

The personnel of the company are Madeline Rossiter, Eric Masters, Dan Mansfield, Jack Crichton, Joan Penrose, Jerry Verno, Dora Dolaro, Grace Barry, Lucille Dale, Leonard McMahon, Leyland Hodgson, Tom Scott, Dolly Prince, Diana De Brett, Dorée Hanbury, H. Chillingworth, Marjorie Crichton, Gertie MacDermid, Beryl Lucina, Wilson Brett and chorus. The joint producers are Madeline Rossiter and Eric Masters and Alfred Lopes, chief of stage staff.

Willie Freear is the advance manager and the general manager is Roy H. Smith, who has been connected with the Bandman Company for over 13 years. Jean A. Desomes is the musical director.

The Banvard London Musical Comedy Co. had a good run for three weeks at the Olympic theatre and met with big success. On the former occasion Mr. Banvard made a big hit with his American Musical Comedy Co. in 1919.

The personnel of the present company comprise Mr. Douglas MacLaren, Ian MacLean, Viola Williams, Isabelle Banvard Harley, Leonard Neville, Wilkie Goodwin, Maud Lake, Grace Feathers, Adrian D. Ross, Norman Barrington, (Adrian D. Ross and Winnie Goodwin are also excellent dancers), including also eight girls comprising the London Beauty Chorus.

Mr. Leonard Neville is the producer of the plays and Mr. Judge Robinson the musical director.

The repertoire was as follows: (Continued on page ten)

CON'S CUT-UP CUTH REFUSES TO SLIDE

Half Hour's Rain Upset Him and Algy.

Syracuse, June 15.

Dear Chick:

I'm off the female impersonators for life and I would like to trade both of these cakes I got to Shubert for a new drop or something useful. You can never tell what they are going to pull next. Last season they wanted the fences painted cerise and a lot of other junk and now they are beginnin to cut up again.

We blew two ball games to Toronto here last week because Cuthbert and Algy refused to slide after about a half an hour's rain. Can you beat that. They wouldn't get mud on their uniforms and were both tagged out on plays at the plate when they should have been sittin on the bench pullin for the next hitter to get on.

They're sore on me because I have ditched the rubber balls and they ain't getting their daily homers. I'm afraid to throw in those elastic apples while we're winnin and don't believe it's necessary. But them two clucks like the glory and the three sheetin that goes with the four baggers and this is the way they take to get back at me.

I bawled them out until I almost sprained a tonsil but they insisted that they wasn't takin no chances in the mud and that if I wanted mudders I should wire Father Bill Daily. Can you imagine me havin to hire mudders to play ball on the wet days. It would take a female impersonator to even think of a crack like that.

If they wasn't both cracker jack ball players I would put boots on them and make them work out in the Coast League durin the rainy season. The next thing I know they will be demandin Equity Contracts and refuse to play Sunday ball unless they get prorated.

McGraw made me an offer for Cuthbert last week but I wouldn't let him go until the season was over if they gave me the Polo Grounds. Can you imagine him playin for Mac and refusin to hit the dirt for fear of gettin mugged up.

Talk about actors crabbin about billin and dressin rooms and such stuff, why these two would make a



JOE SHRINER and BILLY FITZSIMMONS IN A COMEDY DIVERSION "THE NEWSDEALER"

Temple Theatre, Detroit, this week (June 13).

Direction, HARRY WEBER.

guy like Belasco throw away his grease paint. They can think of more things they ought to have than a chorus girl at a stock brokers banquet.

Neither one will ride in anything on a rattler but a lower and to ask them to carry even a tooth brush from the train to the hotel is like tryin to elect Sims Mayor of Dublin.

Believe me old timer if I had to do over again they would both be leaping around back of the facts in that troupe. I balled them out of a base hit in the pinch covers a multitude of mental boots but it would take a quartet of Babe Ruths to repay me for the grey hairs those lobs have wished on me since I developed them.

Connie Mack can have his college boys but the next time I begin buildin up a ball club I'm goin to police headquarters and get me a flock of apple chasers that have done at least one bit for mayhem.

Life is too short to be worrin about whether your outfield is goin to like the way the ball park is situated and whether the colors of the fences are goin to jar on their artistic senses.

Give me nine boys who wear red flannel underwear and who can flop on the floor in a pinch and I'll be satisfied. They may not win as many ball games but they won't use up so many managers in a seasons play which is savin money for the owners just the same.

We open a long home stand here today and I hope to get lucky and win a few games from that Baltimore bunch who have gone crazy with the heat. Of all the lucky bums I ever heard of they are the champs. They've won about 23 in a row and are leadin the league by about six games but wait until we get a blam at them.

If we don't have their outfielders gaspin with their tongues out after we carom a few fast ones off these fences, then in goes the rubber balls.

Your old side kicker,

Con.

BERLIN CORRESPONDENCE

By C. HOOPER TRASK.

Berlin, May 26.

The first night of "P and P" at the Deutsches, the home of the classics from Shakespeare to Hauptmann,

was something more than a success. It was a complete and overwhelming triumph for the American hokum drama. Kerr of the "Tageblatt," the most influential critic in Berlin, said: "An evening that one will long remember. One laughed until one could laugh no more. Not a single dead moment." And Gustave Kauder of the "B. Z. am Mittag" outdid himself. Speaking of the internationality of the piece he said: "If politicians knew human nature as well as Mr. Glass does the world would live in eternal peace." The other papers, although taking a slightly superior tone, all admitted the fact of a knockout.

The production is surprisingly good. Iwan Schmilt, the director, is from Moscow, but he must have seen the New York or London presentation, for the atmosphere is really New York, not Berlin-New York, as one might have expected. The scenery also has that flimsy, stuck-together quality which characterized the Woods original.

The acting is very adequate. At least four-fifths of the laughs are nailed, and the serious scenes register. To take the minor parts first: Te Pasinsky of Sigmund Neuberger is the Chicago buyer to the life-overconfident, overleaked, with a heart of imitation gold. Werner Hollmann as Feldmann strikes just the fresh, unpleasant note that the profiteering lawyer needs. Margarete Kupper is Rosie, a real character. Mady Christians, the daughter of the late director of Irving Place theater, remains the best looking and the best dressed woman on the German stage, and an actress. These four all class well up to the New York standard.

Which leads to Abe and Mawruss. Which again leads to marvel at the chance which brought together Carr and Bernard to play these roles at the New York premiere. Besides being the best players of these roles that America could produce (as has been definitely proved by the inability to find substitutes for either part), the contrast was phenomenal. Bernard gave the German Jew short, fat, sentimental—with comparatively few gestures but with an extraordinarily mobile face. Lacking finished voice work and, indeed, finesse in general, he gave in its place sincerity, warm and a conscientious driving home of every point. While Carr did the Russian Jew—slenderer, taller, better dressed, a bit of a dandy and posuer—with gestures of unaccountable variety melting into each other with lightning rapidity but with a masklike face, his work, more eccentric, less human, less sincere (his stage dwelling always had only three walls—and an audience), but making up for this by a brilliant vocal variety and a masterful control of the more delicate and subtle stage effects which the more straightforward Barney could never achieve.

Yes, these performances go down to history, and it is not to be expected that the same phenomenon would occur again. But the Potash of Oscar Ebelsbacher suffice and can easily stand comparison with the Yorke and Leonard performances in London. And in London they thought very highly of that duo.

Let me end this revue on a note that I have only vaguely suggested

before: The ice is broken! The modern American play has succeeded here, and the field is distinctly open for more of them.

May 28 a spring revival of Schiller's "Fiesco" was staged at the State Schauspielhaus under the direction of Leopold Jessner. The success of the production was instantaneous and well deserved. Again Jessner shows more and more clearly that he is the most original and brainy director of present-day Germany. Everything in a Jessner production hangs firmly together. You may disagree. You may froth at the mouth. But you will not be bored, as you were, for instance, at Reinhardt's "Midsummer Night's Dream" last month.

And what a Herculean labor it was to bring to life the corpse of this Schiller juvenalia, a play bloated with vague idealism, wheezingly gasping out its asthmatic stage life! The outstanding feature of the Jessner direction here is that he has not taken this youthful Schiller too seriously, but has made us forget the actual words and concentrate on the idea: Fiesco's attempt to use a popular revolutionary movement to make himself Duke of Genoa.

The acting is ensemble work of a very high order: Forster's Gianetto diabolically angular, Legal's Moor looking and acting uncommonly like Jolson in Sinbad, Kortner's Verrina powerful, well controlled; only Ernst Deutsch as Fiesco was not quite the part, but a good enough actor to make one almost forget it.

Ibsen's "Ghosts" started a run, May 7, at the Lessing theatre. Out-moded slightly from a medical-scientific angle, but living yet a vital, undimmed life as drama. The fierce concentration, the brilliant interplay of character with character, the sting of the satire still make one take off all possible hats. The present cast gives the quintessence. Lina Loessen brings to the part of Mrs. Alving not only the mental keenness of a Mary Shaw, but also a soft warmth, without which the characterization lacks completeness. Kurt Gootz as Pastor Manders plays with a childish idiosyncrasy that is amusing and pathetic by turns. Business good.

The Kammerspiele opened its summer season, May 9, under the direction of Carl Heine and Karl Rosen, with the premiere of Bernard Shaw's "Misalliance." Amusing moments it undoubtedly had but for Anglo-Saxon eyes and ears, wierd, dislocated, elliptical; an utter fulfillment of the Nietzschean precept—the transvaluation of all values. To begin with, the scene should be an English country house, which connotes a heavy misty sunshine, the atmosphere of Philadelphia on Sunday, the completion of age—and instead, a sky pink, yellow and blue; jade foliage; and the room papered in green billiard table cloth. Where did the scenic designer, John Heartfield, get that British cognomen? The John Tarleton of Max Guesdorf (in New York, Maclyn Arbuckle) is comic in an almost absurd manner where he should be bluff, hearty, jolly. The Hypatia of Grete Felsing is easy and free, but absolutely lacking the English virgin's surface prudery, which gives the part its real pliancy. The most colossal piece of misplaying, however, was the Lord Summerhays of Wilhelm Voelcker. Here, instead of the polished diplomat, the charming, self-controlled man of the world (one of the highest products of British culture), we had a nasal, rather obnoxious old man, who might possibly have been engaged as Summerhays' butler. It is no wonder the audience fled out feeling the entertainment a little thin. Business fair.

May Variety Bills

SCALA—Hermann Trio, musical, Harry Allister, impersonator; Laurenz and partner, whistling; Three Fakory Sisters, trapeze; Carl Reinach, rider; Lord Ain, trick singer; Fregolia, lightning change artist; Walter Steiner, humorist; Ernst Matray and Kette Stern, ballet; Laepp and Habel, burlesques. A splendid bill this month. At last real variety, again and not a fill-in on the tablets. The feature is Lord Ain, an Italian singer, with four voices—baritone, tenor, contralto and soprano. Soprano, however, is the real backbone of the act. His singing of a coloratura aria from the "Barber of Seville" is sensational in all sense of the word; not only are his tones pure, but he sings musically and without effort or strain. When will they wake up to his existence in New York? Standing next is the Ernst Matray ballet; here is combined dancing technique with originality of conception. Walter Steiner, Fregolia and Laepp and Habel all worked to good returns.

APOLLO—She, posing; Hilde (Continued on Page 10)



GOOD BYE BROADWAY—HELLO PICADILLY

Just Finished 111 Weeks With the B. F. Keith and Orpheum Circuits and We Will Extend Our Sincere Thanks for the Many Courtesies Shown.

HOWARD LANGFORD and INA FREDRICKS IN "SHOPPING"

Sailing July 5, on the Aquitania for a Summer Vacation on the Continent. Direction, M. S. BENTHAM and Many Thanks to CHARLES ALLEN.

CHICAGO VAUDEVILLE SHOWS

MAJESTIC, CHICAGO.

Chicago, June 15. Business pretty good; about three-quarters of a house downstairs and most of the upper shelves filled. Many familiar faces from the Palace, now closed, could be seen.

Lucas and Inez have a brand new act, and, though opening with traps, do only one trick and then right into hand-to-hand stuff both artistic and flashy. All the work is done with ease and good showmanship, enough so that the act was forced to come back in one for another trick. As the show started late they had the benefit of playing to a seated audience.

The Murray Girls still retain a small-time atmosphere. They should get away from singles and just harmonize and they would fare very much better. The taller should forget all about comedy and her long arms and limbs and stick closely to singing. She has a sweet personality and a likable way of working, but no pronounced conception of comedy. The act needs staging and directing and is then ready to take its place with the better sister acts.

Tom Smith was the first hit, and he had things his own way. Everything he did was funny. He affects an English mannerism and works along music-hall style. His ventriloquial bit brought him back for a comedy mind-reading bit that was full of humorous gags and away from any one else. He is assisted by an able chap at the piano. Lolya Adler in "The Beautiful Lady" is more than beautiful. She is a peach, but the sketch itself spoiled the whole show. It's a pity thing without rhyme or reason, and after the cast had taken a bow the audience laughed at it, one of those chilling laughs that send the cold shivers down the professional's back. It was a shame, as the cast is really capable, especially Miss Adler.

Williams and Wolfus just had their baggage sent around the corner and proceeded to tie up the show. There is the better brand of humor served on a silver platter, and every bit and gag went for a laugh.

Alice Lloyd had the sweet job of

following this laughing sensation, but stepped in and in her own inimitable style soon had them eating out of her hand. They were tough, but Miss Lloyd never faltered and never gave up for a minute, finally winning out with an encore and a speech. Johnny Burke came next. He reminds of Ray Dean, with his squeaky voice. He has eliminated his suggestive talk about being shot. Prosper and Maret closed, and it was surprising how many folks stayed, and the few who left can feel sorry, because they missed one of the fastest and best hand-to-hand acts that has been seen on the big time in many a day. The boys had to follow Lucas and Inez, but they could follow one another and never interfere. The boys dress in short running trunks and work with ease and rapidity that was amazing, and the tricks at times looked impossible. One dumb act that can stand a spot.

STATE-LAKE, CHICAGO.

Chicago, June 15. Who said bad business? Not enough seats to hold the crowd, and as early as 12 o'clock they started to hold them out. That kept up for the rest of the day. Although the big feature act was missing from this show, Franklyn Ardell and Co., this did not stop the customers from getting their money's worth and seeing a corking good vaudeville bill that ran without a hitch. Marguerite and Alvarez started proceedings with some upside down thrillers on a swinging trap. Larry Comer came back to his own home town, a real honest to goodness big time single, a smiling personality, with sure songs and some good talk tickled the house into giving him an early hit on number two. Comer is a corner and as long as his appearance is what it is and his voice holds out, so long he can stick to the big time and should get a spot.

Charles Olcott has teamed with Mary Ann and is now offering a double. With Mary Ann assuming the burden of the work, it can be said that they have taken two good singles and made only one good double. Olcott is singing two numbers, both as introductions, and then plays for Ann.

Murphy and White gave them just what they wanted. These boys are ducksoup for this audience and they went over for a wow and couldn't give them enough. They sang, talked and then sang some more from ballads to comic, and back again; it was always the same, just a hit. "Four Gossips," formerly "The Four Buttercups," gave the

show its only small time atmosphere. Outside of being four girls there is nothing to recommend the act; they can't sing, they can't harmonize and they don't look wonderful, besides their wardrobe is ordinary. Passed away with a bow. Aileen Stanley put over a sweet hit with a new routine of numbers that should be kept in, they are Miss Stanley, and she was forced to encore. Everest's Novelty Circus has competition in town this week, another Everest Circus, both the same, though billed a trifle different, and one playing Loew and the other Orpheum. Jimmy Lucas and Franklyn Ardell not seen at this show.

M'VICKER'S, CHICAGO.

Chicago, June 15. If laughs count in awarding honors, Harry Mason and Co. win. However, should applause and encores be taken as the criterion, the peer of his type of entertainers, Fred Elliott packs the laurels in his trunk. It was mighty easy for anyone to sit through the show and at no time did a feeling of being annoyed come over one. Even the opening act, usually just looked at, brought applause and bows that made it appear as though it were in the middle of the bill. The Two Daveys injected humor with their juggling stunts and made them mean something. They don't allow the position to slow their efforts. The duo works every minute and is entitled to a lot of credit.

Then Beulah Pearl sang, her style of songs to a crowd glad to hear them. Miss Pearl carries lots of personality, which she makes the subject of her opening song. Singing a song is one thing and picking the songs one can sing best is another. Miss Pearl has chosen those she can sing best and sings them in an individual manner. "Syncopated Feet" is a dancing act, with two young chaps and two neat appearing damsels. They open in "two," showing a drop with four slits in it, each dancer stepping out of one of the slits. They were a little slow in starting their feet, but the second dance had them humming and working with pep. Then the girls do team steps. For a finale the girls come back in vampirish outfits, and four pairs of feet seldom work in such perfect unison as this quartet did.

The song publishing business has contributed Asher Samuels to the field of variety. He is taking a dip in this sea, and got all wet with plaudits. Samuels appears in palm beach and works under a spot all the time, while a piano player off to one side accompanies his popular song routine. The fact that he has popular numbers, added to his ever welcome voice, may be considered as two important assets. With a little touching up to conform with vaudeville, he will find himself a salable vaudeville offering. Mitchell and Markham, man and woman, work before a Coney Island drop and go through speedy chatter. The man is a suave type, while the woman is heavy set and acts flippy. She should conserve herself slightly, to prevent formation of an impression which would hurt her. A few songs round out their offering. Harry Mason and Co. came next, and they came with lots of baggage, four people, expert comedy handling and a bushel full of laughs and relays. Mason, funny, modest and a hit, sprung everything in the way of humor out of the supply house. First the act opens in an interior set, then they go to one and back to full, showing boxing training quarters. All of his Hebrewish remarks were appreciated and understood. He has the able support of a girl and two men. Broemstick Elliot (Fred) was slated for 20 minutes of his sure-fire hick foolery. Skelly-Hell Revue closed and easily could hold a good, responsible spot on a bill. An eccentric comic, a prima donna, girl violin player, girl "blue" singer and a clever toe dancer comprise the revue. The act is arranged nicely, wardrobe in style, with lots of drops and drapes. Eugene Pros. and Tom Mahoney were not seen at this show.

RIALTO, CHICAGO.

Chicago, June 15. As far as the audience knew the show ran with clock-like regularity. But there were inside items which showed switching of positions, cancellations and a practical disregarding of the time sheet. Looking at the show just as it ran: Siegrist and Darro opened with graceful stunts in hand balancing and muscle control. The girl is sweet to look upon and surprises with her strength. The man did his tricks with little effort. Grace De Winters, billed fourth, took the place of the Exposition Four, who did not appear at all. Miss De Winters depends upon her crying ventriloquial bit to bring her back, and it did not fail her. Many times, though, her voice was not clear. Christopher and Walton have made very few changes in their barbershop act, and the way

it went over they don't have to change for some time to come.

Keefer and Scott batted for Edwards and Fletcher, who did not show. Both of the men dance, each trying to outdance the other. The one who does the George Primrose has a habit of fumbling with his cuffs. In the Primrose dance it looks all right, but in the other dances it's out of place. A little talk is sprinkled through the dances, and is humorous. Carlton and Belmont, supposed to be fourth, came next. One of the men is a Hebrew comic, while the other works straight. It is a talking act which bubbles with cleverness, and creates laughs galore. The men squeeze their material for all it has in it. Robert Swan is an unusual entertainer. He dances, juggles and gets hefty applause. With all the scouts of big time looking for novelty of offering, Swan should be busy considering two-a-day engagements. Anne Kent sang her many numbers, kidded every one and made three changes in gowns. Miss Kent still pleases many and nets a good hand on her last number. Everest Monkeys monkeyed around and closed. The monkeys worked with over-zeal and paid strict attention to their cues. Pearl Abbott and Co. and the Exposition Four not seen at this show.

KEDZIE, CHICAGO.

Chicago, June 15. Hall and Guida, man and woman ballroom and whirlwind dancers, opened the show. The talk preceding the dancing is hardly heard and, unless it is very important, should be omitted. The man works with ease. The woman does a supposedly toe dance, with undanceable music. She should watch and notice what toe dancers are offering as entertainment, and then it would be a case of eliminating it altogether or showing a remarkable improvement. Bigelow and Clinton, two harmony boys, wisely bowed, bowed and bowed, but did not encore. They have a line of pop numbers for sale which are sung nicely. The piano player is a darb, he is as funny as they make 'em. It is not a case of him getting all the catch lines, but it is a case of knowing how to sell them to get the most out of them.

Ziska first explained how his tricks of magic are done, then he goes right on and makes things more complicated. First one does understand and then they don't.

That's the method Ziska has followed in receiving recognition. Jack Russell and Co., with their "Who Is Who?" sketch followed. It seemed as though there is a new man in the cast. The skit is so old that laughs come in advance of situations, most of the audience knowing the lines backwards. Tom Smith and Co., consisting of a piano player, hooked every laugh in the house. It is easy to see Smith, who is a cuckoo comic, has had a fling in burlesque, for many pieces of business are taken from that branch of entertainment. Smith is a mighty dangerous dancer to have in any sort of a contest. He makes his feet do steps many dancers could never do. Everett's Circus closed the show.

ACADEMY, CHICAGO.

Chicago, June 15. A la plate dinner the bill was served this week. It was a case of getting the required number of acts rather than offer a vaudeville show with plenty of variety. The Italian Mountaineers, five men, opened the show with musical instruments. All the men are dressed in costumes looking more like Alpines than Italians. The most favorable selection played was the saxophone playing. None of the five has stage presence nor are they working in vaudeville style. One of the quintet, the accordion player, slows the works. The act must do more vaudeville work before it can expect anything. Manley and Sterling, old timers, didn't mean much, because their act depends mostly upon talking, and the crowds don't wise up to clever



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remarks. Robert and Davis, man and woman, sang and danced. The woman wears overalls for her boy impersonation and very short skirts for her dances. The team might acquire more ease in working and secure a little more modern talk, and then they will find things coming their way.

Faye and Thomas showed plenty of baggage in the way of drops and costumes. It is evident from the dress and drops that the team is striving for strong recognition, and they can get it after they let some dancing master handle them for a short while. Both the man and girl have appearances, know how to wear clothes, and radiate pleasantness. The talk and songs they offer stand up with the other surroundings. Direction, proper direction, will land this duo somewhere. Saxet Four are harmony singers. They have taken their name spelling Texas backwards. Another act which needs some vocal teacher to blend their voices more carefully, teach them polse and get them proper numbers. Sylvester and Devo, working on rings, closed the show with the usual stunts.

MRS. LA PEARL HURT.

Trapeze Artist Breaks Leg as House Applauds.

Chicago, June 15. The audience at the Rhoda Royal Circus in Evanston applauded enthusiastically when Mrs. Claude LaPearl, solo flying trapeze performer, turned a couple of somersaults and struck ground thirty feet below the bar. She broke her leg in the fall, which resulted from missing another trapeze bar.

PALACE, CHICAGO, DARK.

Chicago, June 15. The Palace closed this week for the summer. The manager, Col. William Roche, will relieve William Tisdale, manager of the Majestic, when he goes on his vacation, the box office men from the Palace relieving the box office men of the Majestic.

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MORE W. V. M. A. TIME.

Added Towns and Houses in Increasing List.

Chicago, June 15. Almost an entire new circuit has been added to the book of the W. V. M. A. Frint George, their road man, made a four-week tour through the North and the Northwest, and lined up towns and houses, 33 in all. This adds around fourteen weeks to their growing list. It will be booked by Henry Shapiro, who will have with several Chicago houses, as follows: Orpheum theatre, Aberdeen, S. D.; Royal Theatre, Asland, Wis.; Grand, Bemidji, Minn.; Park, Brainard, Minn.; Academy, Chicago; Grand, Crookston, Minn.; Grand, Estherville, Ia.; Empress, Fairbury, Neb.; Grand, Fargo, N. D.; New Garrick, Fond du Lac, Wis.; Princess, Fort Dodge, Ia.; Orpheum, Fort William, Ont.; Wall, Freemont, Neb.; Broadway, Gary, Ind.; Orpheum, Gary, Ind.; Orpheum, Grand Forks, N. D.; Majestic, Grand Island, Neb.; Washington, Granite City, Ill.; Grand, International Falls, Minn.; Rialto, Ironwood, Mich.; Apollo, Janesville, Wis.; Rivoli, La Crosse, Wis.; Sherman, Moose Jaw, Sask.; Grand Opera House, Oshkosh, Wis.; Sherman, Regina, Sask.; Calumet, South Chicago, Ill.; Lyric, Virginia, Minn.; Opera House, Waukegan, N. D.; Strand, Winnipeg, Can.; Grand Opera House, Sheboygan, Wis.; Majestic, Stevens Point, Wis.; Grand, Warsaw, Wis.; New Wilson, Beloit, Wis.

SEEKING GERALD GRIFFIN

Daughter's Body Reported Found in Pueblo Flood.

Chicago, June 15. Chicago relatives of Gerald Griffin, known on the vaudeville stage as Gerald McCormick, Irish tenor, are still hoping to hear from him. Griffin, his daughter Loretta, 17 years old, and Flo Craig, movie actress are known to have been on the train in Pueblo when the flood swooped down. Miss Griffin's body has been identified. Her father and Miss Craig are "missing." Griffin has a wife, two sons and two daughters. Miss Craig lives in Los Angeles.

Gerald Griffin, Irish tenor, sang at the Friar's Frolic in New York Sunday night.

\$100,000 YEARLY GRAFT.

Chicago Houses Pay Huge Sums, But Strikes Go.

Chicago, June 15. Theatres in this town have been averaging \$100,000 in cold "hand-out" graft paid labor unions to be let alone. Despite this the records show that 162 strikes have been called against Ascher Brothers' theatres alone. This came out in the continued session of the building trades investigation.

OBITUARY

EDMUND J. HAYES.

Edmund J. Hayes, the "Wise Guy," died June 12 at St. Vincent's Hospital, Los Angeles, of dropsy. Burial was Wednesday at Calvary Cemetery in that city, under the auspices of the Elks and Actors' Fund. The deceased had been a patient at the hospital for two weeks before his death, with the physicians holding out no hope from the start. He had appeared alternately in burlesque

IN LOVING MEMORY OF MY WIFE
CECILIA B. BREEN
Daughter of CHARLES MACKAY, of Manchester, England. Professionally known as **CISSIE VERNON** and **CISSIE SARGENT**. Who departed this earth June 10, 1921, after an illness of eleven months.
A WONDERFUL WIFE AND A WONDERFUL TAL HAS TAKEN HER PLACE WITH GOD
THOMAS A. BREEN

and vaudeville for years, mostly in a skit called "The Wise Guy." Hayes playing the blustering piano mover who would do no work himself. For a few seasons he traveled over the burlesque wheels at the lead of his own company. At one time of his career Mr. Hayes essayed a serious role and was universally praised for his work in it.

CHESTER SHEPARD SARGENT.

"Chete" Sargent, as he was well known, died suddenly June 8 at the home of his sister in Holly, Mich., his birthplace. Mr. Sargent was formerly the representative for Gus Sun in Chicago. For the past six years he was the personal representative for the Columbia, a Detroit vaudeville house whose bookings he handled. Mr. Sargent had been ill for some months, his widow handling the theatre work. Mrs. Sargent will continue to represent the Columbia.

Charles Bray, from pneumonia, following an operation, died after 13 years in show business, at his home, Eau Claire, Wis. He leaves a wife and played with the Dollar Troupe and Ringling Bros.

KATHERINE HALEY

Katherine Haley (Leonard and Haley died June 1 of cancer in St. John's Hospital, St. Louis, after eight months' illness. Miss Haley—Mrs. Leonard in private life—made her first appearance as a child in Joseph Shean's company in St.

IN MEMORIAM
Kathron Haley Leonard
Beloved Wife of JAS. B. LEONARD, Daughter of WM. B. HALEY, and Sister of GEO. HALEY. Died Wednesday, June 1, at St. Louis, After a Lingering Illness of 8 Months. Another Star Shines in Heaven.

Louis. Some years later she appeared in a singing turn with her brother. A sister, Ida Mae, joined the pair and the act was renamed the Haley Trio, street singers.

She married "Sunny Limmy" Leonard in 1912 and they framed a character singing turn which became well known on the vaudeville circuits.

SEYMOUR D. PARKER.

Seymour D. Parker, scenic artist for the Keith Stock Co., Columbus, was suddenly stricken with paralysis while sitting in front of the new Southern Hotel, where he had lived since the stock company opened its engagement, and his death occurred at Grant Hospital three days later. His wife died from paralysis a year ago, in Columbus, when Mr. Parker was connected with the stock company last summer.

BEATRICE HARRIS.

Beatrice Harris, wife of Dr. R. P. Richmond, died June 13 at her home in Jersey City after a lingering illness following an operation. Prior to her retirement from the stage the deceased, who was 35 years of age, was connected with several of the Cohan & Harris productions.

FRANK MILLS

Frank Mills died June 10 in an insane asylum in Michigan. He was born in 1870, had been a leading man for many years, and was a member of the Lambs, Players and London Green Room.

The New York American's Magazine last Sunday had an account of Princess Rajah, in which she told that while she found it easy to charm snakes, she could not tame her ex-husband, Clifford C. Fischer. The Princess who is the snake dancer now in vaudeville related how she left town for 10 months, on engagements, and when returning found Fischer had installed another woman in their apartment.

STATE-LAKE UNBROKEN.

Huge Receipts Despite Slump Almost Everywhere.

Chicago, June 15. The State-Lake theatre is still playing to phenomenal business. It has settled down to a regular attendance and so far, running between \$500 and \$1,000 a week over last year, and still holding them out.

FORSTER POLICY CHANGE

Chicago, June 15. The Forster Music Publishing Company will discontinue their popular number department, also their professional department for good. F. J. A. Forster, the head of the firm, announces that he will devote his entire time to high class numbers, and that there is no money in the popular music game. The entire professional department received pay till Sept. 1, the department closing July 1.

JUDGMENT AGAINST CARRELL.

Chicago, June 15. Paul Schroeder, who sued the C. L. Carrell Agency, obtained a judgment against them. Schroeder was employed by the Carrell Agency and the Consolidated Agency of Kansas City, to handle bookings. Each firm was to pay one-half the booking fees, which Carrell failed to do. The judgment was for \$197.

George Gatts has completed plans for the sending of two companies of "The Katzenjammer Kids at Palm Beach" on tour during the coming season. The eastern company of the piece will open August 11 in Paterson, with the western company opening Sept. 12 in St. Catharines, Ont., being routed to the coast.

PAN CONTRACT BROKEN; ALI BEN HASSIN'S SUIT

Judgment Holds Booker Liable for Confused Deal

Chicago, June 15.

There has been a great deal of dissatisfaction among artists over the local western offices of the Pantages circuit. There have been several suits filed over cancellations and failure of the Pantages circuit to live up to contracts. One suit was tried this week and decision rendered against the western booking office for the circuit. Ali Ben Hassen obtained judgment for \$244.40, before Judge Adams of the Municipal Court. The office issued a contract to Hassen and his troupe of Arabs to play Ascher Brothers Palace, Peoria, April 4, 5, 6. Pantages failed to notify the Aschers of the act being booked, in the meantime substituting another act.

On arrival of the Hassen troupe in Peoria, the theatre refused to play them, Ascher Brothers claiming the Pan office had no authority to book the act. The court held the booker personally responsible. It is said he has the choice of paying the judgment and taking the blame or losing all of the Ascher Brothers' houses. It is said that O'Neil is trying to schedule out of paying the judgment. Ali Ben Hassen was represented by Harry Muns.

Lester Al Smith will revive "A Night in Honolulu" for its fifth season, opening Aug. 15 in Stroudsburg, Pa.

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STAGE HAND CHIEFS SILENT ON WHEEL "OPEN SHOP" PLAN

International Alliance Board Takes No Action at Denver Conference—How Five American Circuit Houses Will Deal with Situation.

No action was taken by the executive board of the International Alliance of Stage Employees, holding its annual session in Denver last week, on the attitude to be assumed by the I. A. T. S. E. toward the American Burlesque Association houses and shows next season. Five of the American wheel houses, the Gayety and Star, Brooklyn; Gayety, Baltimore; Bijou, Philadelphia and Haymarket, Chicago, hold membership in the National Association of Burlesque Theatre Owners of America, which organization has declared for the "open shop" next season, which means that the five houses named will be operated with non-union stage crews and musicians next season.

It was understood the I. A. T. S. E. executive board was to consider the question of the five houses and their playing of American wheel shows next season at the Denver conference, inasmuch as the American Wheel, aside from the five theatres mentioned, it has been announced, will follow the "closed shop" or union policy. In burlesque circles it was believed by some that there was a possibility of the stage hands executives declaring the American Wheel "unfair" next season, in view of the status of the five "open shop" theatres, listed on its route.

Whether the I. A. T. S. E., which, according to a wire from Denver, will not act on the American wheel status matter, at least during the stay of the executives in Denver this week, will take any action at a later date on the American wheel question, was not stated by the I. A. T. S. E. officials at Denver.

As matters stand now, the American wheel is at liberty to operate all the rest of its houses and shows on the closed shop or union plan, without interference by the stage hands, next season. The matter of the five houses will be handled as follows, unless the stage hands' union takes some later action. When an American wheel show plays the Star or Gayety, Haymarket, Chicago, etc., next season the union crews and musical director will lay off during that particular week, joining the show at the next union house stand.

The Executive Committees of the National Association of Burlesque Theatre Owners and Burlesque Producers' Association met Monday at the offices of Henry Clay Miner. No statement was given out following the meeting from which newspaper men were barred. The following day the Burlesque Producers' Association held its regular weekly meeting at which reports were read of the progress made in the "open shop" campaign.

The American Burlesque Association was reported as having signed a few of the old employees for next season at last season's scale, but with a proviso that if a new scale was agreed upon or if the American lined up with the Columbia Circuit's "open shop" plans, that the new scale becomes effective.

I. & C. BUY MARCUS STUFF

American Wheel Producers to Use It Next Year

Chicago, June 15.

Irons & Clamage, who will have several shows on the American Burlesque Wheel, have bought all the second hand wardrobe and scenery from A. B. Marcus Musical Attractions.

The scenery and wardrobe will be used for Irons and Clamage's burlesque shows for next season.

WHEEL FRANCHISE CHANGES

The "Some Show" franchise of the Barney Gerard show, on the American wheel, was sold Wednesday by Gerard to Joe Levitt.

Levitt the day before had disposed of his one-third interest in the "Broadway Belles" on the same wheel, to Joe Oppenheimer, who held the remainder of the show.

JAFFE PAYS \$42,000 FOR 1/2 PEARSON SHOWS

Three Years' Interest—Both on Columbia Wheel

Pittsburgh, June 18. George Jaffe, the burlesque manager of this city, has paid Arthur Pearson, the Columbia wheel producer, \$42,000 for a one-half interest in each of Pearson's two attractions on the Columbia circuit. The Jaffe interest is limited to a period of three years, when the shows in full will revert to Pearson, he retaining the other half-interest meantime and making the annual productions.

SONG TITLES FOR TURKEYS

Popular Song Names Prove Profitable Draw in the Sticks

Producers of popular priced musical shows framed for the one-nighters along the lines of "turkey" burlesque organizations are selecting titles of popular songs as the names for their shows for the coming season. This idea was followed by some during the season just closed to satisfactory results.

One show of this nature playing under the title of "Dardanella" is reported as having netted its producer in the neighborhood of \$50,000 on the season, all of which was secured in the sticks with the show having nothing to feature but its title.

The same producer has arranged to take out a piece under the title of "Margie" for next year and is considering putting out other song title pieces of the same nature.

BURLESQUE CLUB ELECTION.

The Burlesque Club of America held its annual meeting and election of officers Thursday night of last week. The following executives were unanimously re-elected: I. H. Herk, president; James E. Cooper, vice-president; Harry Rudder, financial secretary, and Ben Kahn, treasurer. Eddie Shafer was unanimously elected recording secretary. Ben Hilbert, Billy Gilbert, E. Thos. Beatty, Harry O'Neal and Frankie Hunter were unanimously elected to the board of governors.

I. H. Herk was presented with a tea-wagon and buffet set, and Harry Rudder a gold watch, as tokens of appreciation for the good work performed by each of the executives. Henry Dixon made the presentation on behalf of the Burlesque Club, also acting as master of ceremonies. An entertainment and supper followed the meeting.

BURLESQUE CHANGES

Al Reeves has re-engaged Harry (Heinie) Cooper as principal comic with the Reeves show next season. Other principals engaged are Julia Gerrity, Jim and Flo Bogard and Dean and Reed, the latter new to burlesque.

Joe Oppenheimer is now the sole owner of the "Broadway Belles" on the American wheel, having purchased the one-third interest formerly held in the attraction by Joe Levitt. The "Broadway Belles" title will be dropped next season.

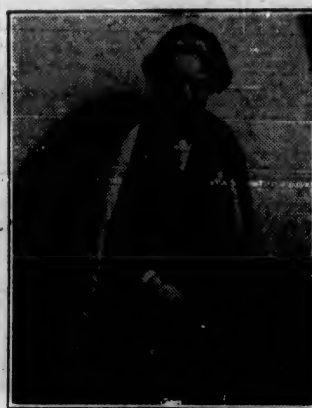
Sign Welch for 2 Years

Harry (Zoup) Welch has been signed for the next two years, with an option for a third year, by Barney Gerard, as featured comic with "Follies of the Day" (Columbia wheel).

BARCLAY IN "FOLLIES"

Don Barclay with Arthur Pearson's "Step Lively Girls" will leave burlesque, having signed with the "Greenwich Village Follies" for next season.

William and Gordon Dooley and the Morin Sisters head next week's New York Palace bill, booked by Johnny Collins.



HERSCHEL HENLRE

Adieu, Friends; Adieu, Associates. We sail June 22d, on the S. S. America, for a sojourn abroad. We'll see you again—good luck, good-bye.

CENTURY, KANSAS CITY, ANNOUNCES REDUCTION

Top Price Next Season, 80c—American Wheel House

Kansas City, June 18. The admission scale at the opening of next season for the local Century will have a top of 80 cents. The house will charge women 13 cents at matinees.

The Century plays American burlesque wheel shows.

The season just passed the Century's top was \$1.10.

BEN KAHN BUYS IN.

Ben Kahn will be a producer on the American burlesque circuit next season, having purchased a half interest in Mike Kelly's "Cabaret Girls."

The Herk, Kelly & Damsell firm, which controlled the operating franchise for "The Cate Cuties" and "Cabaret Girls," was recently dissolved when I. H. Herk, president of the American circuit, sold his interest to Kelly & Damsell.

Kahn is a stock burlesque producer, operating Kahn's Union Square with a stock burlesque policy.

SHANGHAI.

(Continued from page seven)

"Plums for Picking," "Harem Belles," "Castles in Spain," "Peaches and Cream," "Girls and Giggles," "Looking for Love" and "Coming Down." The company is now playing the northern ports and is meeting with success, after which it will go to Manila and back to Hongkong and India.

The Russian Light Opera Co. opened at the Olympic theatre on May 17 and showed for five nights only, as it has already played a three weeks' season at the Apollo theatre, which is much smaller.

The company has some very fine artists who possess good voices and carry their own orchestra of 25 musicians. The singing and acting are all in the Russian language.

The Waring Company has just arrived from London and has played in India, Malay States, Singapore and Hongkong and has a good record. The repertoire is as follows:

"The Witness for the Defense," "Mr. Pim Passes By," "Merchant of Venice," "The Choice," "A Butterfly on the Wheel," "A Marriage of Convenience," to be followed by other popular plays. The starring people in the company are H. B. Waring, Mr. Charles Quartermaine and Miss Jeannette Sherman. The other members of the company are Frederick Ankerley, Hamilton Edwards, Peter Creswell, Wordley Hulse, Frank Vosper, James Jolley, May Hallatt, Christian Morrow, Walter Plinge, Madeline Grand, Alys Rees and Edith Smith and a few others.

IN BERLIN.

(Continued from Page 7)

Arndt, dancer; Two Christians, trapeze; Four Arkonis, acrobats; Afra, mind reader; Karl Greiss, painter; "In the Kingdom of Venus," ballet; Ward, balancer; Simon and Arford, acrobats. In direct contrast to the Scala. A deadly conglomeration! The headliner, "In the Kingdom of Venus," consists of some 20 females, generally unattractive, but entirely unclad (literally only the figleaf is present). They go through a few pathetic hooch movements, and the program reads, "a fantastic ballet." Mr. Klein, it is the easiest thing in the world to be stupidly dirty!

"Jim," a white collic, one of Jed Brady's "Top of the World" dogs, died last week of pneumonia. The dog had been posing in Fred. V. Bower's act.

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BURLESQUE CLUB JAMBOREE

A big show—four and a quarter hours of it—featured with lots of "names," frequent flashes of brilliancy, entertainment enough to make four or five big time vaudeville shows, with sufficient material left over for a couple of musical comedies. That summarizes the second annual jamboree of the Burlesque Club of America, held at the Columbia last Sunday night, and a success that topped last year's benefit show in every department.

Thirty acts—more or less—constituted the show, which got under way at 8:25, with Loney Haskell announcing and continuing to officiate in that capacity throughout the Marathon which wound up at 12:40 Monday morning. Mr. Haskell appeared in a business suit. Said he couldn't afford an evening outfit. Usual comedy references to Gutenberg—always sure for a laugh with any audience of professional people. Another laugh when Loney said the reason he couldn't afford "soup and fish" was that he didn't stay in burlesque instead of going into vaudeville.

Mention of Ben Welch by Mr. Haskell, in speaking of those who had received their training in burlesque and later reached Broadway, brought a rousing ovation for the stricken comedian. Heavy applause for Sam Scribner, I. H. Herk, Jean Bedini, Hurig and Seamon and other burlesque factors.

Notwithstanding the 30 acts, the piano was only used once during the night and at that not until around 12:30. Almost a record. Three repeats in songs, "Home Again Blues," "Mammy" and "All by Myself," all three Irving Berlin's catalog. The house was near capacity at 8:30, a few vacancies being visible in the rear orchestra section. The first 15 orchestra rows were sealed at \$5. Likewise the boxes. All of these were sold out. Several vacancies were visible in the rear of the orchestra section.

The audience was great to play to. There was no intermission, the bunch sitting it out until around 10:30, when a few started to roam, and several others took up the parade up the aisles. But most of the roamers came back, apparently playing hooky for a few minutes to go out and replenish depleted supplies of smokes, to get the air, etc.

Mr. Haskell included "locals"—understood and appreciated by those who knew inside burlesque—and that was most of the audience apparently, in his announcements. These were read from ticker tape. Some very funny. All of his announcements were bright and brief.

In addition to the vaudeville acts, the Burlesque Club contributed two numbers, the opening, an ensemble with some 40 members in Tuxedos going through a song and dance number, especially written by Billy K. Wells, with lyrics by Sam Lewis and music by Bert Grant. This had several burlesque comics, stars of both wheels. The men were assisted by the chorus of Ben Kahn's Union Square stock, all spick and span and full of pep. It made a great opening turn. The Burlesque Club again got into the running toward the finish, with a minstrel first part; the same people appearing in this as in the opening.

The men were mostly made up with long beards in the minstrel circle, with the exception of the two end men, interlocutor, and those impersonating burlesque magnates. Sam Sidman was supposed to be Sam Scribner, and Sam Levy, from Waterson, Berlin & Snyder's impersonated Issy Herk. Harry O'Neal sat in the middle. No alfalfa for these three. After the usual opening chorus came a series of satires in the form of double acts and comedy exchanges by the end men and interlocutor. One of the best laughs was when Sidman, as Sam Scribner, said he would tell the bunch a story, and all gathered in the middle of the stage, Sidman speaking so low he could not be heard by the audience, and stopping a couple of times, while those on the stage broke in with laughs. The audience got it.

Another bit was a song and dance, with Frankie Hunter and Harry Stewart impersonating Jacobs & Jermon. Ed Welch and Sid Marion "did" Franklin and Strouse, Charlie Robinson, Dave Marion and Bill Browning, R. K. Hynicka. The satires held a laugh a second. All were funny, without being caustic. All landed with a wallop. Included in the minstrel first part were specialties by Kitty Warren and the Kahn chorus, a "dope" song by Jack Gibson, dancing specialty that goaled 'em, but tapered off because of the orchestra getting lost, by Johnny Kane, "Down Yonder" and another number by Lucille Harrison, followed by the reading of a paraphrase on the song by Wolfe Gilbert, in which he included the names of such old-

BURLESQUE REVIEWS

time burlesque favorites who appeared "down yonder" at Miner's Bowery, as Rice and Barton, Sam Devere, Pat Kelly, John Burke, Rose Sydel, Ben Welch, "Sliding" and "Beef Trust" Watson, Fay Foster, Harry Morris. Stood out as one of best bits in show.

The minstrel show was to have run a bit longer than the 26 minutes it took up. Somebody back stage, it seems, cut things short, pulling the olio drapes across and "crabbing" what was to have been the finish. It was all right as it was, however, although Henry Dixon was to have had a big part in that finish that never happened, and it pretty near spoiled the whole evening for him. Henry got over several bits of clowning during the minstrel show, however, that landed for laughs.

The program didn't contain any list of acts. This was the way the show ran chronologically:

Loney Haskell—Opening, 8:25.

Burlesque Club Ensemble—Corking opener.

Wright and Steel—Man and woman, songs, talk. Pleased.

Collins and Pillock—Marty Collins and a spright man. Had difficulty getting started. Something seemed to be the matter with Collins' cornet. Got by, 8:50.

Dolly Morrissey—Two songs and a dance that really started the show again. 9:00.

Jos. K. Watson—Monologued for 7 minutes. Got plenty of laughs. 9:07.

Frisco—Jazz dance and essence, with a story and a little kidding. Knocked 'em, 9:14.

Willie and Joe Mandel—A howl with their travesty acrobatics. 9:20.

Lester Allen—A riot with his acrobatic dancing. Could have stayed there all night. Wisely quit after 5 minutes. 9:30.

Callahan and Bliss—"At a boy Petie" got some laughs, but the boys seemed badly spotted, following Allen's dancing. Pleased. 9:35.

Sadie Banks—The court room bit as done by her with several shows. Audience accepted melodramatics in good faith. Went well. 9:45.

Clark and McCullough and Co.—Bedroom comedy scene from "Peekaboo." Very funny, but ran a bit long. 9:52.

Whiting and Burt—Showed real discretion by begging off after two numbers. Could have done a long distance turn. Applause warranted it. Usual wow. 10:14.

Jim Barton—Loose dance and skate dance. Ovation. Sweet and short—and snappy. 10:19.

Belle Baker—Overstayed four-minute period and made every minute enjoyable. Did four numbers, closing with "EH EH." Requested and sending her off to a knockout after 13 minutes. 10:24.

Ethel Fisher—Little tot about 7 years old. One of the show's surprises. Great little dancer, all styles. Did splits, cartwheels, etc., like veteran. Two opening songs slowed act, but dancing sent her away to a roar of approval. 10:37.

Klein Bros.—Clowning and a song or two—all enjoyable. After seven minutes brought out Clark and McCullough (washed up) and four clowns for five minutes with comedy quartet. Rousing hit. 10:50.

Horace Goldin—One illusion—sawing man in half. Mystified house. 10:55.

Jack Strouse—In blackface with two songs. Pleased.

Lynn Cantor—Two numbers, last one in imitation of Tetrassini singing "Love, Where Is My Heart," which disclosed Miss Cantor has a voice worthy of cultivation. 11:06.

Wedding Scene from Peekaboo—Pretty costume display and fast ensemble dancing brought hefty applause. 11:11.

Ben Bard and Jack Pearl—Great straight and good comic—but talked too long. Did 13 minutes. Got laughs. Had to follow too much show. 11:19.

Sini and Martini—Violin and accordion. Played several numbers. Two would have been right. 11:32.

Frankie Niblo—One song. Landed. Showed common sense. 3 minutes. 11:41.

Burlesque Club Minstrel—Lots of laughs, some intended, others impromptu. 11:44.

Hal Sherman—Eccentric comic from Tom Beatty's American wheel show landed with his dancing. Will be heard from in burlesque and better than that undoubtedly shortly. Went over. 12:19.

Sid Gold—First to use piano accompanist. Did a slow ballad and a rag. Ballad slowed him up. Dance put him over at finish. 12:18.

Great Ginsberg—Did a couple of songs despite efforts of several in audience to kid him. Took it all seriously and would have probably been on stage for an hour had Frisco not led him off in midst of sad ballad. 12:23.

"Life of Party" Number from "Peekaboo"—Closed show and held 'em in at that at 12:30. Over 20 acts, according to a burlesque club official were still waiting to go on when taps were sounded. Bill.

Rumor has it New Jersey state officials have received over 2,000 of the best ringside seats for the fight July 2, gratis, to distribute among friends.

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15 YEARS AGO.

Reported Keith Agency would change its name to United Booking Offices.

Benefit announced for George Fuller Golden at the New York theatre for June 17.

Keith-Proctor interests abandoned negotiations for theatre site south-east corner of Broadway and Forty-third street. Asking price of \$70,000 a year for 21 years considered unreasonable.

Vesta Tilly closed her American tour at Percy Williams' Colonial, New York.

Sullivan & Kraus jumped from the Eastern to the Western Burlesque Wheel, and two factions were luring each other's theatre owners and show producers.

John L. Sullivan was playing "pop" time in the West and doing well.

John T. Fynes, brother of Austin, was made general publicity director for the Keith agency, although then the job was called "press agent."

Mark A. Luescher had just resigned as the Proctor press agent and was going into vaudeville promotion on his own. He was reported to have leased the Philadelphia Chestnut Street, and Joseph Weber had offered him the old Music Hall for use from May to January.

Ed. S. Keller abandoned a road specialty company venture to be headed by Cissy Loftus.

Sidney Wilmer (Wilmer & Vincent) went on a long vacation trip in South America.

The Comedy Club drafted a constitution and went house hunting.

Louise Allen Collier was awarded judgment for a week's salary amounting to \$223 against Barney Myers. They had no "pay or play" contracts, and there was a question of the agent's responsibility.

Pitrot & Girard said they had an imported novelty in a "talking picture."

The Cook & Barrett Circus stranded in Allison, Ia.

William Morris decided it would cost too much to convert the old Eden Musee property on West Twenty-third street into a "modern vaudeville theatre."

George M. Cohan bought a third interest in the Harry Smith-John Philip Sousa opera, "The Free Lance."

It was declared Ellen Terry would come over the following year to play the Percy Williams' houses.

The Arcade at Sixty-fifth street and Broadway (now Lincoln Square) was on the market. Show sharps figured that it would be valuable as opposition to the Colonial, and it was reported Lasky & Rolfe were negotiating for the lease.

Henry Pincus had it all set for a musical show on Madison Square Garden Roof, Ned Nye featured, but there was a hitch due to the backers demanding to be shown.

Orrin Bros. closed their circus in Mexico after twenty-five years and retired with \$1,000,000. Fred Hodgson, who booked it, took a vacation, and there was talk that Bell, the clown, would carry the show on.

Charles Harris and Bob Howard, managers of the Longacre and Ritz theatres respectively, started last week on a motor trip that will take them through the Adirondacks and land then on the St. Lawrence for a fishing spree. They admitted that Montreal is the trip's objective. A big Marmon was borrowed for the occasion.

VARIETY'S EDITORIALS

The subject matter of Variety's editorials appears to often jar those professionals who believe their horizon of knowledge is not limited by the show business, even though our editorials are. That is their fault, these professionals claim, that Variety sticks too closely to the stage in editorial expressions.

That may be true, since Variety is a theatrical sheet. But another argument these professionals put forth should carry some weight. It was that any number of show people look to Variety for all of their news reading matter; that they do not bother with dailies, especially when traveling, with so much of the text in the dailies being local matter they cannot find interest in. Therefore, they say, Variety should, at least editorially, go in for everything of timely topic. That is, if there should be a discussion whether the Panama Canal should have water or gasoline in it, we should say what we thought. Of course, like everything else around Variety it would be wrong—we would say gas.

Variety has some brilliant young men on its staff. All writers and typewriters. Some of them catch new acts and having nothing to do but watch the acts, they can time them within three or four minutes of their actual running. Others can hear a show is closing in Philadelphia and believe it is closing for the season. A few others don't think names are important if they get enough letters of the right names or people who know them to guess whether they are meant. One or two even forget to draw their salary until Monday. All of which qualifies them to be editorial writers on Variety.

Still there are left one or two who have paid income tax and therefore have their own opinion of what effect taxes have on the country; a couple of others say they have always had to protect themselves when gambling so they profess capability of debating a protective tariff; there is an Irishman on the staff who offers to write either way on the Irish question, while the Jews hereabouts are just crazy to tell why they won't buy a Ford, so if the professionals want us to write editorials on general current matters, we are going to do it, whether any reader can understand them or not. But we should like to be asked to do it. We want to be coaxed. A couple of professors who may be opening a new act shortly telling us what we can do doesn't go very far with this bunch. We are a tough lot to bull. But if Variety's readers want to know what we know about anything, from dog fights to why U. S. Senators always have white hair, we will tell it, if they write us that they want us to.

TOMMY'S TATTLES

By THOMAS J. GRAY

Great place, Broadway. One manager is putting advertisements in the newspapers requesting the public to please leave his theatre, while the rest of the managers are trying to get 'em in.

Will the next generation see theatrical advertisements reading as follows?:

"M. T. Purse announces his big musical hit, 'The Tomato Girl,' and requests the public to kindly stay away from the Killjoy Theatre, where it is playing, as he finds that laughter and applause disconcerts the members of the cast. There will be no tickets on sale."

"Kutrates & Golem hereby notify the public they will not be admitted to the Bore Opera House any night this week, as they are presenting the world's greatest mystery farce, 'Grapefruit.' This is done so the mystery will not be explained."

"The Abbadabba Productions, Inc., will arrest anyone who tries to buy a ticket for its new artistic animal show, 'Whiff-Whiff,' which will be produced at the Alhambra Arena. The animals used in this production are too intelligent to be annoyed by taking vows."

Maybe that debate between a well known manager and a minister who would like to be well known has been postponed until they get a proposition of a "buy" from the ticket agencies.

There are more debates between members of vaudeville teams than there are between all the college debating teams in the world.

"Yowl Hall"—J. Alexander Jambon has announced he will ease up on his rehearsing, as he feels he has borrowed enough flesh-colored grease paint for his opening week, and is now almost in the pink of condition. His friends say he becomes very cranky when he is fit, and all day long he has been kicking about the way he is being billed with the show, which they point out is a good sign in his favor. He amused himself yesterday by crossing and recrossing Broadway while the traffic was at its height, just to see if he was as fast as he ever was on his exits. In the afternoon he visited Central Park and climbed up several trees to get in trim for upper berths. Before retiring he kicked about his dressing room for two hours and his voice seemed louder than ever. The odds on him finishing out the season are now six and seven-eighths to five and three-quarters. The odds on his two weeks' notice after the opening night have dropped to, even money. He expects to have his photographs taken for the newspapers as soon as he can get his laundry out.

Answer to "Hair-down": No. You are wrong. "In springtime the chorus man's fancy turns to thoughts of love" is not the proper quotation.

Nobody seems to know just where the public spends its time, but theatre managers know it is not in their theatres.

The theatrical slump in London can at least be blamed on the coal strike.

Showing that London is again ahead of New York.

Greenwich Village is being investigated by the New York police to see if it is really as bad as they make it in the movies that are taken in Los Angeles.

Golf has taken such a hold on show people that the managers may get an idea to pay the artists off in golf balls.

The Legits of years ago should make the best golfers; they were more accustomed to walking.

You are not supposed to talk while playing golf. That stops a lot of people from taking up the game.

Adelaide and Hughes and Lucille Chalfonte were added to the cast of "The Whirl of Broadway" last week. The Garden reopened with the show Monday night.

Mrs. Claude Newell, wife of Claude Newell (Jerome and Newell), who became totally blind two years ago, has been brought to New York to undergo an operation which the doctors believe will restore her sight. The operation will take place at the Manhattan Eye and Ear Hospital.

Saul Leslie, formerly associated with Arthur S. Lyons, is now connected with A. Thalheimer in the booking business in the Loew Annex Building.

(Miss) Bobby Adams (E. F. Adams and Barnett) has announced her engagement to marry S. M. Conn, non-professional, of Brooklyn. He is connected with the Dupont Dye Works. The act is to reopen in the fall. Rumor has it Jewell Barnett will also shortly announce her approaching nuptials.

FRILLS AND FASHIONS

By ALICE MAC

Catching the last couple of reels of the picture, "The Woman God Changed," at the Broadway its second week, one realized the cause of the well-filled house Tuesday night. It was the picture, as last week.

"Two Little Pals" was the featured act, the usual type of girly revue one sees so often. Estelle McMeal wore two frocks that were effective, first a sort of blue shade that had little tabs of a deeper blue attached all over the skirt. The bodice was of silver cloth, with a fichu of blue. The bell-shaped sleeves of silver lace gave the gown beauty. Two dresses that stood out worn by a couple of the fair damsels, one of silver cloth with bands of white fox fur trimming the skirt and sleeves, also forming the high collar. The other was grey chiffon, gathered at the hip line with the skirt falling into points, through which showed a tangerine shaded chiffon, matching the feathered hat.

Cool and charming did Marguerita Padula look in her gown of white velled with black shadow lace. From the sides narrow panels floated of the lace, while at the side a bow of the fashionable "shoe black" ribbon was tied.

June and Irene Melva were in taffeta frocks, one in pink, the other green, both made similar with the cordings in the skirt, the only difference being the bodices; the little one had hers laced down the front, while the other was trimmed with padded flowers.

Earle and Sunshine present the Girl of the Past and Present, the latter in a gown that could easily be termed beautiful with its long graceful train of iridescent sequins that also formed the material for the gown. Rose pink chiffon with rows upon rows of feather trimming decorating the skirt made a pretty change, with the panels back and front of spangles.

Miss Moore (Henry and Moore) made a dainty appearance in her frock of turquoise blue chiffon that had silts half way down the skirt, on which were large circles of mauve with embroiderings of blue. The square neck was outlined with lace. Black lace was the Spanish costume that had the long-waisted bodice of a deep pink shade. Black fringe fell as a trimming over one shoulder.

With the hot weather always a signal for summery frocks, what could be more attractive and cool than a dotted swiss, shown in Vogue, of white with a mauve dot? Made on a straight lines with the narrow bands of white organdie, scalloped, trailing down each side. Narrow net insertion trims the bodice. A mauve organdie hat on the large side is all that is necessary to complete this cool attire.

Frocks with coats to match are popular. A popular model is of deep beige-tinted crepe marocain. Besides the decoration of narrow braid, it illustrated that fringe has not altogether disappeared. The loose coat that accompanies this frock was also braided lined with brick colored chiffon.

Every season one sees a new color craze, generally named after some flower but this season across the pond the fashionable shades are named after vegetables and fruits. So now instead of asking for "pale yellow," "Spanish onion yellow" is the term used to describe the color. A mixture of green and yellow is known as Pumpkin green, and so on.

A lemon yellow hat of crinoline straw with navy blue leaves and open yellow roses around the crown was the effective contrast for a navy and little shoulder cape attached, seen at the races recently.

A white foulard patterned in black, grey and Indian red is the material used for an attractive little mode. Made perfectly plain back and in front, but had black chiffon panels combined with silken ones at either side.

Paris boasts of a lip salve that positively will not come off on one's table napkin or cigarette. Used at night it becomes a deeper red.

If the warm weather was responsible for the bill at the American this week (first half), then here's hoping the winter will soon arrive, if there are to be any more showings like Monday. There really wasn't one act that helped one forget the rest.

Opening were Mattus and Young, he in a sort of Eton affair, while she wore pink satin edged with black velvet. Also used for the short bodice, giving the gown life, was a panel of sequins down the front. Then for her clog dance pink panties were worn under a peplum of tinsel material.

Full white satin dresses with tiny mauve flowers as a trimming were becoming to the Three Wilson Girls, but why the pantaloons, edged with white fur, were worn with these gowns is hard to say, as they weren't attractive.

The two Wilsons, who do the toe dances, could improve on their make-up, the eyes being the chief fault. For the finish of the act pretty dresses of yellow were chosen, made quite short, draped up at the back, while white fringe served as an edging. The hats were high crowned and had red roses coyly peeping over one side of the brim.

Miss Black, or was it O'Donnell, looked far better in her gown of black satin, draped up one side, with brilliants edging the top, than in her suit of gray heavily trimmed with cream lace.

The best thing about the Ethel Levy Trio was Miss Levy's gowns, all quite striking, especially the orange chiffon that had taffeta of the same shade puffed out round the waist. The bodice corresponded with the jet buckles worn on the taffeta. Black satin pantaloons and bodice made in one formed one of the changes, that had a bold color note in its cerise lining.

Lively was the miss in Onri and Sisters, and one envied her floating around in her black bathing suit, minus skirt or stockings, with just a loose sash tied round the hips, and a slouch cap of scarlet on top of her tresses.

Although Ethel Barrymore was the headliner at the Palace this week, it is dancing that is the chief feature of the program, it occurring in six of the nine acts. First honors for this should go to the London Palace Girls, appearing with Harland Dixon. Their dances are the same as they did in the show "Tip-Top" also the costumes. First came the bathing suits of Roman stripe with the blouses of yellow chiffon. These were changed for the school dresses of blue and white stripe with the little sunbonnets. These really were the most attractive of the three changes. Last came the chiffon affairs of flame color decorated with gold braid. Standing out at each side of the head were white wings.

Miss Barrymore could certainly teach vaudevillians a thing or two in taking bows, she being the very essence of charm and naturalism in taking hers, that it was a pleasure to watch her. Miss Barrymore wore a smart suit of fawn cloth, with the loose coat lined with jade green. The peter-pan collar was caught in front with a large bow of dark blue foulard with a white spot, corresponding with the scarf tied loosely round the hat of silk, same shade as the suit. Miss Shannon, who is in Miss Barrymore's company, was gracefully attired in a dull silver evening gown, patterned with a bright flower. The train was of bright silver bound with white fur.

Mary and Marie McFarland were striking frocks, one in iridescent sequins with a pointed hem, the other in green with trimmings of sequins. Ruth Royce, who was on last but one, had the satisfaction of knowing that the well-filled house remained seated when her name was flashed. As always Miss Royce wore one gown; this time burnt orange was the shade chosen, with circles of sage blue dotted all over the place. Taffeta formed a panel back and front, faced with the blue.

Native costumes from foreign countries are always striking, and the same applies to those worn by the Sarampa Sisters, with W. Horlick, especially the Hungarian ones of brown and green with the bodices of many colors that harmonize so well.

A. F. L. WILL NEVER AFFILIATE, SAYS PRESIDENT HENRY MILLER

Fidelity League Adopts Resolution at General Meeting Condemning Clause in Equity's Contract as Inimical to Theatre—Officers Re-elected.

At the annual meeting of the Actors' Fidelity League held Tuesday afternoon Henry Miller, president of the society, in his address to the members, stated overtures had been made to have the Fidelity align itself with the Actors' Equity Association. This would never happen, said Mr. Miller, while the Equity pursued its policy of a closed shop, to which the Fidelity was unalterably opposed.

The Fidelity passed a resolution covering the subject that appears on this page.

During his address Mr. Miller mentioned that inspired reports have been about and are continuing to be spread that the managers (legitimate) control the Fidelity. He said that when George M. Cohan contributed \$100,000 to the Fidelity in the early days of its formation, the Fidelity turned that \$100,000 over to the Actors' Fund. If the Equity could prove—and it would be given full access to all the books and records of the Fidelity—the speaker added, that any manager or managers in any way controlled the Fidelity, the Fidelity again would donate \$100,000 to the Actors' Fund. Mr. Miller included a condition of the offer to the effect if the Equity accepted the challenge, attempting to prove the assertion of a managerial connection with the Fidelity, and failed, the Equity should donate the \$100,000, instead, to the Fund.

It was announced during the meeting that Fidelity had realized \$12,000 from its recent Sunday night performance and that the membership had increased during its fiscal year. Mr. Miller stated any play could be cast complete from the Fidelity's membership.

The meeting re-elected all officers unanimously, by drawing of ballot. The officers are: Mr. Miller, president; George M. Cohan, first vice-president; Louis Mann, second vice; Howard Kyle, secretary; Ruth Chatterton, treasurer.

Newly elected to the Board of Directors for three years were Laura Hope Crews, Minnie Dupree, May Irwin and Lenore Ulric, while members of the board re-elected for the same term were Janet Beecher, Gladys Hanson and Zella Sears.

The upstate papers early this week printed a statement made by May Irwin, who is at her Thousand Islands summer home, that she will never again appear upon the stage while there is a union of actors declaring a closed shop, referring to the Equity and its effect upon George M. Cohan. Miss Irwin commented upon Mr. Cohan's retirement as an active theatrical producer.

STOTHARTS MAY BE RECONCILED NOW

Mrs. Stothart Will Probably Press Suit Against Francis White.

Although Herbert Stothart, musical director for Arthur Hammerstein and composer of "Jimmie," was served with a summons in a separation action by Mrs. Dorothy Stothart last week, the summons has not been filed in the County Clerk's office and in all likelihood never will be. The Stotharts are reported to be in a conciliatory attitude, although Mrs. Stothart will prosecute her \$100,000 alienation of affections' suit against Francis White, the star of "Jimmie," through Nathan Vidaver, her attorney. William Grossman of House, Grossman & Vorhaus as Miss White's counsel on Tuesday served a notice of appearance on Mr. Vidaver.

Stothart has written a new show which Hammerstein will produce this fall. It is titled "I'm Cured," Arthur Hammerstein II and Otto Harbach did the libretto.

Miss White will open with the Jimmie Hussey show atop the Century Roof in two weeks. She recently signed a five-years' contract with the Shuberts on a 30 weeks' minimum annual guarantee at a reported salary of \$1,000 a week.

The foreclosure action on a \$7,900 mortgage against one Francis White is not the actress as reported. It was another party by the same name, the complainant's attorneys informing House, Grossman & Vorhaus that their process server did not intend to serve the theatrical star.

P. G.'S LAMBS' TOURNAMENT

June 26 is the annual event of the Lambs' golf tournament, given by Percy G. Williams, on his estate at E. Islip, L. I.

Mr. Williams has added an open air swimming pool, including bath houses, to his grounds.

GLASS "CUTTING DOWN EXP."

Montague Glass is writing another of the "Potash and Perlmutter" series of plays. His "Potash & Perlmutter Motors, Inc." is shortly to be produced and following this will come one to be called "Cutting Down Expenses."

Resolution adopted at the annual meeting of the Actors' Fidelity League, June 14, 1921.

WHEREAS, A certain group of actors, who, having become a labor union, are now bent upon coercing the entire profession of acting in America into their membership by a device which, call it what you will, is in effect a closed shop;

AND, WHEREAS, This labor union of actors has added the following clause to the uniform standard equitable contract, which was mutually adopted by American actors and managers in October, 1917, and again in August, 1919, to wit:

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 OBLIGATION OF THE ACTOR HEREIN TO THE A. E. A., OF WHICH OBLIGATION THE MANAGER ADMITS NOTICE."

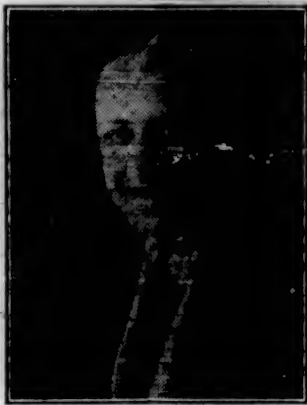
THEREFORE, BE IT RESOLVED, That the Actors' Fidelity League, standing as it does, as it always has stood and will ever stand for the general use and maintenance of an equitable contract in the business relations of the actor and manager, declares this "Clause 18" to be inequitable and inimical to that true spirit of co-operation which the League thinks should prevail in the theatre;

THAT the League is opposed in equal measure to autocracy on the part of either capital or labor—of manager or actor;

THAT the League cannot see how any honest, self-respecting producer or manager could desire to subscribe to such a condition, and it believes that the manager or actor who refuses to do so and stands for his inalienable right to freedom under the laws of the land to direct his own enterprise is a friend and exemplar to the profession, whose just needs the League would serve and whose ideals it aims to uphold;

AND, finally, THAT the League endorses the report of the Dramatists' Guild Equity Shop Committee made public January 14, 1921—particularly the part which said:

"Are we, as dramatists, without some emphatic protest, prepared to surrender to the Council of the Equity—a body of some forty actors—the power to dictate the policy of the whole theatre; to decide who may write a play, who produce it, who perform it? for this is the power with which they will automatically invest themselves the moment the Equity Shop is put into practice. It means nothing to us that the spokesmen of the present council declares that its members have no intention of exercising any such power, but we cannot forget the lessons of history; we know that the attainment of that power is only the forerunner of the use and misuse of that power. And we readily see, without the aid of imagination, the dire result of a ONE-CLASS control of the theatre, be it in the hands of actor, manager or playwright."



CHARLES CALVERT

At Reisenweber's now and, oh, what a hit in Bessie Davis' Show! Just a little fellow with a great, big smile and what legs! A fast, furious and imitable dancer. A uke-playing blues dancer.

LAW SUITS IMPEND OVER ERLANGER BUY

Klaw May Take a Hand in Gaiety-Fulton Purchase.

Announcement recently of the biggest theatrical realty deal of the season, when A. L. Erlanger purchased the Gaiety and Fulton theatres, may be followed by two lawsuits as the result of underlying leases on the houses. The purchase price on the adjoining properties at 46th street and Broadway was quoted at \$3,200,000.

The lease on the Gaiety is now in the name of Klaw & Erlanger. Prior to the signing of the current lease Cohan & Harris held a 25 percent interest in the rental, as in other K. & E. leases, including the George M. Cohan, at present. The present lease has several years to run, but there is a clause stipulating that should the property be sold such transaction is to terminate the lease on notice of 12 months.

The purchase of the Gaiety tends (Continued on page 25)

FILM AT HIP.

Feature Starts Next Week—House for Four Weeks.

The New York Hippodrome will inaugurate a picture policy for the summer, commencing next Wednesday, when a feature made by Malcolm Strauss will be presented there for at least four weeks. The promoters have guaranteed the house for that length of time, with an option of renewal on the same terms for an additional month.

The picture was originally entitled "Mary Magdalen," but has been renamed "The Twice Born Woman." It was made in the southern part of France and other parts of the European continent.

For the picture engagement the regular force of attendants in front of the house will be retained, with but seven men back stage, including a carpenter, electrician, assistant electrician, etc.

A slightly convex screen will be utilized.

1,300 ENGAGED

Not Over That Number of Contracts Now Out—Coleman

John J. Coleman, secretary of the Touring Managers' Association, flatly contradicted the statement credited to Frank Gillmore, Equity executive secretary, and published in the New York dailies last week, to the effect that 3,500 Equity members had received contracts for next season. Mr. Coleman asserted that all of the companies contemplated by the Producing Managers' Association thus far would not exceed 55. Allowing for 10 independents (a liberal estimate), who might use all Equity casts that would bring the total up to 65 companies. With an average cast of 20, this would bring the total possible number of Equity actors receiving contracts for next season up to 1,300, Mr. Coleman said.

MANN LEAVES GARDEN.

Louis Mann stepped out of "The Whirl of Broadway" at the Winter Garden Wednesday night, James B. Carson replacing him at Thursday's matinee. Mann was rushed into the show for the "lunatic" role. He expressed dissatisfaction after the premiere Monday night, and his withdrawal was not surprising to insiders.

NON-MUSICAL PLAYS DROP NEAR HALF FROM LAST JUNE'S TOTAL

Musical Attractions at About Same Level—Hotel Patronage Around Times Square Ebbs—Summer Revues Deferred.

ROBERT HAS SQUARED HIMSELF WITH BERTIE

Beaumont Recants Story He Played Part in "June Love."

In the following documents, Robert Beaumont over his own moniker deposes and avers that he "wishes to destroy and contradict the rumor circulated by me" to the effect he is a brother of Bertie Beaumont, and as a female impersonator took her place in the cast of "June Love" at the Knickerbocker. "I also wish to apologize to her," continues Robert, "for the unpleasantness that has arisen from this malicious slander and for the humiliation she has been compelled to go through, and for which I am responsible and deeply regret."

"It is with the utmost humility that I apologize to Mr. George Vivian, Miss Beaumont, and in fact to the whole cast of 'June Love' for my troublesome proclivity in making and creating false impressions where they do not exist."

"I am, therefore, posting this notice to show sincerely I am trying to undo the great wrong I have done to Miss Beaumont when I stated I was playing the role that she has created as Bell Bolton in 'June Love,' giving out the impression Miss Beaumont is a female impersonator, which she deeply resents."

Miss Beaumont comes to bat with this:

"There have been so many rumors that I have a brother who is a female impersonator and that he played my part in 'June Love' that I uncovered the source of the story, which is denied in the enclosed signed statement."

BALLOONS AND PUBLICITY.

"Up in the Clouds" Jams Traffic in Boston.

Boston, June 15.

The police stepped in on another publicity stunt the Shuberts were trying. The idea of releasing several hundred toy balloons, to some of which were attached half-price tickets for the show at the Wilbur, "Up in the Clouds," had been conceived. The balloons were let loose from the top of the Little Building, at the junction of two of the busiest traffic streets in Boston at two o'clock in the afternoon.

As the balloons descended traffic became all balled up, people were running in all directions trying to catch them and the police called a halt.

Not, however, before the idea had done the work.

"SAY IT WITH JAZZ"

New Title for "Jim Jam Jems" to Go With Change.

The Bohemians will have the late Cort show, "Jim Jam Jems," which they purchased, rewritten, recast and renamed. It will be called "Say It With Jazz," and several "names" have been approached to strengthen it for a season between Philadelphia and Chicago.

BOOZE STILL DOING IT.

Cincinnati, June 15.

When Mrs. Frances Rappaport DeRonde, aged 22, actress, 769 Summit avenue, testified she found 36 empty whisky bottles in the attic of their home she was granted a divorce from Stephen DeRonde, aged 25, telegraph operator of Butte. She said he never contributed to her support.

IRENE FRANKLIN IN G. V. F.

Los Angeles, June 15.

Irene Franklin is going into the new Greenwich Village Follies, according to her statement here. Last week, while at the Orpheum, she received a wire from New York confirming the engagement.

Broadway is now running behind the same week in June of last season in the number of attractions, by offering eight less, with the volume of business undeniably under the early gait of last June. The musical shows number the same, there having been nine at the start of last season and the same number now current. With the "Follies" bowing into the Globe the musical comedy proportion on the list will be maintained, though "Irene" ends its run Saturday. The Winter Garden with "The Whirl of Broadway" got into action this week. Other important revues for the summer have been set back, there being only George White's "Scandals" to come and that not being due until mid-July. The next edition of the "Greenwich Village Follies" is not slated for Broadway until fall, although it will get a Village start in August.

The diminishing number of shows in the going shows the decline to be altogether in the dramatic or non-musical field. Last year the summer stretch started off with a total of 33 shows, 26 of which were not musical. There are around 25 attractions at present, marking a decline of 40 per cent. in the number of dramas bidding for hot weather money. Figured in the sagging box office trade is the reported slump in the hotels, where the number of (Continued on page 23)

SINGER RECOVERS VOICE.

Mrs. Dunfee, of Syracuse, After Two Years, Will Again Sing.

Syracuse, N. Y., June 15.

Unable to use her voice for a period of two years, during which time she has been in retirement for medical treatment, Mrs. Josephine Dunfee, concert and opera singer, has regained her voice. The recovery is not unlike that of Mile. Lucrezia Bori, of the Metropolitan Opera.

Mrs. Dunfee has been in Syracuse since the nervous breakdown, resulting from overwork on the concert stage, which resulted in the loss of her voice. She has refrained absolutely, month after month, from using the vocal chords, and approached the test of recovery with the greatest anxiety.

TRY-OUT MINUS STAR.

Harris to Open "Bluebeard" in Atlantic City.

William Harris, Jr., will try out "Bluebeard's Eighth Wife" without Ina Claire, who was engaged to star in the piece. The play will open in Atlantic City July 3 with Mary Servoss temporarily in the lead, Charles Richman playing the principal male role. Miss Claire sailed for Europe last Saturday, accompanied by her husband. She will return for its regular presentation early in the fall.

"Bluebeard" is a French farce, by Alfred Savoir, and is a Paris hit. It was adopted by Chailton Andrews.

TWO SUE WITTMAN.

Two test cases were brought up in the Circuit Court Friday of last week by members of the cast of "The Sacrifice" against Morris Wittman, its producer, for salary claimed due on four-week play or pay contracts held by them. The piece lasted but three days, the company securing no remuneration for the engagement. Judgments were granted the plaintiffs for the full amount in each instance.

Wittmann, who is a Brooklyn baker, wrote "The Sacrifice," and produced it for the exploitation of his daughter, who played the leading role.

"IRENE" IN L. A.

Los Angeles, June 15.

The prediction "Irene" would do \$25,000 in its two weeks at the Mason is to be exceeded by that attraction.

Last week, its first, the show did \$17,500, and this week should go to \$15,000, inclusive of an extra performance next Sunday night.

WITHDRAWING WITH REGRET

FORESEE FEW LONG RUNS HERE, WITH CHICAGO A 4-WEEK TOWN

Lack of Optimism Regarding New Season—Business Off Everywhere—Hotels Unfilled—Season Due to Begin for Legitimate August 16.

Discouraging business conditions throughout the country, with unemployment the underlying factor, have been productive of much pessimistic prediction as to the outcome of the next season. That New York will find long runs difficult to attain, and that Chicago might find itself a "four-week town" next season were the opinions voiced by two expert showmen. Prohibition, railroad rates and high hotel scales are dominant contributory factors so far as the major cities are concerned.

The next legitimate season will get off to a solid start by August 16, shown by the fact that there is not available time in Broadway houses after that date, when the first flight of new shows will bow in.

One of the cleverest routing men, who is associated outside the big booking offices, stated this week that by the end of September the signs now pointed to a number of houses having gone dark. While this prediction may find modification in the opinions of other showmen, there exists no feeling of optimism as the general measure of the next season's start. Productions for the premiere season are assured by prior contracts, but how quickly succeeding attractions will reach the boards is problematic.

What is considered a collapse in hotel business is reported by many (Continued on page 25)

FRANK GILLMORE SUES

Wants \$1,724.32 from Seymour Felix on Note for Chorus Salaries

Frank Gillmore, as treasurer of the Actors' Equity Association, has begun suit in the Third District Municipal Court against Seymour Felix (formerly Felix and Clare) on a \$1,724.32 note payable on demand, dated December 23, 1919. Felix, who is now producing vaudeville acts in conjunction with William B. Friedlander, was at that time financially interested in the Palace Producing Company, which sponsored the road show production of Harry Delf's "Some Night." Purely as a moral obligation, Felix gave his promissory note to satisfy some chorus salaries which the producing corporation had failed to make good, and subsequently became insolvent. Felix himself lost considerable and has since been unable to make good the amount.

Technically the note is invalid, because of the fact there is no third party or any tangible consideration involved. Kendler & Goldstein are acting for Felix.

FROLIC HIT, NO REPEAT

Cohan Cancels Return Because Cantor Can't Appear.

The Friars' Frolic, which proved a walloping success at the Manhattan Opera House Sunday night, was to have been repeated next Sunday night, but owing to the inability of Eddie Cantor to appear and because of conflict in date with the Frank Carter Memorial benefit for disabled sailors, Abbot George M. Cohan called the repeat performance off until September.

"GOAT ALLEY" NEXT.

The Medical Review, which produced "Damaged Goods," announces "Goat Alley," by Ernest Howard Culbertson for a Broadway showing shortly. The author is a Washington newspaper man.

Because of his foreign engagement, Charles Gilpin declined \$20,000 a week to appear in it. Alice Wade Mulhern will superintend the production.

GEORGE M. COHAN DECLARES

Will Return to His Birthright, the Theatre, When Equity Closed Shop Is Beaten—Nearer 800 Than 500 Out of Jobs—Authors Injured—Actors Protest to Council.

WANTED IN P. M. A.

The decision of George M. Cohan to quit producing is the sensation of the theatrical world. Away from Broadway the interest manifested is as great as in the metropolis, and newspapers in many cities have editorially lamented the existence of a force within the theatre that should have chased out so powerful and remarkable personage as Mr. Cohan.

The routes of 16 companies which were to have been toured by the Cohan office have been cancelled. All other companies under the Cohan banner have been brought in except "The O'Brien Girl," in Boston; the coast "Mary" show and "The Tavern," now at the Hudson. The "Mary" company will close in Seattle this week and will be jumped back, although it would probably have continued until August ordinarily. "The Tavern" will stop next week, Mr. Cohan's arrangement of control for the Hudson then expiring. Only "The O'Brien Girl" will continue. Players in that show have run of the play contracts, with that show staying in Boston for the summer and Broadway next season. One drama for which the eight players for the cast were engaged before the managers' determination to quit, may be put on in the fall because of the existing contracts which guarantee twenty weeks. There were to have been started six "O'Brien Girls," four "Marys," two "Taverns" on Monday of last week. All have been called off.

"With regret," said Mr. Cohan, clear-eyed and emphatic, "I am withdrawing. I called in the staff Monday and, after telling them I would do as they wanted, asked them what to do. It meant their (Continued on page 26)

HEARST ADDS ANOTHER.

Makes New Daily Out of Boston American "Lemon" Edition.

Boston, June 15. Things happened with suddenness in the newspaper world in this city this week.

Sunday night Hearst came out with an edition supplanting his "Lemon" edition of the American (afternoon) and which got on the street about midnight.

Just when the town had recovered from this, the printers on all morning papers went out on an out-law strike when they discovered a professor at Harvard had decided they were not entitled to any increase in pay.

The printers had expected an award of eight per cent., or more as they had been offered eight per cent. by the publishers and had asked for more. The decision of the arbitrator was a body blow and, at 7.30, Monday night, they walked out. They had not returned last night.

Eight-page papers were printed by all the morning sheets Tuesday, hastily thrown together with about one page of news, the rest being feature stuff and ads.

Edwin Milton Royle Producing. Ed. Milton Royle, the author, is to turn producer. He will present next season a play from his pen. A. C. Robinson will handle his business affairs.

STAGE HANDS FOR COHAN

The following sentiment from the stage crew of the Hudson Theatre which has been controlled by George M. Cohan for the past season, and where Mr. Cohan appeared in "The Meanest Man in the World" and in the repeat date of "The Tavern," which closes next week, has been submitted to Variety for publication:

George M. Cohan closes his season at the Hudson Theatre, New York City, June 25th. Unless he changes his mind (and it is hoped he will) Mr. Cohan will then close an honorable and successful career.

The Hudson has housed many stars since it opened nearly 20 years ago, but none so popular with the staff as Georgie Cohan, always considerate of every one in the theatre, from the box office to the old back doorman. He is one of the few stars that did not exercise the star's prerogative, "temperament."

Mr. Cohan's kindness was reflected in his business staff, and there was an air of contentment and happiness in his companies seldom seen elsewhere.

Au revoir, George M. Cohan, not good-bye, as we hope you will reconsider and not deprive the public and the stage folk of your clean and original plays and wonderful personality.

"There never was a man like you."

THE STAGE STAFF OF THE HUDSON THEATRE.

Joseph F. Conklin.
Wm. Bradley.
John Hart.
Al. Gertiser.
Harry Feldman.
Fred Bohling.

Hattie Carroll.
Michael M. Leonard.
Ben Leffer.
Fred Fera.
J. Santry.
J. E. Smith.

HOOSIERS UNPLEASED

BY BILL REWRITTEN

Kelly and Gordon Make Romeo and Juliet Too Youthful

Indianapolis, June 15. As Romeo by Gregory Kelly and Juliet by Ruth Gordon, in an interpretation of the balcony scene from "Romeo and Juliet," given after the regular bill of the Gregory Kelly Stock Co. at English's this week, Mr. Kelly and Miss Gordon attempted to expound their theory that Shakespeare intended his youthful lovers to be youthful, say 16 years of age.

That they got away with the attempt without a trace of anything which struck the first night audience as burlesque is highly creditable. When the continuous service of these two artists in "Willie Baxter" and "Cora Wheeler" parts is remembered, but unless Shakespearean enthusiasts are ready to accept an entirely different type of actor in his immortal roles, the Kellys are not going to get anywhere. It might be kindest to say that they simply are not built for Romeo and Juliet as we have known them.

However, there was something altogether charming in the earnest effort.

Miss Gordon was an adorable Juliet to the eyes, but her first night lost much effect because she did not speak loudly enough.

KILBOURNE GORDON, INC.

He and Edward Childs Carpenter to Produce Plays Next Season

Edward Childs Carpenter and Kilbourne Gordon have formed a production firm called Kilbourne Gordon Inc. Both are authors. Through incorporating the writers pulled a surprising stunt by selling stock and securing for immediate use \$60,000, according to inside reports.

Four plays are planned for production next season, the author-managers' program having non-musical plays only. Mr. Carpenter has delivered several successes within recent seasons. Mr. Gordon has retired as press representative for William A. Brady. Two plays by him were put on by Mrs. H. B. Harris last season.

SHUBERTS BUY "PRINCESS"

The Shuberts have bought the production of the musical comedy, "Princess Virtue," which failed recently at Central theatre, for one of the foreign musical pieces which they secured this season. The production, like the costumes, was never actually possessed by the corporation which produced the show, there having been chattel mortgages.

The salaries due the company are a matter for the producing corporation, though it was reported Edward J. Flammer, who backed the show, gave notes covering them in part.

DEARTH OF 1-NIGHTERS

ENCOURAGES STOCK CO.

"Last Waltz" Co. to Be Retained for Opera Repertoire.

Next season will probably see very few road attractions. The beginning of the new season will at least be short of attractions for the one and three days' stands and also the week stands and unless conditions improve greatly the condition will prevail throughout the ensuing year.

This may bring about the revival in a strong measure of the stock companies. The first and biggest move in this direction is being worked out by the Shuberts who will retain the company now playing "The Last Waltz" at the Century as a stock company, to play a series of operettas. The company will be augmented as circumstances demand.

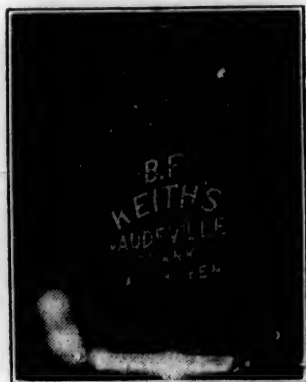
The company with a closing date in sight will start rehearsals for a new piece and continue on at the same theatre. Other companies may be formed to work similarly.

"GOLD" OWED SALARIES.

Last Week Due—John D. Williams, Producer.

The closing of "Gold" at the Frazer Saturday left the members of the cast without salary for the final week of the engagement.

Up to Wednesday no settlement had been made with the players. John D. Williams was the producer.



FRANK VAN HOVEN

THE MAN WHO MADE ICE FAMOUS This week (June 13), Keith's, Boston; next week (June 20), Riverside, New York; and three more weeks in New York City at other Keith houses. July 18, Keith's, Washington; July 25, Keith's, Philadelphia; August 1, Brighton Beach; August 8, Newark; August 15, Highlands, N. J.; care of J. Ellis Kirkham, the Coffee King.

Sailing Sept. 3 on the Olympic. Many thanks to everybody for wonderful greetings during my 28 successful weeks.

T. M. A. "OPEN SHOP" CONTRACT

Touring Managers' Association of United States and Canada—Standard Form Contract

AGREEMENT made this day of, 19..... between (hereinafter called "Manager") and (hereinafter called "Actor").

Agreement of Employment

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 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 therefor.

(b) Rehearsals shall be considered to be continuous from the date of the first rehearsal to the date of the first 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.

Notice of Termination During Rehearsals

5. This contract may, during the 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.

Notice of Termination Before Rehearsal

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 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 herein 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 the date mentioned in paragraph two; in that event the Manager shall pay the difference between the sum equal to two weeks' salary and the sum which the Actor would receive for two weeks' work.

Individual Termination

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.

Termination by Closing of Play and Season

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.

(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.

Lost Rehearsals

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.

Clothes

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 wig, 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 supersedes (a):

In both dramatic and musical companies all artists gown, hats and all "properties" shall be furnished by the Manager. Footwear and wigs for modern plays to be furnished by the Actress.

(c) All costumes, wigs, shoes and stockings shall be furnished the chorus by the Manager.

(d) 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 may be put in altering or rearranging such costumes for his or her successor.

Number of Performances

10. Eight performances to constitute a week's work. It is agreed that no deductions are to be made by Manager if less than eight performances are given in any one week, except as provided in paragraph 14.

(b) All compensation for extra performances to be adjusted the last week of the season. If it is found that the number of extra performances given during the season has exceeded the average of eight performances a week, the manager agrees to pay the Actor at the rate of one-eighth of a week's salary, for each extra performance given.

(b) Salaries shall be paid on Saturday night.

Transportation

11. The Manager hereby agrees to pay for transportation of 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. The Manager, also, agrees to pay the cost of all transportation of 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.

Lost Performances

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. If 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

CHICAGO RIALTO NOT
LIT UP THESE DAYS

6 Out of 15 Legit Houses Dark
—3 More by July 1.

Chicago, June 15.

Out of fifteen legit houses, only nine are left open this week, and by July 1 there will be but six. The three shows quitting last week were "Mary" at the Colonial, "Meanest Man in the World" at Cohan's Grand, and "Bab" at the Blackstone. The other three due to leave within the next two weeks are "Peg o' My Heart" at Powers; "Smooth as Silk" at the Cort, and "Robin Hood" at the Illinois. There are only two shows getting any money and they have shown the general apathy of the public for amusements in general. The two leading shows are "The Bat" at the Princess, and the "Passing Show" at the Apollo.

It looks like a long, lean summer for the legit.

Estimates for the Week:

"Peg o' My Heart" (Powers, 2d week). On straight rental basis to Laurette Taylor for two more weeks; \$10,500 last week.

"Linger Longer Letty" (Olympic, 9th week). Left, though supposed to stay all summer. "Sweetheart Shop" came back for a summer run.

"Romance" (Garrick, 2d week). Show not playing Sunday, but still grossing around \$15,000. On its first appearance here at Princess, years ago, it had sensational run.

"Sign on the Door" (Woods, 3d week). Little better than \$10,000; not bad considering season and show.

"Mary" (Colonial, 10th week). For first eight weeks box office sensation but for last two weeks dropped to nothing. Around \$11,000. House dark.

"Passing Show" (Apollo, 2d week). Little better than \$21,000; due mostly to new theatre. Doubtful if it can remain through the summer.

"Smooth As Silk" (Cort, 5th week). Nothing much.

"Meanest Man in the World" (Cohan's Grand 6th week). Did almost nothing on the closing week. Probably best house with longest run of hits of any legit theatre in city. For first time in 11 years house goes dark for summer.

"The Four Horsemen" (La Salle, 11th week). It is wonderful way this film hangs on. Doing \$9,000.

"The Bat" (Princess, 24th week). Slipped to \$11,500. Tickets already being sold for July 4, matinee. Town covered with posters of show. Getting everyone of big sniping spots.

"Robin Hood" (Illinois, 2nd week); \$8,000. Show said able to exist on \$7,000. Due to stay two more weeks.

"Bab" (Blackstone, 9th week). Made money on stay, could have lasted longer.

this illness of the Actor should continue for a period of ten days or more, the Manager may terminate the contract.

Lay-Off

15. Full salaries will be paid this week before Christmas and Holy Week. But 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.

Duties of the Actor

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.

Notices

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.

Arbitration

18. 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 Actor 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.

SHOWS IN N. Y. AND COMMENT

"Broadway Whirl," Times Square (2d week). Opened June 8; regarded as good entertainment. With names in cast and top at \$250 should win support.

"Broken Wing," 48th St. (28th week). One of the two survivors left on this street after Saturday. Taking down a weekly profit and may last into July going.

"Biff, Bing, Bang," Ambassador (6th week). Still in the going; no big gross, but business reported better this week. Special publicity stunts, with the "Dumbbells" good mixers, keeping up interest.

"Fanchon-Marco Revue," Globe (4th week). "Sun-Kist" will move to the Sam H. Harris theatre next week, the "Follies" arriving at Globe next Tuesday. Western show going at fair pace and stands chance to stick.

"First Year," Little (35th week). Is still an agency buy, and with that support there is no difficulty in keeping capacity pace, with the gross now \$10,750. Sure summer stayer. Saturday night sale now \$3 instead of \$4 for summer.

"Ghost Between," 39th St. (13th week). Takings satisfactory to date and good in cut rates. Length of continuance not certain.

"Gold Diggers," Lyceum (90th week). Final week; has made a great run of it and without "Lightnin'" in the field would have hung up a record. Per number of weeks it probably has the money gross record.

"Irene," Vanderbilt (86th week). Final week; another history making attraction, lasting full season after several touring companies went out. Retires with musical comedy run record on this side of the water.

"Just Married," Shubert (8th week). This farce accredited good entertainment. Is doing very good business for this time of season, with last week's takings little under \$10,000.

"Honeydew," Casino (5th week). (Repeat date, 31st week on Broadway.) "Two for one" has been a most successful plan here, with excellent attendance. Takings for past two weeks better, with the gross around \$11,000. Will remain as long as profitable.

"Ladies' Night," Eltinge (45th week). The winner of the A. H. Woods string this season. Keeping up its summer pace, with the business last week well over \$9,000.

"Lightnin'," Gaiety (144th week). Got \$12,000 last week. This week's pace indicated a gross of \$11,000. Still regarded a cinch to remain through the summer.

"Liliom," Fulton (9th week). The smash of the non-musical attractions; late arrival drama that caught on from the premiere at the Fulton. Capacity business, with last week's gross well over \$12,000. None of non-musical list anywhere near this.

"Mr. Pim Passes By," Garrick (15th week). Moved back Monday from Miller; show opened at Garrick. Pace between \$5,000 and \$6,000 lately at Miller. Can make money with smaller gross in Garrick, controlled by Theatre Guild which produced "Pim."

"Miss Lulu Bett," Belmont (35th week). Final week; stay extend-

ed on spurt given prize play publicity. Did well enough last week to remain longer. House, however, contracted for "John Ferguson," which again comes to life and will try summer going once more.

"Nice People," Klaw (16th week). Favorable weather conditions last week bettered speed and show beat \$10,000 gross. Is close to non-musical leaders.

"Sally," New Amsterdam (26th week). Warm weather affected only the family circle. At the end of its sixth month it is leading the field. Contenders now are the "Follies" next week and "Whirl of Broadway" at Winter Garden.

"Shuffle Along," 63d St. (4th week). Management more than satisfied with takings here of around \$8,000; claimed to net good profit. Reported looking for house on Broadway.

"The Bat," Morosco (43d week). Pace has been in and out of late, but gross still a money maker and show stands fine chance for summer continuation.

"The Green Goddess," Booth (23d week). Clinched for summer with business close to \$10,000 last week. Has not gone below \$9,000.

"The Last Waltz," Century (6th week). Management not decided, but attraction will probably run right through summer instead of laying off in hot weather. Over \$25,000 last week.

"The Tavern," Hudson (4th week). (Repeat date, 35th week on Broadway.) Will remain another week, at which time George M. Cohan, who heads the cast, relinquishes house. Takings good, with indications attraction could remain longer.

"Two Little Girls in Blue," Cohan (7th week). Showed strength last week by holding up, getting a gross of nearly \$13,400, considered very good at \$250 top and claimed \$1,000 better than previous week.

"Whirl of Broadway," Winter Garden (1st week). Opened Monday night, Garden having been dark several weeks. Started as "Belle of New York," but completely changed. Many players in try-out weeks out of town.

"Way Down East," 44th St. (42d week). Film. Will be withdrawn at end of next week. Arrangement called for continuation until August, but cancellation clause taken advantage of.

"Over the Hill," Park (36th week). Film.

"Four Horsemen of the Apocalypse," Astor (15th week). Getting around \$10,000 weekly. That leads the special features.

"Connecticut Yankee in King Arthur's Court," Central (14th week). Film. Gross small, but house under rental by Wm. Fox. "Shame," new feature, not yet ready though named as successor.

"Dream Street," Town Hall (10th week). Film. Withdrawn after running nine weeks; is feature at Strand, with regular release in order.

"Queen of Sheba," Lyric (10th week). Film. Figures to continue well into summer.

TOURING LONG ISLAND

A. D. Fitzgerald's combined version of "Peck's Bad Boy" and "Jack, the Giant Killer" opened Wednesday in Freeport for a tour of the Long Island one night stands. The piece is the first attraction to play Long Island in some time, the houses in all of the towns being devoted to a picture policy, with an occasional night of vaudeville in some of them.



BURNS and LYNN

Golf outfit for sale. Run out of golf balls at the 11th hole. Burns and Frabita take notice. Address: AL JOLSON, en route. Permanent address: 222 East 188th St., New York.

THREE SHOWS NOW LEFT IN BOSTON

Plymouth and Majestic Closed Saturday.—"O'Brien Girl" Until Labor Day

Boston, June 15. Two more of Boston's theatres closed Saturday—both Shubert houses—Plymouth and Majestic. In the former "Three Live Ghosts" ran for quite a while longer than was expected, but the latter house has been given over to pictures for several weeks past. This leaves just one of the Shubert houses open, the Wilbur, where "Up in the Clouds" is housed and doing well enough.

Only three legitimate shows are now playing and there doesn't seem to be much chance of any others arriving at least until the middle of August. The Wilbur, Tremont with "The O'Brien Girl," and Selwyn, formerly Park Square, with "The Right Girl," are open.

"The O'Brien Girl," is booked into the Tremont until two weeks before Labor Day and barring a bad weather break will be a consistent money maker during this period. It was rumored about town Monday, following the announcement of Cohan's intention to quit producing that this show would be closed in two weeks. It was denied, however, by Manager Rosenthal who declares that at no time has the business fallen below \$18,000 gross weekly and that the company is playing on a "run of the show basis."

"The O'Brien Girl" (Tremont, 6th week).—Out ahead of all the others, even though it did sag off a bit last week. It did about \$18,000 last week but can make considerable money until it touches a \$15,000 figure, when something might have to be done.

"The Right Girl" (Selwyn, 2d week). Got away fairly well on the opening week, doing about \$10,000 with the indications being that it would not drop far below that figure this week. In for an indefinite engagement.

"Up in the Clouds" (Wilbur, 4th week). This show is due to stay at this house until July 4th anyway, and as it did \$10,000 last week, a fair gross, probably will last its time out.

MISS VALENTINE REHEARSING

The Shuberts have placed in rehearsal a new comedy entitled "Miss Milo," which will have Grace Valentine and Stuart Baird in the leading roles. The piece, although a straight comedy, will employ eight show girls playing manicure roles, two acts of the play disclosing the interior of a beauty parlor. July 4 has been set for the opening in Atlantic City.

SOUSA STARTING TOUR.

John Philip Sousa will play a road tour with his band, opening July 14 in Northern New York, prior to starting the customary engagement at Willow Grove, N. J. The Sousa organization will consist of 80 pieces and will be the largest band that has ever toured as an attraction.

The present road route includes the resorts along the St. Lawrence and will take in some of the larger Eastern Canadian resorts.



ROBERT HAWKS

Whose tenor voice of rare quality and ability as straight man helps to form the wonderful singing and comedy combination of Taylor, Macy and Hawks

Direction—**FITZPATRICK & O'DONNELL**

WILKES, SEATTLE, CLOSES

Five Years as an Organization, With Individual Records.

Los Angeles, June 15. The Wilkes Stock Company of Seattle has disbanded after five years. During that time the company played at both the Metropolitan and the Orpheum theatres there. A number of the players of the organization have hung up records for playing that will remain for a long time.

The records of the company show that 270 players appeared with the organization. Fanchon Everhart is the only original member of the company, she having appeared in 2,030 performances and 205 different plays. Norman Feussler is next, with 2,024 performances and 203 plays. The others are listed as John Nickerson, 1,601 performances; Henry Hall, 1,596; E. Dean Seavey, 1,311; Howard Russell, 1,099; Jane Morgan, 778; Mary Thorne, 670; Alex Luce, 643; Julia Elmdorf, 285; Emmett Vogan, 263; Charles Pitt, 216.

Alex Luce, the leading man, goes to the Wilkes company in Denver; Henry Hall comes to Los Angeles, while Norman Feussler, Emmett Vogan, Howard Russell, Erman Seavey, John Nickerson and Mary join the Wilkes Players in Salt Lake. Jane Morgan and Director Charles Pitt go to New York.

WAYBURN INCORPORATIONS

Files Papers on "Flying Island" and "Town Talk."

Incorporation papers on Flying Island, Inc., and Town Talk, Inc., were filed this week by Mortimer Fishel, of Dittmerhofer & Fishel. These two plays are being readied by Ned Wayburn for early fall production. E. Brett is associated with Wayburn on the business end.

The "Flying Island" play is by Fred Jackson and George Gershwin. George Stoddard, Harold Orlow and Wayburn tri-authored "Town Talk," which will be put out first.

Both corporations are capitalized at 500 shares, no par value.

STAGEHANDS ELECT OFFICERS

The following were elected officers of Theatrical Protective Union No. 1 at the annual meeting of the New York local stagehands' organization, held at the clubhouse last Sunday afternoon: Harry L. Abbott, president; Frank Stein, vice-president; J. C. McDowell, secretary; E. H. Conway, treasurer; J. P. Tracy, sergeant-at-arms. The following were elected trustees: Joseph Magnolia, chairman; William Reilly and Gus Durkin. William E. Monroe and Harry Dignam were re-elected business agents.

CHOOSE CHAUTAUQUA SHOW.

"Nothing But the Truth," has been selected as the legitimate attraction for the Redpath Chautauquas in Ohio. The piece will open June 22 in Columbus, playing one night stands for two months, closing its season Aug. 23 in Elk Lick, Pa.

The piece will be one of the 14 attractions playing the Ohio time. The other companies being comprised entirely of Chautauqua entertainers.

TWO "EAST IS WEST."

William Harris, Jr., is sending out two companies of "East Is West" this coming season to open some time in August. Fay Bainter will tour with the No. 1 company. An "Abraham Lincoln" company also will start out the same month. Georgia Wolfe is casting the productions.

TWO YEARS' RUN.

The Billy Allen Musical Comedy Co. closed Saturday in Pottsville, Pa., after a continuous run of two years with but two weeks' layoff. The company will reopen June 26 as the musical stock organization at the Park in Erie, Pa.

The second Allen company, headed by Hal Carter, closed May 28 in Kingston, N. Y.

WILL KING CO. IN L. A.

Los Angeles, June 15. The Will King company of San Francisco is to play a seven weeks' engagement at the Auditorium here. The company played here last summer and did a record business at popular prices.

"Irish Eyes" Opening Aug. 15. "Irish Eyes," the new starring vehicle for Walter Scanlon, the tenor, will open Aug. 15 in Boston. According to the present arrangements the piece will be kept in that city for three weeks before taking up a road route.

T. M. A. "OPEN SHOP" CONTRACT ISSUED

Differs Radically from Equity "Closed Shop" Contract.

The Touring Managers' Association's new "open shop" contract, which all of the members of the organization have obliged themselves to use exclusively next season, was sent out to the 110 managers comprising the membership of the T. M. A. last week. The T. M. A. producers, who had hitherto held off from signing actors for next season, until the new T. M. A. "open shop" contract had been issued, upon receipt of the contracts, started casting their productions. The T. M. A. shows will be cast with non-equity actors, as previously announced.

There are three radical points of difference between the Equity "closed shop" contract and the T. M. A. "open shop" contract.

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 (Continued on page 23)

MISS KUMMER ACTIVE

Will Continue As Manager With New Broadway Production

Clare Kummer, author and manager, will continue her production activities next season regardless of the passing of Rollo's "Wild-Oat" to Sam H. Harris last week. "Rollo" was Miss Kummer's initial production, playing for a run at the Punch and Judy theatre.

A tentative route offered by the Shuberts for the show was considered unsatisfactory and the piece was therefore given over to Mr. Harris' control, the time laid out by the manager in K & E houses being much more favorable. Roland Young will remain in the leading role.

Miss Kummer's second show on her own will be among Broadway's fall offerings.

BOSTON'S OPENING

Majestic Announced for "Advanced Vaudeville"—"Irish Eyes" First.

Boston, June 15. The signs announcing that the Shuberts will put vaudeville into the Majestic next season have been posted. They announce "Shubert's Advanced Vaudeville."

Walter Scanlon, in "Irish Eyes," will open the Plymouth August 15. He cleaned up at the Arlington, the Shubert's "dog" house last season, and is considered a good bet locally. "The Bat" will come into the Wilbur August 22, and "Tickle Me" at the Shubert September 5. On September 5 the Boston Opera House will also open with "Mecca."

TALENTED YOUNG MAN

Charles George, a Southern author of comparatively juvenile age (being in his early twenties), has written the libretto and score of a new musical production, "Listen to Me," which he will also stake for the producers, LeComte & Fleisher. The piece will go out next fall.

Witmark & Sons have the publishing rights to the music.

STARS POSTPONE PARTY

Los Angeles, June 15.

The midsummer night theatre party of the Los Angeles Theatre Association scheduled for last Saturday night at the Egan Little Theatre was postponed until July 9, the reason being that Charles Chaplin, Mme. Nazimova and Mary Pickford, who were to appear, could not show.

CLARK AND LOCKWOOD PLAY.

Edward Clark and W. Lockwood are collaborating in the writing of a new drama called "The Safety Valve," the play being a dramatization of Lockwood's book, "Miss Captain Kidd."

Lockwood wrote the original story which "De Luxe Annie" was taken from, both writers collaborating on that play.

McCormack-Selman Collaboration.

Langdon McCormack is writing a new dramatic piece in association with Harold Selman for next season. The play will be of a spectacular nature, following the lines of some of the former McCormack pieces.

Selman appeared in vaudeville in a sketch, prior to starting work on the new play.

JACK LAIT'S REVIEWS

BROADWAY WHIRL.

This is the third edition of the last roof show Morris Gest had atop the Century, which John Henry Mears took out with Nan Halperin, Felix Adler, Frank Fay, Jay Gould, Winona Winter and Annette Bade. It played Chicago and was recast. At present its featured principals are Richard Carle, Blanche King, Charles Winninger and Miss Winter and Gould. The title has been changed from "The Midnight Whirl" as seen at the Times Square. It is a snappy and sparkling revue, with an unobtrusively fine chorus as to looks, pep and talent. It lacks the distinction and magnitude usually required of an attraction offering this form of amusement around Times square. But it is announced for eight weeks and should not regret that period.

It was a long time since Carle appeared as a New York jester. He has the same mannerisms, but not the same ginger. His eccentric dancing, which helped largely to establish him, he has all but abandoned. Miss Ring could not be judged at the opening because she forgot her lyrics and "went up" completely in the first part, later redeeming herself with some earnest attacks on lyrics and her usual excellence in reading comedy lines. She seemed unsteady in her songs throughout, however. Winninger was the polished gentlemanly clown of always. Miss Winter is now a combination prima donna, ingenue, soubrette and specialty performer, looking charming and appearing often, yet drawing her best returns still on the ventriloquy bit. Jay Gould ran away with the show whenever he was on, the pronounced single-handed and outstanding success of the event.

The chorus looked New York, yet worked with the crackling energy of turkey troupers and the individual accomplishments of principals. Eleanor Reedy, Lucille Ballentine and Marguerite Ross (scarcely chorus women, though they worked in numerous ensembles) scored in single bits repeatedly. Janet Sisters were pretty and fresh, with fine promises but apparent creakiness of insufficient experience. Walter Gault, every inch a tenor, sang a romantic number as though he were playing Hamlet in the last act, yet in fine voice and with audience effectiveness.

Several comedy scenes, with Winninger, Carle and Miss Ring as chief operators, proved loudly amusing, especially those in the latter half. The old scenes "went" as of yore, the income tax-passport quartet being the laugh bang of the night. Some of Miss Ring's songs were a shade blue; most of the comedy was alcoholic, that being the foremost fashion of two years back, when Tommy Gray wrote the scenes.

This is a laughing show, frothy and entertaining, though not as impressive as its list of notable principals might promise. It could scarcely compete with the newest of the spectacle musical offerings, but should do all right for a few weeks, as our town is not overrun with this brand of delicacy this June.

FRIARS' FROLIC.

This performance made all other benefit shows of recent history look sick. The Friars, an organization of showmen, vaudevillians, humorists and good fellows, knew just what to do at a specialty show and just how to do it. There was no strut of seriousness, none of that customary attempt to utilize this sort of opportunity for the exploitation of egotistical dreams of greatness. The hoofers hoofed; the singers sang; the comedians clowned. For once an audience got a benefit as well as a "cause."

The Manhattan Opera House performance, box office and program, grossed beyond \$13,000. The main floor seats cost \$10 plus war tax, and were worth it.

George M. Cohan's master hand was behind it and all over it. If Cohan had never done anything more than put on this one show, his contemplated retirement would be deplorable. He will not retire as a Friars' director; but such capacity and such genius belong to the stage at large rather than to any organization. The club, of which he is Abbot, paid him prodigious homage, but no more than does the broad public. That his famous "touch" retains all its cunning he has shown repeatedly of late, at no time more conspicuously and brilliantly than at this frolic.

The minstrel first part was a whizz-bang of speed, talent, roars, individual hits, notables and personalities. In breathless succession John Meehan, James J. Corbett and Cohan acted as inter-entertainers, with Pat Rooney and Eddie Cantor, Harry Kelly and Richard Carle, Willie Collier and Lew Fields as aid men. That couldn't be very bad; it was very great. Much of the exchange of comedy was ad lib. And after Cantor's delicious punning, Rooney's surefire dancing, Carle's hokum recitation, Kelly's story telling—when Fields started to poke Collier's eyes out, saying "Ooh—I love you!"—it was a convulsion.

The wise rejoinders came like hail. "How's Weber?" asked Collier. "I

never mention him," said Fields. "Why not? He always talks about you," chided Collier. Fields told of going to church with Weber and Sam Bernard. "The minister asked every man in church to contribute \$1,000," said Fields. "What did you do?" asked Cohan. "I fainted," answered Fields, "and Weber and Bernard carried me out."

But the most subtle and ringing wise stuff came in "Managerial Troubles" at the start of the second half when George White, George Le Maire, Lou Holtz, Lester Allen, Willie Collier and Cohan, assisted by 16 of White's sweet ponies (two-legged) ran a timely satire on producing, bucking the bookies and other forms of hazardous endeavor. Cohan was not programed as its author, but no one else could have written it. No revise can retail its flavor, its asides, its "inside stuff," but the plot itself is amusing even in its bare form.

White was seen rehearsing earnestly with his girls on a number. In came Le Maire his chief comic. Le Maire didn't want to complain—he was for the good of the show—but wouldn't it be a good idea to let him have all the comedy so that the audience could rest its sides while he was off? White argued: Le Maire threatened; Le Maire won; Le Maire left. Rehearsal resumed. Down the aisle came Holtz. He had a tip that the "wise money" was of a certain horse. White bet \$5,000. Rehearsal resumed. Le Maire returned. How about dressing rooms? White finally agreed to build him one. Le Maire left. Holtz returned. The horse had won. The wise money was on another. White told him to bet the works. Rehearsal resumed. Le Maire returned. He held a three-sheet of the "Scandals," with Ann Pennington pictured and featured. This scene was an unending howl. To those who remembered Le Maire's own billing of his own "Brevities" it hit even harder. Was this the way the show was to be billed? White thought so. Le Maire raved. It should be "George Le Maire (big) in George White's Scandals (small)" with George Le Maire (big) and Ann Pennington (small). White almost died. Le Maire loftily resigned—still for the good of the show.

In the meantime Le Maire had pointed out to White how lucky White had been—what an accident his success had been. He, Le Maire, could put on a show that would be a show. Holtz came down the aisle. The wise money had gone wrong. The bankroll was flat. The curtain went down. Scene in "one." Le Maire putting on his own show, rehearsing Allen in a comedy scene. On came Collier, his chief comic. Collier thought Allen's comedy ought to be cut and given to him. All right. He returned and demanded a stage dressing room. Le Maire offered to share his own. "No," said Collier, "yours will be full of bladders." Very well, Le Maire would build him one. Collier returned. How about fares and sleepers for himself and Buster and Mrs. Collier? Le Maire winced, but gave in. Collier returned. He had a Jap dresser and the dresser had a Jap wife. Couldn't Le Maire put in a bit for the Jap and a number for the wife? Why? So Collier wouldn't have to pay them and their fares. Le Maire gave in. Collier returned. How about billing? Le Maire intended to bill himself. Not a chance—Collier would be starred. "I've been a star for 20 years," he cried. "Well, isn't it time you gave somebody else a chance?" asked Le Maire. No, Collier quit. Le Maire, disgusted, closed his show before he opened it.

On came Cohan. He asked after the show, as a brother manager. Le Maire told him it was all cold. "Never again," said he, "I'll stick to acting. I'll take any kind of a job at any salary from any manager." "Fine," said Cohan. "I'm putting out a tent show. (Scream.) You're hired." Le Maire wrung his hand. "How much money?" asked Cohan. "Anything," said Le Maire. It was all fixed. As they strolled off together, Le Maire stopped Cohan. "By the way, George, how are you going to bill this show?" That was the blowoff.

William A. Brady, his daughter, Alice, her husband, and company appeared in a revival of the wharf and tank scenes from Boucclaute's (Continued on page seventeen)

Brooks

THEATRICAL COSTUMERS

Leading Makers of Stage Attire For Men and Women

We costume completely musical and dramatic productions, moving pictures, acts, revues and operas.

143 West 40th St., New York

DIXON and LONDON PALACE GIRLS (16). Dances and Songs. 17 Mins.; Full Stage. (Special Hangings). Palace.

Harland Dixon is formerly of Doyle and Dixon. When the latter was called in to take the place of Fred Stone in "Tip Top" some weeks ago, Stone having broken a bone in his toe, it was said the dancing team had split. Dixon's appearance now is with the London Palace Girls, one of the "Tip Top" features.

The turn is announced by permission of Charles Dillingham, but the booking is rather a bright one for the manager, since the London lasses stood the chance of spending the summer here minus engagement, awaiting the opening of "Tip Top" on tour.

Dixon opened alone. After a verse of "What Are the Wild Waves Saying," the Tiller girls were on, flashing a neater appearance even than in "Tip Top." Dixon finished the number alone, adding a dance single. Dixon's second number had him out in walking suit and topper with a jingle about three suitors, one "Wop," another Irish and the third Russian, with a dance bit to the latter in Trotsky fashion.

The girls in another fresh change, looking cool in blue and white checked gingham, then took the stage for the clog number from the show, drawing down nice returns. Dixon's next bit was his best. After a song, "How She Teases," he worked in spot in a straight legged routine which looked new, and it was accordingly appreciated. The Londoners for the finale stunt worked the straight line and wheel evolutions, Dixon joining the bunch with novelty dancing.

The turn is only for a short summer booking. When the girls return to the Stone outfit in the fall, Dixon will probably be assigned one of the new Dillingham shows. In this house the Palace girls billing fits perfectly. Their work is always pretty though not sensational.

Ibce.

VERA CALHOUN and CO. "Moonbeams (Musical Novelty)." 10 Mins. Three (Special). 23d Street.

Two fresh looking girls with especially sweet voices and agreeable, unassuming manners, give an attractive turn, the pleasing musical quality of the song numbers being enhanced by prettily arranged production incidentals.

At the opening a drop is disclosed in "one" with a large disk cut in the centre and backed by a white, representing a moon. The two girls appear from the round opening for a duet. The act is made up from this to the end of duets and solos, the girls changing costumes for each number while a different drop is lowered in "three" (visible through the moon opening in the forward drop) and props are set to build up the picture. For a Japanese number there was a garden scene and a row of old fashioned flowers for a number "Sunflower Girl."

The girls voices are exceptionally good, well trained and at times brilliant with emphasis placed on the high note of the soprano. Good looks of the girls and the direct simplicity of the offering both recommend the number strongly. At the close of the vaudeville section at the 23d Street the act scored, following an unusually strong small time show.

Rush.

WALSH and AUSTIN. Song and Talk. 12 Mins.; One and Two. City.

Walsh and Austin, a mixed team, have gone to considerable expense in the outlay for their present offering, enhanced by the use of two special drops of an attractive nature and some elaborate costuming by Ethel Austin. The couple open in "one" for a flirtation bit, Walsh going into a number which has lyrics of the same nature, followed by some cross-fire with his partner. More punches should be injected into the talk although the Monday night audience could not be taken as a criterion to determine comedy value.

Following this bit the action goes to "two," displaying a special hanging of an attractive nature with Walsh handling a number telling of the girls he has met, with Miss Austin appearing through the center of the curtain as an old fashioned girl and later in a wedding array, the latter a very flashy stage dressing. The idea is nicely worked up with the wedding bit topping off to good returns.

With soie attention paid to improving the early portion this couple can make the grade.

AMARANTH SISTERS and Co. (2). Dancing and Gymnastics. 12 Min.; Three (Special). 23rd St.

Amaranth Sisters (2), are assisted by two men, in the presentation of a series of dances, the men offering hand-to-hand balancing and gymnastics while the girls are changing costumes. The men also work with the girls in one of the dance numbers. Special drapes, with an old rose lighting effect make a pretty stage picture for the specialties. A screen at the center with practical paneled doors blends in with the color scheme and is utilized for one of the numbers. The girls are costumed in the period of Louis XIV at the opening, the men appearing as pages in white wigs and satin knickerbockers, in harmony with the girls' costuming.

Simple double dance by the girls first, hand-to-hand trick by the men next. Girls back in silvered Chinese costumes for another double. Balancing trick performed by the men, with large floor lamp used in its execution. Girls in white kicks and cartwheels. Men change to black and white Columbian suits for a number with the girls, the latter changed to yellow and blue dresses. Ground tumbling by the girls for closing.

The mixture of dancing and gymnastics makes a good combination, getting away from the pianist thing, while the girls make their changes. Girls are excellent dancers, and men thoroughly versed in gymnastics. Good flash feature turn for the pop houses or early spot in the big timers.

Bcll.

MONROE and GRATTON. Talk and Songs. 12 Mins. Full Stage Close One. (Special Set). American.

This is the bungalow act played on the big time by Stevens and Hollister. The set shows the front porches of two California bungalows. The young man enters lit up and is unable to get into the house. The girl, without a bun is also unable to get in and from their respective porches the conversation ensues.

The act is following very closely the layout of the big time couple and little has been changed. The man is playing the drunk a bit too bolsterously and does not get as much from it as did Hollister from his genteel souse. Perhaps it may be as well from the pop stand point not to play it too legitimately. In that case, however, it would be better to hoke it up more. That seems to be the point—either play it as it was done originally or make it very broad.

The little girl is winsome, with a very pleasing speaking voice, and handles her end very well indeed, although the specialty of Leona Stevens is missed as a punch. The same setting is carried and while the true effect of the porches could not be gained on the American roof, in the theatre it is probably carried out fully. The act got away nicely on the roof Thursday night, receiving several recalls, and for the Loew five act programs it should be able to fit in and take the place of a cut and dried sketch very nicely.

WEBER, TAYLOR and HICKS. Songs. 14 Mins.; One. City.

Three men, tuxedo clad, follow a straight singing routine—tenor, baritone and bass. The tenor follows the opening with a ballad, the baritone then has his opportunity with a coon shouting number, which he finishes up along the lines of a ballad, and the bass selects "Son of the Desert" as his.

A Spanish number with comedy ideas is handled by the three, after which a minstrel bit with a few gags. The men possess voices with their ideas of delivery satisfactory. A bit of light comedy is entrusted to the baritone, who handles it well without letting the comedy detract from the singing value.

These boys were credited with one of the few hits of the first half bill at the City Monday night.

DIAMOND SISTERS. Dancing. 12 Mins.; Full Stage. H. O. H.

Two good looking girls in ordinary single and double dances making four costume changes. Opening with a double dance the girls both flash singles that contained nothing new or startling.

The closing was an oriental double in appropriate costumes with a switch to a near-jazz routine to complete the cycle. Both are fair dancers and suggest ballet training but the routine holds nothing that will lift from mediocrity.

Con.

SILBER and NORTH. Comedy. 13 Mins. One. Fifth Avenue.

This couple rate as one of the west's standard comedy acts. It has been playing the various western circuits, with the Orpheum probably an exception, for six years or so. About two years ago the turn came east, showed in Brooklyn and immediately trekked westward when a slight salary difference arose.

The act has known standing in the west and it has been no trick to repeat twice each season. Now that it has been coaxed to the Atlantic seaboard again, it is likely that it will remain indefinitely.

Silber and North have a routine of smart folly and though it is nonsense, it is polished, in the hands of both players. At the opening Miss North, a neat girl with a pearly smile is reading a note. Silber, as a sap, with tan bulldog shows an egg shaped deer and tight suit, committed the note and he horns in with conversation, saying he was inside the hotel and saw her outside and thought he'd write.

The material is one productive of smiles rather than laughs, the pace of the team appearing to aim for just that—a pleasant, chatter diversion. He invites her to the drug store for a coca cola—promises to pay for it himself and then for an auto ride. When she whispers she has nothing to wear, he replies its alright, they'll go swimming. A flirtation bit is made as amusing as the chatter and when Miss North gives him a hug, he thinks she is trying to choke him. Then he measures her kiss as being old fashioned, explaining the difference between the old and the new being about 13 minutes. There is a duet for the finale, it being "Tiddle de Winks," which is well suited for their quiet style.

Silber and North are a big time act, steered away from the big houses up to now because they could secure bookings more easily and quickly in the territory where they are favorites. It should be a winning combination in the best bills.

Ibce.

POLLARD SISTERS. Songs and Dances. 11 Mins.; One. 58th St.

A sister team of the usual run. A double song at the opening, each doing a single, and a double for the finish runs it out 11 minutes, with about four of it entertainment.

The single of the girl, who dances, is now the only thing really worth while. This girl is full of "pep," can dance and seems to have a strain of comedy in her face and dancng that should be developed. The singer is pretty and has a pleasing voice, but puts no life into her work and needs lessons in stage deportment.

To all intents and purposes the girls were brought in for a showing before they were ready. They need several weeks' work in the sticks with a watchful eye on them. Their routine is not good and there are several things the most unpracticed could detect at a glance that should be changed. It looks like one of those things where the agent asks, "Are you ready to show?" and, getting an affirmative answer, goes ahead and gets them a date, instead of seeing them first before bringing them in. Many acts with possibilities have been killed in a similar manner.

These girls seem to have something, but it needs developing. Perhaps a season with a big act would benefit them, and they would fit nicely into some of the vaudeville productions.

ROBERT RUSSELL and Co. (2). "Peggy Arrives" (Songs). 18 Mins.; One and Full Stage. 23rd St.

"Peggy Arrives," a conventional singing skit is constructed primarily for the purpose of giving Robert Russell an opportunity to display a good high baritone singing voice. Additionally the skit provides for the introduction of a legitimate Irish woman characterization by Peggy Russell. It opens in "one" with Miss Russell, as a middle aged Irish immigrant looking for her nephew. Mr. Russell happens along the same street by coincidence and discovers the woman is his aunt, whom he expects, and has gone to meet.

The skit is loose jointed, and far from matching either Mr. Russell's vocal qualifications or Miss Russell's character ability. It will do, if the Russells are satisfied to play the pop houses. Peggy Russell's Irish woman however is so much above the average in conception and portrayal it would be wisdom to secure a real vehicle. The turn pleased at the 23d St.

Bcll.

W. HORLICK and SARAMPA SISTERS (2). Dances. 10 Mins.; Full Stage. (Special Hangings). Palace.

The Horlick family has been identified with a number of Gypsy dance turns. W. Horlick in this act is a young man, of excellent appearance and splendidly built for dancing. The Sarampa Sisters, in spite of the foreign sounding name, are extremely neat girls and of American type.

The trio opened with a varied dance number, to the melody of a Hungarian rhapsody. Horlick remained for a single in costume, flashing the Hungarian as well as the Russian style. One of the girls then singled to break the wait while the man and her sister changed to ballroom dress. The finale number was the most varied of all, starting with a modern dance and including some excellent single work by Horlick.

It is the classiest of all the Horlick acts, both on the appearance of the dancers, but the staging as well. The tough job of closing the show was its assignment. Further up on the bill it would have started something for sure.

Ibce.

ELSING and KELGARD. Songs and Piano. 17 Min.; Two (Special Drop). 58th St.

The act is probably called "Movie Types" or something similar, brought on by the last number, in which several types are shown applying for a job in the studio. The man at the piano figures as a partner rather than as just a piano player.

It is rather hard to pass cold judgment from the showing Monday night. It was very warm in the theatre and most of the audience was busy trying to keep cool, while the couple, especially the woman, were noticeably nervous, and this interfered.

They have some rather good material, away from the usual run, and carry a good looking drop with an alcove in the center into which the piano fits. The woman seems uncertain about her work and missed many points through a desire to get through with it. She mumbled several of the lyrics so that it was almost impossible to hear what she was saying. This made it very bad, for the numbers are strictly lyrical. This may have been due to the nervousness, although there seems to be a sameness about her work that doesn't augur well for her getting across characters of so widely different types. Her Irish woman bit was very light and the material here is not good. The character instead of being played for rougher comedy is set in for a bit of pathos. Miss Elsing appears to be new to this sort of work; she goes after it almost as you would expect a screen actress to. The showing at the 58th St. Monday night was not at all good, but taking it from all angles the act is at least entitled to another hearing.

IRVING CLARK'S REVUE (8). "The Japanese Honeymoon." 25 Min.; Full Stage (Special Set). Proctor's 125th St.

The usual girl act, with six choristers, a featured Hebrew comedian (Clark), juvenile and prima donna. Eva Bernard opens with a number, assisted by the girls, followed by comedy talk, with Clark playing a chaf character, Eddie Lloyd doing the straight.

A series of numbers follows, with Lloyd and Miss Bernard doing the leading, the comedian making a switch to a naval costume for more business with the girls, the turn topped off with a bridal number, easily the class of the act.

The turn is draggy in spots, possibly due to having been played for some time, the players appearing to have become tired of their roles. The chorus needs speeding up and the listlessness eliminated. The girls make several changes, in most of which they look well. The turn can be offered during the summer at a price that may secure it some time, but as a standard small-time offering for around New York it would never do during the regular season in its present form.

FOUR DANCING DEMONS. Song and Dance. 13 Mins.; Three.

Two colored couples in straight costuming, men wearing Tuxedos—well worn ones, truth to tell, but dinner jackets of a sort nevertheless. Like all dance acts of its kind, they are capable hoofers and live up to their moniker safely enough. Can't miss on the three a day.

"MELODIES AND STEPS" (4). Songs and Dances. 12 Min.; Full Stage (Special Cyc). 58th St.

Some one has overlooked a chance to make a good vaudeville act out of this quartet of presentable looking girls. There is a combination of a singer, a girl who gives every indication of being able to sing the blues song; a sister dancing team and a piano and saxophone player.

The girls open with a song in which all are involved, telling of getting a standup from their boy friends and so they decide to entertain themselves. Each tells in the song what she will do and then they go into the act. The opening is much too long and the whole could have been explained in ten words without the long-drawn-out and slow number.

The dancing girls start the proceedings a-humming with a very snappy dance that gives a corking opening. The turn is let down there by a piano number and it never gets back into its stride again. The singer is a plump, good looking girl with heaps of personality and a manner that indicates she could put over songs, but she never gets a chance to get going. The numbers she does are not for her at all and hold her back. There is plenty of time for her to step down and do two or three of them and unquestionably get away with it.

The girls then meet to say they are going to their dates as the Johns have shown up and they all leave excepting the piano player, who states she knows how to bring them back, and then plays a slow piece on the saxophone. The girls come back for a singing and dancing finish. If this is to be retained, why not bring them back with the logical thing—jazz? A slow altz will not bring this type of girl back in these days.

Here is a very good chance for some one to build a real good girl combination into a desirable act. From the dressing the act doesn't seem new. The gowns look well worn and in one case at least quite a bit soiled. It may have worked around under a different name. The little piano player is made up like a little old woman, but she plays, and a becoming gown would probably make her look the part. The dancing team have plenty of life and work beautifully together. One of the girls is an exceptional dancer. The singer is there, but not properly placed.

The act needs a producer and one with an idea or two.

C. PLANT and CO. (2) "Matter of Form" (Comedy). 14 Mins.; One. 23d Street.

Really a two-man talking comedy act, with a girl assisting for comedy purposes. The layout is straight working as "wise guy" and putting it all over "boob," doing Hebrew dialect. The introductory talk is about a business arrangement. The two will go into partnership in a hold-up scheme and straight man reads a form of partnership agreement.

While he is reading the curtain in a store window painted on the special drop in "one" goes up and a girl model is disclosed posing in scanty lingerie. Comedian's attention is riveted on display while straight reads contract "form" and there is much punning on that word.

Window curtain drops and enterprise "highwayman hold-up" business is completed with more talk. Same girl acts as passer by. She is held up, weeps for her "starving children" and Hebrew gives her all her money. More talk between comedians and girl reappears. Held up again and slaps highwayman's face. Comedian and straight go to business of dividing profits, giving partner half of what he gets, etc. Straight man sings several numbers in agreeable tenor.

Satisfactory small time turn. Audience liked it at the 23d Street.

Rush.

FANTA Contortionist. 5 Mins.; Full Stage. (Special Set). 58th St.

The scenic effects are the outstanding feature. A scrim drop in "one" has a back drop of black, on which is woven a spider web of rope. On this rope the man, in white tights, with a false head supposed to represent some sort of a creeping animal, does his routine.

The routine is about what every other contortionist does. The one thing greatly in its favor is that it doesn't make the bending repulsive. The scenery, however, is the principal asset, and while it is a good background for this sort of a specialty, still it is not in itself enough to put over an entire vaudeville offering. Light effects are also carried.

KAPLAN and NEWELL.
Music and Bar Work.
10 Min.; One (4) Full (6).
Special Drops (2).
Riverside.

Kaplan and Newell have changed their names from Jerome and Newell to avoid a conflict with another team. They are two male bar athletes with a novel surprise opening in one before a special drop.

Both are attired in Chinese costumes and get across some excellent music from a clarinet, and one-stringed violin. This is followed by a corking solo dance by one member to the accompaniment of a fife, played by the partner.

The act then goes to full stage where a special back drop carries out the Oriental atmosphere. A horizontal three-bar a, aratus is used for some flashy looking bar work, the closing trick being a blind-fold body swing from a hand balance to the center bar, followed by another swing to a knee hold on the end bar, then a somersault to the stage. It was good for gasps and looked risky.

The pair have framed a real novelty. The surprise element gets over, both being excellent musicians and making the opening in "one" stand up as a specialty. *Con.*

JANE O'ROURKE and Co. (2).
Comedy Playlet.
18 Mins.; Two and Three.
Albion, Brooklyn.

Jane O'Rourke and two men present a comedy sketch, containing a good idea. Opening in two a story is unfolded concerning the marital troubles of a young couple, the woman (Miss O'Rourke) calling upon her uncle an attorney, and informing him she wants to divorce her husband. The husband arrives shortly after, and the uncle after listening to both sides, requests husband and wife to sit still a few moments and think over the cause leading to the desire of both for a divorce.

The action then cuts back after the fashion of a picture story, to the apartments of the young couple. The quarrel, which resulted in both running to the lawyer is shown, and it is disclosed that the differences between the pair are trivial. Action back again to two, to the lawyer's office. Both are still set on divorce. Lawyer says neither has legal grounds, and when requested to set forth manner in which divorce can be secured, does so. This brings pair to senses. Happy ending. Parts acceptably played. Plenty of good hefty laughs in quarrel scene. Sketch is entertaining and should fit nicely in the pop house bills. *Beil.*

WELCH and HAZELTON.
Comedy Talk and Song.
12 Mins.; One. (Spec. Drop).
H. O. H.

Welch, the straight man, is a former half of the Welch and Dobbs turn. Hazelton, his new partner, is a capable comedian but neither will get very far unless the present turn is immediately revised.

A special drop of the exterior of an apartment house serves to introduce the comical as the janitor with Welch as a conversationally inclined tenant. Crossfire follows, consisting of old and ancient material. The situation allows ample opportunity for clever dialogue which is muffed entirely. A comedy touch is a tenant making two trips out of the entrance for a can of beer, finally lugging a clock to be pawned and returning with a keg on his shoulder.

The men could do things with the proper vehicle. The setting and background are there in the present one. A trip to an author will benefit. *Con.*

STANLEY and OLSON.
Singing, Talking and Dancing.
12 Min.; One. (Special).
23rd St.

Man and woman. Special drop showing stage entrances of two adjoining pop vaudeville theatres. Man on first, as a sous. Woman follows shortly. Exchange of talk, which includes a familiar joke or two, but serves its purpose well enough for laughs. Woman off for costume change. Man starts serious recitation, orchestra beginning with sad accompaniment, in slow tempo, later breaking into rag. Man, after efforts to continue recitation, takes up music and goes into soft shoe dance. He's a capable hooter. Woman back. Solos a number, followed by stepping. Double dance next and close with flageolet and ukelele duet, encoored with a likeable blues duet on the instruments.

Filled the No. 2 hole at the 23rd St. nicely. The man has enough with his dancing and clowning to get the turn over in any of the pop houses. *Beil.*

PORTER J. WHITE and Co. (2).
"The Greatest Thing." Sketch.
18 Mins.; Full stage (exterior).
Fifth Ave.

The star of "Scandal" (vaudeville one-act) and many other two-act hits, got off on the left foot with this. It isn't, and it scarcely holds promise of being, an apropos vehicle for an established and legitimate name.

The billing says that Tex Charate wrote it. Whoever Tex is he cast off with a pretty good idea but got lost in the woods in which he places the scene. The finish, with little ahead of it, drew a few snickers; it was so unskillfully obvious.

Mr. White comes on as a stranded actor hoofing back to New York with his dog. He is met by a ruffian in the forest. He tells the stranger who he is and plays two scenes to show he is an actor—one from "Faust" and one as a blind beggar with the dog. The man reveals that he is a crook and first asks and then demands that the actor make him up and give him some points in acting so he can slip across the line into Canada with \$50,000 in banknotes he has stolen.

The actor refuses. He says he would rather die—honor is the greatest thing. The man draws a gun on the dog, and the old actor surrenders, saying he would do anything rather than have his only true pal, the dog, harmed. He says he will rehearse the crook in the blind beggar scene, which he is to act, as a disguise. The thief takes the leash and shuts his eyes, and the actor snaps handcuffs on his wrists and is the detective who has been seeking him for the \$50,000 touch.

If this—and without a laugh anywhere and not exceptionally clever lines—is up to Porter J. White's standard in his own opinion, he is overly modest. He is a skilled actor and he is worthy of sterner or more amusing "copy." This one is neither drama nor comedy, and neither registers nor impresses. It is unlikely that it will proceed far beyond the try-out era. *Lait.*

SPOORS and PARSONS.

Dancing.
12 Mins.; Full Cyc.
H. O. H.

A black velvet eye envelopes the stage. Spoors and Parsons are a young man and woman dancing team. The girl makes two changes to short skirts with the youth sticking to white trousers and blue coat throughout.

Opening with a brief song they go into an acrobatic double, well executed as to grace and technique. A touch of jazz stepping is followed a corking acrobatic waltz of all the standard stuff including the girl running to a knee rest in the crook of the man's arm.

After a quick change by her they double fast acrobatic one step which includes some difficult body swings, the man acting as fulcrum in the whirl with a neck swing somewhat different from the ordinary run.

They qualified as dancers of merit and excellent showmen, the turn zipping through without a lagging moment. They average up with any of the dancing turns seen off the bigger bills. *Con.*

ANDY and LOUISE BARROW.

Songs and Dances.
10 Mins.; One.
City.

A boy and girl combination giving the impression at the opening that they are acrobats, after which they go into a dance routine. A double dance starts them off, followed by a solo stepping bit by the boy which displays considerable acrobatic dancing ability. The girl follows this up with a male impersonation, using a number and topping it off with a dance. The latter part is much the best, the singing missing.

For the closing the Bowery tough idea as a number and dance is employed, the couple getting away handsly with the stepping of this order, which appears to be gaining in popularity, as it is being employed by a great number of dancing turns. No. 2 was most difficult, but they managed to pull through satisfactorily.

ARDELL BROS.

Flying Rings.
7 Mins.; Full Stage.
American.

Two-man comedy ring act with the comedy appearing only in the dressing. A bellboy outfit is worn, but there is very little attempt at fun, all the work being straight. The usual routine followed closely and while nothing sensational develops the feats are done smoothly and well.

As an opening act for the Loew bills the act should get away all right. It is not heavy enough for the closing position.

FRIARS FROLIC.

(Continued from page fifteen)

"After Dark." They were billed as "The Brads." Brady dominated the shallow scene with grand old melodramatics, and in the deep set Alice was thrown into the Thames and he leaped in after her. Both struggled about in the tank and finally came forth sopping with water, applause and glory.

The hits were almost too many to report. Jim Barron killed them with his silly dancing and later scored as a referee with Smith and Dale of the Avon Comedy Four in a boxing match, which was a corking novelty, done as per slow-motion camera. Fred Helder, Maurice Diamond, and a dozen others starred at dancing. Eddie Miller sang twice to big returns. Irving Berlin led the finale number for each half to success. Eddie Cantor was in and out and on and off a dozen times, and in a burlesque song and dance and hokum turn with Kalmer and Ruby, goaled the works. Cohan and Collier did a trick and song and dance specialty next to closing for ovations. Jack Osterman in a song tied it up. Bernie and Baker reunited for a single number and landed.

Among the others who participated, many of whom scored and landed, were L. Lockett, Gerald Griffin, Louis Hirsch, Miller and Ward, Patsy Doyle, Donald Kerr, Will Oakland, Lopez Jazz Band, The Mosconis, and Tommy Gray as introducer and commentator during most of the second part. Friar Enright, police commissioner, sent a double quartet of cops, who did their best.

As an event, socially, professionally and financially this Frolic was a success. Owing to short notice it could not be repeated this summer. But next fall the Friars will stage another one. And if they can muster this amount and the quality of talent, should give at least one every month as a Sunday concert in a smaller house closer to Times Square. *Lait.*

FIFTH AVE.

Two-acts in "one," always vaudeville's wholesomest fare as well as its most tasty courses, owned this show. Foley and Leture, Moran and Mack, Bevan and Flint and Davis and Darnell cleaned it up so that there wasn't enough gravy left for the rest to moisten a bean, not to mention oiling up some of the eggs. Monroe and Grant opened. A tramp trampoline act with the unusual prop of a profile motor truck as the frame for the jumping man. Did eight minutes of solid work with some laughs and a decent getaway. Elva Lloyd, a young blonde of melting features, lovable on sight, revealed little beyond her personal sweetness. Her opening jazz number was cute, but not deft, and her voice scarcely penetrated to the balcony. In a Nan Halperin imitation she was pleasant, though nothing like it, and in a Harry Lauder impersonation she missed the mark so far that only her cute bow-legs gave any one a cue. She returned with a saxophone solo for an encore, only fairly executed. The girl needs about six years on the smaller time, and seems young enough to stand it and pretty enough to cash on it.

Bevan and Flint slew the Philistines from come-on to blow-out. Bevan is a funny duck, something like Hebe Williams, yet no infringement. Miss Flint is a statuesque brunet, not afraid to clown or be the butt for hoke. Laughs above par, applause immense, five bows. Porter J. White (New Acts) not strong. Foley and Leture, with special hangings of black and white peacock perpendicular stripes, brought the show back. Eddie Foley is a silk-lined juvenile comedian who handles songs, lines and light laugh-business without strain. Miss Leture is a blonde beauty of pronounced charm and upper-ten manners, with a divine soprano voice and dancing graces of high order. With several costume changes and these perfect vaudeville personalities the turn glided amusingly to a pretty triumph and four bows.

Moran and Mack crowned the mob with the blackface crossfire, some new, some old, some of the very old ones restored, yet all typical Charlie Mack stuff. The boxing finish was a riot. The team seemed to be working short. Mack reported ill. Davis and Darnell topped all with the laughing hit of the program. The breezy witticisms stepped on each other's heels. From stern to stern this was vaudeville sharpshooting for bull's-eyes.

J. Rosamond Johnson closed except for the local dancing contest that followed. Johnson has a good colored act and in spots—when there was real effort and not so much obvious "showmanship" for applause and encores, the darky stuff was appreciated. At the end Johnson made a ludicrous sally after encores, and, though the applause was negligible, he pushed one over at the retreating audience. What in Eddie Leonard and others who feature their audience-handling amounts to principal talent, in Johnson injures the entertainment faculties of his routine and his support. *Lait.*

PALACE.

The management foresaw the sure arrival of warm weather, and the yard to the right of the orchestra floor invitingly holds an orange-ade fountain to assuage the thirst of the multitudes, with the compliments of the house. Monday night the first-aid station was a life saver. It was the most humid evening of the young summer.

But business belled that. Box seats only were to be had at 8 o'clock and a triple row of standees soon formed. At the instance the house was so far overold that orders to stop selling admission tickets were issued.

Attendance, therefore, can be counted as remarkable for mid-June and the filled houses attested the remarkable drawing power of Ethel Barrymore, who stepped from the exotic "Claire de Lune" (which closed at the Empire last Saturday) for another short season in vaudeville. So strong was the first day's business it was believed around the Palace the record established by Ethel Levey during the winter would be equalled. With summer really here, however, the chances for the American Ethel to accomplish that feat are not so promising.

Miss Barrymore came back with Sir J. M. Barrie's "The Twelve Pound Look." That there might be no mistaking the title the figure "360" was inserted in parenthesis. It is doubtful if any less a star could make the Barrie playlet stand up. It is interesting in a mild way, without any opportunities for its players. The same author's "Half an Hour" has much more for all concerned. Still New York vaudeville is lucky to have Miss Barrymore. Harry Plimmer is the star's chief support, and as Sir Harry Sims he drew a splendid characterization of the smug, successful English business man who had by power of his millions lifted himself above the classes. Ena Shannon, as the second wife, who, though showered with jewels, forlornly envied the typist, suited well, while James Kearney handled the butler in polished though brief manner.

Another special summer attraction was coupled on the same bill, Harland Dixon and the London Palace Girls out of "Tip Top" (New Acts) being the show's novelty. The appearance of Dixon at this time indicates that he has definitely split from the team of Doyle and Dixon.

Ruth Royce, mistress of lyrics, was sent on next to closing. Miss Royce has always been careful in placing new numbers in her always sure routine. But she has found a new one that is a "bear"—one of those numbers that comes along not oftener than every other season. It was pie for the wise Palace hounds.

Jack Donahue, fourth, easily went for the comedy bit of the first section. Donahue landed so strongly in the musical comedy field production managers have lost sight of him. He was listed to open with the new "Follies," but with that show starting in Atlantic City this week it looks as though this comedian-dancer had decided to stick to his first love. Donahue's chatter about his family, including father, who was so small he thought he had a headache when his corns hurt, had the house in good humor. The monologistic section was easy for him, which made his dancing all the more a cinch.

William Demarest and Estelle Collette sent the second section away to a running start. It was a tough test that Demarest had to sport a rest for the bit, but it gave him a chance for a "success" laugh, referring to the Barrie playlet. He had the gallery plant working more effectively than ever. The galleryite called out for an imitation of a jackass (current because of the Admiral Sims speech). The team are back for a quick repeat date. They switched the routine by putting over a straight duet for the finale.

Mary and Marie McFarland, with Thomas Griselle at the piano, had to be content with the three operatic and classical numbers in the No. 3 position. The house was too much occupied in working fans to insist on encores. Jack Joyce, a fair-haired English lad with a smile and one leg, was a hit No. 2. Joyce looked handsome in evening clothes. It may have been the war that cost him the opportunity of being a brilliant juvenile, though he did not mention how he became a man with a crutch. And that crutch is educated, Joyce, too, dancing unaided at times to large appreciation. For one song number he had a special lyric set to the melody of "All by Myself." In encoored he danced with a girl (whom he said volunteered) to prove he could get along quite well in a ballroom.

The speedy juggling and chatter of the Royal Gascoignes made the opening spot lively. W. Ho-luck and Sarampa Sisters (New Acts) closed the show. *Ibec.*

RIVERSIDE.

A smooth, well balanced, evenly playing bill of eight acts at the Riverside entertained about a three-quarter filled house Tuesday night.

Herschel Henlere, fourth; Frisco, with McDermott and Cox, after intermission, and Mary Haynes, next to closing, were the leaders, each turn registering.

Henlere romped off with the first half honors in his pianoflage stunt, assisted by the good looking blonde girl who aids the finish with her

saxophone playing. Henlere knows his vaudeville and exhibits high class showmanship.

Frisco is talking more than ever before and fast developing into one of our best "hick" comics. It is natural with the ex-king of the sawdust floors. He gets plenty of laughs with his delivery and stut-tering. Miss McDermott and Eddie Cox were both favorites here, helping the turn immensely.

Miss Haynes cleaned up in the next to shut spot. She is a singer of character songs of the first water. Her characterizations of slangy shop girls and wise cracking chorus dames are classics. The lyrics are on a par with her delivery, which makes for an unbeatable combination. She took several healthy bows, but declined to encore, probably on account of the length of the show.

Jerome and Newell, who have changed their names to Taffan Newell (New Acts) on account of a conflict in names with another turn, opened and gave the show a fast start with their well conceived novelty. Rodero and Marconi, two comedy musicians, held the No. 2 spot. The comic is planted in the pit. He interrupts the violinist's solo with coughing and sneezing using a wop dialect. Later mounting the stage, they double a piano accordion and violin, the latter having a trick bow which conceals a whistle, later utilized for a double. The pair takes encores upon slight provocation, and should do the act complete before pulling the one nod and back stunt. The comedy is forced in spots, but they are versatile and should develop into a valuable comedy asset to any of the bills.

Jack Kennedy and Co. made them laugh, following with Kennedy's golfing comedy. The characterization of the old bachelor who is coached in his proposal by his future son-in-law was handled by Kennedy in a broad manner that was good for laughs.

Tempest and Sunshine closed the first half without arousing any enthusiasm up to the final number. The turn is splendidly produced and lavishly costumed, but lacks a punchy number up to the finish, although playing much smoother and faster than when recently at the Palace. One line in one of Miss Tempest's solos could be dropped for good taste.

Bisla La Bergere and her posing dogs closed to nearly the entire house. The advertising campaign which is being waged on the screens of the Keith houses in behalf of the closing act seems to be getting results here, for not over a dozen walkouts were noticeable. *Con.*

BROADWAY.

With the show starting late and running slow, due in part to inexcusable stage waits which several times occasioned the alert orchestra leader to vamp an impromptu intermediary overture, it wasn't much this side of midnight when the last fade-out of "The Woman God Changed" flickered out. This feature film is being held over at the Broadway for a second week "by popular request," although another full length feature is also shown in the mornings for the early crowd to pad out the interim until two o'clock when the first vaudeville act begins.

June and Irene Melva, a couple of chicks entre-acted with a musical repertoire which opens and closes with dual soft and hard xylo hammering and sandwiches in between a little novelty stunt in the way of pitched glass bottles, graduated according to scale by means of aqueous contents. They accepted a routine encore and pleased during their stay.

Greenlee and Drayton, two ebony songsters and steppers, got considerable on both ends, including a linguistic session in which they converse in several foreign tongues. The German spiel disclosed their ability in that tongue above all others. The ground hoofing got the most on the terpsichore end.

Earle and Sunshine, a "different" sister act, pleased with a variation routine titled "yesterday and today" in which Miss Earle does the modern flapper and Miss Sunshine the damruer miss of yesterday. The latter secured considerable comedy in her satire on the modern manner of dressing and dancing by attempting to mimic them, a situation that has possibilities for bales of travesty, but which she wisely handled legitimately for legitimate comedy.

Harry and Moore sang, danced, talked, violin-played and clown-ed about for fifteen minutes for considerable damage. The combination is sure-fire for the small big houses. Marguerite Padula following piano-logged her way to a sweet hit via whistling, singing, gagging and instrumental work. Opening with an audience number in which she whistles to the selected patron, she opines that each, some or all of the accomplishments she eventually exhibits are certain to win him (the patron's) affections and she eventually proceeds demonstrating, and presumably wins the approval of more than one member of the audience.

"Two Little Pals," a George Choos 12-people tab, added the necessary flash, dash and color to the bill and should qualify ditto on other lay-outs. Jack Henry, Choos' standard juvenile, and Edith Maye, a comedienne of the eccentric school, are co-featured in the lobby billing.

(Continued on page twenty)

BILLS NEXT WEEK (June 20)

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, Proctor's 5th Ave.

Keith's Palace

John Steel

Prisco

Mel Rice

Harland Dixon Co

Bartram & Saxton

Margaret Young

Adelaide Bell

Mr. Hyman

(One to fill)

Keith's Riverside

Santley Rev

Van Leven

Vinny Daly

Ames & Winthrop

Italo's Look

(Others to fill)

Keith's Royal

Harry Watson Jr

Kajiyama

Joe Cook

Alex Bros & E

Lynn & Howland

*Lorimer Hudson

Buckridge & C Co

(Two to fill)

Keith's Alhambra

Henry Santley Co

H & A Seymour

Ruth Royce

Rita Gould

(Others to fill)

Moss' Broadway

Kennedy & Berle

Frank Terry

3 Dennis Sls

Hallen & Goss

(Others to fill)

Moss' Coliseum

Eddie Ross

Togo

(Others to fill)

Keith's Hamilton

Margaret Padula

Ben Smith

(Others to fill)

Keith's Rialto

James J. Morton

Master & K Rev

Millard & Martin

Yerrone & Oliver

De Hollub Co

Avery & O'Neill

Sherrin Kelly

Keith's H. O. H.

2nd half (14-17)

Will Stanton Co

Cutty & Nelson

Law Wilson

(Others to fill)

Keith's 125th St.

2nd half (14-17)

Kranz & White

Tapp

Hallen & Goss

(Others to fill)

Keith's 125th St.

2nd half (14-17)

Kranz & White

Tapp

Hallen & Goss

(Others to fill)

Keith's 125th St.

2nd half (14-17)

Kranz & White

Tapp

Hallen & Goss

(Others to fill)

Keith's 125th St.

2nd half (14-17)

Kranz & White

Tapp

Hallen & Goss

(Others to fill)

Keith's 125th St.

2nd half (14-17)

Kranz & White

Tapp

Hallen & Goss

(Others to fill)

Keith's 125th St.

2nd half (14-17)

Kranz & White

Tapp

Hallen & Goss

(Others to fill)

Libby & Sparr W Co

Fisher & Gilmore

Duffy & Mann

Rome & Gant

4 Marx Bros

Moll Bros

BIRMINGHAM

Lyric

(Atlanta split)

Jean & Elsie

Nord & Belmont

Meadow B'k Lane

Coffman & Carol

Higgins & Bates

BOSTON

B. F. Keith's

Ford & Goodrich

Baraban & Grohs

Claudia Coleman

Chas Harrison Co

Spencer & Williams

E Barrymore Co

JOHNSTOWN

Majestic

(Pittsburgh split)

1st half

Aldine & Wright

KEYSTONE

Connell Leona & Z

Kiley Sls

Will Stanton Co

Fenton & Fields

Venettian 5

PITTSBURGH

Davis

Felix & Fisher

Ben Hayes

Edith Clasper

Craig Campbell

Wm Kent Co

McCormack & W

Rube Sls

Garcinelli Bros

Sheridan Square

(Johnstown split)

1st half

DeVoy & Dayton

Five Avalons

Kennedy & Martin

Beaslow & Dolores

(One to fill)

PORTLAND, ME.

B. F. Keith's

Dillon & Parker

Unusual Duo

Pietro

Cook & Vernon

Frances Dougherty

Archer & Relford

RICHMOND

Lyric

(Norfolk split)

1st half

Major Allen

Cooper & Lacey

WASHINGTON

B. F. Keith's

Dave Roth

Brown & O'Donnell

Bushman & Bayne

(Others to fill)

YONKERS, N. Y.

Proctor's

Billy Gasson

Amaranth Sls

*Howard & Norw'd

(Others to fill)

2nd half

LOUISVILLE

Pol's

Raymond & Lyle

Elaine Beasley

Muldron P & R

WATERBURY

Pol's

Sweeney & Rooney

The Wilsons

Neville & Clark

Doris Humphrey Co

2nd half

3 Weber Girls

Stanley & Caffrey

4 Dancing Chicks

Will Mahoney

Toto

NEW HAVEN

Palace

Will Crutchfield

Jerome & Albright

Betty Bond

Camille 3

(One to fill)

2nd half

Raymond & Lyle

Elaine Beasley

Muldron P & R

CHICAGO

BOSTON

NEW YORK

WESTERN VAUDEVILLE

BELEVILLE, ILL.

Washington

C & H Polly

Roach & McCurdy

Three Ragas

Nale & Rizzio

Joe Brennan

(One to fill)

ELGIN, ILL.

Hallo

Arthur Terry

Virginia L. Corbin

Worlen Bros

2nd half

Joe Melvin

CAMBRIDGE

Gordon's Cent. Sq.

John O'Malley

Nelson & Madison

Bells 2

BRKTON, MASS.

Strand

Adams & Robinson

Leigh De Lacey

NEWARK, N. J.

Proctor's

Noel Lester Co

El Clave

Fiske & Lloyd

Meredith & Snouzer

Quixey 4

Scranton, Pa.

Pol's

(Wilkes-Barre split)

1st half

George Akron

Larry Clifford 3

3 Medley Girls

Cooper & Lane

Annabelle

NASHVILLE

Princess

(Louisville split)

1st half

3 Blighty Girls

Petty Washington

Luigi

Leightons

Potter & Hartwell

NEWARK, N. J.

Proctor's

2nd half (14-17)

Farrell Taylor Co

Bobby Connolly Co

CHICK—

—ROSE

YORK and KING

Present "THE OLD FAMILY TIN TYPE"

—BOOKED SOLID ON KEITH'S TIME—

Peggy Carhart

Norris Animals

*Hal Slick Co

(Others to fill)

1st half (18-20)

Bernivick Bros

Foley & LaTour

Patricia & Delroy

(Others to fill)

2nd half (21-24)

Tempest & Sunsh's

Walsh & Edwards

*Lillian Fitzgerald

(Others to fill)

NEW ORLEANS

Palace

(Mobile split)

1st half

Bell & Caron

Alexandria

Sam

ANDY RICE

AUTHOR
NOW LOCATEDROOM 1602 — LOEW BUILDING
45th & B'way, New YorkClay & Robinson
Delbridge & G
Mahoney & Cecilie
"Nine O'Clock"

MEMPHIS

Flying Howards
Zolar & Knox
T & H Speck
Ward & Wilson
DeMario 52d half
Wright & Wilson
Tommy Dooley
The Crisis
Duell & Woody
Lone Star 4

MONTREAL

Jack Gregory Co.
Murphy & Lockm
Martha Russell Co.
Bartlett Smith & S
Gypsy 3

NASHVILLE

Vendome
Wright & Wilson
Tommy Dooley
The Crisis
Duell & Woody
Lone Star 4

PARADISE, CAL.

Ed Hill
Sherman & Pierce
Maletta Bonconi Co.
Hace & Edge
"Pop-O-Mint Rev"

PITTSBURGH

Ed Hill
Sherman & Pierce
Maletta Bonconi Co.
Hace & Edge
"Pop-O-Mint Rev"

PROVIDENCE

Bollinger & R
Bondeau & Bennett
Gertrude George
LaFollette Co.
Adrian
Sig Franz Co.

SACRAMENTO

Montambo & Nap
Jack Goldie
Kibel & Kane
Lewis & Thornton
Rose Revue

STOCKTON

Lockm'rd & Laddie
Neil O'Connell
Edridge 3 & E
Texas Comedy 4

TACOMA

Phil La Tooca
Rhoda & Crampton
Martha Hamilton
Californian Sisters
"The Love Shop"
Dobbs Clark & D

VANCOUVER, B.C.

Bender & Heer
C & M Huber
Ed Blomfield Co.
Chuck Haas
"Eyes of Buddha"

VICTORIA, B. C.

Mack & Williams
Cleveland & Dowry
Joe Roberts
Foster's Pierrotis
Jarvis & Harrison
"Maiden Movies"

WINNIPEG

3 Dearly Girls
Avalon Trio
Lydia McMillan

YONKERS

Clifford & Bethwell
Kagle & Marshall
Hickman Bros
Hamilton & Mack
Paramount Four
Lottie Mayer Co.

LOS ANGELES

Allanson
Gray & Anklin
Fern Higlow & K
Jones & Jones
"Yes My Dear"

OAKLAND, CAL.

Jarvis & Harrison
Aleka Panthea & F
Eva Tanguay

MILES-PANTAGES

Cleveland
Miles
Girls of Altitude
Waco Bligh & McC
Agnes Johns Co
Betts Seals
(One to fill)

DETROIT

The McIntyres

SEATTLE

Amores & Obery
Hollis Sisters
Lillian Ray

SPOKANE

Little Nap
Perry & Peppino
"Trediction"
Dancing Davey
"Gay Little Home"

PORTLAND, ORE.

The Shattucks
Green & La Fell

DORIS DUNCAN

Booked Solid, Orpheum Circuit

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Hudson & Jones
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BROADWAY.

(Continued from page seventeen)
Henry hasn't much leeway to display any unusual talents considering the script limitations, but Miss Maye as "Juliet" the kitchen slavey, exacts the most (and then some) out of her role. She is due to graduate from tabloid musical comedy cut-ups to something more legitimate. For the rest, the support is really worthy with, what constitutes the chorus distinguishing themselves by intelligent deportment.

Lane and Hendricks next-to-closed with a routine that is mildewed to put it mildly, but still contains sufficient to fetch adequate response quite frequently. George Lane's clowning and mugging saves the chatter considerably. At that, it's a wonder there is sufficient go to it yet considering the genealogy of the team's constituents. First Bert Wheeler and Mickey Moran did the act for many a month. Then Moran teamed with Lane and did ditto. Now Lane and his new partner (formerly Hendricks and Stone) are re-dittoing. To trace the other branch, Bert Wheeler, now teamed with his wife, has used a considerable portion of the routine sufficient to make it familiar locally. All of which is by way of suggesting a new line of comedy is advisable and is also a tribute to Lane for his abilities to score with this chatter even at this late date. Hendricks is an adequate straight—although—still somewhat nervous.

"Fun in Luna Park" is the name of a dog act featuring (in the lobby billing Oly Lipinski) and formerly known as Lipinski's Dog Comedians. The amusement park billing no doubt is merely a "local." Closing the show it interested those staying for the picture, due in the main to the girl's vivacious and tireless manner of working.

23rd ST.

As a rule the 23rd St. show runs along as placidly as Tennyson's brook. There's applause here and laughs there at stated intervals in the show, according to the reaction of the audience to the performance. That is to say, night after night everything is set as far as the audience is concerned and much the same.

But Monday night was different. There was a diversion that interrupted the customary routine, and but for the coolness of Frank Mullane might have done more than that. Mullane had just finished a story, to which a man who spoke with a decided English accent took exception. Shouting out some unintelligible remark, the objector, while not having spoken plainly enough to be understood, was registering a kick to what he interpreted as a reflection on the English.

Here's the story: A Yank soldier on the other side during the war meets an English Tommy. The Englishman, thinking he will kid the Yank, says: "Hello, Yank; does your mother know you're out?" The Yank replies: "Yes; and when you go home tell your mother you saw the soldiers." It's been told time and time again by numerous monologists, and so far as known no one in any audience of any nationality has objected to the yarn.

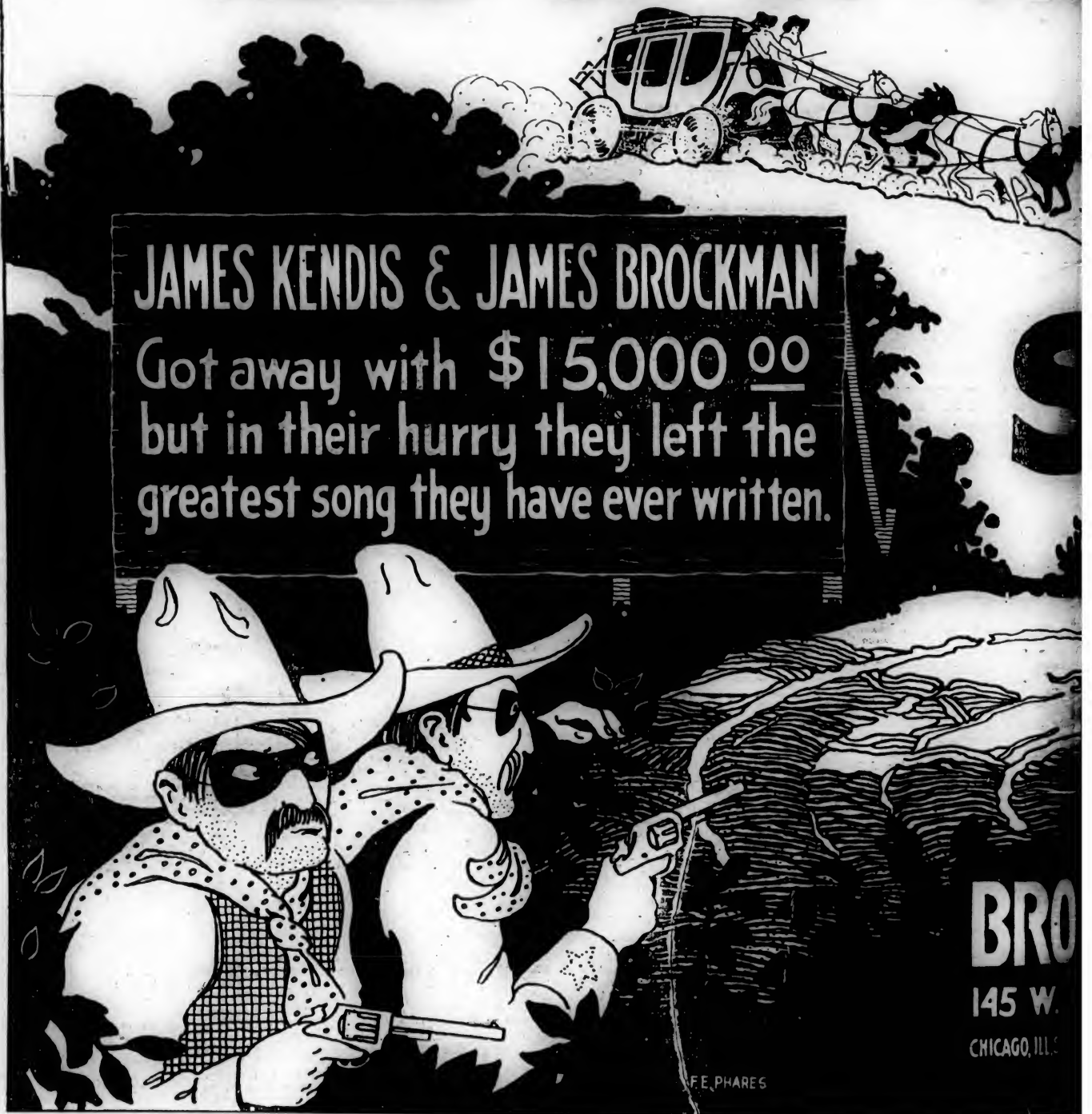
The gent with the English accent in the 23rd St. Monday didn't feel that way about it, however, and he started in again to voice his objections, whereupon Mullane stopped his monolog, and, pointing to the objector, quietly but firmly informed him he would be ejected if he interrupted again. The audience by this time had become aware of what it was all about and immediately gave Mullane a rousing vote of confidence. Several times during his turn Mullane took an indirect dig at the objector, one of his impromptus, "You see, it Sims we're Americans over here," getting applause that shook the rafters.

The first half of the show held six acts, one less than the regulation number, probably a hot weather expedient. There was a noticeable conflict between two of the turns, Bob and Peggy Russell (New Acts) with an Irish singing skit, directly preceding Mullane, who also sings Irish songs. Lea and Fitz opened with an acrobatic and high kicking turn. It is a two-man combination, both in clown white. Both are good tumblers and each is there with the high kicking stuff. A standing hitch kick by the man with the red wig, in which he kicks two paws at once, each held about 10 feet aloft, a worth-while feature stunt. A forward dive over five chairs to a hand stand on a table came in dandy closer. They went over in good shape for an opening turn, starting the show off at a nice clip.

Stanley and Olson (New Acts) were second, and Farrell, Taylor and Co. third. They cleaned up a hit, notwithstanding the smallness of the house. The little girl who plays the harp scored individually with a couple of beautifully executed numbers. The comedy talk got 'em, too, just the same as it has been getting 'em for many, many years. Frank Taylor has dropped his dulcimer for some reason or other, confining himself to the saxophone. The old dulcimer would make a welcome relief to the ukes and jazz of the present day, and, played as Taylor can play it, should knock the present generation silly. Tom

GREAT R

HELD UP BY TH



JAMES KENDIS & JAMES BROCKMAN
Got away with \$15,000 00
but in their hurry they left the
greatest song they have ever written.

BRO
145 W.
CHICAGO, ILL.

F.E. PHARES

Carter and the lady trombonist both contributed their full share to making the old standard variety turn enjoyable. Amaranth Sisters (New Acts) closed.

Attendance way off Monday night, many vacancies upstairs and down.
Bell.

LINCOLN SQ.

Opening with a song plugger and closing with a singing quintet this bill was an all-vocalizing affair that didn't play as well as it might. There was too much sameness that made itself felt in a subconscious manner, even to the layman. The first regular act was Turner and Grace, a juggling mixed team opening neatly in a novel golf links' style but letting down immediately thereafter with a familiar routine of prop juggling in which the woman does the most real work, the fellow mixing it up with the comedy props. The continuous snoring of the orchestra drummer's whizzbang made itself evident and could be

incorporated in a more modulated manner. In the proper spots the drummer did considerable to crescendo the pitch into an applause reception, but it was overdone also many others.

Brown, Evans and Girl did a mixture of song and dance to excellent returns for the spot. The Girl is a recent addition, the team being a straight hoofing combination formerly. The girl showed some jazzy work of the cabaret order, but can dispense with that "wibbly wobbly" drivel in the reverse—Eltinge inebriated number. The continuous repetition of what is intended to be a catchy suggestive phrase becomes aggravating especially on the necessary chorus repeat.

Chapman and Ring working before a cottage exterior and a practical settee swing worked up a forced entrance to introduce the dialog which was brutally dragged in by the teeth as it were. The man is supposed to be the new carpenter and without cause or plausible provocation she fires at him, "are you married," and from that on they

get familiar on short notice, exchange the familiar reminiscent confidences of schooldays and the rest of that stuff. His song needs rejuvenation; ditto the chatter. His smug attempt at a wise-cracking manner of working is painfully betrayed by his gestures and only boomerangs as far as he is concerned, even with the charitable audience on hand Tuesday night. They slow curtailed for two weak bows with a "for every girl on the level, there's a boy on the square" sob scene, in which he drags in a poem about the girl who is wronged only being the trusting toy in the hands of the man, ad libitum, ad nauseum. Very pop housey in speed.

Came Miner and Evans, another of those low comedy, low taste acts. The girl is classy looking, her partner, antiquated style of comedy ancient and mildewed.

The Royal Harmony Five, mixed singing quintet in comic opera costume, closed, and interested fairly well those who remained for the feature, "Traveling Salesman."

AUDUBON.

According to common knowledge around the Washington Heights section where Fox's Audubon and Keith's Coliseum are staging a lively battle for attendance honors, both have representatives clocking each other to ascertain the actual number of people entering either houses. Unofficially the number of people at the Coliseum Monday night was reported at 872, while the Audubon attendance amounted to 500 and some odd. The attendance, at both houses should not have been a surprise, for Riverside drive and the bench section surrounding all the local parks were filled.

The vaudeville end generally commences at 8.15 but things do not get started at the Audubon until 8.35 on account of the comedy picture, "The Guides," which afforded laughs aplenty. Then again the Audubon patrons were forced to wait for the announcement of the emmentators before knowing the names of the acts, for the 10

ROBBERY

JAMES BOYS

MY FUNNYSIDE SAL

THE CHEER-UP SONG

LOWEY MUSIC CORPORATION

STREET NEW YORK CITY

WILL VON TILZER PRESIDENT

ATRE BLDG. PHILADELPHIA, PA., 37 SOUTH 9TH ST. BOSTON, MASS., 240 TREMONT ST. SAN FRANCISCO, PANTAGES BLDG.

doing duty as a seagoing taxi, uncovered a lot of bright comedy material, perfectly handled. Kept 'em laughing every minute they were on.

Mystic Hanson Trio (New Acts) were fourth and George Morton next. Morton is a capital step dancer. He uses light soled wooden shoes and never misses a tap. When handling talk Mr. Morton seems inclined to force it too much. A ringing finish, with Morton doing some nifty execution on the uke, drew the biggest applause of the show.

Kitaro Japs closed with familiar risley work. Bell.

VICTORIA.

Loew's Victoria, on 125th street, was very well filled Monday night. If business of this sort can be secured on such a lovely night then there seems to be no particular alarm regarding the immediate future of the pop priced vaudeville and picture houses at least.

The vaudeville show was just a fairly good five-act entertainment. The bill, booked for the weather, missed a flash of some sort. The nearest that it gets to this is the opening act, The Fantinos, a four-people acrobatic turn, with one little woman doing most of the work. A woman does the bearing while the two men and the other woman perform on various kinds of apparatus. The act is clean looking and the working is done quickly and without stalling. The whole thing runs but five minutes.

Lynn Cantor, No. 2, got away nicely, although the bill needed something stronger and faster to pick it up in the position. The three songs would have satisfied the audience, but a fourth was rendered and received little. Unless there is something out of the ordinary about these straight single woman turns they have no real place in these five-act programs. They usually find spots for them in the bills at the time of the year, when they are holding down the prices of the shows.

Monroe and Gratton looked better here than on the American Roof, that is as far as the appearance of the act goes, but they did not do as well especially at the finish. The talk throughout seem to amuse and there were four or five real laughs, but the song of the woman and the finish did not get over at all. The act is especially handicapped by the big and deep house which must be hard for any quiet talking act. On general looks and get up the act should find the going all right in their present company.

Rudinoff went about as well as anything that had gone before him. Next to closing on the bill was too important a spot for the smoke painter and whistler.

Harry Welch and Co. closed the show with a hokum variety act of just the right sort. The two men who work with Welch share enough in the proceedings to get even billing with him. There is a funny little fellow about the same size as the comic, and he easily shares the laugh getting honors. The trio are doing two or three burlesque bits that are familiar, but they do them very well, and the beauty of the hokum is that it is absolutely clean. Just a lot of junk, but very well done, and put over with a real knowledge of the laugh getting art. This trio could arrange a big time vaudeville specialty without any trouble. The big time needs this style of entertainment more than the small time, for real good clean hokum comedy is scarce in the big time theatres. Harry Welch and Co. saved this show and made a fairly good entertainment out of what would have been a very dry and quiet vaudeville evening.

H. O. H.

The hot weather has reduced business at the Harlem to capacity. This sounds like a gag, but it's not. The uptown house stands them up Monday and Thursday nights with regularity all through the year, but this week the thermometer cut in and absorbed the standees to such an extent it was possible to get a seat at \$15.

Eva Shirley, closing the vaudeville portion, took down the hit of a dreary uninteresting bill despite the competition of the exits. Miss Shirley and her jazz band assistants were easily the class. She sang in her usual personable manner, getting each number across right up to the classical finish. The jazz dancer in the act is either a Harlem product or there was a delegation of his lodge brothers present.

The Diamond Sisters (New Acts), a dancing team, were third. They were tryouts. Marla Russell in her brownskin coon shouting followed. Miss Russell is showing the same turn she used all season and got over strongly here. One number gives her an opportunity for harmony the balance of her repertoire lacks. The patter choruses of two of the other members got the songs over, neither of which was worthy of lyrical recognition on its own merits. The peeling off of the gloves at the finish, revealing her a Caucasian, surprised a few.

Nick Adams and Co. in "The Elopement," a sketch that has been seen around considerable also, was listed among the tryouts. Adams is a character comedian, formerly of York and Adams. He is assisted by a character woman, an ingenue and a juvenile, in this Hebrew comedy sketch. Con.

cently installed one-sheet programs have been eliminated.

Kennedy and Nelson, a hard working male acrobatic combination, were in the opening spot and managed to secure a few laughs but for promotion, things did not look any too encouraging. One is attired in regular street clothes while the other is as a tramp. Both work along customary lines with a little comedy inserted by the tramp member through facial expressions. Thornton and Holland, man and woman, were second, failing to arouse any extra enthusiasm, but establishing themselves as a fairly good team for the smaller houses. She is first to enter, attired in riding habit, followed closely by the man, and they start on an insurance policy conversation. The next is a ballad selection by the male, while she makes a change of costume and does comedy chatter subsequent to the completion of his song number. This talk in recitation form went cold. It doesn't mean a thing nor does it help the progress of the act. The change of

costume is too girlish and far from becoming. Both combine efforts offering one of those exclusive love numbers that needs more action and pep to get results.

Frank Sabini & Co. split the bill and although going over well did not measure up to his past reputation. The present offering has by far a better routine but lacks the cast or is missing the services of the former orchestra member "Pete." As far as Sabini himself, he stands alone in ability and will certainly make things go, regardless of poor support. The feature is a head or scalp shimmy done by Sabini. That is bound to bring laughs.

Corine & Co., a feminine toe stepper assisted by two male members playing a violin and saxophone, needs to step a whole lot more before she can command attention. At present the two boys are responsible for the good showing and presumably for the booking. The only dance number of any special value was the toe work but this briefly and not sufficient to

hold up her end.

Raymond and Schram were virtually the only act on the bill to provide any real amusement. They have been going at a fast clip since being formed. The present material will hold indefinitely with sure-fire returns.

Baters 3 closed the show with satisfaction. It consists of two men and one of the opposite sex, offering a variety of strength feats, the female participating in as many stunts of the men. They work along the tranquil lines and remain one of the many acrobatic and strength turns that do not resort to comedy talk for results. Their disregard for comedy talk combined with their graceful and tranquil actions should find them in line for promotion.

GREELEY SQ.

An average small time show at Loew's Greeley Square the first half. Tuesday night's audience was decidedly sparing of applause, none of the six turns, excepting George

Morton, next to closing, drawing more than mild appreciation, and Morton was no riot. The downstairs section was well filled by 8.30 Tuesday, but the loft got very light play.

Adolpho, singing accordionist, opened. A pleasant singing voice, combined with a modest unassuming manner of delivery, makes his numbers enjoyable. A whistling bit toward the finish came in as a good contrast to the singing, serving to vary the routine. Pleased all the way and left them good for the rest of the show.

Tess and Ann Carter were second, with singing and piano, a series of harmonized doubles built up by the blonde girl boosting the team's batting average. Both girls get busy with ukes for the finish, strumming out accompaniments for their getaway numbers. They got over.

Henshaw and Avery in their comedy talking and singing turn were third. Both understand thoroughly the placing of points for laughs. An auto bit, with a couple of chairs

PREMIERE, JANUARY 9

SAINT LOUIS

"Eloquent and Irresistible."
—GLOBE-DEMOCRAT.
"Charming and Appealing."
—TIMES.
"An Artistic Achievement."—STAR.

KANSAS CITY

"Strikingly Beautiful."—JOURNAL.
"Sheer Beauty."—POST.

DES MOINES

"Exquisitely Done."—CAPITAL.
"Hauntingly Beautiful."
—REGISTER.

OMAHA

"Really Fine."—BEE.
"Artistic and Satisfying."
—WORLD-HERALD.

SIOUX CITY

"Fine Acting. Miss Rempel One of
the Leading Character Delineators
of Our Stage."—JOURNAL.
"Miss Rempel Reveals Exceptional
Artistry."—TRIBUNE.

DULUTH

"Supreme Novelty. Beauty Unde-
niable. Miss Rempel Charming."
—HERALD.
"Genuinely Romantic....Miss Rem-
pel Adorable."—NEWS-TRIBUNE.

WINNIPEG

"Higher Vaudeville. Artistic.
Warmly Applauded."
—FREE PRESS.
"Unique. Nothing Like It Has Ever
Been Seen on a Local Stage."
—TRIBUNE.

EDMONTON

"Delightful Headliner. Perfect and
Splendid Miniature. Rare Treat."
—BULLETIN.
"Fixes Itself Indelibly Upon the
Memory of All Who See It. Clever.
Original. Artistic."
—JOURNAL.

CALGARY

"Miss Rempel Acts With Fine Dis-
tinction. Particularly Winsome."
—ALBERTAN.
"A New and Novel Idea. Very Ar-
tistic."—HERALD.

VANCOUVER

"Nothing Daintier, More Refined,
Nor Making for Real Showman-
ship Has Been Seen Here. Of
Real Artistic Dimensions."—SUN.
"Beautiful Moment. Miss Rempel
a Gifted Artist, Acts With Con-
vincing Power, Admirable Expres-
sion, and Judicious Restraint."
—PROVINCIAL.

HARRIET REMPEL

IN

TOM BARRY'S

"THE STORY OF A PICTURE"

A DELICATE AND IMAGINATIVE PLAYLET IN A MEMORABLE SETTING

Staged by TOM BARRY
Scene by DODGE and CASTLE
Doorway, CURTIS SERVICE
Frocks by MILGRIM BROS.

All Original Designs by
WATSON BARRAT

"It is the sort of sketch women and
children should see. It is inspiring, sat-
isfying, uplifting and withal wonder-
fully entertaining. It is as refreshing as
a glass of sparkling water, as a breath
of mountain air. It gripped our atten-
tion, challenged our interest, stimulated
our thought and persuaded us to become
patrons of vaudeville again. I wish
vaudeville would provide more of such
real artistry."

JUDGE BEN LINDSEY, at DENVER

"A well staged attempt at serious
philosophy with a fund of fine humor.
Harriet Rempel's splendid sketch drives
home the truths it seeks to convey in a
clear and unambiguous manner. Miss
Rempel's art portrays life."

Editorial, SEATTLE STAR, March 24

(FEATURED and HEADLINED)

SEATTLE

"Delicately Woven.....Wholesome
and Delightful....Miss Rempel's
a Most Convincing Art."
—POST-INTELLIGENCER.
"Delightfully New.....Admirably
Played."—STAR.

PORTLAND

"Finest Sketch of the Season.....
See It."—TELEGRAM.
"Daintiest Act on the American
Stage.....Exquisite."—NEWS.

SAN FRANCISCO

"Miss Rempel, One of the Best
Actresses in Vaudeville."
—EXAMINER.
"Charming Playlet.....Beautifully
Set."—CHRONICLE.
"Miss Rempel Grows in Favor with
Each Visit."—NEWS.

OAKLAND

"Strikes a New Note in Vaudeville.
One of Unusual Appeal and
Charm."—EXAMINER.
"Like a Breath of Perfume from
Out the Past.....Very Clever."
—INQUIRER.
"Miss Rempel Charming in An Act
of Delightful Distinction."
—TRIBUNE.

SACRAMENTO

"Well Worth Remembering.....
Especially Beautiful and Attrac-
tive."—UNION.
"Something Not Seen Every Day in
Vaudeville.....Replete with Hu-
mor and Pathos."—STAR.
"Well Done Novelty.....Splendidly
Staged."—BEE.

FRESNO

"Pure Romance.....Charming im-
agery.....Perfectly Acted."
—REPUBLICAN.
"Refreshing.....Quaint.....Miss
Rempel Welcomed."
—CALIFORNIAN.

LOS ANGELES

"Harriet Rempel Proves The
Vaudeville May Offer True Art."
—EXAMINER.
"A GEM Among One-Act Plays."
—EXPRESS.
"In Acting Miss Rempel Attain
Near to Perfection."—HERALD.

SALT LAKE CITY

"Deeply Impressive."—TRIBUNE.
"Unusually Beautiful."—NEWS.

DENVER

"From the Pen of One of America's
Best Playwrights."—POST.
"As Daintily Beautiful as a Bit of
Old-fashioned Lace."—NEWS.
"Beautiful to See and Beautiful
Remember."—EXPRESS.

LINCOLN

"Outstanding Feature.....Charming
Playlet Staged and Revealed in
New and Effective Manner."
—STAR.

CHICAGO

"Cannot Fail." VARIETY
(NO LOCAL REVIEWS.)

WHAT THE INSURANCE MEANS

Syracuse, N. Y., June 9th, 1921.

Mr. E. F. Albee,
New York City.

Dear Mr. Albee:—I have just received your letter, with check for one thousand dollars from the National Vaudeville Artists' Insurance Fund, as the result of your great leadership and the managers of the different circuits who are co-operating so wonderfully in this good work.

I thank you for myself and my two little motherless children, Miss Margie, aged five, and Miss Evelyn, aged two years.

When we are in good health all kinds of insurance does not seem much to us, but when the hand of death strikes our own THEN any insurance, any help, any kind word seems as though God Himself had come down to soften our affliction.

Instead of being forced to take my little ones on the road and endure hardships, as I am now doing, your thousand dollars will be the basis of providing for them in a respectable home and giving them the advantages of good care and a religious training. It is wonderful.

I thank you for keeping my name on the books. We can (my partner and I), slowly but surely improve our present act.

I also wish to express my thanks to Mr. Connelly, representative of Manager John Harris, and Mr. Royal, your Cleveland manager, for the loyal interest they showed during the sorrow which had befallen me.

In the name of my little ones I can only say, and it comes from a grateful heart, God bless you and the managers who are doing so much real charity in the development of the wonderful National Vaudeville Artists' Association.

Yours respectfully,

(Signed) **HENRY DE LYON.**

T. M. A. "OPEN SHOP"

(Continued from page 15)

Saturday night.

The T. M. A. "open shop" contract, clause 10, reads as follows, with reference to number of performances:

(a) "Eight performances to constitute a week's work. It is agreed

that no deductions are to be made by manager if less than eight performances are given in any one week, except as provided in paragraph 14.

(b) All compensation for extra performances to be adjusted the last week of the season. It is found that the number of extra performances given during the season has exceeded the average of eight performances a week, the manager agrees to pay the actor, at the rate of one-eighth of a week's salary for each extra performance given.

(c) Salaries shall be paid on Saturday night.

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 changes in the cast.

15. Full salaries will be paid the week before Christmas and Holy Week. But 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.

BROADWAY STORY

(Continued from page 12)

Guests is said to be easily 40 per cent. below the usual for this time of the year.

In addition to "Irene" leaving the Vanderbilt dark this Saturday, "The Gold Diggers" stops at the Lyceum, which also goes dark, this pair of attractions both leaving after two-season runs. "Miss Lulu Bett" is also announced to close at the Belmont, though that house will remain open, it getting "John Ferguson," the Theatre Guild attraction now controlled by the new Repertory theatre. This St. John Irvine play continues to bob up successfully and it may hold out for another month, the company being co-operative.

As expected two added closings occurred last week, when "The Tyranny of Love" stopped at the Cort and "Gold" quit at the Frazee, both houses moving into the dark column. "Gold" was considered a

risky venture for early summer, the piece being a heavy drama. This week the Punch and Judy awoke to take on "The Harlequinade," moved uptown by the Neighborhood Playhouse, one of the co-operative downtown organizations.

The non-musical shows are led off by "Lillom," the Guild show which moved to the Fulton several weeks ago. This unusual play is getting repeaters and the pace is claimed to better than \$12,000 weekly. For the first week in June (Decoration Day) with an extra performance, the gross went to \$14,360. "Lightnin'," the wonderful run record maker, is the closest contender, the indicated gross for this week being around \$11,000. "Nice People," at the Klaw, beat \$10,000 last week with "The Green Goddess" a little under the figure.

"The First Year" continues a smash at the Little and its gross now is equal to "Lightnin'" or close to it. "First Year" has adopted a summer scale for Saturday night, dropping the top to \$3, which is the week day top. With this revision the show is getting \$10,750, which is capacity plus some standees. It is the only attraction where the box office statements are printed, the statement holding as

(Continued on page 25)

TRUNKS

For the Theatrical Profession

Strand Luggage Shop

The Luggage Shop With a Conscience.
603 SIXTH AVE., Bet. 39th and 40th Sts.
"Open Evenings Till 7"

"Variety" Publicity Plan

Variety has worked out a publicity plan of advertising that may prove attractive to those of the show business who believe that constant plugging in advertising means something.

"Variety's" plan is composed for two periods, of six months or a year. It gives the advertiser continuous publicity in each issue of the paper, either through cuts, announcements or display.

The cost is graded so that the total or weekly expense of the publicity plan as now laid out is not beyond the means of even an ordinary theatrical salary, while the expense weekly or in total may be increased, according to desire. The schedule is designed to give the greatest possible publicity per dollar.

The Publicity Plan is in printed form. Call at any one of Variety's offices for detailed information, or send to the New York office for the printed form.

MINERS MAKE-UP

Est. Henry C. Miner, Inc.

PERMANENT ADDRESS: N. V. A.

FOR RENT

For a period of 35 weeks, opening on or about August 15, 1921

NIOBE

AMERICA'S AQUATIC MARVEL

N. B.—Any agent that views Niobe's New Act and honestly does not believe it is the greatest novelty that has ever appeared on any stage we will give him 10 PER CENT of his money back. Apply H. B. MARINELLI.

ARDELL BROS.

ATHLETESKIES

Direction JOE MICHAELS

Valuable Information for Acts

By DOOLEY and SALES

We, DOOLEY and SALES, have severed managerial relations and are free again. From our past experiences, we have some definite ideas about theatrical contracts which we would like to disclose to our fellow artists for what they may be worth.

We advise you to closely examine contracts submitted to you so as not to be MISLED and to AVOID those which read "ON OR ABOUT." These are tricky contracts and you really do not know when you play. We had a contract "on or about October 1st," and we did not work until February 8th following. The value of your services lies in playing and making good, and under such contract you do not know when you play. You must either lay off or play such houses as you, yourself can or your manager is willing or wishes to procure for you to play. Some houses and Sunday concerts are played so often and repeatedly that even though you continue to play them, your manager refuses to bill you. You, therefore, deteriorate and your value decreases.

DON'T BE MISLED by vague promises of productions, for under an indefinite contract you will be obliged to play under circumstances not at all suited to your work.

Under a contract indefinite as to the time of work you are to do, you may be offered small-time for less money, the manager paying the difference, but you will play under such conditions as may injure the value of your act.

There is nothing so comforting as the certainty of a contract definite as to time when and the place where you will play; one on which you cannot be farmed out.

Peace of mind, contentment and equity are only obtained by doing business with responsible managers, and therefore, AVOID contracting with irresponsible individuals or subsidiary associate corporations.

CAUTION! WATCH YOUR CONTRACTS! Get a personal contract. Be certain of the other party to your contract.

DON'T BE MISLED into a corporation contract. There is a big difference between personal and corporation contracts. Personal contracts are signed by and bind the individual person, and you then know who is bound and who is your manager.

A bum corporation can hold you, but you can't hold it.

Don't take a corporation contract!

BE CERTAIN THAT NO NAME OF A CORPORATION OR COMPANY IS PRINTED, TYPEWRITTEN OR WRITTEN IN OR AT THE END OF THE CONTRACT.

Get a personal contract. Don't have any other names in it except the name of the man you want to hold.

Don't think it is an individual and personal contract because it is signed by the person with whom you think you're making the contract.

They've all been burnt.

Take your contract, before signing, to someone who knows.

TO YOU, FELLOW ARTISTS, we say, "WATCH YOUR SIGNATURES."

DOOLEY and SALES

THE BEST IN THE MIDDLE WEST

CONSECUTIVE ROUTE

SMALL JUMPS

SEE ME QUICK—NOW IN NEW YORK

LEW M. GOLDBERG

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CHICAGO ADDRESS
THIRD FLOOR
Woods Theatre Building

BROADWAY STORY

(Continued from page 23)

capacity for every performance and only the admissions are added.

Both the repeat attractions are doing well. "Honeydew" getting around \$11,000 at the Casino and "The Tavern" holding to profitable business at the Hudson. Few attractions have been able to repeat on Broadway in the same season of their premiere. "The Tavern" will be taken off next week, George M. Cohan retiring from control of the Hudson at that time.

The special feature pictures in the

"It's Your Move Now"

TO SEE

JENIE JACOBS

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Phone: Bryant 2062

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SHUBERT
SELECT
VAUDEVILLE

MUSICAL COMEDY

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DRAMATIC PRODUCTIONS.

CERTRUDE VANDERBILT

Playing Ina Claire's role in "The Gold Diggers."
Under a Two-Year contract with David Belasco.

WE DID IT!

So "You Must Come Over"

legitimate theatres have slipped down all along the line. The closing of "Way Down East's" run at the 44th Street next week came as a surprise. It was the aim of the Griffith office to round out a year's run, and arrangements were made for continuation until August. Business dropped under the profit margin and the film was ordered to close. The only new entrant to the special list was "Headless Moths" at the Greenwich Village two weeks ago. The scale for the small house being \$2.50.

The only new picture entrant announced is for the Hippodrome which will show "The Twice Born Woman," starting next Wednesday. This feature was called "Mary Magdelene," made by Malcolm Strauss, the artist.

The agency buys still count 10 in number. They are: "Green Goddess" (Booth); "The Last Waltz" (Century); "Two Little Girls in Blue" (Cohan); "The Tavern" (Hudson); "Nice People" (Klaw); "First Year" (Little); "Sally" (New Amsterdam); "Just Married" (Shubert); "Whirl of New York" (Winter Garden).

The number of attractions in cut rates has fallen to 10, constant closings decimating the list: "Biff, Bing, Bang" (Ambassador); "Lulu Bett" (Belmont); "Honeydew" (Casino); "Ladies' Night" (Eltinge); "Broken Wing" (48th Street); "Sun Kist" (Globe); "Just Married" (Shubert); "Ghost Between" (39th Street); "Broadway Whirl" (Times Square); "Shuffle Along" (63rd Street).

LAW SUITS IMPEND

(Continued from page 1)

to a further dissolution of the Klaw & Erlanger joint interests. According to reports it is said Marc Klaw may contest the termination of the lease because of interference in partnership interests by one of the principals. Mr. Klaw is abroad and his office has no knowledge of any possible legal action.

Though it was figured that Mr. Erlanger would not have closed the deal for the Fulton unless he could secure tenancy in the near future, in light of his policy of expansion here and in other cities, it was not known until Tuesday whether the original lease on the Fulton, made out to Henry B. Harris, also held a cancellation clause in case of the sale of the property. On that day Oliver D. Bailey was informed by the Wertheim estate that a cancellation clause would be taken advantage of and that possession of the Fulton would be taken in June, 1922.

Mr. Bailey subleased the Fulton from Mrs. Henry B. Harris for a period of eight years, the lease having three years more to go. Until he received notice he had no knowledge of the cancellation clause in the original lease. It is said that Bailey was informed his lease was a copy of the original lease on the property, though there is no cancellation stipulation noted.

The Fulton rental price to Bailey is \$40,000 annually, said to be \$100 under the figure paid by the Harris Estate, which was anxious to get rid of the house. For the season just ended the Fulton turned back a profit of over \$100,000 to Bailey, it having housed the biggest hit since the theatre opened, with "Enter Madame." Something like \$16,000 was expended on improvements. Mr. Bailey has turned the matter over to his attorneys for adjustment for the four years starting next June which the sublease has to run. It was said the Harris Estate was

not cognizant of the cancellation clause until notice was given, as the original lease was handled solely by the late Henry B. Harris.

The Galety and Fulton properties were originally controlled by Curbs & Wertheim, cigar manufacturers, together with interests in the Stein-Block Co., clothing manufacturers. The properties have been estate matters for some time and have been on the market for sale.

FEW LONG RUNS

(Continued from page 13)

of New York's biggest hostilities. There never was so little patronage in the hotels at this time of the year before. Whole floors have been ordered closed off in two of the biggest hotels and the help in many has been cut down. The erection of a group of mammoth hotels within the past four years may have provided an overplus of accommodation space, but it has not been shown to be true until lately.

It has been contended, without strong rebuttal, that prohibition has been responsible for keeping down the number of visitors to the country's biggest centres. Hotel rates moved upward with the elimination of the hotel bars. As early as

March commercial travelers were advised to cut their stay from two weeks to one in Chicago and that is likely true of New York. Commercial men

some of the central western stops and where towns were made to avoid the big hotels because of the rates. This was regarded as a drive by salesmen and their employers to force a readjustment of rates.

It was known as early as the second week in March some of Chicago's leading hotels were only 40 per cent. occupied.

This found almost immediate re-

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flex in the legitimate box office in the Loop. "Irene" was getting \$28,000 weekly, "The Bat" was running to around \$22,000 and "The Tavern" about \$18,000 up to the first week in March. The violence of the drop was instanced when "Irene" slipped \$1,300 in one night. That was at the Garrick, before the show moved over to the Studebaker. The other hit attractions, then piling up runs, found almost equally corresponding declines.

"Mary" opened at the Colonial under conditions that made the attraction look sure for a summer run. It had a \$24,000 advance sale at the end of the second week. It closed last Saturday, staying just 10 weeks. Industrial conditions in Chicago remain sub-normal. Such establishments as Sears-Roebuck are operating on a two-thirds basis, there being between 9,000 and 10,000 persons on the pay roll out of a normal 17,000. Montgomery Ward is reported on a similar basis. Monday a special train arrived from Chicago, with seven shows reported closed there. Officially the itinerary carried five shows, they

Man in the World" and "Linger Longer Letty." It was the second theatrical special sent on from that city. Two weeks ago, "Tickle Me," "East Is West" and "Call the Doctor" made up the major part of a special.

COHAN'S WITHDRAWAL

(Continued from page 13)

bread and butter, but they told me to do the manly thing; to do as I thought best. They have been notified to seek other connections by July 1.

"It was not right to say, as some papers did, that I was through with the theatre forever. I am not. No one can take away my birthright. When conditions become clearer and better I might again return. It may be a year; it may be two years. But while this condition (Equity closed shop) exists, I am withdrawing.

"With regret, too, for the actors whom I know, those who have been with me and those of whom, there are a number, who no one can tell what to do."

With the number of attractions planned by the Cohan office, it is now figured that nearer 800 players than 500 would have been engaged for next season.

"I believe that 90 per cent. of actors do not want closed shop, but they are afraid to come out and declare themselves," said Mr. Cohan. This statement was based on the number of players calling at the Cohan office.

Belief that there would be interference with players who would sign for Cohan's attractions, after the shows got started, is one of the principal reasons for Mr. Cohan's withdrawal. He stated he could have signed up 500 players, knowing what was to come, but rather than have such players entangled in legal proceedings that would have followed interference and withdrawals for such companies, the manager decided it best to withdraw altogether.

The "superseding" clause in the new contract for independent man-

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agers is the crux of the actors' limitations in signing for engagements, added Cohan.

Professionals, including several who have been in Cohan productions, declared they would go to the Actors' Equity Association and demand a special meeting and a referendum vote on Mr. Cohan. It was reported that if the A. E. A. council were to exempt any independent managers from the "Equity Shop" rule, a demand would be made giving Cohan equal privilege. The idea is to offer Cohan the same privileges as members of the P. M. A. until 1924, when the entire matter may be threshed out.

These players maintain when the "Equity Shop" was propounded it was explained that it was for the protection of players against irresponsible managers, to prevent stranding of shows and non-payment of salaries. Cohan could not by any stretch of imagination be included in such risks.

A new angle in the Cohan withdrawal from production is that of the playwrights. The authors stand forth in the situation as innocent injured parties. Having through their associations gone on record as against the closed shop for actors, the A. E. A. is said to have little regard for the writers. A meeting was scheduled on the matter for this week and a committee is expected to be appointed by the authors, with a request for a meeting with the A. E. A. officers.

During the week Mr. Cohan was unofficially invited to join the Producing Managers' Association, several representative managers calling on him. He stated, however, that he failed to see where the P. M. A. was much better off than himself, and that though he did not blame the managerial factions for protecting themselves even within the organization, he preferred to remain unaffiliated.

The editorial comment on the Cohan withdrawal expressed in sincere terms the fine feeling for him within and outside the profession. The opinion that the move on the part of Equity was "ill-timed, if not ill-fated," was set forth in most of the editorials. The general lay expression on the situation perhaps came from the Boston "Traveler" in last Saturday's edition, for it best gives the public's opinion on Cohan's leaving the theatre. It read:

COHAN AND THE EQUITY.

The announced retirement of George M. Cohan from the theatrical field, where he has at-

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tained conspicuous success as actor, playwright and producer, is greatly to be deplored, as are the circumstances which impelled him to that decision.

The actors undoubtedly took an important step toward putting their profession upon a better financial footing when they organized the Actors' Equity Association. The managers and producers had only themselves to blame for the fact that their employees deemed it necessary to organize. An error of judgment seems, however to have occurred somewhere on the part of the actors' union in imposing such restrictions upon their employers as to have caused a man like Mr. Cohan to throw up his hands in discouragement and go out of business. For we take it he is not bluffing, but means what he says. He does not need to stay in the show business to make money, since he has made his little pile. He merely sees no further incentive to strive for new achievements if he is to be bound by the ironclad rule of the Equity actors that he shall employ only union performers.

If Mr. Cohan had been rigidly in his treatment of the actors the case would be different. But he has paid his people well, in fact, better than most employers in their line. He has shown himself the personal friend of hundreds of actors in the hour when they needed help or encouragement. He has been the largest contributor to the Actors' Fund, the players' greatest charity, and he has sought always to raise the level of the stage by putting on a clean

shows and enabling his actors to retain their self-respect.

Yet, apart from all these considerations, it looks as if the actors' union had adopted poor strategy in provoking Mr. Cohan to his latest step. With a none too prosperous season ahead of them and several thousand players now in New York desperately in need of work, the sudden throwing of Cohan's 1,000 employees out of employment appears ill-timed, if not ill-fated.



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7-A Soho Square, London, W. I., England.

"QUEED" STARTS AT ASBURY.

The Sam H. Harris' production of the dramatized version of the novel "Queed" will open in Asbury Park, N. J., June 27. It is in three acts and will be given a preliminary tryout on the road prior to opening in New York the coming season. Margola Gillmore will play the leading female role.

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NEWS OF THE DAILIES

Ina Claire will star next year under William Harris' management in "Bluebeard's Eighth Wife," adapted from the French by Charlton Andrews.

Patricia Collinge was married to James Nichols Smith, non-professional, June 10.

The Shuberts will turn the Newark Rialto and Louisville Strand into vaudeville houses.

Utah's new law banishing cigarettes has caused more cigarette smoking there than was ever before noticeable.

Ray Bailey, formerly of Genaro and Bailey, is suing the Hotel Pontchartrain for \$1,000 for a silver fox fur which she says disappeared from her room there.

Sensational stories were published late last week, declaring Joseph L. Rhinock would withdraw

as financial backer and treasurer for the Shuberts. It was he who came in with James B. Cox's money and gave them their first start. The "World" stated Rhinock as a holder of United Booking Office stock found himself opposed to himself through the Shuberts' new vaudeville venture. The Shuberts issued an announcement denying friction; but Rhinock's withdrawal from the vaudeville end at least is confirmed.

The entire mezzanine floor of Erlanger's new Model theatre will be given over to a women's lounge.

S. W. Gumpertz and William M. Greve have taken over the Dreamland property from Fox at \$450,000, allowing the film man \$43,000 profit on his recent purchase.

Avery Hopwood is here to superintend the production of two new plays he has written. This done, he will return to put on the London editions of "The Bat" and "The Gold Diggers."

A tremendous ovation was accorded Enrico Caruso when he landed in Italy.

Queen Mary is quoted as pleased with the tango and waltz danced

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About COSMO BELLEW. Address if possible, or name of company or firm he is with. Mona Kingsley, 3631 Broadway, New York City; Tel.: Audubon 9578.

by Leonora Hughes and Maurice before her at Lady Curzon's reception.

Marguerite St. Claire replaces Lillian Tashman in the "Gold Diggers."

Oliver Morosco next year, after preliminary tryouts on the coast, intends to present here "The Copy," Harvard prize play, "The Rebound," from the same workshop, and "The Madonna of Monterey," by Mrs. Fremont Older. Charlotte Greenwood's "Poor Letty" will also be tested on the coast.

Bruno Zirato, secretary to Caruso, last week obtained in Buffalo a license to marry Nina Morgana of that city. She is a member of the Metropolitan Opera.

Carl Hyson and Dorothy Dickson have sued the Palais Royal, New York, for \$10,000, claiming they did not get their share of the cover charges while they were dancing there.

A policeman in the Luna Park tower is now watching for violations of the aviation ordinances.

A man describing himself as Wallace McCaughy, actor, was arrested Sunday, charged by Roslyn Pick, a Wadleigh High School girl, with

stealing her bar pin. The pin was found on the street in a cigarette box.

Frances and Co., the dressmaker, has sued Ben Ali Haggin for \$3,793 for gowns purchased by him. It is understood the gowns were for his wife, formerly Bonnie Glass, the cabaret dancer.

The split step, a new dance, is the rage in Paris and has been approved by the international convention of dancing masters.

Harold F. McCormick intimates New York will be omitted after next

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season from the Chicago Opera Co. tour.

Irvin S. Cobb had a fire on his place near Ossining last week which cost some \$15,000.

Edward Elmsner to stage "Mme. Milo (Shubert).
Phoebe Lee, "Scandals of 1921."

A theatre will be erected in Old Forge, N. Y., this summer, two stories high and built by C. I. and R. E. Thomson.

Alice Brady will star next year in "Drifting," recently tried out in Brooklyn. James Crane will head a company in "Personality," tested in the same city last month. Both

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Acrobatic Dancer, one who can sing and talk for recognized big time act.

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sailed for England Wednesday. Miss Brady said she would do a screen version of "The Man Who Came Back" next year.

Fred Stone is having an analysis made of the stomach of his \$10,000 dog, Sherlock Holmes, which died Monday. The star suspects that the animal was poisoned.

The cables brought news of the granting of a divorce to Lucien Guitry, father of Sacha Guitry, from his actress wife, Jeanne Declos, his second wife and stepmother of Sacha. Guitry named an "unknown musician" as co-respondent, while Mme. Guitry filed counter charges which have not been disposed of. She blames her domestic difficulties on her son-in-law and his wife, Yvonne Printemps, whom she charges with having alienated her husband's affections.

Sam H. Harris purchased "Varying Shores," by Zoe Akins, for production in the fall. Emily Stevens will star in "St. Ursula," on which Edward Sheldon collaborated.

SPORTS

This week the New York "American" added a tab of "probable winners at a glance" and consensus of expert opinion on horse racing to its daily sporting pages. It is the first time for the publication to use such information, but there is a catch to the idea. Underneath the "dope" a line in heavy-faced type reads: "New York American's best bet: Keep your money in your pocket."

Frank Moran's first bout since his return from abroad is carded for July 1, his opponent being Bob Martin, the A. E. F. heavyweight champion. The scrap will be held at Lew Raymond's "Boxodrome," at 167th street and Westchester avenue, Bronx. Moran is getting into condition at Coney Island, working out daily at Buckley's "Palace of Joy," the island's new boxing club.

Kid Williams, the Baltimore tiger, who relinquished the world's bantamweight championship to Pete Herman in 1917, decisively defeated Frankie Daly of Staten Island in the star bout of 12 rounds at an open

show staged by the Chadwick A. A. at Albany, N. Y., Monday night. It was the second fight the former bantam king has engaged in in the East since he started his "come-back," Williams winning on a foul from Frankie Edwards, of New York, at Ebbetts Fields last Saturday night. The Kid showed his old-time form in the Albany bout, taking eight of the rounds, getting an even break in three and losing the other. The former champion was given a big ovation by the 3,000 fans who gathered to see his "come-back." Claude Tibbitts, of Albany, refereed. The judges were William McLoughlin, of Watervliet, and Jack Baker, of Albany. The gate receipts totalled \$2,900.

For the second time in two weeks the boxing show scheduled by the Lyceum A. C., of Troy, in the Lyceum, in the Collar City, was called off last Thursday night. This time

JAMES MADISON says
Originality is the foundation upon which I endeavor to build a super-structure of laughs. Some of the most successful acts in vaudeville use my material. In New York all summer at 1493 Broadway.

the show was cancelled because of the small number of patrons. Exactly eleven fight fans paid for admission tickets.

A baseball game has been arranged between the Knights of Columbus, of Schenectady, and the National Vaudeville Artists in the Electric City on Sunday afternoon, July 3. Manager Gill, of Proctor's Schenectady, announces the game will be followed by a big show at night in the Schenectady theatre, vaudeville and attractions making up the bill.

"Buster" Caghan, one of the



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LILIAN HERLEIN and CO. (2) Songs.
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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. Shea 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.

Variety, May 13, 1921.

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with Jeff Tesreau's Bears; Sullivan, another pitcher, and Kelly, an outfielder, reported to O'Connor, the new manager of the Albany team, this week.

Tex O'Rourke, matchmaker of the International Sporting Club, this week filed an application in the Supreme Court for the incorporation of the National Boxing Association of the United States. Associated with O'Rourke in the application

are Joseph P. Shea, John D. McGrath, John C. Kelly and Alfred L. Merrille, who is an attorney.

All the crews which will compete in the rowing classic on the Hudson this month are now in training, the Cornell squad having arrived Tuesday. The race will be over a three-mile course. Some changes will probably be necessary in the Pennsylvania boat, as the present combination has been rowing on a mile and a half course. The Navy, Syracuse, Cornell, California and Pennsylvania will go to the starting line in the big race. Pupil will face teacher in this event, for Ben Wallis, coach of the California boys, received instructions as an oarsman from Jim Ten Eyck, mentor of the Syracuse aggregation. Wallis at that time was attending a Boston

high school and Ten Eyck was in charge at the Boston Athletic Club. If Jim's proteges cannot cop the prize, nothing would please him more than to see it go to the Californians.

"Invincible," who is making a good showing at Belmont Park, is another example of a horse that was once considered n. g. The racer was brought to Saratoga in 1919 as a two-year-old by Trainer J. Carroll. He was given a thorough try-out at the track, but failed to reveal any signs of speed and finally was sold for \$5 to James H. King, former chief of police at Saratoga. King turned the horse out on the farm of Joseph Morrissey, also of the Springs, and gave it a long rest, after which he was sold for a nominal sum to Mrs. Reginald W. Durant, under whose colors "Invincible" is now running. Mrs. Durant is a resident of Saratoga.

True to its promise the Saratoga Racing Association has spared neither time nor money to make its track the finest in the country. Workmen have been busy since last fall improving and beautifying the grounds and now have everything fit for a king. The steeplechase course has been entirely rebuilt and brightened with young evergreens. A new hedge has been installed at the turn of the course. The artificial lake, 600 feet by 127 feet, located in the centre of the track, has been completed and the front of the grandstand widened. The approach to the park has been improved, space for automobiles enlarged and everything possible done for the comfort and convenience of patrons.

The old Lyceum theatre in Troy, N. Y., demonstrated again last week its right to the title "The Jinx." Jack Bestle made another attempt to open his boxing club, but met with dire failure. Only 11 persons were in the house and the bouts accordingly were called off. The new Chadwick Athletic Association on the Troy road seems to have the call among fight fans in the Capitol District and Bestle probably will not try to buck it during the warm weather. He was suspended by the Boxing Commission early in the spring for failure to pay the State tax. About a month ago he arranged a card and three-sheeted it all over town that he would reopen. At the last minute, however, the authorities stopped the show because the promoter had not settled accounts with them. Since that time it is understood he paid the money due the State.

Someone naming himself A. Bo-Kou has sent out a press notice that July 6 at the Hotel Astor, New York, he will demonstrate how he can break any roulette bank. A-Bo says he has made 4,500,000 spins of the wheel and never faltered. He offers to forfeit \$10,000 over here if his claims are not genuine. A-Bo offers to explain every known system and also why the bank makes millions of dollars annually, probably speaking of Monte Carlo, France, or Bradleys, Palm Beach. A-Bo should have been over here last winter and gone to Bradley's without saying anything about it. A few millions out of Bradley's roll wouldn't even dent it, and they could get it back easily enough by sending for more Broadway managers to go down there. A-Bo says the wheels he will use in the test are from two reputable New York firms, naming them. Which might be construed as a slam that some other wheels are not so reputable. Which recalls the wise fellow from Times square who, after losing at least \$200,000 in roulette through many tries, took an oath he did not think any wheel could be manipulated. He must still think so, for he's still losing.

After many years of struggling in the amateur class the N. V. A. baseball nine will be put to its first test as a semi-pro attraction next Sunday afternoon, when they meet the Bronx Giants at Bronx Oval, 167th street and Westchester avenue. This has come about as a result of a recent meeting to decide whether the team was not capable

of mixing with the higher class of players. In addition to the publicity for the club, the players will receive payment, and that appears to be the main object sought by the players. Whether they will continue in that class will depend upon the result of the first showing. Regard- less of the result of the Sunday contest, the theatrical aggregation will appear at the Polo Ground next Monday against Tesreau's Bears in a benefit game for the Evening Mall's Save-a-Home Fund.

A rumor has leaked out Eddie Collins, star second baseman of the Chicago White Sox, may come to the Yanks within a few days. In exchange for this middle sack protector, Colonel Jacob Ruppert and Houston will part with three players from the Yankee outfit and additional cash. The players whose names are mentioned at present include Quinn and Sheehan, pitchers, and Aaron Ward, who covers the same position as Collins.

The Proctor's, Yonkers, N. Y., baseball club defeated the N. V. A. team in a nine-inning game at Yonkers, Sunday, 4 to 1, with Leary, of the Yonkers nine, holding the actors down to four hits. Sammy Smith pitched for N. V. A. and was blasted off the mound in the third inning, when he was greeted with

two homers by the up-towners.

George Page (Variety) is even improving his home run record with the Tesreau Bears of the Bronx, a semi-pro team, well known in that field. Up to date, Page, playing Sundays and holidays only, has made 14 home runs in 22 games played. Last Sunday he got two homers, each time with two men on bases. The Bears may play the N. V. A.'s within a week or so at the Polo Ground.

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"JACK SINGER SHOW"
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BUFFALO.

By SIDNEY BURTON.

MAJESTIC.—Bonstelle company in "A Price There Was."
PICTURE HOUSES.—Hippodrome, "The City of Silent Men"; Criterion, "The Woman God Changed"; Strand, "Trust Your Wife"; Olympic, "It Isn't Being Done This Season."

John J. Lanigan, of Lanigan & Kelly, owners of the Hi-Art theatre at Lockport, announces that land has been purchased adjoining the present site on which a theatre seating 3,500 will be erected.

Charles Drucker, alleged hacker of "Broadway Brevelities," whose recent trial here for a fake wire-tapping swindle resulted in a disagreement, has been reintroduced for perjury arising from statements made

by him under oath on the trial. A plea of not guilty was entered and bail fixed at \$10,000. Drucker resides in Cleveland.

The John Robinson Shows, which played here last week, left a bad impression in the town. A large number of circus hangers-on and hawkers were arrested for peddling without licenses, and over half a dozen cases were disposed of by the city court. A number of cases of apparent deliberate short-changing were complained of, and it was rumored that several of the smaller shows attached to the attraction were conducting gambling devices.

Denial was made this week that the exhibitors' combination recently formed here had ever entertained any idea of dictating the policy of film distributors or of boycotting or fighting Loew in any way. It was stated that the combination had in mind only the regulation of the price of film rentals. Over a dozen pictures have been purchased, it was announced, under the combina-

tion's new collective buying scheme.

Poor business in buying picture houses has caused a number of owners to come to the decision of unloading their holdings. Over half a dozen neighborhood houses are on the market.

"The Wedding Gown" (Yiddish), which showed at the Teck Friday, failed to get money owing to the general dissatisfaction prevailing locally over the recent appearance here of Maurice Schwartz, supported by the Detroit stock company. Despite poor patronage the "Gown" show was declared a sensation. Bessie Thomashefsky is booked for the Majestic June 19 in "How Men Love."

CLEVELAND.

By J. WILSON ROY

OHIO—"Peg o' My Heart" (McLaughlin Stock).
OPERA HOUSE—"The Firefly" (New Bostonians).

DUCHESSE—"Potash and Peppercorn" (Leffingwell Players).
Vaudeville at KEITH'S PALACE.
CILLA, LOEW'S LIBERTY MILES.
GRAND—"Broadway Rastus."
FILMS—State, "Carnival"; Elid and Alhambra, "Worlds Apart"; Park and Mall, "The Last Card"; Standard, "The Man Tamer"; Metropolitan and Strand, "The Girl of the Taxi"; Allen, "The Road to London"; Stillman, "The Woman God Changed."
LUNA PARK—Vaudeville outdoor amusements.

Next week—Ohio, "Scandal Opera House," "Mile Modiste Duchesse," "The Old Homestead."

CONEY ISLAND.

By D. KALKER

It has been several years since Luna Park has used the old bally method to get patrons in from S. avenue. Last week Manager Evgot his whole free circus out on S.



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avenue with the help of the Park's
 Band, and staged one of the biggest
 rallies seen in years.

A new menace in regards to block-
 ing traffic has come before the local
 police. It is the large buses that
 take people from 42d street to Coney
 Island. There is hardly an alley-
 way or a side street that the buses
 are not utilizing. It was finally
 brought to the attention of District
 Attorney Lewis who had several of

the motor driven vehicle owners on
 the stand last week and grilled them
 personally.

L. A. Thompson Scenic Railway
 Corporation opened its new slide
 last week. The slide was hardly
 open a day when an accident oc-
 curred. The price of admission is
 25 cents, the largest ever charged
 for a slide ride down here.

Business has been off at the local

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show houses. The only amusement
 enterprise seemingly to get the
 draw is the Flight Club and the
 Palace of Joy. They have been
 crowded almost to capacity the last
 two weeks.

DES MOINES.

By DON CLARK.

With 75,000 Shriners in town this
 week attending the national con-
 clave, the Des Moines theatres are
 doing S. R. O. business.

The Adams-Elbert & Gatchell lit-
 igation for possession of the three
 big local houses is still on in the
 courts, and none of the theatres is
 open this week. The Majestic is
 the only theatre playing vaudeville
 this week, but it is possible the
 Empress will open for the latter
 part of the conclave if permission
 can be secured from the court.
 "Sweetheart Shop," at the Berchel,
 was cancelled when the court or-
 dered that house turned back to
 Elbert & Gatchell from Adams.

Films this week: "Scrap Iron."

Des Moines; "Sacred and Profane
 Love," Strand; "Dollar a Year
 Man," Garden; "So Long Letty,"
 Rialto.

DETROIT.

By JACOB SMITH.

Warren & Cohen have discon-
 tinued Loew vaudeville at the
 Colonial until Labor Day. Mean-
 while, pictures at 15c. and 25c.

Until further notice, E. D. Stair will
 play pictures at the Shubert-
 Detroit. There will be two changes
 weekly, and performances will be
 continuous. Ross Hubbard, manager
 of the house, is booking the pictures.

WANTED FOR "BOSTONIAN BURLESQUERS"

Principal burlesque people, including prima donna, ingenue, soubrette,
 good straight man that can sing and dance, second comedian, and two
 good specialists. Can also use a novelty act. Season's engagement on
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N. B.—Can Also Use Chorus Girls at All Times. Everything Furnished.

The Bonstelle Stock this week is
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 serious work by John T. McIntyre,
 which Miss Bonstelle is trying out



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 You must look good to make
 good. Many of the "Profes-
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 tained better parts by having
 me correct their facial im-
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 ishes. Consultation free. Fees
 reasonable.
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for George C. Tyler for the coming
 season.

Charles M. Adams, former man-
 ager of the Lyceum, Columbus, has
 taken over the general management
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TRUNKSALL MAKES ALL SIZES
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AT BIG DISCOUNTS

RIALTO LUGGAGE SHOP
 250 West 42d St., Near 8th Avenue.
 OPEN EVENINGS

the Standard Film Service, an-
 nounced while in Detroit last week
 he would open a branch in Pittsburgh
 to handle the Federated franchise
 for that territory.

The Palace, Detroit, is discon-
 tinuing vaudeville for the summer

COVERS FOR ORCHESTRATIONS
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ART BOOKBINDING CO.
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and inaugurating a policy of musical
 tabloid and pictures.

Edgar F. Kirchner, manager of
 the Family, Detroit, says that while
 summer business is not as good as
 last year, he is increasing his reg-

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HOTEL NORMANDIE BLDG.,
 S. E. Corner 39th & B'way, N. Y. City.
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ular patronage by better and bigger
 pictures.

No truth to the rumor Fox may
 close the Washington during the
 summer. It is to remain open.

INDIANAPOLIS.

Business of the film houses has
 been decidedly depressing for the
 past three or four weeks, only one

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 sional Alteration
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or two houses reporting profitable
 receipts and a number of pictures
 which have been successes else-
 where turning out to be bad "flops"
 here. Strange enough the Gregory
 Kelly stock company and the Stuart
 Walker company, at the two legiti-
 mate theatres, have held up splen-

THE BEST PLACES TO STOP AT

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Single Room and Bath and Suites of Parlor, Bedroom and Bath; Light, Airy Rooms; Excellently Furnished; All Improvements; Over-looking Central Park; Five Minutes from All Theatres; Low Rates.

didly through a period of weather alternately hot and rainy. Theatrical interests are at a loss to completely account for the condition, particularly in view of the fact that the stock companies charge \$1 and \$1.50 top prices, whereas the highest picture admission in town is 40 cents.

A way to beat the Indiana blue law has been found and is being used by J. C. Robertson, manager of the A-Muse-U picture theatre at Hope, Ind. When Robertson first tried to open up on Sunday evening the three churches were successful in blocking him. The following Sunday evening Robertson put a sign across the front of his place reading, "Please donate, as we are selling no tickets." The large crowd which attended gave the venture splendid support, a number of persons donating far more than the regular admission price. The reformers could not interfere because, according to the general interpretation of the Indiana Sunday closing law it is the operation of amusements where admission is charged which is prohibited.

Preliminary certificate of dissolution has been filed with the Secretary of State by the Grand Theatre Co. of Bicknell.

KANSAS CITY.

By WILL R. HUGHES.

The big business last week was done by the Newman, with its classy revue in honor of its second anni-

THEY MADE ME—THEN QUIT

AL FOX

versary, and Electric Park, where the "Follies of '21" is proving the greatest drawing card ever offered by the park management. At the Empress the "Midnight Whirl" company is about breaking even, but is making a host of friends, and will soon commence to see some profits with any kind of a weather break. The chorus has been trimmed to 12, but the dozen are making the numbers snappy and the other four are not missed.

The Brown Brothers Saxophone Six and the Lachmann Sisters are booked to open at Electric Park July 2.

An ordinance barring picture theatres from residential blocks in Kansas City was passed by the City Commissioners. The ordinance makes it a misdemeanor to establish or operate such a theatre in any block unless at least one-third of the property is occupied for business purposes.

For the first time in many years there is an oversupply of musicians in Kansas City. In previous years the band at Electric Park gave work to some 30 or 40 who played in the theatres during the regular season. This year, however, with the "Follies" taking the place of the band, there is nothing steady for the boys, and some of the old-timers have gone to Dallas and other cities. It is anticipated that things will pick up when the season opens again, as the new Pantages will use a full complement of men, and the Orpheum's new "Mainstreet" will use a double set of musicians.

Mamie Smith and her "All-Star

Phone: Bryant 1944

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Steam Heat and Electric Light \$9.50 Up

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Address all communications to Charles Tenenbaum, Irvington Hall.
No connection with any other house.

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Five Minute Walk to Theatres.

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FOR THEATRICALS.—Modern and Up-to-Date.
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THEATRICAL

DOUGLAS HOTEL

BEN DWORET, Manager
Rooms Newly Renovated.—All Conveniences. Vacancies Now Open.
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Jazz Revue" opened a six-day engagement at the Century last week, with the prices fixed at \$2.20 for the best seats. The show was brought here under, it is understood, a \$6,000 guarantee, which with the rent of the house and the advertising, would run the expense up to around \$8,500. The manager of the sheet music department of one of the leading music stores of the city promoted the engagement and will suffer a heavy loss, as the prices kept most of the colored population away and the others did not fall for the show. After Monday the prices were cut to \$1.10, but business failed to materialize. In addition to Mamie Smith and her six jazz players, the show consisted of four other acts, all colored. The program stated that the tour was under the direction of the Standard Amusement Co. of New York. It is claimed that the show got \$1,900 the Saturday night before the opening here.

The Palace, one of the oldest picture houses in the downtown district, has gone back to the old original scale of prices and is featuring its 5 and 10-cent admission.

The big revue put on last week by the Newman theatre in honor of its second anniversary will be held over for the second week. This was done last season and business held up almost as well as the first week; hence the duplication of the affair this season.

PITTSBURGH

By COLEMAN HARRISON

The larger film houses, which in the last few seasons have been enjoying successful summer months, report a falling-off this year. Labor shortage and general hard times appear to be the causes.

Marjorie Lyons, local girl who appeared last with "Maytime," will shortly enter picture work.

The Nixon will open next week for "Dream Street." The house has



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Have a little fruit delivered to your home or your friends—take it to your week-end outing

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AMSTERDAM, N. Y.
\$1.25 Single, without bath; \$1.75 Double, without bath; \$2.25 Single, with bath; \$3.00 Double, with bath.

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TENNESSEE AVE., Just Off Boardwalk.
The Hotel That Has Advertised ATLANTIC CITY for 29 Years

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Every Room with Bath from \$2.50 Up
Special Rates to the Profession
Wm. R. SECKER, Gen. Mgr.

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WALNUT at 12th ST., PHILADELPHIA

NEAR ALL THEATRES
Single rooms with running water, \$2.00 a day, double, \$2.50. Single, with private bath, \$2.50 a day, double, \$3.00. B. F. CAHILL, Mgr.
Same Management for the Past Ten Years

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Everything New and Modern
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RATES \$1.00 AND UP

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All modern conveniences. Remodeled and Refurnished Throughout. Five Minutes' Walk from Heart of the City.

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Telephone Superior 6210.

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\$2.00 and Up without Bath
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J. G. NICHOLS, Mgr. and Prop.
17th and Broadway DENVER, COLO.

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HAMMOND, IND.

Very Modern. Running Water in All Rooms.
Shower Baths; Rates: \$1.25 Single; \$2.00 Double.
One Minute Walk from Orpheum Theatre.
Opposite New Park Theatre.

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Running Water in Every Room; Also Rooms with Bath. Rate: \$1.25 and up. Located in Center of City. Close to All Theatres.

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500 ROOMS
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THEATRICAL RATES, \$1.00 PER DAY & UP
ALL MODERN CONVENIENCE.

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Every Room with Bath.
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CAPITOL GRAND ORCHESTRA
ERNO RAFFER, Conductor
Presentations by S. L. ROTHAFEL

MARK STRAND
"A National Institution"
B'way at 47th St. Direction, Joseph Plunkett
ANITA STEWART
"SOWING THE WIND"
STRAND ORCHESTRA
CARL EDGARDE, Conductor

GAITY Broadway, 46 St. Eves. at 8:30.
Matinees Wed. and Sat., 2:30.
FRANK BACON in
"LIGHTNING"

LITTLE West 44 Street. Eves. at 8:30.
Matinees Wed. and Sat., 2:30.
The 1st YEAR
By **FRANK CRAVEN**

among the larger legitimate houses will likely result in better productions coming here and a consequent stimulation in returns. The vaudeville situation has been little affected.

PORTLAND, ORE.

LYRIC—Musical stocks.
PICTURE HOUSES—Columbia, "Sentimental Tommy"; Liberty, Dorothy Dalton in "The Idol of the North"; Rivoli, Lew Cody in person and "A Dangerous Pastime"; Majestic, "When Dawn Came"; Peoples, Maurice Leblanc's "813."

J. C. Stille, manager of the Rivoli, has gone to Yakima to open the new Capital, heretofore Loew's State, for Jensen & Von Herberg.

J. J. Johnson, local Pantages manager, this week inaugurated the continuous show policy which has been ordered for the Pan. circuit.

J. B. Sparks, owner of a chain of Eastern Oregon theatres, has sold his show at Condon, Ore., to O. McAda, a recent arrival from Arizona.

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\$100	\$2.00	\$6.00	Incomparably Rich.
\$150	\$2.25	\$9.00	Period Furniture.... \$875
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GEO. COHAN THEATRE, B'way at 43d St.
Eves. 8:15. Mats. Wed. and Sat. at 2:15
A. L. ERLANGER Presents
"TWO LITTLE GIRLS IN BLUE"

SELWYN THEATRE, BRYANT 47.
42d St., West of B'way.
MATINEES WEDNESDAY AND SATURDAY
SNAPSHOTS of 1921

NORA BAYES WITH **LEW HOPPER**
AND THE **SNAPPIEST CHORES IN NEW YORK**

ELTINGE THEATRE, W. 42d St.
Eves. 8:45. Mats. Wed. & Sat. at 2:30.

"LADIES' NIGHT"
A Farce Comedy in Three Acts.

Portland's annual Rose Festival last week knocked the stars out of local show business, except in the case of "Mary" at the Hellig the last half. "Mary" drew big houses, not only because of its merit, but because of the prominent presence of Eva Olivetti, an Oregon girl and former member of the Alcazar Musical Stock here.

ROCHESTER, N. Y.

By L. B. SKEFFINGTON.
LYCEUM—Manhattan Players in "Call the Doctor."
FAY'S—Musical Nosses, Ada Gunther, Alvin and Kenney, Ester Trio, Smart Aleck, Henry Frey, "Known Your Men," film.
PICTURES—Rialto, "Oliver Twist, Jr.," Loew's Star, "The Passionate Pilgrim."
The Family closed this week for the first time in the nine years it has been under the management of the Fennyvessys. It is announced Fay's will remain open all summer, with the same policy.

SEATTLE.

FILMS—"Merely Mary Ann," Colonial; "The Wallop," Clemmer; "Sky Pilot," Coliseum; "The Good-Bad Wife," Liberty; "Home Talent," Blue Mouse; "The Wild Goose," Strand; "The Vice of Pools," Rex; "The Mask," Winter Garden; "Nobody's Kid," Class A.

"Mary" at the Metropolitan this week (June 12).

Al Jolson drew \$16,725 to the Metropolitan in five performances. This is the largest business in that length of time ever done at the theatre.

Frankie Kiolet, winner in the Star-Universal picture contest, received some practical lessons in the art of lovemaking from Lew Cody, the famous lovemaking hero of pictures, in a general talk this week about Miss Kiolet's future as a screen actress.

Seattle cabarets will be as innocent as the annual convention of the Epworth League if the city council adopts the latest recommendation of the license committee. Prohibition of employees from mingling with patrons and requiring managers of resorts to be of good moral character are two things that the city dads want.

CHARLEY WILSON

THE LOOSE NUT

Back East After a Successful Orpheum Tour.
Direction, **CLAUDE W. BOSTOCK**

MILTON WALLACE
While Travelling 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**.

HART, WAGNER and ELTIS
in "GOING TO THE OPERA"
"The trio succeed in showing something original, deviating from the conventional. An ideal comedy turn which could stand any test."—VARIETY.

BOOKED SOLID

GALLOWAY and GARRETTE

"A BLACK AND TAN CLASSIC"
BOOKED SOLID OVER MARCUS LOEW CIRCUIT OF THEATRES
BY **LEW CANTOR OFFICE**
CHAS. YATES, Personal Representative



Direction, **MORRIS & FEIL**

tion of employees from mingling with patrons and requiring managers of resorts to be of good moral character are two things that the city dads want.

R. A. Clark, 24, of Eighth avenue upset a canoe according to instructions while acting a role in a comedy being filmed on Green Lak on Monday afternoon and was drowned despite the heroic efforts of his picture company comrades. Mrs. E. A. Moore, known by screen name as Isabelle Carpenter, is under a physician's care as a result of her efforts to save Clark.

When Lew Cody, at the Winter Garden in personal appearances all the week, came upon the stage on Wednesday afternoon and during his usual talk informed the audience it was his intention in the future to play parts with more life and to get away from the satire, from a Mrs. McIntosh in the audience came the reply in tones loud enough to be heard all over the house, "Well, I certainly hope so." This started an impromptu conversation between the two, which resulted in Mr. Cody jumping over the footlights, running up the aisle to the little white-haired woman and asking her forgiveness "for his past," and with a motherly kiss Mrs. McIntosh informed Lew that she knew he was not the deceiver his pictures had made him out to be, and that she was the mother of five daughters, and after meeting him in person, she had decided he would be eligible for a son-in-law. Mr. Cody later visited his new found friend and upon his return remarked that the incident was one of the most pleasant of his entire trip, and that he would always remember the dear little mother in Seattle.

Thomas H. Wagner will organize



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and **DAVE THURSBY** Annouccc-
Room and Bath...\$18 to \$25 Week
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Suites.....\$18 to \$40 Week

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CENTRAL PARK WEST

DUEL and WOODY

IN
"A Box Office Attraction"
By **PAUL GERARD SMITH**
"As Welcome as a Mint Julep"
—Variety, Week May 27
Direction **Lew Cantor**. Chas. Yates, Personal Representative.

BLACK BILLY SUNDAY

A NEW FACE—**THE MYSTIC BLACK FACE COMEDIAN**
Saw your act you could have been worse, you could have worked longer—"JACK LAIT".
In regard to time meet me at the culverts with a bunch of whippers and a trombone.
—ERNE YOUNG.
If you want any time, try Bookleggin'.
—ALEX PANTAGES.
The house detective will now sing (where he leads me I will follow).
VARIETY.
A 15 TICH SERMON OF HOKUM

a 200-piece band, the largest ever gathered to play oratorio music, for "The Wayfarer." Plans are now being drawn for the stage, which will be the largest ever built in the world, and bids will be called for this week. Twenty trucks will be needed to remove the scenery, valued at \$265,000, from 76 University street to the crew house adjacent to the University of Washington Stadium, where "The Wayfarer" is to be presented.

In full view of 6,000 spectators at the coast motorcycle championships on the Rose City Speedway, an airplane carrying two picture photographers crashed to earth from a height of 200 feet. Joseph Peters, pilot of the cameraman's machine, is expected to die. George ("Sandy") Sanderson, photographer, and Joseph Reeves, his assistant, are in a local hospital and are expected to recover.

Orchestra at Colonial let out; organists quit; operators stick. Poor business responsible for cut in expenses.

Prior and Hayes, formerly in vaudeville, are running the Orpheum Costume shop in Seattle.

Isis theatre "closed for repairs." Same sign on Little theatre, Lyric and Orpheum.

SYRACUSE, N. Y.

By **CHESTER B. BAHN**.
EMPIRE—Knickerbocker Players in "Daddies." One of the best things that the Knicks have given this season, and offers an unusual opportunity for Mark Kent to score as James Crockett. This is Kent's last week with the Knicks. Dot Wilens was brought here this week to do Lorraine, and she sizes up as one of the best child actresses seen here in a long time. The Drama League held a benefit for the Little theatre Monday night, presenting "Mrs. Pat and the Law" as a cur-

At Home



Auburndale, L. I.

FOLLETTE PEARL

AND **WICKS**
LOEW CIRCUIT, 1920-21
Direction **LEW CANTOR**

LAURIE ORDWAY

IRENE FISHER, At Piano

tain raiser. It was a fair effort by local talent. Next week, "Common Clay."

The marriage of Samuel Rosenberg, treasurer of the Rastable theatre, and Betty Goldberg of this city, will take place next Sunday at the home of the bride's parents.

Marporie Dunmore Tooke, dramatic critic and editor of the Post Standard, was married in New York Saturday to Morris J. Griffith of Philadelphia, son of a Bangor, Pa., clergyman. Miss Tooke is a graduate of Wolfe Hall, Denver, and during the war was a Y. M. C. A. secretary. Her husband, a graduate of U. of P., was in the service. Mrs. Griffith will return to her Post Standard desk after her honeymoon.

Anne Bronaugh joined the Somerville Players, at the Stone, Binghamton, this week as leading woman, a post she filled last year.

Plans for the enlargement and improvement of the Little Country Theatre, which since its introduction a few years ago has become one of the most important departments at the New York State Fair, were announced by Secretary J. Dan Ackerman, Jr., of the State Fair Commission.

While the Little Country Theatre will continue to be housed in the structure it has occupied in the past, this year the entire building will be devoted to the department. Until this year half of the building has been used by the Boys and Girls Department for barracks.

Interest in the Little Country Theatre has increased by leaps and bounds. There is a continuous flood of inquiries for information received at the State Fair Commission's offices here. The seating capacity of the theatre last year was exhausted at every performance, and thousands were turned away during the week.

WASHINGTON.

By **HARDIE MEAKIN**.
The hot weather has arrived. Sunday and Monday being among the hottest days Washington has had in many a summer, with the result Keith's Monday night had only a medium house.

The National has Mary Ryan in "The Turn in the Road." Sam Forrest is fast whipping the play into shape, this being but its second week.

Poll's is still dark while the Shubert-Belasco also dark.

Jack Edwards, formerly manager at the Garrick has gotten together what appears to be a splendid aggregation of players for a run of summer stock at this drawing room theatre. Robert Brister heads the cast, while Florence Martin will appear in the leading feminine roles. Others are Douglas Dunbar, Edna May, Oliver Lech Winslow, Leon Gendron, Constance Hope, Arthur Young, Jay Strong and Gertrude Keith. The opening bill (June 20) will be "Adam and Eva."

STRAND—"Hot Time in Bergeville." Francis and Wilson. Ben Lynn, Lyle and Emerson. Kee Tow Four. Film.
COLUMBIA—"The Woman Who Changed."
PALACE—"Sham."
RIALTO—"If I Were King."
METROPOLITAN—"The Sky Pilot."
GARDEN—"The Man Tamer."

The Vaudeville Organ

THE ROBERT-MORTON

THE AMERICAN PHOTO PLAYER CO.

NEW YORK CITY CHICAGO SAN FRANCISCO
1600 Broadway 64 E. Jackson Blvd. 109 Golden Gate Ave.

DROP CURTAINS FOR SALE AND RENT

Some of the Acts we have equipped with scenery: Skelly & Heit Revue, Fortune Queen
CANTOR & YATES PRODUCTIONS
IN VELVET, SILK, SATEENS AND OTHER MATERIALS

SALVAGE.

An ambiguous title for this Robertson-Cole feature, starring Pauline Frederick, that ran 85 minutes at the New York Monday night. It has a direct appeal for women, with its "motherhood" foundation and a couple of small children, but is rather boring to the males watching it.

Miss Frederick is the disappointed mother who nearly lost her life through childbirth, with the wealthy father having the baby boy hidden, telling his wife the babe died, through the attending doctor informing the new father his offspring had a deformed leg and could never walk.

Another story runs through of a young man who loves his baby girl and his wife, though the wife is wrong and does not deem her child more than a bother. This father is sent to prison for knocking down a man who was escorting his wife home. The father would not disclose his identity to save the future of the child, so accepted the prison sentence, which seemed rather severe for the punishment inflicted.

The two-handed story is blended in toward the finish, with the tale then having Milton Sills as the former convict playing opposite Miss Frederick. Ralph Lewis is the wealthy husband who passes out, restoring the child, made normal by an operation, to the mother, and leaving his wealth to mother and son, with the assumption the mother will marry the ex-convict, since the latter's wife committed suicide due from drink, before the jail released him.

It isn't as morbid as it sounds, just an illustrated lecture on mother-love that never can be understood by a man but which seems to hold some sort of a charm for nearly all women, whether they are pro or con on the subject.

Nothing in the script called for exceptional playing, which left it easy for the seasoned principals. The drink-besotted female player, name unknown, had an awful make-up at times, when the character did not call for pallidness, while the lighting effects nearly as often gave Miss Frederick a terrible aged look, though at other times and in the proper lights she was quite attractive. The children players were bright, but there was too much of them.

No novelty of direction was tried for. None was needed. It is just a straightaway story, plainly and directly told, with the 85 minutes making it seem twice as long, but still, though minus any action of consequence, "Salvage," with that title meaning nothing to the box office or the picture itself, will pass along, particularly in the neighborhood houses. The Frederick name will send it in likely and the story will hold it, with nothing else.

Sime.

A PRIVATE SCANDAL.

Jeanne Millette.....May McAvoy
Jerry Hayes.....Bruce Gordon
Philip Lawton.....Ralph Lewis
Carol Lawton.....Kathryn Williams
Alec Crosby.....Lloyd Whitlock
Betty Lawton.....Gladys Fox

When you see Hector Turnbull's name signed to anything look out for two-gun, regular stuff. He has scored again with "A Private Scandal," in which Realart presents May McAvoy at the Rivoli this week. Simple, straightforward, direct, moving the emotions with a rush straight to a heart-tight climax, and then making a quick, satisfying end, it's a smash right in the bull's eye. The little dark-haired star is like it. Unaffected, without pretense, a girlish, sincere, wholesome-appearing girl, she gets her points to you by entirely natural methods. She is more than welcome these days in these parts, and after some of the offerings seen here recently the play itself is worth a hallelujah.

And yet it is picture stuff in the market, anybody's candy sense of the word. This is thanks to Turnbull. The man knows realities and he knows drama. Best of all, he knows the screen. His subtle, experienced hand is everywhere apparent. By the use merely of the word "now," he left with those who saw his picture the impression that the injustice done the youngsters in those final scenes would be righted—eventually—and thus came the end of as near perfect a showing as it is possible to make in a program feature at the picture game's present stage of advancement.

Little Jeanne is a French orphan adopted into the home of the wealthy Lawtons. Lawton himself is interested in his race horses and neglects his wife. There is another man, Alec Crosby, and as the picture starts its pace you sigh and say here's another triangle, sex stuff, with the censor already aroused. But not at all. Three years later, when whisperings of scandal come to Lawton's attention, it is through his mother. She thinks it is the French girl, not Mrs. Lawton, who is attracting Crosby. All in a day the thing mounts to tragedy. Jeanne's beau, too, becomes suspicious. He is Lawton's trainer, and they are off to the track with the string when remarks overheard arouse their suspicions. Who is guilty? Master and servant tear back to the home, where Crosby is about to elope with madame. He fails. Jeanne interferes, taking the

blame herself when Lawton comes in, but before she can save Crosby her beau is after him. There is a regular fight, with Crosby out in the end and Mrs. Lawton explaining to the fiancé that Jeanne is innocent.

This fiancé, for Jeanne's sake, wants to tell the truth to Lawton, but for the sake of the couple's baby girl he is persuaded to hold his tongue. It required pantomimic ability of no mean order to put over these final scenes, with emotions tense; read—so honest that ordinary mugging would have made them ridiculous. It is praise enough to say that Miss McAvoy, Miss Williams, Mr. Gordon and Mr. Lewis made them anything but ridiculous. Mr. Whitlock also was a well-born bad egg, not some director or actor's idea of one, and that, too, is praise enough. In fact, Chester Franklin's direction and Eve Unsell's continuity were adequate throughout. The photography was up to the high Paramount standard.

Leed.

A KISS IN TIME.

Sheila Athlone.....Wanda Hawley
Brian Moore.....T. Roy Barnes
Robert Caiman Ames.....Bertram Johns
Bertie Ballast.....Walter Hiers
Nymph.....Margaret Loomis

An amusing Realart, current at the Rialto. Thomas Heffron has scored another punchy comedy in this screen version of Royal Brown's story "From Four to Eleven Three," published in McClure's, adapted by Douglas Dety and featuring Wanda Hawley.

The story has "class" in its characterization and in all its backgrounds, a highly desirable quality in a screen comedy where humor generally runs to grotesqueness, and it has a wealth of action. The five reels are as full of dashing and chases as a two-reel western is of horseback galloping. The story is breezy, with amusing types of polite people, all of them young and of refreshing "niceness."

The settings when they are of interiors are of genteel homes and when they are in the open they picture landscapes of utmost loveliness of springtime country. The story itself grows naturally enough out of a basic situation and develops understandably.

Brian Moore has written a story and his publisher asks Sheila Athlone to illustrate it. Sheila objects that the tale is impossible—no heroine would let a man kiss her when she had known him only four hours—and Moore undertakes, without her knowledge, to prove she is mistaken. The author thereupon insinuates himself into the girl's apartment in the guise of a tradesman delivering goods, lures her into a stolen taxicab and rushes her into the country, where he makes absurd love to her in a lovely blossoming orchard.

Meanwhile Sheila's fiancé starts in pursuit, aided by the police on the trail of the stolen taxi, and an amusing three-cornered motor chase ensues, leading to the loveliest imaginable roadhouse tucked in among the hills of rolling country that looks like Westchester county at its late May best, and back again.

The flight finishes in Sheila's apartment (Greenwich village or its equivalent somewhere else) where the author is about to be arrested for the taxi theft and is confronted by Sheila's fiancé. The theft he squares by showing that his father owns the taxi company and the kidnapping is set straight by Sheila's breaking her engagement and announcing that she will marry him because his knack of getting into and out of spectacular difficulties appeals to her Irish heart. Of course she has to kiss the hero within four hours, and does so.

Miss Hawley's beauty is appropriately set in springtime woodlands and orchards, and there is no great demand upon her acting ability except that she look sweet and smiling, and she does this to the queen's taste. T. Roy Barnes, in a merry way, fills the bill as a hard-driving hero and lovermaker. Walter Hiers, in one of his fat-boy characters, gives the tale just the touch of subdued low comedy necessary to put zip into a screen comedy. The picture is rich in quick comic twists and in scenic beauties, and scores 100 per cent. as a light feature.

Rush.

PENNY OF TOP HILL.

A modern western comedy-drama in which motor cars take the place of galloping bronchos. It carries the trade-mark "A. J. C." as the producer, and features Bessie Love. Offered as half of a double feature bill at Loew's Circle, it proved a tale affair.

It is true beyond argument, of course, that the honk-honk has replaced the bray as a means of travel on Western ranches, but it's an annoyance to force the fact on romance loving film fans. Also dining in dinner coats in the ranch house, however modern the ranch house may be, does violence to all conceptions of fiction. It would be as fair to have the Hawaiian belle take her Saturday night in an open plumbing bathtub.

The story aims at arousing curiosity over a mystery, but succeeds only in irritating and annoying the spectator, and the heroine (Miss Love), who one is led to accept as a reformed crook, turns out to be nothing more intriguing than a film

star trying to escape a pursuing manager with a contract of \$2,000 a week. When the revelation comes the fan feels abused and hoaxed to provide a pleasurable pose for an egotistical picture actress.

The shrinking modesty of the producer in displaying its name on the title flashes leads one to suspect that the film was made by one of the principal manufacturers and then put out under an alias because it didn't register hopefully. It was good judgment to take it off a regular program, although the direction is good and a considerable amount of money must have gone into the production.

At the opening an airship drops from the skies and deposits the heroine in the middle of a western plain. She bids affectionate farewell to the air pilot and walks out of focus into the landscape. Back to the sumptuous ranch house, which looks more like a California millionaire's country place, and Joe, the cowpuncher, confides to the foreman that on his last trip to Chicago he fell in love with one Marta Sills, who confessed that she was a crook.

Next we find the air-riding heroine in the county jail, where the foreman finds her and brings her to the ranch chateau, where the cattleman's wife and family may reform her. The supposed girl crook goes through all the motions of being reformed, while the foreman watches over her and sees that

she does not escape. Joe has been sent to a neighboring ranch on duty.

At the finish it is disclosed that the airplane passenger was the film star who had her brother bring her to the wilderness to escape the film magnate's pursuit with a contract. She found the real girl crook in the local jail and changed places with her. That was all. It's a queer sort of story. It proves that fictionalizing fiction is no more interesting than burlesquing burlesque.

Arthur Berthelet is set down as the director. He did all he could with the impossible story. Its only virtue is the beautiful scenic settings for its absurd situations, and one or two spirited shots of horse-back riding and horse breaking. The riding is for sport, by the way. When anyone wants to go anywhere, he or she takes an auto. And this in a western romance.

Rush.

THE MOTHER HEART.

Marion.....Shirley Mason
Edna.....Peggy Blinn
Brewster.....Cecil Van Acker
Roberts.....Edwin B. Tilton
Clifford Durant.....William Buckley
Jack.....Raymond McKee

Fox program feature suitable to the market. Howard N. Mitchell wrote the original story and directed it from a scenario by Edward Frank

Clark. All did competent work. Though this is entirely a hoakum bid for sobs and laughs it gets them. The mother of the two girls, Marion and Edna, dies from shock when the father is sent to jail on a technical charge of stealing food he was too poor to buy. One of the girls, Edna, is adopted into a wealthy home and shows herself an ungrateful snob. Marion is true blue. She takes care of her baby sister and wins old man Roberts' heart by acting as his housekeeper. As he is the man whose manager brought the charge against the father all turns out well when the manager proves to be a bad egg.

The acting puts the thing over. Edwin B. Tilton in his scenes with the baby gets onto the screen some well-shaded and effective pantomime. Raymond McKee also is called on for characterization that he realizes to the full. The rest is ordinary work but capably handled by a well-balanced cast. At Loew's New York the audience alternately laughed and wiped tears away—a good test.

The photography is exceptionally good.

Leed.

SOULS OF MEN.

The title is another of those flashy captions that have nothing to do with the story except to decorate the front of the theatre with an eye-catching phrase. The story is in-

A Cosmopolitan Production

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You have the keenest competition to contend with now—baseball, bathing, boating and every other outdoor sport.

Summer weather always has, and always will, hit box office receipts. But there is one way to beat the weather—to get the money in spite of season—that is to play hit pictures—hits so sure-fire that they will draw audiences irrespective of anything.

"The Woman God Changed" is that kind of a picture and here's the absolute proof. It drew

\$39,079.25

in 14 days on Broadway—seven days in the Rivoli, seven in the Rialto. This amazing box office take was during two weeks of interrupted hot outdoor weather while a lot of "legitimate" stage successes were giving up the ghost and taking to the store house.

Playing Its Fourth Week on Broadway and Going Bigger
Every Day

The Only Picture Ever Held Over for a Second Week at
Moss' Broadway

The B. S. Moss' Broadway, New York, ran this great money-getting picture last week. It drew so much money to the box office that it has been held over for a second week. No picture has before been played two weeks at Moss' Broadway.

This record money-making feature has been booked by all New York Keith, Proctor and Moss high prices, reserved seat, vaudeville and picture houses. Get the sure money. Play "The Woman God Changed" at once.

It's a Paramount Picture

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interesting in its genesis, but doesn't make good as it develops.

A sea captain returns home unexpectedly after a long voyage and finds his wife in the arms of another man, a pearl trader. Husband and lover exchange shots, both being wounded, and husband tells wife she is free to go off with his rival, but he will "get them" elsewhere where the law will not interfere with his vengeance. Thereupon the husband takes up his star on a South Sea island where the pearl trader sooner or later is bound to appear.

Thus an interesting story is "planted." It would be fair to assume that a conflict would eventually occur, a straight-out issue that would settle the problem satisfactorily. But this does not eventuate directly. The pearl trader does appear, accompanied by the faithless wife, and the story goes through endless complications to an inconclusive end that satisfies neither ethics nor justice.

On the island the pearl trader attempts to make a conquest of a girl in the native hotel. In his designs he is backed by his lawless crew of sailors, while the girl is defended by the hero. It comes to an out-and-out contest, hero, vs. outlaws. As a solution the girl is permitted to choose her husband from the whole crowd, and picks the hero, who already has a wife, but accepts the situation to save the girl, with whom he is unconsciously in love.

The hero, of course, thirsts after the trader's life, but declines to attack him because he is crippled, the result of the exchange of shots back home. At the climax of the story the outlaws have the hero at their mercy and are about to kill him, when the trader is made to realize that he is alive only by the generosity of the outraged husband, so he lets him go free, clearing the way for his reunion with the island girl by announcing that the wife had divorced him and the trader and wife had been married.

A South Sea island tale that uses all this ingenuity to avoid a fight instead of devising circumstances to bring about a physical conflict is a novelty, but scarcely an interesting one.

The picture is a production of the P. & J. Company and is being distributed on the State rights basis. Its players are unknown. The featured player is Will Jefferis, a splendid looking leading man and a capable actor, entirely satisfactory in the role of the outraged husband. The adventurer also is convincing and many of the characters do well as types, but the women—there are only two—do not fill the picture.

Rush.

GOD'S GOLD.

Jack Cameron.....Neal Hart
Mary.....Audrey Chapman
Her father.....Charles Holly
Brighton.....James McLaughlin

The worth while and the worthless in this feature intermix and irritate, but on the whole at Loew's New York it proved a fair offering. Pinnacle Productions claim responsibility for it, and it is released by the Independent Film people of Chicago. Neal Hart, a whale of a man physically, is featured and makes his wholesale slaughter of the dozen or so roughnecks who periodically assault him all through the picture seem more or less convincing.

The good ship "Ocean Queen" has been lost at sea with a cargo of gold bullion. A bottle drifts ashore appraising of mutiny and lo-ation. Mary's wealthy father sets out to save the crowd, buys a ship and wants a crew. But seeing Jack in rough clothes, Mary is unimpressed. She won't have him along as skipper, particularly as the society pet to whom she is engaged wants to boss the job. Turning Jack down, they go out and hire a crowd of roughnecks as crew—a likely thing! As soon as they sight land the crew mutinies, but Captain Jack, in love with the girl, has stowed himself on board and saves the girl and her fiancé when the crew put off from the burning ship.

Of course, now they are marooned. Jack proves to be a man and Brighton a cad. But the gold isn't gold at all—it's pig iron gilded to deceive the insurance company. Escapes from headhunters figure now and a beating for the fiancé for peeping when Mary takes a plunge in the all-together. Then comes a rescue ship and it turns out Jack is no roughneck but a millionaire and owner of a fleet of merchant ships. This might have been lots better in more capable and more careful hands. For one thing the photography varied badly. At times it was atrocious, at others very clear and attractive.

Leed.

THE MASK.

John Turner.....Jack Holt
Kenneth Turner.....Jack Holt
Mrs. John Turner.....Hedda Owen
Kiroea.....Fred Maistest
Little Jack.....Mickey Moore

A first-class program feature with continuous action holding the interest. Col. William N. Selig produced it handsomely, with Hedda Nova and Jack Holt featured. The presentation is made by George H. Hamilton and the story is based on the novel of the same name by Arthur Hornblow. Bertram Bracken, who directed, is also partially responsible for an admirably effective continuity. Arthur Lavan is co-

author. Criticism may justly be directed only at carelessness as to detail in the ship scenes. We get a full flash of a gray ship. Then a black ship pointed the other way is seen to blow up. They are supposed to be the same, and this inconsistency, of course, lessens the illusion of reality. The acting, however, made up. Mr. Holt is a great bet, manly and a gentleman; Mme. Nova sincere. The cast was close to life, too.

Kirolea, John Turner's partner, is in love with the latter's wife. He gets Turner to Africa, with a valet hired by Kirolea to betray him. Several schemes fall short, and in a raid, in which he is meant to lose his life, John Turner rescues his black-sheep twin brother. After a shipwreck, in which Turner is supposedly lost, the bad brother and the valet are rescued and the bad brother is persuaded to take his good brother's place, posing as Mrs. Turner's real husband. Only the little boy—cunningly played by Mickey Moore—suspects him noticeably. When the lad's real father comes back, physically sound but mentally dazed, the kid clings to him and is kidnapped. In an heroic finish the bad brother sacrifices himself for his twin, and we get a strong, natural finish.

Not a special, but an A1 program feature for all houses.

Leed.

DANGEROUS TOYS.

Referring to women, "Dangerous Toys," a Bradley production with William Desmond, runs through a fairly interesting story of considerable inconsistency and no especial merit. It tells of two wives who left their husbands when all were young because the husbands had not the money at that time to give the wives the luxuries longed for. The story is set in two periods, the wife of 20 years ago who did it and the other wife of today, with the first not returning through pride and the second returning through securing control of her common sense. It was the husband of the first wife who was responsible for the return of the second wife to the second husband.

The best thing about this picture is its start. Mayhops it's because of that the ensuing portions appear weaker. At the opening Frank Losee as an aged banker, the deserted husband of the wife he loved in his youth, is having a party in his private flat with a couple of dames, one his own and the other anybody's. His aged wife calls, white haired, trembling, repentant, lovable and poverty stricken. Marion Elmore made this bit in her two appearances throughout the picture equally as eloquent as Mr. Losee did in his continuous work. The wife says she's lonesome, has been lonesome for the 20 years, ever since she left her husband and daughter, to look for the pretty things of life she never found and missed through walking out too soon. The aged husband looks at her with wrath in his eye and bitterness in his heart. He, too, has missed for 20 years, missed everything he wanted most, and it was her fault; but he doesn't say it. It may be seen in his face. He merely tells her he forced himself to forget, then leads her to the door of the dining-room so that she may see the sample in the two dames of what helped him to forget; then he leads her again, to the door, and once more she walks out of her home, back to the sewing machine she wished upon herself for a livell-hood.

There's a punch. There isn't a man in front who isn't with the husband, and it's doubtful, though Miss Elmore was soul appealing, whether she gained the sympathy of the women at that time. Later, when the house saw her at her sewing machine, apparently with nothing left to look forward to but the undertaker, and her husband, still longing for that something he knew he had missed all his life, went to bring her back home, Miss Elmore swept the audience into her lap.

Still these were incidental sections. About all of the rest was handled by Mr. Desmond as the younger husband and Margaret Clayton as his wife, Miss Clayton having another unsympathetic role. Actual acting on the screen seems very meager nowadays, or at least in those pictures playing the Loew one-day stands on Broadway. So that the performance by Mr. Losee and Miss Elmore so far outshone everything else thereabouts that the really good playing by Mr. Desmond was somewhat indented through it. The rest looked like walking parts, as most of these picture roles appear to be, with every one seemingly picked for personality, looks or type.

"Dangerous Toys" analyzed isn't so bad as a story and the script in the reading must have convinced. Picturized, however, it's only fair, with the fault no one's—just happened, and could not have been better in any particular.

Kime.

THUNDER ISLAND.

Isola Garcia.....Edith Roberts
Juan Garcia.....Edith Roberts
Don Mendoza.....Fred De Silva
Paul Corbin.....Jack O'Brien
Sanchez the Lame.....Arthur Jansone
Barney the Mate.....Fred Kohler

Looking up the pedigree of Edith Roberts, star of "Thunder Island," reveals that she was featured in such other Universal releases as "The Fire Cat," "The Adorable Sav-

age," "Lasca," "The Unknown Wife," "White Youth," etc. She wades through a series of scenes that are full of activity, assuming the role of passive spectator so she may be taken into the arms of the hero for the inevitable clinch.

The story is by Beatrice Grimshaw, scenario by Wallace Clifton, directed by Norman Dawn. It is a tale of a Mexican girl who meets an American who is skipper of a sailing vessel. He comes to her rescue when her twin brother (she plays both roles) is killed by the henchmen of a villain who poses as the man who married her on what she believed was his deathbed. Suspense is secured through giving the audience the impression she is wedded to the villain, making for an insurmountable barrier between her and the young American.

Good atmosphere is created through the selection of suitable locale, but the make-ups of the white folks impersonating Mexicans are atrocious. An altogether impossible kind of a fight on board ship makes for "thrilling" action, and there are such sub-titles as "Morning came as calm and serene as the turquoise waters."

An inexpensively produced feature for popular priced consumption.

Jolo.

DANTON.

Berlin, May 26.

The Woerner Film Co. presented "Danton" at the Ufa Palast am Zoo May 4. The film is a fair success and might do a paying business on the Riesenfeld circuit for one week; but that does not change the fact that, considered from an

absolute critical angle, this production is a tragedy—a catastrophe—for here was a chance to make a film better than "Du Barry" (Passion), a film that should have gone down as one of the classics.

To begin with, the story was THERE! The character and life history of Danton are as sure fire as that of our Abe Lincoln—and more sensational. Danton is par excellence the man of the people—powerful, coarse, but full of a great pity, a great warm, glowing humanity. It was Danton who began the French Revolution and it was he who, until his death on the guillotine, stood firmly against the bloody policy of terror preached by Robespierre and his associates.

To anyone with half an eye for screen possibilities, this must have been clear at the Reinhardt premiere of Romain Rolland's "Danton" at Grosses Schauspielhaus, in February, 1920. Then Paul Wegener played the lead and played him as he should be played—a colossus, straddling the world, unshaken by the underhanded political intrigues of the Jacobins. And so, when he did fall, the effect was tremendous, rather as though the sky itself had suddenly collapsed upon us.

And for this film they had the brilliant Emil Jannings, practically the ideal man, one would think. But through incompetent direction and a diabolical scenario, an utter failure. What Dimitri Buchowetzki, the director and also fabricator of the scenario, has done is this: He

has sentimentalized Danton into a wishy-washy poseur who sits about on film studio divans, reading dainty little volumes. Where there should have been humor, is only forced grimacing. Where there should have been power, is only grotesque spready gesturing. Where there should have been fire and magnetism, is only the meaningless close-up with the eye-roll and the lip-twitch.

As remarked before, the scenario is impossible—bad continuity lack of sustained tempo, and the introduction of ridiculous sub-plots, which only slow up the action. The direction, besides being inadequate, is often positively sloppy. The period is not sustained; exteriors and interiors have no possible connection whatsoever; scenes look now, when they should look battered, etc., etc. O. I. Hitch, where wert thou? And, American film directors, take notice, the Danton film has not yet been made!

Judge Learned Hand last week permitted Associated Producers to release "The Broken Doll," though International protested, claiming it was an infringement of Bruno Zessing's story published 15 years ago in Cosmopolitan.

S. L. Rothafel, for a year in charge at the Capitol, has been presented with a gold and ebony baton by the orchestra there, in recognition of what he has done for music in connection with pictures.

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COAST FILM NOTES

By FRED SCHADER.

Los Angeles June 15. The Western Motion Picture Advertisers pulled off a beach party at Rondo Saturday afternoon. Invitations were sent broadcast to the press, etc., carrying the line: "We Dance, We Sing, We Drink." It sounded good and the boys made good—that is on the singing and the dancing, but if you wanted to do any drinking it was a case of "B. Y. O. L." Something like that happened for the majority were in rather good spirits.

Marie Prevost has started on her first story at U. It is entitled "The Butterfly" and is being directed by King Baggot.

Everyone in Los Angeles is trying to get an invite to one of the studio previews of the Von Stroheim picture "Foolish Wives." The reason is that reports have been broadcast there will be thousands upon thousands of feet of stuff that will be cut out and some of the footage wasn't taken with the idea that it would be shown in this country, but rather with a view to prove entertaining in the Latin Americas.

Two new stories were started this week at U. Harry Carey began work on "Partners" a story by Lucien Hubbard, chief of the U. scenario department, which is being directed by Robert Thornby and Edith Roberts started under the direction of Reaves Eason on "Storm Tossed."

Edward Laemmle, the youngest director at U., has returned from New York bringing the promise of his uncle that he would soon be placed in charge of the direction of feature productions. Heretofore he has been handling two-reelers.

R. A. Walsh is about to start the version of "Kindred of the Dust" at the Brunton lot. The script has been completed by Jack O'Brien and Mariam Cooper. The negative of "Serenade" the first coast-made Walsh production for First National was shipped east this week.

Carter De Haven is cutting and titling "My Lady Friends" with the aid of Lloyd Ingram, the director. As soon as completed De Haven and Flora Parker will start for New York to summer in the east.

Flo Ziegfeld seems to have his own ideas about the picture and the public it reaches. He wired Will Rogers recently as follows: "Folies open Atlantic City June 13. You better join us. Don't stay away from the public too long."

The Flagg Scenic Co., which has studios here is expanding and opening a branch in San Francisco.

The cast for the Mabel Normand "Molly O" production is completed at last. Those playing the principal roles are Mabel Normand, Lowell Sherman, Jack Mulhall, Ben Deely, Mrs. Anna Hernandez, George Nichols, Albert Hackett, Jacqueline Logan, Eddie Gribbon. The latter, by the way, has a side line to his acting and it is making considerable extra dough for him. Its exact nature is a secret!

Mack Sennet has loaned Harriett Hammond, one of his beauties, to Roscoe Arbuckle for his next production.

Philo McCullough, after directing one picture for Fox, has discarded the puttees and the "hollar horn" and is back acting again.

Jane Murn, co-author with Jane Cowl in a number of plays and now writing for the screen, has just purchased a \$15,000 Hollywood home.

Alberta A. Wilson, wife of John Fleming Wilson, is asking the courts for \$500 a month in a separate maintenance suit which she has started here. They parted in January of this year after having been married three years and a half. She places a value on his rights in scenarios and plays at \$150,000 and lists them as community property; also that her husband earns \$30,000 annually.

It is pretty definite Nazimova will join with the Big Four, that is to the extent of her releasing her productions through that source.

Barbara Bedford's engagement to Irvin Willat is rumored as off. Miss Bedford believed that marriage would injure her picture career.

Mildred Davis is going to continue for a short while as Harold Lloyd's leading woman. After that she is to be starred by Hal Roach in feature productions.

Charlie Hertzman has left the U. Charlie was the publicity director at the plant for the last two years, joining the forces after he had been with Comstock and Gest for a number of years as their "big city man" outside of New York. He has been

and on the advice of Dr. Harry W. Martin, his physician, is going to take a rest for about three months before resuming activities again. Malcolm S. (Mique) Boylan, former Chicago newspaperman, also has been acting as assistant to Hertzman will assume the duties as the head of the department.

Mae Busch, who has been with the Von Stroheim production, "Foolish Wives," for almost a year, has been signed for the Ethel Clayton feature, "Her Own Money."

"His Two Mothers" is to be the title of a future Tom Moore feature. Alice Duer Miller is now at work on the story.

Jerome Storm and his bride, who was formerly Mildred Richter, have taken a cottage at Venice.

Tony Moreno has finished his second starring picture for Vitagraph, and is about to start on a vacation trip to Honolulu.

Bessie Love, the picture star, refuses to be mixed up in the Stillman divorce case. All the while someone was posing as Bessie and trying to beguile the Indian guide Beauvais. Miss Love was summering quietly at her log cabin home in Laurel Canyon. The Canyon, incidentally, is now housing quite a picture colony, with Mason Gordon, Mary Carlisle, Art E. Adeson, the Bradys and a number of others.

Fatty Arbuckle has sold his specially built car, for which he parted with an extra \$500 to get the California State license number 806. The license, however, will be retained by him for his new machine.

Mrs. Ethel V. Broadhurst, screen actress, has obtained a divorce from Bedford Broadhurst, a hotel man. They were married in New York in 1916. After three weeks, the wife stated, she was forced to return to the stage to earn her own livelihood.

The Morosco company which is to appear in "Slippy McGee" left here for New Orleans and Natchez, where Wesley Ruggles will direct a number of scenes. Wheeler Oakman and Colleen Moore will play the leads, while Frank Geraghty will act as assistant director.

Dorothy Dalton and Julia Faye have both left Los Angeles for the East. The former is to meet her father in Chicago and then continue to New York, while Miss Faye will visit St. Louis and French Lick Springs, returning here in July.

Betty Ross Clark has been engaged by Universal to play the lead opposite Harry Carey in "Partners."

Clyde Fillmore has been engaged to play the lead opposite Marie Prevost in "The Butterfly."

The Famous Players-Lasky will shortly start Ethel Clayton working in a Western feature. The chances are that "The Girl of the Golden West" will be secured to serve as the medium for Miss Clayton's return to westerns.

"The Clansman" has been revived here. The Griffith masterpiece opened at the Garrick Sunday and has been doing corking business.

Bart Wheeler, who has been the assistant to Richard S. Ier in the publicity department for Gore Bros., Ramish and Sol Lesser, has been placed in charge of advertising for the Bakersfield theatres of the West Coast Theatres, Inc.

At the French Hospital it is stated R. B. Parrish, the stunt motorcyclist of the films, will recover from the injuries received while stunting for a picture last week. He received internal injuries, five fractures of the right leg and dislocated shoulders and arms.

Realart has purchased "Cry Baby" from John Blackwood for Wanda Hawley.

Florence Vidor is to make four pictures a year for the Associated Exhibitors. The productions will be made at the King Vidor studios.

Robert Gordon has arrived here to play the lead in the Sellig-Tork production of "The Rosary," which Jerome Storm is to direct.

Herbert Standing has been signed by Metro to play opposite Alice Lake in "The Infamous Miss Revell." In the cast will also be Cullen Landis, Jackie Saunders, Lydia Knott, Francis Carr, Ier, Stanley Goethals. Dallas Fitts will direct.

Since his return here Henry Walthall has been promoting his own picture producing organization.

Irene Tams is looking about for

made locally for the Irene Tams Corp. Space may be taken at the Burnton studios.

Doris Dawn has recovered from the injuries received when a horse she was riding threw her.

T. Daniel Frawley has secured the finances for an independent picture producing unit for May Allison. There is a group of San Francisco bankers ready to furnish the necessary money with which the former Metro star can make her own productions.

A new \$120,000 theatre is being built at the corner of Vermont and Vernon by Glenn Harper, Charles Lundblade and H. Nystrom.

The Wah Ming Motion Picture Co., a Chinese business organiza-

tion for the producing of films, has taken a site on Boyle Heights for a studio. Leon But Jung, known in pictures as James B. Leong, is at the head of the company, which is to star Tsen Mei.

Teddy Sampson, Anna May Wong and Lon Chaney have been signed by Marshall Neilan for "Bits of Life," a story prepared by Hugh Wiley and Neilan for the screen.

John Stepping has been engaged by George D. Baker for "The Garments of Truth," in which Gareth Hughes is starring, following the completion of "The Hunch."

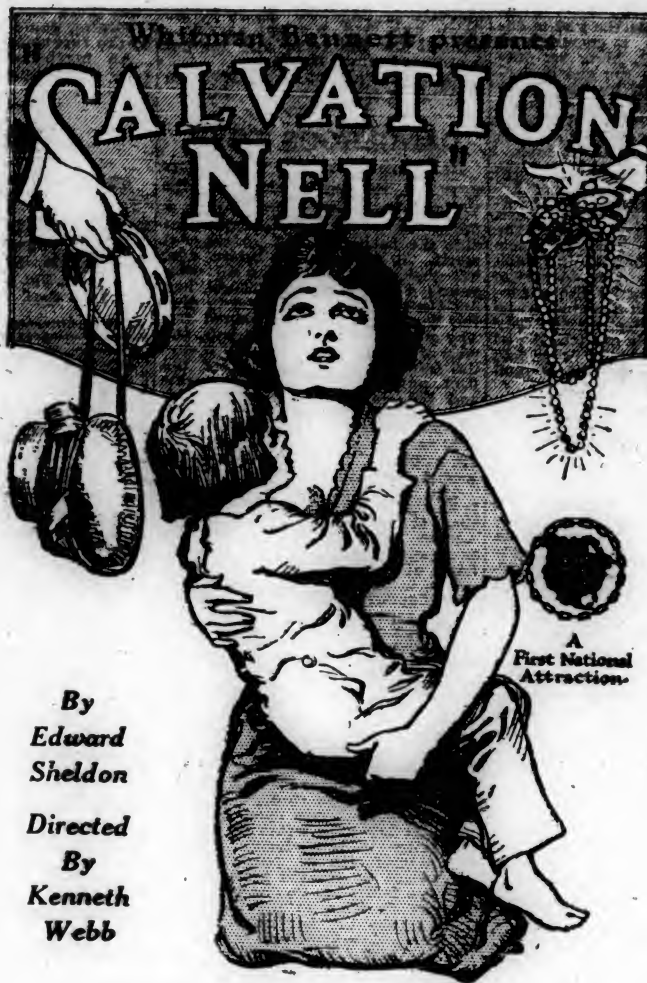
Just because Charlie Miller, a trick rider employed by Doug Fairbanks, gave too many rough house parties with other cowboys as his guests and "cussed" his wife, he's

got to pay alimony. Edna Miller, the wife, aired her troubles in court this week and was granted a divorce.

Lynn Reynolds and Kathleen O'Connor were married last week. Mr. Reynolds is a Fox director and Miss O'Connor has appeared in a number of Tom Mix pictures.

KENT IN TWO REELERS

William Kent, of vaudeville is to be starred in a series of two reel picture comedies. A new producing company now in process of organization will sponsor the Kent films. Billy Grady arranged the picture deal for Kent. Kent will continue with his stage work, playing for the camera in the morning and between shows.



Beginning Sunday, June 19

at the

MARK

STRAND

Broadway, at 47th Street

A play that gripped all New York when it made its big Broadway stage hit.

A picture just as tense and dramatic, with all the color and atmosphere which no stage could present. A story—tender, heart touching—of a girl of the slums whom poverty nor rags could drive to accept the luxuries that came with vice—whose wonderful love for a human "brute" transformed him from a vicious criminal to a man.

A Realistic Portrayal of Life
as It Was Lived on the Bowery

A picture presented in exclusive first runs
by holders of

ASSOCIATED FIRST NATIONAL
FRANCHISES

Whitman Bennett's personally supervised production
Photographed by Ernest Haller—Art Director Roy Webb

MOVEMENT TO BEAT AMERICANS GATHERING IMPETUS IN PARIS

**Changes in French Tariff Discussed—Want to In-
vade World Market—Proper Stars Hard to
Find—Nice Colony Unlikely Just Now.**

Paris, June 15. The European movement to beat out the Americans in particular and secondly the Germans in the world picture market is gathering impetus, with this capital as its center.

A search is being made for the type of stars needed, but without much success. At the same time efforts are being made to restrict importation and distribution of films from outside the border.

According to "Le Courrier Cinematographique," there are certain exhibitors in the North of France who are no longer booking American films, to give the home production a chance. In the South of France it

would appear Italian films now meet with favor. But the trade organ frankly acknowledges the American pictures still lead on the market. The Courrier writer considers it would be foolish to ignore a high class American feature to make room for a poorer one whose only recommendation happened to be it was made in France.

The Secretary of Commerce and Industry has addressed a letter to the French cinema manufacturers' union informing it of the petition made by two local film firms for protection. He writes:

"A request has been made relative to substituting for the present duty

on films an ad valorem duty of 20 per cent. The first object is to avoid the co-efficient being fixed at a figure which appears unusual, and the second is to protect raw stock the same as negatives. The petitioners explain the present duty on raw stock (or sensibillized) represents but 1½ per cent. of its value, and point out that two important French firms manufacturing films need, the same as other industries, to be protected against foreign competition, particularly German and American. They state that owing to the fact that printed films are less taxed at present than virgin films, renters are encouraged in having their printing executed abroad with foreign raw stock. Moreover, according to their views, the ad valorem duty is justified by the difference of the existing values of imported films, and declare the value of negatives may vary from 10¢ to 1,000 francs per metre. The petitioners have made no distinction in their request between the general tariff and the minimum tariff. But it is to be noted that on principle the application of the tariff fixed by the proposed law of March 28, 1921, increasing the general tariff, quadrupled the rate of the latter duty on cinema films when compared with that to be applied as minimum tariff. I shall be glad if your syndicate will send me in observations it may wish to make relative to the suggested change."

Search for Film Stars.

Picture producers have been searching in France and England for stars to outshine American screen actresses, but have not been rewarded by any appreciable success, particularly in Great Britain, is the frank statement of a picture man in an interview given to a journal here.

Notwithstanding plenty of lovely faces the motion picture trade does not find this delicious feature sufficient for screen acting. Many good-looking girls have miserably failed when tried out before the lens. The French producer, Rene Navarre, went to England in despair to look for talent, but has not discovered any unknown star. He suggests the picture companies should combine in organizing an academy for screen acting, where prospective candidates can be thoroughly prepared by a few years of hard training. It is stated the dearth of suitable actresses is the main obstacle to the proposed colony near Nice, in the South of France, on Los Angeles lines. The studios are being built, but the lady stars are so far still unrevealed.

Violet Hopson, in an interview, declared few girls succeed in England in blossoming into real film stars, whereas in America they are proficient. She has collaborated with Walter West Broadway in trying to find promising talent, but it is admitted the results in England are distinctly disappointing.

Miss Hopson said: "We have found girls who are anxious to learn in the early stages, but they afterwards become lazy, unpunctual and unwilling to work long hours that might be inconvenient to them."

"My impression is these girls are generally inspired by vanity. They appear highly indignant if offered parts where they do not appear as beauties, while few are willing to undergo the drudgery necessary for them to learn the business. I know from experience there is no easy road to success in film acting."

"The American girl starting with the ambition of succeeding as a film artiste is inclined to be more thorough in her methods than the English girl. She is more apt to realize she must study human nature; she watches manners and memorizes types. The girl who wants to succeed must also study literature. The heroines of great novels should be familiar to her. She should study history, to know how people behaved, how they dressed, etc., in the bygone days. And poetry will stimulate imagination. A screen artiste requires strong personality. Some English girls are inclined to think a pretty face will alone raise them above the crowd of small parts."

A prominent English producer is likewise despairing and contends all applicants want to be Mary Pick-fords overnight.

"These girls are inspired by seeing Mary in films. But they do not realize Mary spent years of the hardest work and the most careful study of human nature, and that, besides being pretty, she is astonishingly intellectual, with faculties of insight which surprise her own managers. Until our girls develop in like manner they will fail despite their pretty faces, and the public will still be clamoring for American films."

CLOTHES IN PICTURES.

Jack Holt's admirers will enjoy him in his latest picture "The Mask" in which he has a dual role, brothers, one of wealth, and the other the black sheep. As is always to be expected, of Mr. Holt his acting is one of the features. A series of double exposures of the two brothers together were well done.

Hedda Nova, opposite Mr. Holt, was quite charming but though she was the wife of a wealthy man, her clothes did not live up to it, some seeming quite dowdy. In her riding suit Miss Nova was smart, with the light breeches, dark tight fitting coat, slightly flared at the hips, and the three cornered hat, a la Dick Turpin. Most striking of all Miss Nova's gowns was a black and white striped chiffon (about an inch wide) that had the high collar caught tight at the neck with a band of white fox. The fur also forming two bands at the end of the skirt. Mickey the kid in this picture was excellent and one of the best youngsters seen on the screen at present.

Ever attend a show when a certain person leaves the stage the rest seem tame? That is what happens during "A Private Scandal," May McAvoy's first film starring release. When Miss McAvoy leaves the screen the picture drops about 50 per cent. The story isn't of the best nor new in telling, where the young girl lies to shield the woman who has befriended her. Miss McAvoy has beauty and with it acting powers. That combination is scarce on the stage these days.

An ideal summer frock would be worth while to copy, it is so simple, yet attractive. The material consisted of linen, with the overskirt falling into points. The bodice was made in surplus style, with the ends tied into a neat bow at the back. The only other dress worn by Miss McAvoy was a dark crepe de chine, with V-neck and short sleeves edged with a grey accordion pleated frilling.

Kathlyn Williams makes a good contrast to Miss McAvoy, with her blond beauty. When Miss Williams decided to leave hubby for another man she had on a smart fitting blue serge one-piece frock with yastee and cuffs of white organdie, over which was thrown a short cape of heaver that had a long collar of sable. A beautiful French embroidered muslin frock was worn well by Miss Williams, with a sash of white moire ribbon.

ZUKOR'S GERMAN DEAL

(Continued from page 1)

Co., Efa Vertrieb (Sales) Co., and the Efa Theatre Co.

The leading stars are to be Mai May, Pola Negri, Dagny Servaes, Emil Jannings and Harry Liedtke. Ernst Lubitsch, Joe May and Max Reinhardt will direct. The scenario department will be headed by Hans Kraely. Sparkuhl and Brandes are named among the photographers. As scenic designers, Ernst Stern, Kurt Richter, Jacoby-Dav and All Hubert have been engaged, while the business end will be taken care of by Bratz and Davidson (both formerly of the Ufa). Fellner, Joh. Werthauer and Bachmann (not unknown to New Yorkers).

The capitalization is very high running well into the millions, and Adolph Zukor is authoritatively declared to be concerned in the huge enterprise.

So far only one big announcement has been made—Reinhardt will direct a version of Milton's "Paradise Lost" with Emil Jannings as Satan. This would seem to be somewhat in the nature of an inspiration, as the international appeal will be insured. Reinhardt's appearance as film director is looked forward to with much interest and as he has shown great talent for handling crowds (i. e., "The Miracle" and "Danton") he should make a corking success.

Where this leaves the Ufa is rather sad to contemplate. Lubitsch, the best director, is gone and of its three big stars, two, Jannings and Negri—only Henny Porten is left. However, they are going about things in the right way, as they have engaged Leopold Jessner, of the State Schauspielhaus, the most talked of director of present day Germany, to direct "All for Love," with Henny Porten.

Another angle on the general reorganization is the possible combine of the Ufa with the Decla Bioscope (makers of Caligari), who own many first class film theatres throughout Germany. Such an amalgamation would be to the distinct advantage of both.

At any rate the competition between Efa and Ufa will be healthy and we may hope for a more consistently high level of production in the future.

It is understood on Broadway that Ben Blumenhal, together with Adolph Zukor and Ben Bachmann are all interested in the new alignment described above. The whole venture is regarded as another Famous Players deal.

FRENCH FILM NOTES

Paris, June 7. The French Paramount Film company has been constituted with the object of producing films in France, with local and American artistes. Leonce Perret has been invited to join.

"Une Nuit a Thebes," music by Jean Nouguet, which has already been seen in London, in November, 1915, has been mounted at the Gaumont Palace, with Miles, Madini, Claudia, Jasmine, Raoul Paolini (a screen actor to be noted in Xerxant's "Phroso") when it is released, Jean Torrini, Joe Alex, negro dancer. The ballet is arranged by Mme. Mihet; special scenery by J. Garnier and Jean Perret; orchestra of 125 under the direction of Fosse.

"Roi de la Camargue," by the late Jean Aicard, is to be filmed shortly, with Mlle. Myosa, who is at present in Italy, playing for the Chimera firm.

An episode of D. W. Griffith's "Intolerance" is being issued this season in France under the title of "Charite," by the Agence Generale Cinematographique. At the trade show last week, when this reel was presented, the company also exhibited for the first time "La Tentation," produced by Henri de Golen, in which Georges Wague, Pierre Daltour, Mmes. Vahdah and Sabine Landry, with the child Christine Delval hold the leads.

The screen version of Pierre Benoit's "Atlantide" (concerning which much ink was spilled when alleged to resemble Rider Haggard's "She") has at last been presented to the trade. Jacques F. is the producer and Stacia Napierkowska plays the role of the African queen.

Miss Verity and Bertram Burleigh are being brought to Paris by Maurice de Marsan to appear in pictures for the Lys Rongz series.

The comedian Biscot, famous in Gaumont's "Two Little Urchins," and also Rene Creste, the mysterious Judex in Gaumont's serial, are to appear in the new revue by Paul Cartroux, to be produced by Leon Volterra at the Gaite Rochecrouart, July 1.

NEW YORK NOTES

Chic Lloyd, formerly of Keno, Lloyd and Davies, in vaudeville, has gone with Goldwyn (pictures).

The Rex Amusement Co. has rented the picture house at 15th and Market streets, Wheeling, W. Va., from Mal E. Simpson and Emma F. Adams at \$1,000 per month.

Miss Lou Gorey is leaving pictures for the new production of the "Greenwich Village Follies."

Mary Miles Minter has gone to Europe for a vacation.

A pair that is hard to beat



Ben Turpin and Charlie Murray

are but two of many comedy stars that scintillate under the Mack Sennett Banner. Each two-part comedy feature released by The Comedy King boasts of an unusual cast of fun-makers.

These two-reelers, hot from the studios of Mack Sennett, are released at the rate of one each month. The very latest subjects—

"MADE IN THE KITCHEN"

"SHE SIGNED BY THE SEASIDE"

"CALL A COP"

are now available for immediate booking.

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HOTEL HOLLYWOOD

THE RENDEZVOUS OF THEATRICALS BEST



HOLLYWOOD, LOS ANGELES, CALIFORNIA

MAUDE ADAMS TESTING WIZARD'S ELECTRICAL PICTURING PROCESS

Has Been Working Mysteriously at General Electric Plant—Dr. Charles P. Steinmetz's Invention—Actress Given Degree at Union College.

Schenectady, June 15. Maude Adams has been working in great secrecy at the General Electric plant here on a motion picture in the course of which will be tested out a new electrical process for which amazing things have been claimed.

It is the invention of Dr. Charles P. Steinmetz, the General's \$100,000 a year wizard, but the whole thing is wrapped up in such mystery it is impossible to get details.

Miss Adams was among those given honorary degrees at Union College, Monday afternoon, at the closing exercises of the 125th commencement.

The degree of Master of Arts was bestowed upon her by Dr. Charles Alexander Richmond, president of Union, at the exercises in the First Presbyterian Church.

Miss Adams was highly praised for her work on the stage by Dr. Richmond.

Other honorary degrees were awarded to Governor Miller, Dr. James R. Angell, president-elect of Yale; Thomas W. Lamont, a member of J. P. Morgan & Co., and John William Davis, former Ambassador to Great Britain, who delivered the honorary chancellor's address.

SERIAL IN SIXTY REELS

Reported Famous Players Will Show Foreign Film at Criterion.

Famous Players-Lasky is expected to make formal announcement shortly of its plans for the marketing of a 60-reel serial film bought by Adolph Zukor in Germany and sent over here several months ago.

While the company will not allow its plans to become public yet, it is expected that the Criterion will house the picture, showing it in five-reel sections over a period of 12 weeks, a five-reel chapter each week.

The Criterion is anticipated as the "jumping off place" on the theory that the company will give the production all the help it can by Broadway exploitation before it is released out of town. If the Criterion is not chosen it is expected one of the Broadway legitimate establishments will be secured.

1st NAT'L SEEKING STUDIO.

Los Angeles, June 15. First National is looking for a complete studio here, where it might have all its productions made. At present the various First National producing units are scattered. Some are being made at the Mayer studio, others at the Brunton, Hollywood and Culver City.

The combining of all the companies in one studio would cut production costs.

FAMOUS MAN ELECTED.

Kansas City, June 17. F. B. McCracken, Kansas City manager for the Famous Players-Lasky Corporation, has been elected president of the Kansas City Film Board of Trade. He succeeds F. F. Nine, who has just resigned as manager of the local Vitagraph Co. and as president of the film board.

Goldwyn Buys Two

Goldwyn has purchased the picture right to E. Phillips Oppenheim's novel of post-war conditions in England, "Nobody's Man," and "Grand Larceny," a magazine story by Albert Payson Terhune.

Mrs. Nina Lewton has been appointed associated editor in Goldwyn's eastern scenario department against Ralph Block.

Larry Seamon Better and Working. Los Angeles, June 15.

Larry Seamon has been discharged from the hospital and is back on the Vitagraph lot, working.

Two Burned in Tulsa.

Tulsa, June 15. The Dreamland and Dixie, both for colored people were burned during the race riot here.

SAVE-MONEY POLICY DECLARED BY LASKY

Tells How Famous Proposes to Do It.

Before leaving for the coast with Cecil B. DeMille (the latter has been in New York the past week for a conference with the heads of Famous), Jesse L. Lasky stated there would be considerable reorganization in the production department of the concern in order to reduce materially the cost of its picture making. Mr. Lasky added there would be a change in the picture making through the establishment of producing units, whereby each unit would be expected to show individual results or suffer disbandment.

Famous will move its eastern producing units from the Long Island studio as soon as the pictures now in the making there are finished, the transfer being made for economy. They will return east in the fall when the rainy season hits Los Angeles.

Mr. Lasky also stated that Agnes Ayres, who scored so strongly with "Forbidden Fruit," and Jack Holt, had been elevated to stardom.

BALZAC AND METRO

"Eugenie Grandet" to be Renamed "The Conquering Power"

Considerable secrecy has been maintained in regard to the next screen production which Rex Ingram is making for Metro. It will be a film version of "Eugenie Grandet," story by Balzac, and will be titled "The Conquering Power."

Many prominent in "The Four Horsemen" have been engaged for the new production, including Alice Terry, Rudolph Valentino, Brodgetta Clark, Mark Fenton, E. J. Connelly. Others in the cast are Ralph Lewis, Edna Dumary, George Atkinson, Walter Lee Hall, Mary Hearn, Eugene Popyet, Ward Sing.

JULIA ARTHUR IN FILMS

Signed by Griffith for Role of Countess in "Two Orphans"

D. W. Griffith this week signed Julia Arthur to play the part of the Countess in the screen version of "The Two Orphans."

Miss Arthur's last appearance was as Lady Macbeth in Arthur Hopkins' production with John Barrymore.

"VOLUNTARY BLUES."

Marlette, Mich., June 15. Harry Hobolth, proprietor of the only picture theatre in this town, took the initiative recently in bringing about a popular vote on Sunday films, and the town voted yesterday to place a ban on Sabbath performances.

C. K. Young's Next Film.

Los Angeles, June 15. Clara Kimball Young is due to return here June 20 and start work on another Sada Cowan story, entitled "What No Man Knows."

Judge Hand in the Federal District Court last week denied the International Film Co.'s motion for a temporary injunction against Associated Producers to restrain the latter's release of "The Broken Doll" film. The International is suing on the ground the A. I.'s version is an infringement of the plaintiff's story based on a Cosmopolitan Magazine tale originally published 15 years ago.

The Harris Dickson Film Co. has started work on the production of the Saturday Evening Post stories written by Mr. Dickson, dealing with contemporary colored life. An all-negro cast will interpret the character roles. Warren B. Russell, formerly manager of B. F. Keith's Alhambra Theatre, is president of the corporation.

FOX OFFERS "QUEEN" OUT OF NEW YORK

Other Film Runs on Broadway Creating Deficit

William Fox is offering his spectacle "The Queen of Sheba" for bookings out of town on sharing terms with a box office scale of \$1 down. The producer has three features running in the city, the "Queen" at the Lyric, "A Yankee at King Arthur's Court" at the Central and "Over the Hill" at the Park.

None of the houses is making money but advertising charges against all the Fox properties are pooled and the deficits of the Broadway bookings are charged against this fund on the theory that the prestige of "a year on Broadway" will return handsome profits to the producer when the pictures are released next fall or during the winter for general booking in Fox program houses or booking in legitimate theatres throughout the country.

Metro also is booking "The Four Horsemen" on sharing terms. It goes into the Princess, Montreal, this week at \$1 top. The house opened negotiations for "Way Down East" and that would have been booked except that the city censors objected to it. To play the "Four Horsemen" it was necessary to switch titles to make it appear that the wife of the story was a sweetheart. The objection to "Down East" seemed to be that it represented an innocent girl being lured into a mock marriage and then abandoned. This passage offended the morals of the censors although the stage piece has played every hamlet on the continent in "unexpurgated" form.

THEATRE OWNERS NOW THEIR OWN CENSORS

West Virginia Body Accepts Pa. and Ohio Standards.

Huntington, W. Va., June 15.

The executive committee of the Motion Picture Theatre Owners of America, West Virginia division, passed a resolution here this week to bar, of their own volition, all questionable films and ones calculated to have a bad effect on children. They pledged themselves to run nothing not sanctioned by the censor boards of Ohio and Pennsylvania.

Delegates to the national convention, which will be held in Minneapolis January 27, 28 and 29, 1922, were also selected at the meeting. The delegates and alternates named are: Delegates, M. A. Sybert, Moundsville; F. C. Smoot, Parkersburg; and Tim Kearse, Charleston. Alternates, C. E. Tipton, Huntington; Jim Carrier, Charleston; and H. H. Robey, Spencer.

Those attending session were F. C. Smoot, president, Parkersburg; M. A. Sybert, Moundsville; T. L. Kearse, Charleston; J. A. Carrier, Charleston; H. H. Robey, Spencer; and C. E. Tipton, Huntington.

BROWN AND PICTURES.

"World" to Use Critic in That Capacity.

Heywood Brown, who has built up considerable following as a sports writer, dramatic critic and literary reviewer on the New York "Tribune," when he leaves that paper for the "World" shortly, will write on motion pictures. The "World" already has a dramatic critic in Louis De Foe. Herbert Bayard Swope, idea man for the Pulitzer daily, saw an opportunity by using Brown as a picture writer and it suited Brown to a T.

He has written on about every other subject since he left Harvard for a short stay on the "Morning Telegraph." Going to the "Tribune," he wrote baseball and then the drama, coming to prominence when Ethel Barrymore remarked at an unfavorable review that she understood he was "only a baseball writer."

Harry Leonhardt in New York

Harry Leonhardt has been appointed Assistant Grand Esquire for the Elks' Convention to be held at Los Angeles commencing July 10. He is in New York at present and intends to remain here for the big fight.

BEN HUR BY ZUKOR & ERLANGER GERMAN REINHARDT DIRECTOR

Theatrical Man and Head of Famous Players Form Partnership to Screen Classic—Will Cost Nearly \$3,000,000—Sets in Rome and Egypt.

MAN MADE NEW HEAD OF KANSAS CENSORS

All Not Harmonious Among Women Members.

Kansas City, June 17.

Dwight T. Harris, a Topeka newspaper reporter, has been appointed chairman of the Kansas picture censorship board by Governor Allen, and will assume his duties at once.

This is the first time since the creation of the board in 1917 that there has been a man as one of the members. The board has been composed of three women. It is common rumor that all has not been harmonious. Mrs. J. M. Miller, of Council Grove, has been chairman, and Carrie Simpson and Mrs. B. L. Short, both of Kansas City, Kan., the other members. It is reported Mr. Harris will succeed Miss Simpson.

BOTH FOX AND LOEW

Take Griffith's "Dream Street" for Their Circuits

"Dream Street," the Griffith picture, has been booked for both the Fox and Loew circuits. It will play day and date in most of the houses, the exceptions being the Rio (Loew) and Audobon (Fox), in upper New York, where the Rio will get the film two days in advance of the Audobon; Avenue B (Loew) and Academy (Fox) in the lower East side district, where the Avenue B gets a two day lead off, and in Brooklyn where the Fulton (Loew) will play the picture and the Bedford (Fox) will not play it at all. The Loew and Fox bookings will not become effective until the fall.

REVOKE OPERATOR'S LICENSE

Watertown, N. Y., June 15.

City Manager Clarence A. Bingham today revoked the picture operator's license granted to Arthur Wells on May 7. Wells was charged with having two films on the floor of the machine booth of the Palace theatre, Monday, while he (Wells) was seated in the audience, the picture machine running without direction. Two city examiners made the complaint against Wells.

Wells was recently convicted of petit larceny for the alleged theft of electrical equipment from the cellar of the Northern New York Utilities Inc. used in the entrance of the Palace.

KEATONS' PRESENT.

A Rolls Royce limousine fully equipped, with all charges paid, and delivered to Los Angeles, is the wedding present Mr. and Mrs. Buster Keaton received from Mr. and Mrs. Joseph Schenck. Mrs. Keaton and Mrs. Schenck are sisters and are better known in the land of pictures as Norma and Natalie Talmadge.

Buster Keaton has started work on the first of his new serial of comedy releases under the Schenck management. They are to be released through First National.

MARRIED AT 15—DIVORCED

Anna Goetz (pictures) was awarded a decree annulling her marriage to William Frederick Goetz by Justice Guy in the Supreme Court this week. The plaintiff sued on the ground she was 15 years old when she married Goetz Sept. 13, 1916, and had repudiated the marriage before she attained her majority.

Kendler & Goldstein represented Mrs. Goetz.

NAOMI CHILDERS MARRIED.

Naomi Childers, film star, and Luther Reed, newspaperman and author of the musical comedy, "Dear Me," were married in New York Wednesday.

A. L. Erlanger and Adolph Zukor have "shaken hands" as a tentative settlement of an arrangement whereby they will produce a filmization of "Ben Hur" in partnership. Negotiations are being conducted this week and there seems small likelihood of a slip-up in the consummation of arrangements.

The terms of the partnership are still to be determined and will be arrived at only when it is known what the production will cost, which is necessarily impossible at this time. It is figured, roughly, the production will involve an outlay of not less than \$1,500,000 and as the picture rights cost Erlanger in the neighborhood of \$1,000,000, the venture will involve, counting exploitation, etc., close on to \$3,000,000.

A number of people have been endeavoring to secure the right to picture the General Lew Wallace book, but the one thing that determined Erlanger to decide upon Famous Players as the proper concern to make the production was the unequivocal offer of Zukor to permit Erlanger to choose his own director for the filming.

Erlanger decided upon Max Reinhardt, the famous German legitimate, pantomime and picture producer as the best man, and Zukor instantly acquiesced to such an arrangement.

While no details have yet been worked out, it is proposed to start the making of a scenario at once and to begin work as soon as possible. In a general way it is intended to film the chariot race in Rome, other scenes in Egypt—in fact to make all sorts of pilgrimages throughout the world in order to secure the best results.

MORE FRISCO SHOOTINGS.

Picture Companies Seeking That Locale in Greater Numbers.

San Francisco, June 15.

A new era for the picture industry in San Francisco seems certain with the announcement of several prominent producers that they will soon locate here for the shooting of scenes and the observation of local conditions.

George Medford, of the Lasky company, is here with many members of the company, and has taken a short lease of the Frederick Kohl residence at Hillsboro, where they will be at work.

Allan Holubar has completed plans for Dorothy Phillips' next picture, and will do all of the shooting here, according to his own statement. Roy Stewart, who has already completed one picture here, is about to commence another. Meanwhile the smaller companies are operating daily.

TO FILM "MASQUERADER"

Ban To Screen Version Removed by Settlement

"The Masquerader" in which Guy Bates Post has been starring for the past three seasons, will be made into a feature picture. The film version as the original production will be done by Richard Walton Tully.

John Hunter Booth who adapted the play from the book will also be concerned in the screen version of "The Masquerader." The picture arrangements were held up for some time, but a settlement was arrived at several weeks ago with the English parties interested in the novel.

ANOTHER CHICAGO HOUSE

Chicago, June 15.

Architect Henry Newhouse is drawing plans for a 1,200-seat picture theatre to be called the Commodore, to be built at the southwest corner of Irving Park boulevard and Albany avenue. The Commodore Amusement Company, of which Vernon C. Seavers is president, has purchased the 81x125 site from Joseph A. Blatt for an indicated \$15,000. There will be several shops on the main floor.

PICTURES

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Friday, June 17, 1921

SUMMER SLUMP HITS
"DOWN EAST" FILMGriffith Picture Falls Below
Profit at 44th Street.

Griffith's "Way Down East" will close at the 44th Street in two weeks, having fallen below the point where it turned a profit to the producer at a rate of \$3,000 rent for the house and operating costs of around \$4,000. Notice was given of the end of the long run this week. The picture opened last October and, counting the weeks it held the Crescent in Brooklyn, will have done fifty-one weeks in the Greater City. Originally rent was \$4,000, but it was reduced when general show patronage dropped a month ago.

The operating charges against the show include pay of the orchestra of 26 pieces and ten men back stage used to work certain effects and work the stage and color lights incidental to the screening. In the back stage mechanical department the film cost about as much as a musical comedy.

"Way Down East" will never be released to the picture houses, but will remain in the producer's possession after the country has been exhausted, just as was the case with "The Birth of a Nation." Next season it will be sent out again under a booking arrangement like that of a road show. At one time there were 18 prints out this year playing the principal cities for runs, but no general small town booking was played. An audit of earnings was made public in March, showing a total of more than \$4,000,000 business done. The Griffith office had not yet computed the figures up to June.

Griffith, Inc., the corporation which sponsored the enterprise, paid its first semi-annual dividend June 1 on the Class A stock, and more than enough is now on hand to meet the second payment due January 1. It is said the picture alone will pay Class A dividends for several years. The underwriters have sold the entire issue. Griffith himself owns the Class B stock which has not paid anything, all the profits going to dividends or into surplus. From the latter it is the idea to create a sinking fund which ultimately will retire the Class A stock at \$17 a share. Ownership of the corporation will then revert to Griffith.

Although not settled, "The Four Horsemen of the Apocalypse" may end its run at the Astor, not wishing to take chances with the weather. It will reopen in New York in the early fall.

Fox is scheduled to end "A Connecticut Yankee" at the Central the same night as the others and follow it at that house with a new feature entitled "Shame."

With the closing of the feature pictures on Broadway, there will probably be more theatres closed this summer than has been the case in the past half dozen years.

FAIRBANKS AT LYRIC

"The Three Musketeers" to Open as Special August 14

"The Three Musketeers" picture, starring Douglas Fairbanks, is scheduled to go into the Lyric for a run beginning August 14. There is a possibility the title may be changed before the Broadway engagement starts. The picture will play at \$2.50 top.

WARNERS SIGN JUANITA

Los Angeles, June 15. Juanita Hansen is returning to the screen, having fully recovered from her recent illness. She has been placed under contract by the Warner Brothers and will undoubtedly be starred by them in a serial.

BIG GERMAN SERIAL

Berlin, May 26. Just a brief note to state that the 30-reel Ufa serial, "The Man Without a Name," is finally ended with the sixth 5-reel part, "The Leap Over the Shadow." The pace has been sustained throughout, and the last part has a well handled carnival scene. The atmosphere remains international and the excellence of the comedy would seem to recommend it to American audiences. The division into five-reelers is bad for the U. S. market, but with clever handling it could easily be recut into from 10 to 15 two-reelers.

TWO COAST BANKS NOW BACKING
CONCERN TO FINANCE FEATURES

Idea Is to Help Deserving Producers—Ince Reported Connected—Barber's Analysis—Weak Point in Story Purchase Price.

Los Angeles, June 15.

The First National Bank and the Los Angeles Trust and Savings Bank are to be closely affiliated with a corporation backed by private capital which is to accomplish the initial financing of picture producers of proven worth and provide the means whereby the producer can bridge the gap between the period of starting production and the time when his product will be in such shape that would make possible his obtaining a bank loan or receive an advance from the distributing organization.

It is reported that Thos. H. Ince is one of the organizers and backers of the new organization and that in all probability he will be the first president. In addition to Ince a number of men prominently identified with one of the releasing organizations are said to be interested.

John E. Barber, vice president of the First Securities Company, a subsidiary of the First National Bank, has been making an investigation of the picture production field. In "The Annalist" a financial paper published in New York he recently stated any bank would be justified in financing certain reputable directors along plans he outlined. He presented the following table on picture production costs at that time:

ing table on picture production costs at that time:

SALARIES, WAGES, ETC.

	Per cent.
Directors and staff.....	\$21,462 15.33
Acting personnel (including extras).....	26,224 18.73
Administrative (office and executives).....	11,000 7.90
Mechanical crew.....	26,650 19.04
	\$85,411 61

OTHER EXPENSES.

Story and continuity.....	\$2,795 1.99
Materials for sets and scenery.....	5,648 4.04
Props, including rentals.....	14,696 10.70
Wardrobe, including rentals.....	2,123 1.52
Publicity.....	2,676 1.90
Raw film.....	5,383 3.90
Insurance and taxes.....	3,243 2.32
Depreciation.....	5,487 3.92
Interest on advances from banks.....	3,338 2.38
General expense, miscellaneous overhead.....	8,727 6.24
	\$140,000 100

stating that he believed that picture organizations could work on that basis.

One weak point in Mr. Barber's table is that \$137,000 is expended in making a story only worth at the outset \$3,000, together with the completed continuity. If a story is of such calibre as to be purchased for \$2,000 and the continuity another \$1,000, then the entire cost of production should not top \$20,000 and the picture should be marketed so that it will bring a return in the cheap houses of about \$60,000.

That's what a number of picture companies are doing here. According to the Barber table there is going to be a lot of money burnt up somewhere and somebody's pocket is going to have a gold lining.

It seems Mr. Barber is going to be one of the leading factors in the new film financing company and in the press stuff being promulgated he makes the following statement: "There are instances where a nationally known producer has been forced to sign away as much as 65 per cent. of his possible production profits in order that an excellent picture with a recognized cast under a competent director might be financed. This is what the new financing company plans to prevent. It has become evident that someone should take hold of such picture risks and qualify them for proper financing through banks."

The plan of the organization is that when a company of good standing, having a good picture story, a capable cast, a good director and a plant with proper producing facilities and not sufficient dough they can lay their troubles before the financing board which will investigate and perhaps give them a loan.

This plan is not any different from that which Kessel & Bauman operated under in New York late last year, only that the latter had a releasing organization ready on a state right basis in the event that they were compelled to take over the product of the producer to protect their loans. The new organization may have that in the background, but up to the present no mention is made of it.

SENNETT TO PRODUCE
DRAMATIC FEATURES

Continuing Comedies Too—Stars Leave Him—Cast Engaged.

From the coast come reports that Mack Sennett is contemplating the invasion of serious drama. Mr. Sennett, on being asked by a friend, admitted he is taking up the production of serious drama in the picture field, but that his future activities would be equally divided between that and the comedy field.

Recent departures from his comedy personnel are Ford Sterling, Louise Fazenda, John Henry, Jr., Marie Prevost, Charlie Murray, James Finlayson, Kalla Pasha. Sennett has elevated Ben Turpin to stardom and Billy Bevan will also be featured in comedy roles.

For the making of his serious productions he has engaged Ethel Grey Terry, Herbert Standing, Noah Berry, Ben Deely, Mabel Normand, Jack Mulhall, Lowell Sherman, Jacqueline Logan.

TOHM A CANDIDATE

Manager of Keeney's Seeks Place on Censor Board

James Tohm manager of Keeney's, Brooklyn has slid his hat into the ring as a candidate for appointment to the new State Board of Motion Picture Regulation. Tohm has the backing of several Republican leaders in Brooklyn, who have endorsed his candidacy.

Governor Miller is expected to announce the names of the three who will compose the censor board shortly.

FAMOUS GETS STAGE PLAYS

"Champion" For Reid; "Prince There Was" For Meighan

Famous Players-Lasky has acquired the picture rights to "The Champion," the play in which Grant Mitchell recently concluded a five months' run in New York. Wallace Reid will play the leading role and be starred in the screen version.

F. P. has also secured "A Prince There Was" for pictureization, in which George M. Cohan appeared a couple of seasons ago. Tom Meighan will be starred by F. P. in the "Prince."

WINS \$2,500 FROM FOX

Ehrenreich Given Verdict for Malicious Prosecution

Argument on the appeal of the Fox Film Corporation from a decision for \$2,500 in favor of Max Ehrenreich who sued for malicious prosecution was heard in the Supreme Court last week. The plaintiff who had been employed by Fox for ten years until 1918, in charge of film vaults, was arrested on the charge of grand larceny in connection with the theft of a "Cleopatra" print. He was eventually acquitted, and started damage proceedings totalling \$25,000 against Fox on three counts; \$10,000 for false arrest, \$10,000 for malicious prosecution and \$5,000 for slander. The latter charge covering allegations that the Fox officials had subsequently spread libelous reports about the plaintiff when he sought employment with the other film concerns, following his arrest and discharge. The last cause for action was thrown out of court because of a misjoinder of issues and the first two sustained, the \$2,500 verdict being granted on the ground of malicious prosecution. The award was in the nature of a scaled verdict by jury.

The appellant's argument is that a corporation is not bound by the acts of its agents unless such conduct was especially sanctioned by the corporation itself or was within the special powers of such agent. Also, that the plaintiff did not sustain the required burden of proving that the prosecution was instituted without reasonable or probable cause.

Ehrenreich contended, through counsel, that in order to charge the defendant with liability for the unlawful arrest and malicious prosecution it was not necessary as stated in the defendant corporation's points that it should be "within the special power of such agent" or that an officer or director should have instigated such arrest.

"10 NIGHTS" IN 8 REELS

Film Version of Famous Dry Melo Slated For Broadway

"Ten Nights in a Bar-room" has been filmed in eight reels, and will shortly go into a Broadway theatre. The old time favorite of the rep shows has been modernized and galled to present day conditions.

The Producers Service Corporation is handling the picture.

REPUBLIC, FRISCO,
SUES OPERATORS

Charges Union Picketed and Ruined Business

San Francisco, June 15. Claiming that their business has been ruined by interference by Motion Picture Operators Local No. 162, the Apex Motion Picture Corporation filed suit in the Superior Court last week against the union and its officers, asking \$50,000 damages. The complaint, which is signed by John T. Carlisle, president of the corporation, named Anthony Noriega, president, and Herman Lublin, business agent of the union as co-defendants.

The complaint charges that the defendants caused pickets to be stationed in front of the Republic Theatre, owned by the corporation; and that they caused some person to pour vile odorous liquid upon the floor of the theatre on May 23, causing patrons to leave. Also, that the defendants induced vaudeville acts to break their engagements with the Republic Theatre and refused to appear; that it threatened booking agencies with boycott if they did business with the theatre, and that they persuaded advertising agencies to cancel billboard space for the Republic posters.

TRULY SHATTUCK'S LOSS.

Los Angeles, June 15. Truly Shattuck reported to the police last week she had been robbed of a \$1,500 pendant in a Broadway department store here. The pendant, according to her, has 85 diamonds.

Miss Shattuck has just finished a picture at the Lasky studios.

'22 FILM EXPOSITION

Los Angeles, June 15. A national film exposition is being planned here for 1922 by the Ethical Motion Picture Society.

Charles E. Sibert, secretary of the organization, is promoting the plan under which every phase of the picture industry from production to exhibition would be represented.

Miller Leaves Pantheon

Chas. Miller has resigned as vice president of Pantheon Pictures. He will be succeeded by George Dubois Proctor, formerly newspaper man and scenario editor.

FILM STUDIOS GOING
BEGGING AT LOW RENT

Half Dozen Unoccupied in the East—Production Low

There are half a dozen film studios in the East unoccupied for more than a month and still going begging at rentals half of what they were during the boom times of a year and a half ago. The real end of the industry was the last vision to feel the business depression, but it appears to be at bottom now.

The vacant studios are in the Bronx, Westchester, Fort Lee and Long Island, and belong to the class which were available for leasing for short or long terms by independent producers.

The Famous Players plant in Long Island City is going at a low scale of operations, only two or three companies being engaged; and before long they will have completed their present features and the plant will be in hands of caretakers. The company activities, it has been announced, will be concentrated at the Coast plant for the present. There are only a few companies engaged at the Fox New York establishment although it is stated that low production represents only seasonable quiet. Winfield Sheehan, general manager, returned from Europe last week and report has it the quantity production will be resumed in the fall, the preliminaries for full working schedule being now in hand. Sheehan is said to have visited Germany during his trip abroad but did not acquire any negative there.

It is said the lessee of a studio in the suburbs of New York tried to sublease part of the premises a few weeks ago and found that the offer for space that commanded \$1,000 a year ago was less than \$400.

GEO. JESSEL'S PICTURE

To Appear in "George Washington Cohen" for Warner Bros.

Los Angeles, June 15. George Jessel, who closed a five weeks' engagement at the Orpheum with "The Troubles of 1920," is to return here early next month to make a feature picture. Jessel has signed a contract with the Warner Brothers whereby he is to be starred in a film version of Aaron Hoffman's "George Washington Cohen," the sketch in which Henry Green appeared.

The original story has been elaborated and a neat love theme added. Jessel obtained the film rights from Hoffman and the Warners are to finance the project. There is a possibility that Frank Borzage will direct the picture. Mrs. Jessel is to return here with George and will also appear in the picture.

NEW PIER: NEW SHIP

Plan to Live Up Entertainment at Coast Resort.

Los Angeles, June 15. The new Venice Pier, replacing the one destroyed by fire last Christmas, is to be opened to the public on July 2. A three-day holiday will fall on the opening. July being Saturday, the Venice councilmen have declared a holiday to mark the opening; the following day is Sunday, and July 4 happened on Monday.

Associated in the company controlling the pier are Dick Ferri, A. L. Sands, Thomas Martin Jacob and E. C. Dunnivant, who is president of the company.

Incidentally a contract has been let for the building of a new Ship Cafe at Venice. J. A. Covington, who purchased the original "Ship" from Baron Long about a year ago plans a new singing and dancing resort for the beach that is to outshine the former "Ship."

IRVING CUMMINGS 2-REELER

Los Angeles, June 15. Irving Cummings has been working "on the quiet" for several months. During that time he has completed six pictures of a series of 14 that he has contracted to do for the Producer's Security Co. The pictures are two-reelers. Norma Johnson is his leading woman.

EDDIE CANTOR

June 14th, 1921.

Dear Max:-

Having just closed the most successful season of my career, in the course of which I had the gratification of seeing my life-long ambition fulfilled in my elevation to stardom, I want to thank you from the remotest depths of my heart for all that you have done for me since you undertook my management.

I want to give credit where credit is due, and as I look back upon the many things I wanted to do but didn't because you argued against them, and the many things I did against my will because you thought they were best for me, I am glad to confess that your judgment was always right. Your guidance of my theatrical career may be compared to the best accomplishments of captains who sailed the uncharted seas, about which we read in books, and if the theatrical world kept records of averages, believe me you would bat 1000 in my estimation.

I have the most beautiful little camp in the heart of the Adirondacks, at a little place called Luzerne, where I shall spend the next eight or ten weeks and it would do my heart good if you could arrange to spend a few weeks with me. Will you come, and when?

Hoping to hear from you soon and with love from Ida and the kiddies who are equally grateful,
I remain

Affectionately,

Mr. Max Hart,
LOEW THEATRE BUILDING

Eddie

VARIETY

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40 PAGES

A. E. A. WATCHES MANAGERS

GERMAN-MADE FILMS NOW FOUND TO BE HEAVY DRUG ON MARKET

Buyers Lose Enthusiasm—How to Sell Them Big Problem—Famous 60-Reel-Serial—Freak Stories Without Feminine Interest.

It is reported that several of the important American film producers who plunged enthusiastically into the purchase of large quantities of German pictures several months ago, are not so well pleased with their purchases now that they have had an opportunity to re-examine them in the cool light of reason.

Several of the buyers who have large quantities of the pictures on their shelves are in a quandary as to how they are to get them marketed. Famous Players had one of the big problems in respect to the 60-reel serial and has gone part way toward solving it by cutting the footage to 48 reels, which will be exhibited six reels at a time for eight weeks, instead of in 12 sections of five reels each. The picture is said to tell a loosely made story in which there are no feminine characters.

This is understood to be a curious fact about many of the German pictures. They deal with freak stories and have no romance, being entirely of men. One company is said to be struggling with the planning of a campaign for a "crook" film which deals with an international jewel robbery. The distributor fears it will not appeal to the American fan public because there is no heroine.

The greater part of the new German films are made along sensational lines, according to a distributing expert who was called into consultation by an importer. Many involve sex angles under treatment that it is feared will present all (Continued on page 2)

NO RAIN IN PARK BETWEEN 4 AND 8

These Hours Insured—Peculiar Situation Results.

Kansas City, June 22. A peculiar situation has come up relative to the rain insurance taken out by the management of Forest Park, St. Louis. Under a contract with Lloyds the municipal theatre association is to receive \$1,000 for every day one-tenth of an inch of rain falls between the hours of 4 and 8 o'clock on the roof of the Railway Exchange building, where the Government weather bureau has its office.

Last week but one performance of the "Chocolate Soldier" was given as rain interfered with every other performance, but missed the hours covered by the insurance policy. Tuesday and Thursday nights the performances were interrupted at the end of the second act and Friday rain closed the show in the middle of the first act. Saturday night rain fell heavily at the park but did not rain in the city.

CONFIDE IN PUBLIC

Universal Keeps Times Square Informed on Studio Costs to Date

The Universal Film Co. has taken the electric sign space on the southern corner of the Astor theatre, Broadway and 44th street, and is using it for an illuminated display which keeps the public informed of the money so far spent on "Foolish Wives."

The lights were turned on Monday evening, informing passers-by that "The cost of 'Foolish Wives' up to this week is \$924,311."

This is the first time electric juice has been lavished on film exploitation before a picture was finished. It is reported in the trade that the mounting costs of the Stroheim production has the Universal people worried in view of the prospect of lower rentals next season and the current policy of retrenchment in the studio.

ACTORS PREPARED TO PRODUCE

Only Level-headed Leadership on Both Sides Can Avert Trouble—A. E. A. Called "Drunk with Power"—Wants to Run Plays and Theatres—Managers Confer

WANT TO AID COHAN

Tense as the E string of a Stradivarius, the situation between the opposing factions controlling the native theatre, viz., the Producing Managers' Association and the Actors' Equity Association is getting so hot that another violent clash as explosive as the grips of two summers ago is imminent.

Those in the know say only level-headed leadership on both sides can avert a new mix-up more far reaching in its disaster to all who earn livelihoods in the theatre than the original scrimmage from which the business hasn't yet recovered.

The present atmosphere has for its fulminating base primarily on the side of the managers the impossible conditions under which they must do business next season, and on the side of Equity a disposition freely expressed by individual Equity members to oust from theatre and play control all producing managers who refuse to play ball according to the Equity rules.

And after such ousting, the Equity members so disposed, are for having their organization step in and manage not only the players of plays, but the plays and theatres as well.

"Drunk with power," is the way a producing manager with unpleasant experience with the organized players defines his own and his associates' interpretation of the A. E. A.'s present unofficial attitude.

That several members of the managers producing body are likely (Continued on page 15)

FIGHT WIRED REPORTS

The Loew Circuit has arranged for the installation of a direct wire from the ringside of the Carpenter-Dempsey fight on July 2 to its central office to receive the news of the battle as it progresses, the news to be relayed to the various Loew houses. Bronx Oval and the Burland Aldome will be used by the Loew interests for the occasion with special amplifiers installed, the news being given to the audiences direct from the wire.

BY LEAVING THEATRE COHAN STANDS TO LOSE A MILLION

That Sum Figured as Profit His Shows Would Net During Coming Season—Dramatic Editors Lament His Going—Praise from All Sides.

BAD TIMES CLOSE ALL OIL CITY HOUSES

First Time in 16 Years Penn. City Without Pictures.

Oil City, Pa., June 22. For the first time in 16 years, Oil City will be without picture theatres for an indefinite period, starting Tuesday. All the exhibitors of the city have reached a decision to suspend operations indefinitely, largely as the result of the business conditions, which have made it impossible for them to keep their theatres open without deficits.

A short time ago it was decided by the exhibitors to reduce expenses and salaries. The musicians' union, following arbitration, finally agreed to accept a 15 per cent. reduction, but it is claimed that the members of the stage workers' union refused to accept any reduction or to arbitrate the matter.

The exhibitors claim that the shutdown is not in the nature of a lockout, but was a necessity because they were unable to make expenses.

PERCENTAGE TOO LOW

Sam H. Harris Cancels Number Two "Welcome Stranger."

Sam H. Harris has cancelled a road tour he had laid out for a second "Welcome Stranger" next season, owing to a general reduction in the terms of the local management, usually 50 per cent.

The house managers claim they can no longer give a visiting show the same percentage as heretofore, due to the increased expense of running the stages.

"FAUX PAS" COMING IN

"A Pantomime Faux Pas," the pantomime in which Dorothy Gish appeared at the S. Rankin Drew Post benefit at the Hipp., several weeks ago, is being readied for vaudeville without Miss Gish. Irma Harrison will play the Gish role. Arthur Rankin and Gordon Standring will be in the cast.

It is the act Miss Gish asked the Keith people \$5,000 weekly to appear in, she turning down an offer of \$2,500 for it.

That George M. Cohan stands to lose \$1,000,000 by withdrawing from the theatre, was verified by the retiring actor-producing manager this week. That sum alone is figured the profits his attractions would net during the coming season. Mr. Cohan, in giving forth the figure, said his self-respect was worth more than that.

Theatrical circles continue to buzz with the Cohan retirement as the result of the "closed shop" action of the Actors' Equity Association against all managers and attractions not in the Producing Managers' Association. From all sides come expressions of admiration for the courage displayed in casting overboard so great a business and theatrical organization as the Cohan productions. Comment by dramatic editors all over the country laments the submersion of so great a force in the American theatre and criticizes the "Equity Shop" as responsible for it.

Estimates of the loss accepted by Mr. Cohan have been made by showmen but missed the total by half a million on the figures of the manager himself. The loss to actors by the withdrawal of the Cohan attractions is estimated now at three times what the profits to the manager would have been. On a basis of 600 players in the shows called off and counting in the choristers in the total number, the salary loss (Continued on page 14)

500 CHORUS GIRLS IN CHICAGO STRANDED

Benefit Picnic for Victims of "Closed Shop."

Chicago, June 22. With the independent producers refusing to put out any musical comedy shows on account of the "closed shop" plus the hard times of the roads, hundreds of chorus girls are stranded. A picnic to raise funds for them will be given July 10 at Forrest Park.

Chorus girls are soliciting offices selling coupon books. It is said over 500 union chorus girls are out of work with no prospect of any immediate relief. This is with all the cafes and summer gardens running large girl revues.

METHODIST CHURCH REGULAR FILM HOUSE

Building Operated by Congregation As Movie for Money.

Ardmore, Okla., June 22. The Broadway Methodist Church, of this city, is building a new church building and has decided to operate the present structure as a motion picture theatre as soon as the new one is habitable, figuring that the profits of the old church will soon pay the cost of building the new one. It will run without any restrictions other than those governing all other respectable film theatres.

AUDIENCE IN THEATRE UPROAR WHEN ACTORS' ASSOCIATION HOLDS CURTAIN

Crowd Shows Marked Impatience When Artists' Delegate Insists on Signing of Union Contract—May Palfrey at St. James Unfriendly to Claim

London, June 22. The audience gathered at the St. James to see a revival of "The Night of the Party" was thrown into an uproar last Wednesday night when it was learned that the curtain was being held by walking delegates from the Actors' Association who were squabbling back stage with the management over the kind of contract to be signed.

This represented the first strong direct action taken in London by the association and met with marked public disapproval, both at the time and later.

Association delegates refused to allow the curtain to rise until the management had signed the Valentine standard contract. After a half hour's delay this was done. The management apologized to the angry audience and the show proceeded successfully.

The association states that May Palfrey, who made the production, was warned some time ago she would have to sign the standard contract involving payment for rehearsals and provision for stage costumes or there would be no show.

Miss Palfrey replies her contracts are the same as were issued for 30 years by her late husband, Weedon Grossmith. She has never hidden her dislike for trade union methods in the theatre and condemns the association's last-minute move, which is antagonistic to a management desirous of giving employment to many people during very bad times. She says she only yielded in the end because the audience was getting out of hand.

PRE-WAR SCALE AT ROYALTY

London, June 22. The Royalty will reopen with the Perrot show, "Western Stars," the cast including Laddie Cliff and Melville Gideon.

Salaries will be graded according to business.

A certain number of seats will be offered at pre-war prices.

Gladys Cooper in Lead

London, June 22. Gladys Cooper will be the leading lady at the Playhouse in the autumn production of the American play, "The Sign on the Door".



FRANK VAN HOVEN
The Man Who Made Ice Famous

After reading little Eddie Cantor's most wonderful tribute to Max Hart last week, I can't resist following that boy's wonderful lead and shout a little for my champion Eddie Keller, who for 11 years has been my agent, booster and pal, and had it not been for Eddie the little old mad magician wouldn't be near where he is today. In the good old days when things were breaking bad for me Eddie used to say, "Don't worry, Van, things will break right," and one time when he thought I was missing the old dinner now and then he hinted that he had a lot of dough he wasn't using, but I was too proud and he never really knew. Just a big, wonderful fellow.

MARGUERITE NAMARA IN CHICAGO OPERA

Will Create Role in "Louise" Next Fall.

London, June 22. Marguerite Namara leaves here for Chicago in August and will create her role in "Louise" for the Chicago Opera Co. during the fall season.

The California prima donna will make her debut in a concert at Albert Hall June 26, but her original plans for a tour of the provinces have been foregone due to the unrest in these affected regions.

LYCEUM NOT SETTLED

London, June 22. Answering Variety's recent statement, Yale Drew says that, although provisional notice is once more posted at the Lyceum, he has no definite knowledge of a contemplated closing. The revival of "Abraham Lincoln," meanwhile, has gone into rehearsal for the house.

Mr. Drew's own plans include another West End season, a tour of the principal cities and probably a Shakespearian revival.

REVIVE SUE'S THRILLER

Paris, June 22. The thrilling old melodrama is again taking root, and the Ambigu-Comique is returning to the style of its former successes in bye-gone days. June 15 Coquelin and Hertz revived Eugene Sue's famous "Mysteres de Paris," which will cater for the neighborhood in which this popular theatre is situated. Ably played by Raoul Proxy, Miles. Parysis and Marguerite Maguenat, with a good supporting company.

ARRIVALS IN PARIS

Paris, June 22. Otis Skinner and Mary Miles Minter are among the arrivals here from America. Henry Avag has arrived from Vienna.

VAN HOVEN FINANCING

Making Exchange Pay Weekly Board Bill—Leaving for England in September.

Happy finance has been Frank Van Hoven's side line since opening on the Keith circuit. Van Hoven returned to New York (Riverside) this week, following a tour of the "provinces" as Van Hoven calls Toledo, et al. The financing that makes Van Hoven happy is exchanging his American salary into English pounds at the prevailing rates. The difference in exchange at the substantial salary the artist draws in the Keith houses is sufficient for Van Hoven to balance up his hotel bill each week, and still have his American salary left intact, in the equivalent of the English money. Van Hoven returns to London in the early part of September.

The week before sailing Van Hoven is to reopen the Gus Sun Springfield house, for the season, appearing there as the big feature and for \$800. When again reaching England Van Hoven will start playing contracted engagements that endure for the next seven years. He has declined proffers of further American vaudeville time, also refused to listen to production engagements over here.

PEGGY O'NEIL

SAVOY THEATRE,
LONDON
2nd YEAR

12 HOUSES CLOSED

London Theatrically Dull — Three May Reopen

London, June 22. Twelve West End theatres are now closed. Only three show signs of reopening. Others are likely to close soon.

"Love Among the Print Pots" at the Aldwych is coming off to be followed by Owen Nares in "James, the Less".

HARVARD SINGERS RECEIVED

Paris, June 22. The Harvard Glee Club and singers have arrived here and will be officially received today by representatives of the municipality of Paris. They are organizing a concert for June 29 prior to going to Fontainebleau.

Ricciardi in "Mr. Malatesta"

London, June 22. The Italian-American actor, Ricciardi, follows "Othello" at the Court in his own piece, "Mr. Malatesta".

SAILINGS

July 12 (New York for London) — Julian Rose (Albania).
July 12 (New York for London), Nick Adams and wife (Albania).
June 27 (New York for London), Carl Norman (Creole Fashion Plate), Masters and Kraft, Jack Joyce (Olympic).
June 25 (New York for Bremen), Rigoletto Brothers, Swanson Sisters (America).
June 25 (New York to London), Master and Kraft.
June 18 (New York for Paris), Mrs. Carrol (Rochambeau).
June 18 (New York for London), Holden and Graham.
June 15 (Havre for New York), Pearl White (Paris).
June 14 (New York for London), Julia Hearn, Frankie Hearn.
June 14 (Rotterdam for New York), Olga Petrova (Ryndam).

GERMAN-MADE FILMS

(Continued from page 1)
kinds of difficulties when they are submitted to the American censors. This is another worry to the American plungers who have invested heavily during the race to buy up German product following the success here of "Passion."

One American authority declared the German producers seemed to have figured that they would have to make their appeal to the lowest grade of audiences in order to create a general demand for pictures and "it is for this reason that the film stories are lurid and sensational."

Several importers of German films have appeared in the American market within the past week offering negatives of German made pictures for outright sale. J. A. Levinson of 1600 Broadway makes a tender of two features, one of five and one of six reels and both starring Pola Negri for unqualified sale.

"WRONG NUMBER" A ROAR

Paying Audience Entertained by Domestic Comedy

London, June 22. Denying the usual free seats to "friends of the management" and letting only the paying public and the critics for the newspapers into the first night, June 16, "The Wrong Number" at the Duke of York's proved a brilliant success. The comedy is clever, well written, clean, funny, original.

It tells the story of a young couple without servants. Instead of an employment agency, they call a detective bureau and detectives instead of servants. The detectives think they are on the track of some mysterious crime.

The show went over with a roar.

TWO PLAYS HELD OUT

London, June 22. The season at the Garrick of the French players imported by C. B. Cochran has been postponed because the Lord Chamberlain has refused a license to "Le Traite D'Autouil" and "Mademoiselle Ma Mere", until they shall have been considered by the Advisory Board. Both plays are by Vereuil, author of "Daniel".

NEW COMEDY POOR

Paris, June 22. The little Potiniere theatre in the Rue Louis le Grand has been taken over for the summer by M. Volric, who presented June 20 a comedy by Leo Marches, "Une Petite Femme dans le Train" (A little lady in the train).

It did poorly, with Jane Reynouard, Germaine Risse, Felix Gallipaux, Lorrin in the cast.

FRENCH COMPOSERS PROTEST

Paris, June 22. Baretta is reported to be ceding a part interest in the Apollo to an English steel manufacturer.

Goldbert proposes mounting a Viennese operetta there and French composers are already protesting, though all they heard is mere rumor.

Weather Brings Light Business

Laurka, the American Burma danseuse, has been engaged, for Poirer's Oasis theatre, where business has been indifferent, due to the change in the weather.

W. L. George Writes Society Play

W. L. George, an English writer and lecturer, author of "Bed of Roses," "Caliban," etc., has written a society drama. While on a lecture tour in America, last year, Mr. George's wife died suddenly in Texas, and he cancelled his engagements and returned home.

Laura D. Wilck is looking after his interests in this country.

PLAY IN VERSE BIG PARISIAN SUCCESS

Distinguished Audience Sees Abel Rubi's "Boadicea"

Paris, June 22. A drama, in verse, in 3 acts, six tableaux, entitled "Boadicea, L'Icennienne," by Abel Rubi, was presented at the Theatre de la Gaite, and enthusiastically received June 20. The first performance was given as a benefit to aid the reconstruction of Verdun.

The play deals with the historical death of the early Britain warrior Queen, and constructs a love story to explain the absence of the Roman Consul Penius Postumus, the prefect of the second legion, when the great battle took place.

Briefly, the plot is imagined as follows: At the death of Prasutagus, King of Icenia (an early kingdom in the midlands of England), fully described in the first act, the monarch bequeaths half his estate to Nero, hoping thereby Rome would protect his widow and two daughters. The Consul Paulinus, governing the colony, refuses to recognize this participation, claiming the entire property. When the queen protests he orders her to be flogged, which led to the revolt and which at first succeeded. The Romans had only 10,000 men against 100,000 early Britains, so to gain time the Consul details Postumus to win the favors of Boadicea. The young prefect reluctantly consents, though he is glad to rejoin the queen whom he secretly loves. Boadicea declines the gifts and joins Caratac, her chief soldier at the head of her army (the greatest in history under the command of a woman). After the battle, described by the Roman chronicler of the period, Tacitus, Boadicea is vanquished. She takes poison, with her two daughters, to avoid their capture by the Romans. Postumus has refused to fight because of his love for the queen. He visits her and proposes she elope with him to form a new kingdom in northern Britain. It is too late, but Boadicea confesses she reciprocates his love for which reason she prefers to die. Postumus kills himself when Paulinus with his soldiers comes to arrest him.

This romance is told in rich verse. While following the records of Roman writers who have been carefully studied, Abel Rubi has taken liberties with history, there being numerous situations imagined by the poet in order to keep the audiences on the thrill. We see a Roman spy disguised as a shepherd who courts the elder princess and the murder of Oissua, her fiancé; the address of the Roman general to his troops; the harangue of Boadicea to her tribesmen; the love making of Postumus; the counsels of a humorous druid, Lugatorix; the expedients of an old nurse Dabogiti. The action is continual during the six tableaux.

The principal parts were played by Maurice Escande as Postumus, Charles Boyer as the Roman spy, Rolla as the king, Brochard as Caratac and Reval as Paulinus. Boadicea was played by Janine Zorelli and Mme. Thieray and Lis Dajac were also in the cast.

A distinguished audience was present, among others: Sir Davison Dalziel, representing the Lord Mayor of London.

Comedica calls the play a brilliant success and heaps praise on its author, Abel Rubi. The Paris edition of the Chicago Tribune says the production is admirably successful.

IN LONDON

London, June 6. Peggy O'Neil continues to do a big share of the West End business with "Paddy the Next Best Thing" at the Savoy. The comedy is evidently strike and slump proof as far as British audiences are concerned and will shortly celebrate its 500th performance.

Glasgow seems to have been hit by the slump and general unrest more than most towns: the Royal, the Kings, Metropole and Princess are all temporarily closed.

George Robey is again appearing as a single turn and has opened for a short season at the Coliseum.



"BLESS THEIR OLD HEARTS; WHY, CERTAINLY"
RICE and WERNER

NEXT DIVIDEND OF FAMOUS PLAYERS CENTER OF INTEREST

Price Movements Reflect Divided Views—Loew Motionless, While Orpheum Dips Again Near 22—Whole Market in Sharp Rally

The feature of the stock market week in relation to the amusement issues was a brisk guessing contest on what the probable action of Famous Players-Lasky would be when a vote on the next quarter's dividend came up, probably around the middle of August. Up to Tuesday Famous Players common moved down to a low of 51, but in the general rally beginning Tuesday afternoon it advanced from the bottom to 55; opened there Wednesday and climbed without a pause to 59, at the close it reached to around 56.

These contradictory movements indicated one or two things, either there was a lot of selling to discount the probable passing of the next payment and a bull pool drove the shorts in, or trading opinion suddenly changed around to the belief that the company was strong enough to get over the slump without passing a dividend. Famous was up eight points above its low on the mid-week bulge while the best of the other stocks advanced only five with the spectacular exception of Mexican Petroleum, which jumped from 103 to 115.

There was no movement one way or the other in Loew. Holders are reconciled to the expectation that nothing can happen on the constructive side until the new houses are opened and begin to show a profit. The market position of the stock has suffered a severe blow and it is probable that dividends will not be resumed until the company has accumulated a fairly strong cash surplus. Market observers do not look for another payment on the stock before the end of the first 1922 quarter.

Holders Confident

At the same time buyers during the slump—that it to say from 13 down to 10—express confidence in the ultimate recovery. One careful student of values made this analysis of the security: When the flotation was first put out, a survey was made by accounting experts and upon their showing of a conservative estimate of \$25 of assets behind the stock it was underwritten at \$25 a share by experienced Wall Street financiers. That being true, the only question was, had the operations of the company since 1919 brought a depreciation of 50 per cent. in values. The purchase of the Ackerman & Harris interests and the buying and building of a large number of houses, this authority was convinced, represented equities which held the per share values unaffected and the market drop represented only temporary embarrassment which would be overcome in due time. On this system of reasoning, he said he was prepared to buy in more Loew stock on reactions from its present level of 11. Pretty much all the Times Square holders took about this view.

While there appears to have been no general covering of short contracts this week, there has been no bear selling, both sides apparently being content to rest on the prevailing situation. The worst that is likely to happen to Loew—the passing of the dividend—is out of the way and there is no adverse influence in the future to discount. At \$11 a share the short side offers no great speculative possibilities.

Preferred Pays \$2

It is otherwise with Famous Players. While the directors Monday declared the August 1 quarterly of \$2 on the preferred stock, the question of the October payment on the common is still in the future and, without prejudice to the company individually, the whole situation surrounding the amusement business gives rise to uncertainty whether it would be advisable to distribute profits at that time. While the payment is due October 1, the board would ordinarily act on the matter about August 15 just at a time when summer business will be at low ebb.

In this action on dividends just now no question of a company's stability is involved. It is merely a matter of the directors' judgment whether it would be good business policy to distribute profits or retain

cash as working capital during hard times. The speculators do not have to have definite information as to the intentions of the Famous Players' board to guide them. An examination of the whole business situation and of the amusement business in particular would suggest that the dividend probably would be passed and a trade on the short side would promise the better chance of a profit. There has been a good deal of selling inspired by this consideration on the part of the outside trading community.

What position company insiders have taken is, of course, a matter of conjecture, although it would be apparent from the fact that the price has gone steadily down from better than 82 to close to 50 that there has not been any consistent support by important interests. The performance would indicate that the reported pool was pretty well out of the bull side. The violent dips and bulges, such as the quick drop from 59 to 51 and recovery, would argue some pretty fast "scalping" operations on a big scale rather than a set campaign "for the long ride."

Dividend on Dividend

If Famous Players officials had determined upon their next dividend action definitely it would seem likely that some inside interests would be at work discounting it. This is not the case, as the up and down fluctuations show. The probability is that the board is still far from a decision and the gradual decline represents a slight balance in favor of bear opinion based on the surrounding situation.

Orpheum moved in fair volume with prices weak. The company is known to be in a strong cash position and its dividends for this year are understood to be assured, but its theatres are nearly all closed and weakness in price arises from the lack of interest on the buying side, which applies at this time to all stocks. There is always a certain amount of forced selling by minor holders in pressing need of cash and where there is no buying power this sort of liquidation has an effect on prices out of all proportion to the amount of the sales.

The Orpheum company is financing five new theatres, most of which have been handled by bond issues, and capital for one or two others probably will be provided by sale of preferred stock, but the financing has been handled on a conservative basis. There appears to be no real basis for the rumor that came out ten days or so ago that Orpheum might benefit in the near future by a dividend from B. F. Keith's New York Theatres Co., in which it has holdings carried on the Orpheum books at about \$650,000, or about 43 per cent. of the whole. This figure, of course, is the cost of the stock to the Orpheum Co., and does not represent anything like actual value.

Keith System

The Keith New York company has never paid a dividend. It is said to be making profits in excess of \$1,000,000 a year, but these profits are all put back into theatre properties, and the expansion program is entirely financed out of current earnings. Thus the accumulated dividends are represented in additional equities behind the stock instead of being paid in cash. It is understood to be the plan to acquire one new theatre in Brooklyn, (replacing the present Orpheum), and then the annual profits will be distributed to stockholders.

Announcement was made this week by the American Bond & Mortgage Co. of the offering of \$1,800,000 bonds bearing eight per cent., underwritten for Loew, Inc., and covered by mortgages on the new Loew theatre at 83d street and Broadway, New York, and the one in Newark, N. J. The bankers are offering the bonds guaranteeing as to principal and interest at par, the purchaser agreeing to pay the normal federal income tax up to 4 per cent. Each bond will have attached a certificate of the Lawyers' Title & Trust Co. of New York, certifying that it is a first mortgage and that

(Continued on page 4)

BUCKNER IN TROUBLE; CHARGED WITH THEFT

In Tombs, Awaits Grand Jury Action—Appeals for Aid

Held at the Tombs, New York, for the action of the Grand Jury, following a preliminary examination in the 54th street police court, Arthur Buckner this week issued a statement of his trouble, including an appeal for witnesses and financial aid.

Miss Billie Wells preferred the charge against Buckner, of larceny, accusing him of stealing a diamond ring. Buckner says Miss Wells stated in court that May 4, last, she called at Buckner's apartment at Reisenweber's, went into the wash room to wash her hands and left her ring there and that Buckner stole it, immediately disappearing. Miss Wells testified she did not thereafter see him.

Buckner's statement says: "I was running Buckner's Pretentious Cabaret Revue at Reisenweber's and Miss Billie Wells was a hostess in the place. May 4 she gave me a diamond ring as a loan to help me take my show to Middletown, N. Y., to 'break in,' preparatory to opening it at Reisenweber's, which it did May 10. I pawned the ring for \$200. I later gave Miss Wells \$105 when she requested some money while at Reisenweber's."

"Whatever I owe her on the transaction I will make good as soon as possible. She asked for the return of the pawn ticket and I gave it to her."

"Upon my return from Canada where I went to see my mother, I immediately phoned Miss Wells, so I could have had no criminal intent."

"Friends of mine, and I am sure I still have lots of them in the show business, surely know Arthur Buckner is not a thief. Yes, I have been in trouble before and all over promotions, of money people investing in my enterprises on different occasions, for which I dearly paid the penalty for handling money of those who wanted to get rich quick on small investments. But now I am sure hurt—accused of being a thief."

"Surely the managers and the performers are not going to see me 'framed and railroaded' after all they know I have suffered. I just can't endure any more, as brave as I try to be."

"There were people in my employ the past few weeks who know of Billie Wells loaning me this ring to pawn because she told everyone. Surely they will be witnesses for me should I have to go to trial after any of them reads this article. Please send me their names and present address to the Tombs, so they can be subpoenaed to appear for me—that much is due me. Ru. J. Palmer, my former secretary; Bob Martin, my general manager; Harry Yost, manager of my show; Billie DeRex, star of the revue, and others can save me because they know Miss Wells gave me her ring to pawn."

"Won't some one in the profession send a good lawyer to represent me and see me at the Tombs? Won't some one start a petition to raise \$300, each friend of mine subscribing a little (which I ask only as a loan) so the money owing her (\$200) can be given to her to drop the charge against me?"

"I wrote Benny Davis, now running the show at Reisenweber's Columbus circle, New York, to start a petition to raise some money for me, so anyone who will help, please send the money to him or address it to Arthur Buckner, Tombs Prison, enclosed in letters, registered, or telegraph me there. (Her place in the theatrical profession that troubles me) I'll get help, why shouldn't I? Even money to eat on during my confinement in the Tombs, no matter how small the amount, as prison food is 'tough going' and anyone is entitled to eat, sleep, etc."

"I will yet be a big man in the theatrical world, because a man that tries as hard as I have can't always quit loser."

"Wish friends would visit me at the Tombs. Visiting hours, 10-12 and 1-2. Do publish this, Variety, so that my friends will see it. You always publish scandal about me, now please help me."

Buckner returned to New York about three months ago, after serving a second term in the Federal prison at Atlanta in connection with his promotion schemes. His first conviction was in New York, for selling interests in Buckner's Theatrical Enterprises. Upon his release after serving a year, Buck-

15 YEARS AGO

Rewritten from Variety of June 23, 1906.

Thompson & Dundy retired from connection with the New York Hippodrome following a disagreement with John W. Gates. There was a good deal of talk of the Ringling Bros. circus playing the big house the following spring in opposition to the annual engagement of the Barnum & Bailey show at Madison Square Garden under the management of James A. Bailey. The Hippodrome people had spent \$35,000 in an advertising campaign to stand off the competition of the circus that year and Bailey contemplated retaliating with a publicity drive the next year.

Proctor's 23d Street announced an engagement of stock replacing vaudeville, while Proctor's Fifth Avenue returned to vaudeville after an experiment with stock.

The music publishing business was in the midst of a record slump. All the Tin Pan Alley firms were cutting down expenses and looking timorously into the future. It was freely predicted that not many would survive the year.

Rigo, the Gypsy violinist, and charmer of the Princess Chimay, was the attraction at Pabst's Harlem, but had been lured to the rival establishment, the Casino at 124th street and Seventh avenue by better terms.

James J. Corbett signed with Mittenhall Bros. to star in a new piece called "The Burglar and the Lady."

Announcement was cabled that Marie Lloyd would tour the Percy G. Williams' houses the following spring, her first visit since the days of Koster & Blal's.

Fred Walton opened his own

specialty shown in the Opera House, Hartford, Conn. On the bill were Walton, George and Harrington, "Lo-Qua," an illusion operated by Henry Clive; Frank Mayne & Co., Mattie Lockett, Roland West & Co., J. Francis Dooley and the Kratons, hoop rollers.

The Pawnee Bill (Maj. J. Gordon Lillie) Wild West paraded on Broadway without creating much of a sensation.

Hurtig & Seamon opened a root garden show atop the Metropolis theatre in the Bronx, then controlled by Henry Rosenberg. George Dunbar was sore about the enterprise. He had spent \$3,000 for equipment for a tent show in the district and could not get a license to open. He alleged political influence had been brought to bear by someone connected with the Metropolis to bar out opposition.

Lew Dockstader signed Eddie Leonard for his minstrel show.

Hyde & Eelman bought property two blocks east of the Chicago Haymarket as the site for burlesque house.

The Empire Circuit announced an innovation in burlesque management in the appointment of a censor committee of three members—Harry Martel, Maurice Jacobs and Will Drew—whose duty it would be to pass on material in the next season's shows. "The committee," it was set forth, "would have power to take vigorous action whenever their demands were not complied with."

A new distribution of show activity in Harlem was forecast. Hurtig & Seamon's music hall would play burlesque and the Harlem opera house would take on a vaudeville



HARRY KAHNE

ALWAYS LIVES UP TO HIS BILLING

What the San Antonio "News" said:

MENTALIST DOES 5 THINGS AT ONCE

Majestic Actor by Baffling Entertainment Takes Headline Honors.

Wiseacres, so-called, have in the past derided the efforts of persons attempting to do more than one thing at once, but if these same wise ones were at the Majestic they would have seen the most marvelous demonstration of "brain power," doing five things at one and the same time and doing them well.

Although Harry Kahne is not billed as the headliner of the bill, by sheer ability and baffling entertainment easily takes the honors on an evenly balanced production. Kahne reads, writes, speaks, talks and adds a column of figures at the same time and to make it all the more intricate he does his writing upside down and backward. His demonstrations are positively uncanny and the audience shows its appreciation by spontaneous and vigorous applause.

Coming East Under the Direction of EDWARD S. KELLER

This week (June 20), at the Orpheum Circuit's Wonder House, State-Lake, Chicago.

ner proceeded to San Francisco, made large claims as a producer, started a cabaret show or so out there and was again apprehended on about the same charge. He was again sentenced to Atlanta for a year or two. Upon his recent release Buckner voiced a protest against his treatment. Returning to New York, he immediately resumed cabaret producing, opening a show at Reisenweber's, which had a brief run.

Buckner some years ago was a trick bicycle rider in vaudeville. Later he retired as an act, becoming a booking agent, theatre manager and girly show producer to turn.

policy. William J. Kelly's stock organization would go into the 125th St. (previously the Columbus), moving from the Yorkville, operated by Bimberg.

Somelody had started the report that May Howard would retire from burlesque and Miss Howard came back with indignant denial.

The Eastern Burlesque Wheel leased the Murray Hill on East Forty-second street. The addition was made to offset the desertion of the Sullivan & Ross houses, which jumped from Eastern to Western Wheel.

LESS WORK FOR ACTS THIS SUMMER THAN EVER BEFORE

Wholesale Closing of Houses Leaves Available Time at New Low Record Mark—Total Swelling Daily.

The local Keith, Loew and Fox houses below are expected to remain open all season, contingent upon business holding up.

The list of houses that are expected to remain open this summer has been compiled from the books of the Keith, Loew, Fox, Sun, Amalgamated and Pantages circuits.

Houses announced to close within the next two weeks have been deleted from the list.

B. F. Keith's

New York—Keith's Palace, Keith's Riverside, Keith's Royal, Moss' Broadway, Moss' Coliseum, Keith's Fordham, Keith's Hamilton, Keith's Jefferson, Moss' Regent, Keith's 81st St., Keith's H. O. I., Proctor's 125th St., Proctor's 58th St., Proctor's 5th Ave., Proctor's 23d St.

Rockaway, L. I.—Morrison's.

Far Rockaway, L. I.—Columbia.

Coney Island—Henderson's.

Brighton.

Brooklyn—Keith's Bushwick, Keith's Orpheum, Keith's Greenpoint, Keith's Prospect.

Allentown, Pa.—Orpheum.

Atlanta, Ga.—Lyric.

Atlantic City—Garden Pier.

Baltimore—Maryland.

Binghamton—Binghamton.

Boston—B. F. Keith's.

Cincinnati—Keith's Palace.

Cleveland—Hippodrome.

Detroit—Temple.

Harlem, Pa.—Majestic.

Hazleton, Pa.—Fidelity.

Holyoke, Mass.—Mountain Park.

Ithaca—Strand.

Jersey City, N. J.—B. F. Keith's.

Johnstown—Majestic.

Knoxville—Blju.

Lancaster, Pa.—Colonial.

Louisville, Ky.—Keith's National.

Mobile, Ala.—Lyric.

Mt. Vernon, N. Y.—Proctor's.

Morrisville, Conn.

Nashville, Tenn.—Princess.

New Britain, Conn.

Newark, N. J.—Proctor's.

New London, Conn.

New Orleans—Palace.

Norfolk, Va.—Academy.

Passaic, N. J.

Philadelphia—B. F. Keith's, Keystone.

Ossining, N. Y.

Pittsburgh—Davis, Harris, Sheridan Square.

Portland, Me.—B. F. Keith's.

Quebec, Can.—Auditorium.

Richmond, Va.—Lyric.

Roanoke, Va.—Roanoke.

Schenectady—Proctor's.

Shenandoah, Pa.—Strand.

Syracuse—B. F. Keith's.

Syracuse—Proctor's.

Washington—B. F. Keith's.

Yonkers, N. Y.—Proctor's.

Poli's Circuit

Bridgeport—Poli's.

Bridgeport—Poli's.

Hartford—Capitol.

New Haven—Palace.

Scranton, Pa.—Poli's.

Springfield, Mass.—Palace.

Waterbury, Conn.—Poli's.

Wilkes-Barre, Pa.—Poli's.

Worcester—Poli's.

Boston B. F. Keith

Boston—Boston, Washington St., Scollay Square.

Cambridge—Gordon's Central Sq.

Lynn, Mass.—Gordon's Olympia.

Newport, R. I.—Opera House.

Chicago B. F. Keith

Dayton—Strand.

Indianapolis—B. F. Keith's.

Louisville—Fountain Ferry Park.

Owosso, Wis.—Strand.

Richmond, Ind.—Murray.

Toldeo—B. F. Keith's.

Orpheum Circuit

Chicago—Majestic, State-Lake.

Los Angeles—Orpheum.

Milwaukee—Palace.

San Francisco—Orpheum.

Western Vaudeville

Bellefonte, Ill.—Washington.

Elgin, Ill.—Rialto.

Galesburg, Ill.—Orpheum.

Lincoln, Neb.—Liberty.

Omaha, N. b.—Empress.

Quincy, Ill.—Orpheum.

Salina, Kan.—Grand.

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GEORGE WALSH IN SKETCH

George Walsh, the picture star, may be in vaudeville next season in a sketch, directed by Lewis & Gordon.

Engages for Long Term at 78

Last week George W. Dukelan of "Rubeville," the Charles B. Maddock vaudeville production, reached his 78th birthday.

At the same time Mr. Dukelan signed another long term contract with Mr. Maddock.

"XOCHITL" GIRLS DETAINED

Graham Sisters Arrested, Mistaken for Gypsy Gypers.

Roseburg, Ore., June 22.

Martha Graham, who plays the name part of "Xochitl," Ted Shawn's Aztec dance pantomime on the Pantages Circuit, was arrested, together with her sister, Georgia, when they stepped off a train here to get a breath of air enroute from Portland to San Francisco. The local sheriff "identified" the girls as two young gypsies who had fleeced a rancher of \$500 and disappeared. The girls failed to establish the error in time to make the train again, and, only after some time in custody, when a flood of telegrams they had sent brought convincing answers, were they permitted to proceed.

Mrs. C. A. Hickman, wardrobe mistress of the company, remained with them during the embarrassing adventure.

MISS SHAW WITHDRAWS

Loses \$5,000 in One Week at Apollo

Miss Billie Shaw withdrew her bill of playlets at the Apollo last Saturday after showing one week. Miss Shaw planned the entertainment as a special matinee attraction, but risked regular showing in the warm weather. The loss on the engagement was around \$5,000 on the week, that taking in house rent and salaries, but not including the costume display by Miss Shaw.

One of the playlets called "Pearls" is a vaudeville possibility. It was written by Miss Shaw, as were the other one-act pieces, Max Figman directing. The show itself was presented by Seabury and Shaw, formerly in vaudeville.

SHUBERTS' VAUDE. PRESSMAN

The Shuberts have engaged G. Horace Mortimer as the general press representative for their vaudeville department.

Mr. Mortimer was formerly publicity man for the Orpheum Circuit (vaudeville) engaged in special work, having succeeded Nellie Revell in that capacity, following Miss Revell's retirement.

JACK BESSEY SUED

Chicago, June 22.

Jack Bessey, one of the best-known stock managers in the West, has been sued for divorce by Bonnie Elizabeth Bessey, formerly a dancer, who names "one Alice Jacka," and asks for alimony based on a net income of \$20,000 a year. Bessey's company is now in Decatur, Ill.

IRENE FARBER MARRYING

Friends of Irene Farber (Farber Sisters) say she will be married this summer to a non-professional and retire from the stage.

Constance (Connie) Farber, the comedienne, and other half of the sister turn, will thereafter appear alone.

BRONX GIANTS AND BEARS MAKE ROMAN HOLIDAY OF N. V. A.'S

Disastrous Results When Actors' Ball Club Hooks Up with Semi-Professionals—Grody Pasted—Page Shines for Bears.

MISS ROSEDALE WEDS

Holt and Rosedale Part As Contralto Retires.

The vaudeville, musical comedy and Victor record team known as Holt and Rosedale dissolved this week. Lillian Rosedale is to be married to a New York business man, a major in the recent war. Vivian Holt, the soprano, will probably work with a man.

Holt and Rosedale were the added feature last season with the McIntyre and Heath revue, following successes on the Century Roof and on the Orpheum and Keith circuits. They may reunite occasionally for making of records.

MISS TUCKER MOVES

Says Hotel Too Big for Her Voice—Prohibition!

After a short stay as the feature of the Hotel Shelburne, Brighton Beach, cabaret, Sophie Tucker is moving onward, having closed Tuesday at the Coney Island place. Tomorrow (Saturday) Miss Tucker will open at one of the Atlantic City hotels.

The singer says she discovered this season, for the first time, the Shelburne is too big for her voice. Some day Miss Tucker may engage a 10-acre lot and freely tell what she thinks about prohibition.

H. SINGER BROADWAYING

Harry Singer, brother of Mort H. Singer and manager of the State-Lake theatre, Chicago, is here for a conference. He may not return to the giant vaudeville temple on State street, as his desires are encompassed in New York.

FINAL N. V. A. CLOWN NIGHT

The final N. V. A. Clown Night of the present season will be staged at the clubhouse Saturday, June 25. Oscar Lloraine and Tommy Gordon will officiate. The Night will resume early in September.

Cummings in Garden Show

Roy Cummings will replace James B. Carson in the new Winter Garden show next Monday. The Rath Brothers will also retire and Cummings is scheduled to do a specialty in the spot now occupied by the Raths.

The N. V. A. Baseball Club entered the lists against New York's fastest semi-professional ball club this week with rather disastrous results.

Sunday the artists played a double header with the Bronx Giants, at Bronx Oval, losing both games. The first was a nip and tuck affair with the actors taking the short end of a 2 to 1 score. Bob Grody, who was with the Giants this spring, twirled a bang-up game for N. V. A. and should have won.

Four times the N. V. A.'s got their first man on, but instead of sacrificing, they played the old army game and lost opportunities to score. Mechanically the actors have a very fair ball club, but until they realize that New York's semi-pros are mostly ex-minor leaguers who are thoroughly familiar with the intricacies of the hit and run and other baseball delicacies, they won't win many ball games.

The second Sunday game was a walkover for the Bronx Giants, 13 to 2, with Grody being rushed in in the late innings to relieve Signer who started strongly but was wild as a hawk. Armstrong and Brown played good ball in both games, with Sammy Smith making a couple of pretty plays in left field and banging one in the pinch besides.

Monday the N. V. A. crossed bats with Jeff Tesrau's Bears in a game staged at the Polo Grounds for the Evening Mail "Save a Home" fund. Before the game several of the players were called upon to entertain the crowd with Villiani offering a ballad, the Gorman Bros. doubling on a popular number and Eddie Leonard obliging with "Roly Poly Eyes" from the top of the Giant's bench. Francis X. Donegan also pulled some nifty stepping atop the bench, putting the crowd in (Continued on page 21)

NEXT FAMOUS DIVIDEND

(Continued from page 3)

the title of the fee is guaranteed and insured by the Lawyers' Title & Trust Co. The 83d street site is owned unconditionally by Loew, Inc., and the Newark parcel is owned in part and held in part under a 63-year lease. The bonds mature serially, 1 to 10 years.

Net Assets \$27,000,000

In an elaboration of the bankers' statement published as an advertisement it is set forth:

"Prompt payment of both principal and interest is unconditionally guaranteed by Loew's, Inc., with gross assets of over \$40,000,000, net assets of over \$27,000,000 and net earning of over 200 per cent. of the entire bond issue."

Some discussion has been carried concerning construction contracts made by Loew, Inc., during the period of high prices and what their situation is now that building costs have been materially cut. The position of these deals is explained satisfactorily by the statement that all building agreements were made on the "cost plus" basis (the contractor engages to do the work at current costs plus a specific margin of profit to himself), and thus the company will benefit in full from all reductions in construction costs since the making of the contracts, such as lower wages and cheaper materials.

The summary of transactions 16 to 22 inclusive is as follows:

STOCK EXCHANGE

Thursday—Sales High. Low. Clow. Chg.				
Fam. Play-L.	3500	59	57	58 1/2 + 1/2
Do. pf.	200	79	79	79
Loew, Inc.	1200	11 1/4	11	11
Orpheum	100	23	23	23 - 1
Friday—				
Fam. Play-L.	3500	58 1/2	57 1/2	58 - 1/2
Loew, Inc.	2000	11 1/2	10 3/4	10 3/4 - 1/4
Saturday—				
Loew, Inc.	1500	11	10 1/2	11
Monday—				
Fam. Play-L.	8300	57 1/2	52 1/2	53 1/2 - 1/2
Do. pf.	300	79	78 1/2	79
Loew, Inc.	2800	11 1/2	10 3/4	11 + 1/4
Orpheum	800	24	22 1/2	22 1/2 - 1/2
Chicago sold 250 Orpheum at 23 1/2				
Tuesday—				
Fam. Play-L.	6200	55 1/2	51	54 1/2 + 1/2
Do. pf.	100	79	78	78 - 1/2
Loew, Inc.	8500	11 1/4	11	11 1/4 + 1/4
Orpheum	300	22 1/2	22 1/2	22 1/2
Boston sold 110 Orpheum at 22 1/2				
Wednesday—				
Fam. Play-L.	6000	59	55	55 1/2 + 1/2
Do. pf.	600	79	78 1/2	79 + 1/2
Loew, Inc.	1800	11 1/4	11 1/4	11 1/4 - 1/4



CLARE CARROLL

Who makes her initial bow to New York Big Time Vaudeville next week (June 27-29), at Proctor's 58th Street, and the last half (June 30-July 3), at Proctor's 23d Street (New York), as a single act. For ten consecutive weeks Miss Carroll has more than made good as a rollicking, cheerful, charming singing comedienne on the Keith Southern Circuit.

One critic wrote of Miss Carroll: "She is a boon for the opticians and thoroughly satisfies her audience with a personality and entertaining material all refreshingly new." Another said: "Her's are the songs with a laugh for the tired business man and a bit of sentiment for the tired housewife."

Will New York like her? Next week is the answer!

ALBERMARLE CLOSED; FOX'S BIGGEST FLIVVER

Pop Vaudeville House Steady
Loser Since Opening.

Fox's Albemarle, Albemarle road and Flatbush avenue, in the Flatbush section of Brooklyn, closed Sunday. The house opened March 17. From the first it was a flop as far as business was concerned. During the 13½ weeks it operated the Albemarle played to consistently poor business, qualifying as the worst flivver in the way of a pop vaudeville house since that style of entertainment has been in vogue in the East. Sundays were even worse than weekdays at the Albemarle, toward the last few weeks. The scale was lowered after the first couple of weeks, but did not help business any. Later the scale was given another downward tilt without result. The Albemarle started with an orchestra of 22 pieces. This was cut to 16 men, five or six weeks before the house closed.

The Albemarle, with five acts booked by Fox and the Fox pictures principally, apparently couldn't compete with the Flatbush, about two blocks further up Flatbush avenue, the Flatbush playing big small time vaudeville booked by the Keith office. A first run picture house, about six blocks down Flatbush avenue and another about three-quarters of a mile away, also on Flatbush avenue, helped to put the Albemarle out of the running.

It had evidently been the intention of the Fox people to keep the Albemarle open all summer, as a sign in the lobby last week stated no seats would be reserved after June 18.

The Fox people have the Albemarle on a 10-year leasing arrangement from the Albemarle Theatre Co. at a yearly rental of \$70,000. The arrangement additionally calls for a 50 per cent. cut of the profits to the theatre corporation. Thus far, however, there has been no profits to speak of, as it is understood every week the house played since it opened was a losing one.

A change of policy will be made in the fall, it was said by a person interested in the theatre corporation. Fox will retain the house but will put in a different type of show.

HENDERSON'S BEHIND

Big Time Policy So Far This Summer Cost \$7,000

The big time vaudeville policy at Henderson's, Coney Island, recently replacing the pop variety there, has so far cost the house management \$7,000, it is said.

No reason is assigned for the absence of profitable business at Henderson's nor has the management (Weiss Brothers) any intention of abandoning big time over the hot weather, the report concludes.

STAGE HANDS-CARPENTERS

The jurisdictional dispute between the United Brotherhood of Carpenters and Joiners and I. A. T. S. E. (stage hands union) over which organization has the right to handle stage work came up again this week at the American Federation of Labor Convention at Denver. The dispute has been going on for some 15 years and has been brought before the convention regularly each year, with the stage hands coming out victorious each time. Last year at Montreal the A. F. of L. convention appointed a committee to adjust the matter. Matters stand just as they have always stood in the carpenters-stage hands' dispute at present.

A labor man, however, well posted on A. F. of L. policies stated this week that if Lewis was elected president of the A. F. of L. it might have considerable bearing on the long standing stage hands-carpenters union quarrel. The I. A. T. S. E. delegates, Equity and A. F. A. E. of the Four A's are Gompers adherents in the A. F. of L. presidential fight.

BOB JANETTE IN HOSPITAL

Bob Janette, representative of the National Printing Co., and prior to that for several years with the Keith interests, has been confined to St. Vincent's Hospital, New York, for the last four weeks with a severe attack of neuritis.

Reports from the hospital this week had Mr. Janette gradually regaining his former health.

CARNIVALS ROUSING WHOLE COUNTRY TO SWIFT ACTION BARRING THEM OUT

Same Type of Reports Showing Criminal Assaults,
Crooked Gambling and General Disorder Pour
In—Only Room for Ten Per Cent. of Complaints

The entire country seems up in arms against outdoor carnivals, the carpet-bagging pests which have so long given disreputable impressions of professional amusement to the smaller communities. The touring tip-and-toss outfits are being barred and blocked everywhere.

Meanwhile, the reports from various sections regarding activities where the tent shows are still permitted, again deal with criminal assaults, crooked gambling and general disorder. A commentary is supplied by one correspondent who sent Variety a story regarding a clean carnival, treating it with naive sincerity as a bit of important news.

Following is less than 10 per cent. of the carnival news received this week. The entire paper could be filled with the complaints, scandals and public outrages against these traveling nuisances:

Milwaukee, June 23.

Lownie Bratcher, employed as a ticket taker in R. T. Freed's carnival, now playing this city, who claims that his home is in New Orleans, was arrested here on a serious statutory charge proffered by a 14-year-old girl. He and the girl were arrested in a box car of the special Pullman trains used by the carnival, by railroad detectives.

According to the story told by the girl, she met the youth who took her on various rides and then took her to the box car, against her

wishes, she claims, where the attack took place. He is being held without bail to be arraigned in court next week.

Wilkes-Barre, Pa., June 22.

The City Council at its last meeting passed a resolution that no traveling carnival companies should be allowed to show within the city limits. The action was brought about by unfavorable reports on several of the carnivals which have played in town since the outdoor season opened.

The coal regions in Pennsylvania, which have reported better business conditions than any other part of the country, for the past few months have been swamped with carnival companies, with the local authorities in several towns taking action against them due to the nature of the shows and the class of people they carried with them.

Canton, O., June 22.

Mayor Herman H. Witter, who last season took a stand against allowing carnivals to play here, could not be convinced by a carnival agent, after an hour's conference in his office, that the city would benefit from a visit of his show. He refused to give a permit to the agent of Lee Brothers' United Show.

Discussing the issue with a Variety representative, Mayor Witter said: "So long as I am mayor of Canton there will be no carnivals

exhibit here. I made this stand a year ago when the W. H. Campbell's United Shows played here, and made it rotten for the administration. A representative of the show said "they were burning it up," and that they did not intend to come back over this territory, and I guess they accomplished their intent, for neither Akron nor Youngstown will permit tented attractions of this kind as the result of their visit to these towns last year."

Mayor Witter has refused permits to at least 15 carnival agents since the season opened. He said: "This city, like Akron and Youngstown, in years past, was recognized as one of the three best spots in Ohio for carnivals. Now all three are closed, and this season neither city has permitted a carnival to play within the corporate limits, and it looks like they will be closed to shows of this character for years to come."

All administration officials claim the community has been better off without them, and that the townspeople are money in pocket.

Amsterdam, N. Y., June 22.

As a result of the activities of the Rev. O. R. Miller, head of the New York Civic League; Matthew Kelly, owner of a carnival bearing his name, and Alexander Simons, a concessionaire, await the action of the Montgomery County grand jury on a charge of operating a lottery. The Rev. Mr. Miller had them arrested last Thursday night, after he had purchased a ten-cent chance on a "chicken" game. The arrest and subsequent hearing in police court was a mixture of drama and comedy, with a little burlesque thrown in for good measure. The owner of the show, the controller of the con-

(Continued on page 9)

LIFE INSURANCE POLICIES ISSUED TO KEITH EMPLOYEES

Graded According to Length of Service—No Physical Examination Required—Payable at Death or Disablement Before 60—Memorial to B. F. and A. Paul Keith.

The certificates of insurance ordered by E. F. Albee for all employees (excepting artists) of the Keith Circuit have been issued under a group or blanket insurance arrangement made with the Travelers' Insurance Company, of Hartford, Conn.

The policies are automatically graduated in amount according to the length of the Keith service. The amount of life insurance starts at \$500 for services of over six months and less than one year in the Keith employ, running to \$1,000 for five years and over. One thousand dollars is the maximum amount named. The insurance, according to the policy, is also payable upon a Keith employee becoming maimed and unfit for service before he is 60.

The insurance feature is a memorial to the late B. F. Keith and his deceased son, A. Paul Keith. A likeness of B. F. Keith is on the first page of the policy certificate.

According to understanding, the Keith insurance covers the employees of the Proctor Circuit. In all certificates to the number of over one thousand are said to have been issued. No physical examination is required.

The exception among employees of artists, mentioned in the policy, was likely inserted through vaudevillians belonging to the National Vaudeville Artists carrying an insurance of \$1,000 in that organization, without examination, with no charge exacted other than dues.

The certificate mentions that a group policy of insurance was delivered to the B. F. Keith Theatres Co., its subsidiaries and affiliated corporations.

On the third page of the certificate the following statement, signed by E. F. Albee, appears:—"To the employees of the B. F. Keith Circuit and its affiliations:—
"In memory of Mr. B. F. Keith

and his son, A. Paul Keith, this certificate of insurance is given you as a loyal employee of their organization. It is our desire to foster the friendliest feeling in our institution, and we want every employee to feel that we have his or her welfare at heart.

"We feel that, in giving this protection, we are adding a little to your peace of mind, in a measure,

showing our appreciation of your interest in the B. F. Keith Vaudeville Circuit.

"Please accept this with my sincerest wish that you may long continue in our employ."

The exact amounts mentioned in the certificates according to the term of service, are:—

Six months and less than one year, \$500; one year and less than two years, \$600; two years and less than three years, \$700; three years and less than four years, \$800; four years and less than five years, \$900; five years and over, \$1,000.

Physical Director's Act

Ernesto, for some time a physical director at the Illinois Athletic Club, Chicago, is to enter vaudeville with an acrobatic offering. He is booked to play some of the eastern Loew houses.

Aste's London Office

The Sam Aste office has established an office in London, with Lewis Nathan in charge.



MILLER and LYLES

The Authors and star comedians of "Shuffle Along" at 63d Street Music Hall, New York, and WOW, what a hit! Every line, every situation registers with a bang. In fact, MILLER and LYLES and the show they have authored, are one of the biggest laughing comedy hits in a generation. Professionals and theatregoers of New York have not only attended this show once, but come time and time again. The result is capacity houses and an indefinite New York run.

\$2,000,000 CLAIMED BY RHINOCK OF SHUBERT

Estimate Made—No Effect on
Shubert Vaudeville

That the situation between former Congressman Joseph L. Rhinock and the Shuberts as the result primarily of the latter's preparations to enter vaudeville is delicate was undisputed this week. Mr. Rhinock readily advised friends he has sought legal counsel and he also is reported to have stated a series of conferences were to be held regarding the differences between the Shuberts and their principal financial backer. Not only with the vaudeville program are they at odds, but it is reported an accounting will be demanded re the Shubert Theatrical Co. Mr. Rhinock is said to have estimated there is due him \$2,000,000.

Recently it was confirmed Mr. Rhinock, who not only represents himself in the Shubert enterprises but the George B. Cox estate also, has withdrawn from the Shubert vaudeville project. The reason for his opposition, however, has not been understood generally. Mr. Rhinock has held interests in Keith theatres in Louisville, Cincinnati and Indianapolis. These interests were formerly a portion of the Cox theatrical holdings. Along with Rhinock the Shuberts are interested, so that Shubert vaudeville would oppose such interests, including their own.

But the interests held by Rhinock in Keith middle western theatres extend to other houses than those named. He has heavy holdings in Marcus Loew, Inc., and Shubert vaudeville might therefore doubly oppose his interests.

Mr. Rhinock's activities with the Shuberts have been financial, he not being concerned with any of the actual producing. Together with the late George B. Cox, an Ohio political power, he entered the firm some ten years ago. More recently the Shuberts and Rhinock absorbed the remainder of the Cox theatrical holdings, which included the interests in some of the southwestern Keith vaudeville theatres.

It is understood the differences within the Shubert camp, though serious, will not stop the vaudeville plunge by the firm. Those on the inside say the Shuberts have gone too far to withdraw at this time.

It is understood William Morris has received a proposition from the Shuberts for their vaudeville venture. Morris is said to have stated a figure at which he will accept. He has been particularly active in supplying American acts for English bookings of late. Over 50 acts have accepted the music hall dates and are now appearing in England under Morris' direction.

BOOKING INTER-STATE

Indefinite Opening Date Holding
Back Denman

Arthur Denman in New York has started to route acts for the Inter-State Circuit in Texas for next season. Denman lately moved into the seat left vacant by Celia Bloom, who left the Inter-State's booking post to be married.

The Inter-State will have seven weeks next season, four full weeks and three splits. The bookings have been rather slow, through the indefinite opening date.

It has been about set the houses will open either the second or third week in September.

Denman will take up many of the acts that Nat Kalchelm is to blanket for the Middle West and tack on the Southern time either before or after the Western vaudeville dates.

NEW BRITAIN BILLS

The Lyceum, New Britain, Conn., starts next week on a vaudeville policy, taking 14 acts a week (two seven-act bills on split week) booked by Walter J. Pilmmer. The arrangement is for the summer, but may continue next fall.

The house has had a mixed record, playing stock, pictures and vaudeville at various times. F. L. Hickey is manager. The opposing shows in the town are made up of four acts and pictures.

JOHNNY SIMON COMES EAST

John Simon, of the Simon Agency, joined the list of Chicago artists' representatives in New York this week. He will, as is his custom each summer, make his office with Harry Webe and remain until September.

SAN FRANCISCO SHOWS

PANTAGES, FRISCO

San Francisco, June 22. The regular road show did not come to Pantages intact this week. The switching eliminated Leonard and Willard and Charles and Mayme Butters. They were replaced by Camilla's Birds and Hugo Lutgens at the first show and at the second show Rhoda and Crampton were added.

The arrangement worked out satisfactorily, but not much enthusiasm was displayed or expected from the few present for the early acts.

The house was fairly well filled for "Not Yet Marie," headlining in last position. With William Edmunds featured it entertained and boosted the Pan average.

Will H. Armstrong in "The Baggage" still goes well. The familiar vehicle retains its old-time comedy punch, and Armstrong's Foy imitation is the nearest thing to the original ever seen here. Miss Smith is good looking and handles her assignment creditably.

Grace Hayes and her company were on third. She possesses a clear soprano, and with Cyril Mockridge at the piano offered a pleasing singing routine. At the finish she gave some production numbers to a fine send-off.

Hugo Lutgens worked strenuously with his Swede preacher monolog in second spot, but with little return. Camilla's Birds, attractively presented, opened successfully.

Josephs.

ORPHEUM, FRISCO

San Francisco, June 22. The Orpheum program this week is a hummer. It starts with a wallop and ends with a bang and has plenty of sparkling comedy in between. Bradley and Ardine, appearing sixth, provided class with their prettily staged and speedily executed dances and tied up the show with their acrobatic proclivities. John Irving Fisher was tremendously applauded for his piano playing and his grin, which appears silly at the outset, develops into a good laugh producer.

Trixie Friganza, headlining, was in rare form and looked stouter than ever in striped costumes designed to accentuate her size. Her routine, while not appearing to consume as much time as formerly, contains more speed, and her success was more pronounced than ever.

"Summertime," a melodious farce headed by Lewis Nilson with a capable cast, elicited good laughs in third position. Frank Mathews and Ada Ayres, with a talking skit and a tightwad, received hearty applause. The wise-cracking material and its handling scored almost continuous laughs.

Rose Clare, well known locally, received flowers galore, giving second spot quite some importance. Miss Clare is dainty and her effective delivery of talk written around a futuristic idea carrying a good comedy punch, registered soundly.

Van Horn and Inez, in closing position, didn't lose many, while their speedy revolving stunts on rollers and the neck spin drew applause. In opening position Homer Romaine got over big with stunts on swinging trapeze and rings. In fifth position Eddie Borden in "On Fifth Avenue" easily repeated last week's success. Borden's own reception being even more pronounced.

Josephs.

HIP, FRISCO

San Francisco, June 22. Plenty of empty seats at the Hippodrome Sunday due to the pleasant weather and outdoor lures, but the bill was enjoyable.

Santry and Norton, a mixed couple, working together throughout, offered a series of ballroom dances, concluding with the familiar neck swing. A feature of the routine is its brevity and speed.

Gulford and Brown, a couple of colored fellows with excellent singing voices and comedy dancing, secured a hit with fun-making, while their talk is also good for laughs; but the routine should hold more interest.

"Breakfast for Three" is a kitchen farce wherein plenty of hoak supplied good laughs. Lynne Sherlock is featured, with Harry Cordaire also standing out in a souce character role.

Lewis and Thornton, a clever Yiddish looking comic and an excellent straight man, scored a hit with good talk material and singing ability.

The Leach Wallin Trio closed well.

Josephs.

LOEW'S CASINO.

San Francisco, June 22. The Will King show provided practically all the entertainment at the Casino this week, and this despite the fact that five vaudeville acts precede the King offering. The specialty bill was another example of how a regular road show can be ruined by switching for a local engagement. The Hip picks its bill from the two incoming shows, and what the Hip doesn't want the Casino gets.

The current Casino bill was robbed of all comedy. The only

laughs in the entire vaudeville section came in the closing spot with Al Gamble and company. The company is a good-looking straight man. Gamble gets most of his laughs in the audience before climbing on the stage for his rapid calculating stunts. He is a wizard with the figures and injects quite a little comedy into his mathematical demonstration.

Toto Hammer in a novel contortion act was in the opening position. He is assisted by a comely girl and effective setting. The one-legged rope skipping with the other leg around his neck was one of the outstanding feats and was applauded.

Helen Vincent offered three songs in the second spot. A "blues" comedy number and a ballad comprise her routine. Miss Vincent hardly showed enough with her present frame-up to qualify as a distinctive single turn. She passed quietly. Bernice La Barr and Beaux followed with more singing. Five young men are the "beaux" part of an act that does not give value for the salary involved in an act carrying so many people. "Do You Ever Think of Me?" by one of the boys, received merited applause. A Frisco imitation by another fell short, as did some old gags injected during the running. Miss La Barr is an attractive girl and leads an old-fashioned number with the boys behind her at the finish, but to only fair returns.

The Diaz troupe of wire-walkers were fourth. One youth and three girls go through a familiar routine of wire feats. The male member is the principal performer, the girls merely filling in with some lighter work and aiding in the picture.

One of the best novelties the King show has shown in months was offered in the current show, "Wrong Number." It came in Dorothy Neville's number, a lullaby to little Lillian Ruggero. Lillian, a child not more than five, created genuine surprise when she stepped from the cradle and in prima-donna style rendered an operatic number. The child was a sensation and had everybody talking.

SEND WEST FOR GIRLS

Fanchon and Marco Want Choristers From Mrs. Wright's School

San Francisco, June 22. Establishing somewhat of a precedent Fanchon and Marco have sent out this way for additional girls for their chorus, from the Anita Peters Wright school. Already eight of Mrs. Wright's girls are members of the Fanchon and Marco show in Broadway; four more being scheduled to join them soon.

Mrs. Wright left for the east last week where she will aid Fanchon and Marco in producing new dances.

CALLED THEM "HAMS"

Members of King Co. Cause Arrest of "Johns"

San Francisco, June 22. Two alleged "Johnnies" who, according to the complainants, insisted on calling them "hams," were arrested in front of the Casino last week at the request of Misses Bessie Hill and Madeline Hill of the Will King show.

Bessie Hill, who is playing leads at the Ellis street house, accused both men of annoying her and her sister while they were walking home after the evening performance.

The men who gave the names of Arthur Turner and Joseph Germano were brought before the court who dismissed the former and found the latter guilty of disturbing the peace.

BUDDY WALTON TO WED

San Francisco, June 22. Buddy Walton, recently at the Orpheum, this city, last week announced her engagement to Lieutenant Eugen Dmitri Zadonoff, a Russian, whom she met a short while ago during her stay in San Francisco. Prior to the overthrow of the Russian monarchy, Lieutenant Zadonoff was a baron in his native country. He later left Russia for Italy where he served with the air forces during the war.

The date for the marriage has not yet been set.

Charles Pincus, Husband

San Francisco, June 22. Charles Pincus, house manager of the California, joined the ranks of husbands June 6 by wedding Viola Jacobi, young society girl of this city.

FRISCO'S FILM CO.

Local Corporation to Make Pictures and Dissolve

San Francisco, June 22. Organization of picture producing company for San Francisco was announced last week by S. D. Adkisson, assistant manager of the Fairmont Hotel and vice-president of the new company which is to be known as the Krag Productions Co. The scenery of Northern California and San Francisco will be utilized as settings for productions.

The company according to the officials represents something entirely new in the movie industry. Two pictures are to be made and distributed after which the organization will immediately dissolve and go out of business. The scenarios of the plays, "The Pathfinder" and "The Garden of Life" have been written by S. K. Johnson who will also direct the filming.

NEGOTIATING FOR OPERA

San Francisco, June 22. Negotiations are under way with the California Opera Company of Los Angeles, recently organized by William G. Stewart, for a visit to San Francisco. It is planned to obtain the company for a two-weeks stay at the Curran commencing July 4. The offer for such arrangements has already been made but not yet accepted. A season of opera in Los Angeles during July has been contemplated by Stewart.

Whether San Francisco will see the artists this summer depends on the decision to be made by the organizer.

"The Fortune Teller," "Fra Diavolo," "Dorothy" and "Carmen" are scheduled for the southern city.

EUGENE C. EBEL STEPS OFF

San Francisco, June 22. Quietly evading friends and relatives in Oakland, Eugene C. Ebel, treasurer of the Fulton theatre and Ruth Abbott, Piedmont society girl, were married in the East Bay city last week. The newlyweds departed for the south following the ceremony and will return to Oakland to make their permanent home.

The bride is prominent in social circles of the bay region and was recently graduated from a private training school while the bridegroom besides being treasurer of the Fulton is the son of the house's manager, George Ebel. No one knew of the wedding until the Justice made an announcement to the press.

ILL AND INJURED

Robert Boniel in the American Hospital, Chicago, due to an automobile accident. He will be laid up for at least two weeks.

Betty Tascott, wife of Ted Koehler, is in a local sanatorium with nervous prostration.

Arthur J. Horwitz entered Dr. Stern's sanatorium Tuesday and underwent a minor operation. He will recuperate at Atlantic City, probably leaving for the shore next week.

Willie Morris, Jr., is out of danger following his bad fall at Saranac Lake, N. Y. He may be brought home the end of this week.

Mrs. Charles Middleton (Spellmeyer) is at St. Vincent's hospital, New York, recovering from an operation performed Wednesday.

Adelaide French, confined to her home in Paterson, N. J., for several days with an ulcerated jaw, has recovered.

Fred Zweifel, who underwent an operation at the Post Graduate Hospital, New York, last week, is reported recovering.

Nils Granlund, the Loew publicity agent, was operated on for appendicitis Tuesday morning at the Van Cortlandt Hospital, New York. Granlund will remain there for several days.

Carrie Watts (Mrs. Tommy Toner) was operated upon June 18 at St. Vincent's Hospital, Philadelphia. Mr. Toner is of Alexander and Toner. Their Philadelphia home is 524 South 54th street.

Ed Sullivan, for 25 years in the employ of Proctor's theatres and a member of the stage force of Proctor's Grand Albany, is convalescing from two broken ribs, but expects to be able to resume his duties when the theatre opens in September.

NEW ACTS

Paul Decker in sketch, with Adelaide O'Connor, Frank W. Taylor, George Parks.

Will Morrissey has started work on a new revue framed for the small time including two men and two women playing under the title of Mill Morrissey's Comics. Morrissey will not appear in the act.

Sam Howard (brother of Willie and Eugene Howard and formerly with the Bell Boy Trio), with Lillian Norwood, two-act.

Raymond Bond will revive his former two-act "Remnants," appearing with Eleanor Magnuson.

SAN FRANCISCO ITEMS

San Francisco, June 22. Will King, who leaves the San Francisco Casino for his annual vacation July 9, will only rest until August 7. The present King company will go intact to the MacArthur in Oakland for a season of musical comedy stock, opening Aug. 21. Miss Clair Starr (King's wife) is the only member of the present company who will remain behind. She will supervise company No. 2, now being organized for the Casino. Jack Russell, formerly in vaudeville, has been secured for the new company. He will share the comedian honors with Henry Shumer, former director of the Alcazar, who will also aid in the direction of company No. 2. Farces will be principally used by Miss Starr's organization.

T. C. Reavis is putting the Clinic in Santa Rosa through a period of reconstruction. Interior and exterior decorations are in line for the house.

Roy Clair opened last week at the White in Fresno with a musical comedy stock review for the summer season. The house plays Orpheum bills and road shows in the season.

Loew's State at Sacramento closed last week for the summer.

The Lyric, on Fillmore street, showing a straight picture policy, changed hands again last week.

Eddie J. Mather, stage manager of the New Orleans Orpheum, arrived in this city last week in charge of 30 Chinese members of the crew of a Russian vessel which, after lying off the coast of Cuba, was brought into an American port and the crew made ready for deportation upon completion of arrangements by Angel Island authorities.

Morrissey and Young, two men, singing and comedy.

Maurice Samuels, who recently tried out a comedy-dramatic sketch "A Page From Life," has discarded it and will return to his former vehicle, "A Day at Ellis Island."

Horn and Dexter, man and woman, with Julian Horn (formerly with "Snapshots").

Rose Bell (Rose and Lee Bell), and Pauline Saunders (Bowers and Saunders), skit.

Edgar Atchison-Ely will return to vaudeville in Billy's Tombstones next fall, having been offered Shubert bookings. The farce playlet has not been used for four years. Ely originally played in the piece as a three-act play under Shubert management.

Henry Marshall (songwriter) and Ina Williams ("Midnight Rounders"), two-act.

Jack Waldron (formerly with Emma Haig) and Shelina Carlton (formerly in cabaret), two-act.

Fern Rogers, single.

Goslyn twins, both late of the Harry Carroll revue.

Arthur Franklin and Bell Tilden in skit.

Johnnie Le Fevre with Marion Lawrence.

The Four Brownskins (four women in brown face), singing and piano.

Jack Waldron and Thelma Carlton, singing and dancing.

Tom Dingle and Patsy Delaney.

Martha White, from burlesque, singing.

Arthur Franklin and Billy Tilden, piano act.

Correll Sisters, two girls, with Gladys Correll (Gilroy, Dolman and Correll).

Fox and Venetta, two-act.

Bentley Bros., xylophone players and song and dance.

Elythe Baker, single piano turn, prior to appearing in a production (Rose & Curtis).

Jack Waldron, with Thelma Carlton.

Goslyn Twins and Dean Moore.

Vivian Marie Connors in a three-people playlet. Miss Connors is a 10-year-old child actress.

Donna Montran, new single turn, Jimmy Duffy, with "The Four Cherubs," a girl quartet.

Ruby Wallace and Sam Ward (not the songwriter), in a comedy-song and talk turn.

The Six Brown Brothers have accepted summer bookings in the New York Keith houses. The act has been out of the two-a-d-y for several seasons, appearing in Dillingham productions. They recently closed with "Tip Top" and will return to that attraction when it takes to the road in the fall.

Octavia Handworth and Co. in sketch, four players, special scenery and electrical effects, written by John G. Collins.

Friday evening, June 24, the third performance of "Les Trois Bossus" will be given at La Gaite Francaise, this city, with a number of prominent local artists in the cast.

The Marmien Sisters, at the local Orpheum last week, who have been accompanied on their Western trip by their mother, were joined by their father this week, who arrived here from New York to spend his 25th wedding anniversary with the family.

The Witmark Trio of San Francisco, consisting of Jimmie Lederer, baritone; Barney Hagan, lead, and Bobbie Toft, tenor, has occupied high billing in several of the leading houses of the Bay region during the past few weeks with their songs. This week Paul Ash has them working in with the orchestra at the Loew State in Oakland.

Ben Burman, of the Waterson, Berlin & Snyder offices, married several weeks ago in this city, is honeymooning in the South with his wife.

Olga Harting, San Francisco girl, who for several seasons played in vaudeville and then left for the East, where she joined the Flo Ziegfeld beauty chorus, after which she became more or less famous through her marriage and startling divorce from Donald F. Mackay, II, millionaire New Yorker, is back in this city after an absence of several years.

Pat Casey, accompanied by Cal Griffith, Chicago's Orpheum representative, reached town last week. Aside from shattering golf records, no other startling announcements are expected from Casey's visit at this time.

MARRIAGE

(Miss) Billie Bell (Brown's Battering Girls) will be married June 28 to Joseph A. Dargess, non-professional, in St. Anthony's Church.

Larry Meehan (Bender and Meehan) to Gertrude Newman at Cleveland, June 16. Miss Newman is in vaudeville.

Frank Wolf, Jr., Philadelphia vaudeville agent, to Bernice Melchert, June 21.

Goldie De Mille ("Broadway Brevities") to Bob Reaves, connected with the Kinkade hotel, Oklahoma City, Okla.

William Taylor (Taylor Triplets) and Gladys R. Hoke (Hoke Sisters) in St. Louis, June 15.

Jack Colon Patton to Loretta Marks, June 22, at St. Malachy's Church, New York. The newlyweds appear together in vaudeville as Patton and Marks. The wedding invitations were sent out by the parents of the bride, Mr. and Mrs. Joseph E. Marks.

Jane Duker, Hippodrome company, to Coles C. Wisely, Sells-Floto circus, in Portland, Maine, June 14.

BIRTHS

To Mr. and Mrs. Clarence Nordstrom, a son, Clarence, June 13.

Mr. and Mrs. R. J. Bryhn, at their home, 316 South First street, Rockford, Ill., May 21, a daughter. Mrs. Bryhn was formerly professionally known as Margaret Vinton.

ENGAGEMENTS

Edmund Brees, "Bluebeard's Eighth Wife" (Wm. Harris, Jr.).

Sidney Blackmer, "Varying Shores" (Sam H. Harris).

Isabel Alden, "Mme. Milo" (Shuberts).

ONE BRIGHT SPOT IN LOS ANGELES

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SAN FRANCISCO

INDICTMENTS IN MASSACHUSETTS BEGIN CRUSADE AGAINST PIRACY

Music Publishers' Protective Association Determined to Stamp It Out—Dealers Denied Credit Stock Up—Reveals Fraudulent Circumstances

The indictments of Charles H. McGlue of Lynn, Mass., and Augustus H. Sullivan of Worcester and Roxbury on charges preferred against them by the Music Publishers' Protective Association, for counterfeiting, pirating, spuriously manufacturing and fraudulently exposing to sale 76,000 copies of "Whispering," 20,000 of "Humming" and 10,000 of "Bright Eyes," marks the beginning of a crusade by the association to make an exemplary case of the offenders. The piracy was discovered when salesmen for Sherman-Clay of San Francisco, Marrs and Watson-Berlin-Snyder of New York, the respective publishers of the three songs, found that certain dealers to whom they had not been selling because of trade credit were carrying large stocks of these songs on their counters.

E. C. Mills, chairman of the Executive Board of the M. P. P. A., went up to Boston a fortnight ago to investigate the matter after the Burns Detective Agency and the U. S. Secret Service had not made much headway, and ran down the offenders within six days, earning the congratulations of both sleuthing systems for his perspicacity in the matter.

Mr. Mills unearthed a shrewd plot that is almost fiction-like in its planning. The spurious copies were printed at the plant of Goodman Bros., in Boston, one of the members of the firm confessing to Mills. A \$5,000 civil suit has been filed by the association against the printers in the name of Sherman, Clay & Co., the false manufacture of the "Whispering" copies.

The piracy system started in the middle of January. Previously Sullivan had been a Democratic delegate at the San Francisco convention at the time "Whispering" was showing up as a potential national hit on the coast. McGlue formerly controlled the New England Co. of Boston, which went under in the recent slump to the extent that McGlue had to mortgage his stock for \$7,000, which sum he turned over to the M. P. P. A. for distribution among the creditors. However, the publishers refused to extend any further credit to McGlue and the latter returned the surplus music to them in an effort to secure further credit. This return of the music dissipated the security for the \$7,000 and the bank foreclosed the mortgage. It had the effect of McGlue starting another company, the Empire Music Co., in the name of his wife and others, situated on the floor above the New England offices. Sullivan, who was an established Worcester dealer, was a member of the Empire company.

Realizing that the Empire company would create discussion should it suddenly sell large lots of these songs, which the publishers had never sold them, they conceived the idea of ringing in Jacob I. Williams, a Worcester dealer, whose 20 years' career in the business was terminated by the recent fire in that city. It being an established custom of the trade for dealers to sell their surplus stock to others or exchange it for other songs they required at the moment, Williams (whom Mills terms an innocent party in the whole deal) was the go-between in disposing of these huge job lots throughout New England to other dealers, even to the extent that Jenkins & Son and the Dixon-Lane companies in the middle west were induced to buy these pirated copies. Even the Kresge syndicated stores were literally "sold" in this manner, thus flooding the entire country with them. The music was sold at from 10 to 15 cents per copy. The usual wholesale bulk price is 13 cents legitimately and 20 cents in 10 and 20 small copy lots.

A Burns man was legitimately kept tagging Sullivan on a previous charge of violating the Innkeepers' act for refusing to pay a bill at the Intel Brewster, Boston, and he was later arrested on a technicality, but really for the purpose of a "third degree," throughout which he denied all knowledge of the piracy. Mr. Mills also filed two civil actions for less than and more than \$500 each, thus bringing a constable and sheriff into play to keep them trailing.

JOHN SPARKS CIRCUS, "BEST AND CLEANEST"

Outfit Plays Vermont for First Time—Doing Capacity

Burlington, Vt., June 22.

The John Sparks Circus finished up a week in Vermont, playing to capacity crowds. This the first time the organization has been into this territory. It is the best and the cleanest small circus seen in this State in a great many years.

Animal Features:
Capt. Fleber's Seals.
Sparks' Dancing Horses.

Woodford Posing Horses.
Group of Hurdle Jumping Horses.
Two elephant groups worked by Minnie Thompson and Madge Fuller.

Feature Acts:
Flying W's (aerial bars).
Irma Come. "Dancing Girl of the Wire."

Two Jap. acts, Kolan and Ezuma troupe.

Riders:
The Guises.

The Hollis' (Two).

The show opened with an hour's concert by the show band of 26 pieces under the direction of Jack Phillips. The regular program follows:

Display No. 1—Grand entry, closing with a novel number—Ella Harris, "The Diva of the White Tents," rendering popular selections to the accompaniment of Phillips' band, while slowly circling the Hippodrome track on the back of "Big Zulu," the skyscraper elephant.

No. 2—Clowns doing a few funny stunts.

No. 3—Kobi Koban, contortionist.

Sparks' posing horse and dogs on stage. Irma in ring.

No. 4—Comical Connors and riding mule. Football elephants on track. Burt Mayo's bucking mule in ring and finishing with Gordon, the mile-a-minute pony, on revolving table.

No. 5—Bernardo, up-side-down. Dumps Eno Troupe, balancing perch. Leona Earl on flying ladder.

No. 6—Lady principal riding by Flora Bedina, Ring 1; Bessie Hollis, Ring 2.

No. 7—Elephants, Lewis Reed, trainer. Worked by Minnie Thompson, Madge Evans.

No. 8—More of the clowns.

No. 9—Pony drills and other stunts in both rings, worked by Myrtle Mayo and Burt Mayo. Koban Japanese Troupe.

No. 10—Comedy acrobatic number by clowns.

No. 11—Four Walters, aerial bars, doing very good.

No. 12—Clowns again.

No. 14—Sparks' High School Horses. Minnie Thompson, Madge Evans, Miss Widner and Burt Mayo, riders.

No. 15—Acts of Dental Dexterity—Lola Harris, Kula York, Madame Fuller.

No. 16—Hiro Eno, foot slide, and Bernardo on the silvery wire, up-side-down.

No. 17—Captains Tieber's seals.

No. 18—Connors and Irma on the tight wire. Miss Lola on the slack wire. Great Dooley, bounding wire.

No. 19—Skyscraper principal and

30,000-copy assignment of other "Whispering" copies, which was eventually attached.

The Goodman Bros.' implication was traced by means of a series of canceled checks credited to Sullivan's bank account in Worcester.

There are two indictments filed against the defendants, one for conspiracy to violate the Federal law and the other for the violation of the copyright law. Each indictment is based on three counts, the conspiracy angle carrying with it a penalty of \$1,000 to \$10,000 fine and one to five years' imprisonment, or both. The copyright infringement is punishable by fines ranging from \$100 to \$1,000 and imprisonment for one month to one year, or both.



GERRY MACY

Basso Cantata and character straight man, whose rich, bass tones and winning personality aid materially in the big success of

TAYLOR, MACY and HAWKS
Direction.
FITZPATRICK & O'DONNELL

somersault riding number by Walter Guice and Melvin Hollis.

No. 20—Double trapeze numbers by the Aerial Yorkers and Aerial Earls. Single trapeze by Mlle. Harris and Bee Zung.

No. 21—Sparks' High Jumping Horses. Elmer Brooks, Clyde Widener and Frances Widener, riders. This took the place of the old time chariot races.

The clowns are led by Walter Jung, with the Barnum & Bailey show for many years.

Frank A. Burden, late general press representative of Sells-Floto, as a late addition to Sparks' press department in advance.

Among the executive staff are J. C. Kelly, legal adjuster, and Eddie Jackson, press representative with the show.

Russell.

HARRY SINGER IN NEW YORK

Having "set" the State-Lake, Chicago, apparently for all time, Harry Singer, the Orpheum Circuit's business representative in Chicago, is in New York for a visit. It is some time since Mr. Singer came to the town of his liking, having been in Chicago for a long spell. He opened the State-Lake as supervising director of that house and has given it his general attention since then.

It is reported Mr. Singer may shortly return permanently to New York and resume his producing inclinations.

FILM REVIVALS FOR LOEW

The Loew Circuit for the summer will revive several big Broadway feature pictures in its local houses.

Commencing next week, some of the Loew houses in New York will use "The Miracle Man" and "Broken Blossoms." The pictures will be played in some of the vaudeville houses in conjunction with the regular bills and also some of the straight picture houses.

GOOD LOOKING ROUTE ISSUED BY KALCHEIM

20 Weeks of Well Laid Out Time—Fares \$5 a Week

The first blanket contract in New York given out by Nat Kalcheim for the Western Vaudeville Association and B. F. Keith's Western brought through the first route received since the new arrangement went into effect.

Fiske and Loyd were the act to receive the route through the Harry Spingold agency. It called for 20 weeks, is exceedingly well laid out with jumps that do not average over \$5 a week under the present rates. There was only one week of cuts on the route. E. St. Louis is down as a cut. The new Erber theatre, built there last season, has proven more or less of a bloomer and the western office is trying to build it up. Ft. Wayne, a full week last season, goes into a split again, as it was two years ago.

Only two weeks of the Butterfield time is given in the route.

WAGE DISPUTE

Springfield Managers' Ultimatum—20 Per Cent. Cut or Close

Springfield, Mass., June 22.

A wage dispute may close the Broadway, Fox-Nelson, Capitol and Poli theatres. Employees of the houses were notified Saturday of a 20 per cent. salary cut or the alternative of a shut down. The notice followed a meeting between the managers of the theatres and representatives of the theatrical unions.

The former suggested a cut, informing the men that poor attendance, due to unemployment, daylight saving time and good weather, necessitated a reduction in operation expenses.

The stage hands', billposters' and moving picture operators' unions protested against the slash in pay and the owners then issued the ultimatum.

INEZ COYNE'S JUDGMENT

Inez Coyne last week recovered judgment for \$294.13 against the Wilner-Romberg corporation, representing four weeks' salary for services in "Just Make Believe," a vaudeville production which the legit producers sponsored last fall. When Miss Coyne was summarily dismissed, there was two weeks' back pay due her plus the usual fortnight's notice.

Winfield Bonyng, of O'Brien, Malevinsky & Driscoll, represented Miss Coyne.

GOLDEN & WARD, AGENTS

Mart Fuller Golden and Frank R. Ward have been authorized by the Keith office to act as vaudeville agents through its fifth or pop vaudeville floor. The firm has taken offices in the Romax Building.

Mart Fuller Golden is a brother of the late George Fuller Golden.

CON'S TOMATO SOAKED; OUT OF CONDITION

Eddie Mead Slips in Hummer Instead of Set-Up.

Syracuse, June 22.

Dear Chick:

We staged an open air boxing show up here Monday and Tomato got an awful pastin from a guy named Kid Lux that Eddie Mead brought up. I'm sure this Lux wuz a ring-er and I want you to nose around Sam and Abe's cigar store and see if Mead dont tip his mit.

I wired Eddie at the last minute to bring up a soft lightweight as Tomato wasn't in no shape for a tough battle and they would do a nice 10 round waltz for the folks and nobody injured.

Mead blows into town with this Lux bird who certainly looked like a hanger for my socker but you never can tell a book by it's advertisement rates. They were the star bout and after a few pork and beans had beat all the air out of the ball park tryin to hit each other they trotted out Tomato and Lux.

I told Eddie just before the bell not to let Lux dive until after the fifth round as I wanted to give the saps a run for their jack. He laughed and said dont be surprised if he dont dive at all.

I didn't pay no attention to this for Mead is always braggin about his fighters when everybody knows he's the luckiest in the world for grabbin guys who go out and cop for him. Well this Lux guy certainly slapped Tomato around in the first round and Mead yellin for me to get ready to catch Tomato on the first bounce.

In the third round, Lux copped Tomato on the button and the birdies would have sung cookoo for him only I had the presence of mind to pull the bell a minute ahead of time endin the round. Mead made a terrible beef about me cuttin a round short and I asked him where was the set up he promised to bring up.

Mead told me that Lux was tryin to lose but that Tomato was such a tramp Lux couldn't help winnin. Can you beat that? I told Tomato to keep covered up that this Lux guy knew he had caught him out of shape and was tryin to knock his brains out. Tomato wanted to bite, scratch and kick to make a fight out of it but I was afraid the gang wouldn't stand for it for they were all stuck on this Lux's boxin.

In the sixth round I told Tomato to run across the ring and paste Lux as he was gettin up off his stool. The kid done just as I told him and hung Mr. Lux across the top rope in his corner where he slashed him up good for about a minute but it was a flash in the pan for this bird could take it like Boer Rodol.

He comes out of the storm smilin and lit into Tomato with a right cross that I felt over in the corner. The way he smeared my feller up would have made a bull fight look like a croquet match. All through this Mead kept crackin wise about cover up Lux, he aint bleedin, he's stallin, and a lot of more cracks that I will make him eat sooner or later, you mark my words.

If I had wired Frank Bagley I know he would have brought up some set up and not a pup out of Benny Leonard like this fat guy Mead did. And the worst of it is that the fans got so stuck on Lux they want him back in a return bout.

The fight went the limit with me savin Tomato twice by pullin the bell while he was on the floor. Tomato hasn't eaten nothin but soup since the battle for he couldn't masticate a cream puff, his jaws are so sore.

As soon as he snaps out of it I'm goin to start him trainin and match him right back with this soapy guy and if he dont take him I'll punch you in the nose at 3 o'clock some afternoon in front of Macy's window.

But dont forget to sneak around to Sam and Abe's for I can just hear Mead tellin that flock of knuckle pushers how he sneaked in a ringer on me after me tippin my boy wasnt in no shape.

Find out who Lux is and I wont be surprised if he aint some new star from the Coast. I'm tryin to get Leach Cross for Tomato for next month as he is a big card up here and they ought to pack them in.

Your pal, Con.



KARYL NORMAN

"THE CREOLE FASHION PLATE"

Sails for England on the S. S. Olympic, June 25th, to play a ten-weeks' engagement.

Booked by WILLIAM MORRIS.

CHICAGO VAUDEVILLE SHOWS

MAJESTIC, CHICAGO

Chicago, June 22.

Whether it is owing to the fact that so many houses are closed or that so many strikes have been settled is hard to say, but business has picked up at all of the vaudeville houses. This theatre was nearly capacity before the first act went on and by the time No. 2 was on nothing was vacant but the last row. Another peculiar twist is that this house has reduced prices in everything but the boxes and only two of these were filled.

It was hot—very hot—but one forgot the heat watching such a good show. Sansone and Delila opened. The man should stop stalling to make his tricks look hard, as it makes for burlesque after he does this twice. Mons. Grant Gardner has developed his act into a sure fire single. When first shown around here it looked very weak.

Ed and Birdie Conrad were billed in this spot, and after the orchestra had vamped a half a dozen times the lights were changed and Bob La Salle took their place. Too early for such a good act, although La Salle tied up the show. It was the wrong spot, as it made Ed and Birdie Conrad, who were ready by this time and followed him on, look like a No. 2 turn. La Salle has the perfect vaudeville piano act—an act that spells big time in capital letters a foot high. Ed and Birdie Conrad then came out. Ed Conrad has just the opposite personality of La Salle, and though he is a good performer, not good enough to take an audience too lightly, and they resented it. Conrad might remember all audiences don't understand Yiddish, and though his talk at first found a few laughs, after he did about five minutes of Yiddish it became tiresome. Several acts have done the same thing this season at this house.

Alan Brooks in "Dollars and Sense" followed. It is doubtful whether Brooks can ever get a sketch that will serve him as well as this, but it should never worry him, as this one always goes over, and this time, which must be the eighth or ninth here, it went well enough to allow Mr. Brooks a speech. Kellam and O'Dare were a laughing and applause hit. Kellam was at his best, while Miss O'Dare looked like a sugar plum. They deserve all they can get.

Nat Nazarro, Jr., seemed a little slower than usual, may be on account of the heat and may be on account of the preceding acts, as there was plenty of dancing ahead, of all styles. Nazarro is improving every time he shows around here. Ned Norworth and Co. had to follow this heavy bill and worked like Trojans, never letting up once. Bronson and Edwards are really Collins and Hart with a new act, part of which they broke in at the Marigold Gardens last year, but much smoother with the dead wood eliminated. They open with whip

cracking that brought screams, then some bum magic and then into the wire bit.

STATE-LAKE, CHICAGO

Chicago, June 22.

Harry Kahne started around this vicinity just about two seasons ago, making the rounds of every tryout theatre on the Western Vaudeville books. He has come up, until today he is a contender for the highest vaudeville honors. No mystery attached to this young fellow. He just steps out and does his act, and what he does is really phenomenal—five different things at one time—writing backwards, upside down, talking, reading and adding large numbers. He works before a light blue eye with two small easels on each side and one large one in the center. He is dressed in a natty summer suit with a straw hat, and has the gift of a smiling personality plus showmanship that can't miss. This is the first big-time date Kahne has played here, but it can't be the last, because it is an act built on merit and meets public approval.

Watiska and Understudy, two clever seals, opened this show with a fast routine of usual seal tricks; a worthy opener. Murray Girls deuced it with the same songs used last week at the Majestic; they went the same way. Bailey and Cowan with Estelle Davis were made to order. Johnny Burke in his talk of the "Draft" helped enliven things for the next 15 minutes. Then Kahne had his fling, and he sure delivered.

Gene Greene then ventured forth. He was slow in starting and his talk didn't help him much, but when he got down to his restaurant bit of the Greek waiter he mopped up. Reynolds Donegan and Co. have added another girl, making three in all, and wear what looks like French costumes—very brief, but pretty. Their skating was clean cut and went over big. Bronson and Baldwin and Ash and Hyams not seen at this show.

McVICKER'S, CHICAGO

Chicago, June 22.

Jackie Coogan headlined this week, not in person, but in his picture, "Peck's Bad Boy." Two weeks ago this picture was playing at a Michigan avenue picture house at 75 cents top. Here the picture is being shown in conjunction with eight acts and at 50 cents top. Because of the film, eight acts instead of the usual ten. A houseful and then some turned out for the first show, and it is very likely it will keep up. The film had enough situations and titles in it to get the funny bone working full force. It was a snap for the acts to follow.

Walsh and Bentley opened and were obliged to bow many times. With carefree ease they did their hand balancing and spiced it with talk. O'Neil Sisters followed with

popular numbers and a few changes in wardrobe. The ballad singer stopped the act with her numbers. In opening the duo sing a pop number with gestures. The girl who sings rag numbers should stick close to singing and eliminate unfunny faces. The girls' appearances create the impression of refinement and the face making is against the grain. With another season on the family time this act will be ready for the two-a-day.

Stanley, Tripp and Martin, three men, juggled clubs, threw hats and pleased in every way. Tripp, a short, fat, comic, carries the bigger part of the act and is responsible for the success. Allen and Francis did a lot of talking, some funny and some not, and in the last part of the act did their best work by dancing. Both the man and woman are unusually good and should trade some talk for steps. Walter Kaufman came on with a stage jag that made the men present jealous. He pans his better half to the delight of the males present and sang a few restricted numbers. The crowd was pleased with him. Charles Barney and Co. sailed over with lots of applause. His sketch is about a drunken father and a heartbroken daughter who is in love with a sympathetic fellow. Brady and Mahoney opened before a harbor drop showing government ships. The two men enter in sailor outfits. One is a comic, the other a foil. They got a lot of laughs. Billy Hart and Circus Girls didn't have a walkout and went through his often-seen act.

CHATEAU, CHICAGO

Chicago, June 22.

This is one of the few outlying houses which are braving equatorial weather, little attendance and bad prospects. It was to be expected that the bathing beaches and parks were bigger attractions than any "name" on a bill. This vaudeville can't even be classed as of the summer variety, so it was evident that the picture, "Bob Hampton of Placer," drew the score of people. It took up an hour's time and didn't make it any too easy for the acts to entertain.

Prevost and Goulet, two men, are their own cause for keeping their act in small time houses. Usually the audiences are at least considerate in applauding, even though the act is not a sensation. Imagine acrobats playing the guitar and piano. The somersaults and hand-springs are good, and they would do better to do away with everything but their acrobatics. Hugh Johnston does card, egg and a few other tricks. Johnston, trickster, not thrilling. Stan and Mae Laurel got laughs; entertained, but did not draw any encores. The plot of the act lacks much; some things are done without rhyme or reason; it even appears jumbled up at times. A girl comes home with a toothache. She phones for a dentist and exits. A burglar, bearing the earmarks of an amateur, comes in. Girl re-enters, thinks burglar is dentist. He has a tough job convincing her he is a burglar. After which he asks her to marry him. (Some speed.) Man exits and girl sings song. Man comes back dressed as girl vamp; girl dressed as man to be vamped. Talk foolishness, and then exit, after taking up much too much time and offering nothing to brag about. The man acts comical, sometimes succeeds, and the girl carries a diva air about her. Otto Brothers only need a crowd who have a slight idea of the inside of vaudeville, and they will ruin any favorable impression any preceding act has left. They burlesque vaudeville behind the stage and do four characters. Five Violin Misses, with Hattie Kitchenner, closed. They carry a drop with their name in iridescent as an olio and a velvet eye.

RIALTO, CHICAGO

Chicago, June 22.

Judge Landis, acting as advisor for the building trades, has sent a raft of people back to work. This naturally boosted the business for theatres, and here, at least, a houseful—main floor, mezzanine and balcony—spoke for itself. Skating Mackie came on with such a snap it seemed as though some one had charged them with electricity. They are whirlwinds and entertainers. The girl is good looking and just as good a worker. The man worked as though he was roller skating on a glass floor. They also have pretty hangings and are a staple vaudeville turn in any position. Peters and West accompanied each other's singing on the piano. They try comedy numbers and have picked those they can sell best. They might work in the center of the stage instead of to one side. King and Wyse have a mild act. There were two "jokes" that were all right until they interpreted them to be "blue." Frank Rogers, a colored ventriloquist, took two encores. Rogers works with two dummies—one a black boy and the other a white chap. Of his encore bits the ballad man was best. If he had

some one write big-time talk for him he would be doing two-a-day instead of more.

Rose and Thorn did very well. The woman does a Swede character, seldom seen. She never cracks a smile and stuck very close to her business. The man helped her along and rounded out a dandy offering. Marvelous De Onzos showed balancing of candle holders and on the necks of bottles that must have taken a lifetime to perfect. The man is as light on his feet as a feather and never missed a stunt. Broomstick Elliott moved his contraptions a few blocks and repeated. Fred La Reine and Co. did his electrical act and it was finely received. Though in town often this is one of a few acts which never become tiresome and always entertain. La Reine is a showman of the highest grade. Gleasons and Houlihan and E. J. Moore not seen at this show.

KEITH WESTERN GETS PARK

Chicago, June 22.

Meyers Lake Park, Canton, O., has switched its bookings from Shea & McCullum to the B. F. Keith office, Western.

The house will be booked by Glen Burt for a full week, six acts being played, starting this week, with two shows daily.

Paging Florence Lorraine.

Florence Lorraine, a chorus girl, is requested to get in touch with A. Silbar, 229 South Market street, Chicago. Mr. Silbar has a very important message for her.

NOTES

William Grossman, of House, Grossman & Vorhaus, left this week for Los Angeles. He was called to Arizona to inspect a vanadium mine and plant for his clients, but will go on to look into the film situation on the Coast.

The recently closed "3 Wise Fools" played three consecutive seasons. Harry Forsman was with the show from its start to the finish, without missing one of its 1,000 performances or more.

It's reported from Milwaukee that Charles L. Marsh, with "Once Upon A Time" the past season, will shortly wed, with the name of the bride to be unannounced though a professional.

Willie Green, assistant to Nicholas Schenck in the Loew offices in now stationed at the Schenck Bros. Palisade Amusement Co. for the summer season.

Arthur L. Shanahan has been appointed manager of the New Portland Theatre, Portland, Maine, following the resignation of Herbert L. Hutchinson, who expects to become connected with the Gray circuit of theatres.

VAUDEVILLE SHOW
TOURS BY MOTOR

Acts Travel in Twin Six Truck Carries Scenery.

Chicago, June 22.

Armond Wright of Wright and Earl has organized several other vaudeville acts and is making a trans-continental automobile tour. The show will consist of six acts of vaudeville and a prolog. The troupe is touring in a twin-six Packard with a one-ton White truck.

The acts making the trip are Wright and Earl, Sydney Townley, Frank Stanley and the Wilson Sisters, Earl and Earl and Harold Weiler. They received letters from the mayor of Chicago to various city officials en tour.

Philip J. Dolan, "The Three Chums," in vaudeville, and his wife Vivian Jane Hilborne Dolan, have been divorced. The decree was secured in Suffolk County, Massachusetts.

John T. Hoffman, for 15 years treasurer for H. A. Christy of the Grand, Morgantown, W. Va., has retired.

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AT RIVERVIEW, CHICAGO

PARK BUSINESS ON TOBOGGAN WITH CROWDS BUT NO SPENDING

People Come but Don't Dig Up the Coin—This Vicinity In and Out—Less at Beaches—Bankruptcy Report.

Along with other spheres in the amusement field business in the eastern parks has been steadily sliding behind the takings of last year. Though temperatures this season have remained moderate, the weather has not mitigated against business. Concessionaires say that patrons are not spending; attendance is good but people are just walking about. It is estimated the amusement park people are grossing 30 cents on the dollar of last season, that going for the concessionaires in total. Last year the season's start was made gloomy by 21 days of rainfall. This spring and early summer have found nearly a perfect break so far as rain is concerned.

It has been stated that one of the most famous outdoor amusement park ventures in the country was on the verge of bankruptcy. The owner of a new game device there was advised to go slow because of that.

A new game inventor who has 35 games in various parks, covering territory from coast to coast, closed down his plant where the devices were being manufactured, although he had arranged for 10 more concessions. Two concessions having the game, which is accredited one of the best of the new stunts, have been withdrawn from parks in the East.

Operators of games say last season the Sundays went for grosses of \$400 to \$500, but that thus far \$200 is a good Sunday this season. On week days such concessions are pulling in \$6 and \$7 daily as against \$30 last year.

All of the beach houses around New York report less business this year than last. The Brighton theatre, Brighton Beach, in its sixth week, has done about 25 per cent. less business this season than any season. In the last three years. Last Saturday night was the first in three years the Brighton did not sell out. The Brighton has been boosting its business this year with theatre parties. The tickets are sold to the

clubs, etc., at about 25 per cent. less than the box office scale, the clubs re-selling for face value. The Brighton, usually catching many transients in June, has had much less of that character of patronage this year than in former seasons.

Henderson's, Coney Island, has been doing but fairly at night's and badly at matinees. Last year Henderson's had a small time policy during June, up to July 4. This year the big time policy became effective Decoration Day. The returns thus far, even with the better shows, have not been any larger than last year.

Morrison's, Rockaway, playing Saturdays and Sundays to date is also reported as doing considerably less than last summer at this time.

Some concession men however, figure to make out as well this season as last if they only get half of last year's gross. That certainly goes for the soft drink stands. One of the biggest lemonade and orange drink men explained why. Sugar and oranges are costing 50 per cent. less this summer and labor is down in like proportion, so his worries about overhead charges are few. This concessionaire has six stands in the various parks. Last summer he grossed \$90,000 on the season and claims he will be satisfied if he gets \$45,000 this summer and that he will make as much profit.

Reports from the parks nearby New York are in and out. Coney Island is complaining about the few spenders but has started off getting great crowds. Starlight Park (formerly the Bronx Exposition) is reported doing ordinary business.

Three parks in Jersey are partially competitor, the Olympia at Newark and the two river parks—the Palisades and the Columbia. The Olympia is a total flop to date, the other two resorts coping most of the business in the territory. The Columbia was formerly the old Schutzen Park. It is across the Weehawken ferry at 42d street, the park itself being located on Hudson boulevard. This is its second season.

A new park in Manhattan that sprung up over night is at 143d and Lexington avenue, extending down to the Harlem river. It is for colored patronage and is in the colored colony. The resort is called "Happyland," having a 10 cent admission and is reported doing big business. Inside the gate are the various "gags" with colored and white concessionaires. A feature free is two acts of vaudeville.

BURLESQUE ENGAGEMENTS

For Billy Watson's Big Show: The Moretto Sisters, Clarence Wilber, Beatrice Harlowe, Garrette Sisters, Carnival Trio.

CARNIVALS ROUSING

(Continued from page 5)

cession and the man who spun the wheel were arrested, but the third gentlemen was given an opportunity to get his coat and promptly disappeared. During the search for the culprit, the officers turned over one of the prisoners to Mr. Miller. For the life of him, the latter cannot understand why he was picked out for this unpleasant duty, especially in view of the fact that there were a number of men standing around who were far better qualified, physically, for a policeman's role.

In court the next morning, the Civic League officer had some of his cohorts with him, while Reilly and Simmons were represented by counsel. When the carnival men decided to waive for the grand jury, the question of bail arose. Their counsel asked that it be fixed at \$100, which was satisfactory to the assistant district attorney, but not to Mr. Miller, who insisted that \$500 be the minimum. The minister called the court's attention to the occupation of the accused and said that they might be willing to forego further appearance and forfeit their bail, if it was only \$100.

Rev. Miller relented, and Reilly and Simmons were released in \$300 and \$100 cash bail, respectively. The accuser then remarked that he had noted violations of the law when the show played Rensselaer a short time ago. When asked why he did not have arrests made then, he replied that the district attorney of Montgomery county "might not wish the reason published."

Harrisburg, Pa., June 22.

McCarthy's Carnival, which had been showing at Lykens, near here, was raided by County Detective W. L. Windsor and 19 State police, including Captain Price of headquarters. Twelve men, eight raffle wheels, a marble dropping device, a dart game and a spindle device, all used for gambling, were gathered in. The carnival men offered a merry-go-round as security when a justice of the peace held them for the September criminal court, but it was refused and the men are now in the Harrisburg jail.

District Attorney Philip Moyer notified the carnival last week to cut out the gambling, but as no attention was paid to the warning the raid followed.

This city a year ago issued a ban against all carnival companies, but they are still common in the boroughs surrounding the city. The district attorney will take prompt action in the future if the law is violated by any of the carnivals.

Burlington, Vt., June 22.

The A. F. Crouse United Shows, which played just outside the city limits during the past week, proved a carnival can be clean and exist at the same time. This company was clean all through, carrying no girl shows of any type. Had it not been there is no telling of what might have been the outcome of its week's stand. They were given a location that was almost surrounded by dense woods that would have allowed free sway to any vice they cared to practice. Besides this there was no police protection on the grounds, as they did not come under the city police.

During the entire week there was not one complaint.

Milwaukee, June 22.

Amusement at cost at a resort owned and operated by the municipality is the program offered Green Bay residents by the city of Green Bay with the opening of Bay Beach in that city.

The park is situated about two miles from the city of Green Bay and is located on the bay. It has been operated as an amusement park for a number of years.

Last spring Bay Beach was presented to the city by the owners, Frank Murphy and Fred Bahr. The beach was operated on a concession basis with more or less success.

No "profiteering" is allowed, no admission is charged at the beach, and there are no private concessions with the exception of the roller rink. Five cents is charged for a dance, the dances being held three nights a week. The ballroom doors open at 8 o'clock and close at 11.

No gambling is allowed in any form. Wheels of fortune and other similar games are conspicuous by their absence.

Troy, N. Y., June 22.

Hudson Falls is the latest town to place a ban on carnivals. The Board of Trustees at a meeting agreed that as long as they were in office no licenses would be granted. This action was taken

following presentation of a petition from a group of citizens, asking that "sewer" attractions be barred from the village.

Cleveland, June 22.

Ohio is slowly becoming closed to carnivals, and agents for this sort of tented amusements are admitting for the first time that it will be only a matter of a few years until the Buckeye state will be free of attractions of this character.

Council here this week, as a move to ban shows of this kind, voted to increase the license fee. Under the newly passed ordinance the license rate is \$25 for each carnival, not more than five concessions each day and \$2.50 a day for each additional attraction. Acting Mayor P. D. Bonnell said he had refused licenses to eight carnivals in six weeks. One carnival arriving here Monday, the Great Buckeye Shows, was refused permission to unload last Sunday. The administration became disgusted with carnivals with the appearance here several weeks ago of the Hoss and Hays shows, officials said.

Wheeling, W. Va., which has been the mecca of carnivals for years, and recognized by showmen as one of the best spots in the Ohio Valley, this week banned shows of this kind. Home owners in the vicinity of the carnival grounds protested to the Mayor and as the result he issued an edict to the effect that licenses will be refused all those who apply. This city has had four carnivals in the past seven weeks.

Ashtabula, O., has joined with other Ohio cities in banning the carnival. Women's clubs this week asked the Mayor to refuse permits to tented attractions of this kind and as the result this city will be closed hereafter to carnivals.

Carnival agents scouting through

Eastern Ohio are having little or no success in contracting stands and prospects are anything but bright for bookings after July 1. An agent for a well known carnival making Eastern Ohio at this time told a representative of Variety that never in his years as a carnival agent has he seen so much opposition in Ohio towns to shows of this character. Five days in Canton talking with city officials failed to convince them that the city would benefit by a week's engagement of his show.

At Massillon, O., the Mayor advised the agent that no carnivals had visited Massillon this season and that industrial conditions would not warrant any coming into the city this season. He said the city had managed to get along without such attractions and that he will continue to refuse permits.

Administration officials at Alliance, O., have refused to grant permits for carnivals and as the result three shows already this season have obtained permission from Mahoning county authorities to pitch their tents on a lot just over the county line, about a mile from the heart of the business section of Alliance.

City Manager Laub, of Akron, O., has denied permits to several carnival advance agents this spring, he reports. The license fee for shows in the rubber city has been made prohibitive, but many carnivals to get into the city would pay the exorbitant fee if Laub would consent to their coming to Akron.

Agitation continues throughout Eastern Ohio against the carnival, towns joining the list each week in an effort to freeze them out of industrial territory where thousands of men are unemployed and theatres are making a humble effort to keep open their doors this summer in the face of existing conditions.

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Helen Murphy

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NEW "OPEN SHOP" CONTRACT FOR STAGE HANDS AND MUSICIANS

Drafted by Special B. P. A. Committee—All Must Sign It—Special Meeting Called for June 27—Labor Day to Open Season

The Burlesque Producers' Association has in course of preparation a new "open shop" contract, under which all stage hands and musicians will be engaged next season. The new contract will be ready for issuance, July 1. A committee was appointed to draft the "open shop" stage hands and musicians contract at the regular meeting of the executive committee of the B. P. A. held Tuesday. It was also decided at the executive committee meeting to call a general meeting of the B. P. A., which will be held next Monday, June 27, at 10:30 A. M. At the general meeting the members of the B. P. A. will be advised of everything that has been done thus far in the "open shop" plan by the executive committee, and further plans will be discussed and mapped out.

The B. P. A. executive committee also decided at the Tuesday meeting to make Labor Day the official opening date of the B. P. A. shows this year in the east. The Sunday preceding Labor Day will be the official opening date for the shows in the western stands where Sunday shows are played. This means that the Columbia wheel which plays the B. P. A. shows will open on Labor Day in the east and the preceding Sunday in the west.

The shows, if they so desire, may proceed to the stand where they are to open and rehearse there. For illustration, if a show is set to open in Cincinnati the company may travel to that point and rehearse at the Olympic for three or four weeks, as the case may be, before opening. This is optional with the producer.

None of the Columbia theatres will have a resident musical director next season. All leaders with the shows will carry an overture and exit music. The theatres will supply all electricians. The show will carry two men, carpenter and property man, in addition to the musical director. If a show desires to, it may carry its own electrician, but he will only be permitted to work back stage.

Each show will carry with it to the opening stand a spot and flood light, which must be in perfect condition. These lights are to be left at the opening stands permanently for the season.

A conference was held recently between representatives of the B. P. A. and the United Electrical Workers' Association, at which the electrical workers offered to man all of the B. P. A. shows with electricians next season. The matter is under advisement. The Electrical Workers has a membership of 1,000. The needs of the shows require but 38 electricians.

Communications were read at the Tuesday B. P. A. executive committee meeting from transfer companies all over the circuit, making bids to handle the shows. It was decided, however, that the B. P. A. would go ahead with its plan of organizing its own transfer companies next season in Brooklyn, New York, Chicago and other cities.

Representatives of the National Association of Theatre Burlesque Owners were present at the Tuesday committee meeting. It was agreed that all of the theatres playing the B. P. A. shows would install pianos in the pits next season.

Barney Gerard was in receipt of a compromise offer from the Theatrical Protective Union No. 1 this week. The T. P. U., which is the New York local of the Stage Hands' Union, made the following proposition: The union would permit Gerard to re-employ one of the men formerly working for him, but he (Gerard) must employ two members of the T. P. U. (New York local) on the scenic alteration job the men were working on at Miner's Bronx a couple of weeks ago, and which they were pulled off of by the union. The three men working on the Gerard alteration job were all I. A. T. S. E. men, but none belonged to the New York local. For the concession mentioned Gerard would have to sign a contract for next season with the union. Up to Wednesday Gerard had not given any answer to the union proposition. It can be authoritatively stated, however, Gerard will turn it down.

BURLESQUE PRICES SET FOR NEXT SEASON

75c Top on American Wheel—Some Readjustments in Columbia Houses

The American Burlesque Association houses will have a top scale of 75 cents, or 83 cents with the war tax, next season. Last season the scale was \$1 top, on the American wheel, for the better part of the season. Toward the end of the season a few of the American houses dropped the dollar scale and went to 83 cents, including tax.

The Columbia circuit houses will generally average \$1.25 top next season, the same top scale as the past season, but there will be fewer seats held at the \$1.25 price than last season. For instance in some Columbia houses where the first 10 orchestra rows were \$1.25 top, last season, there will be but five rows at that price, the other five rows being scaled at \$1. There will also be a cutting down of the number of last season's dollar section in the Columbia houses, with a consequent larger number of seats at 75 cents.

PUBLISHED MUSIC IN '94

Not Innovation for Burlesque—Trying It Next Season.

Bert Grant has been commissioned to write special musical scores for "Follies of the Day" and "Girls De Looks," the two Barney Gerard Columbia Wheel shows next season. Gerard will write the book and lyrics. The songs from both shows will be published. Jean Bedini is also publishing the songs for the current "Peek-a-boo," Columbia summer show.

Publishing scores and songs from burlesque shows is not quite the innovation believed. The first burlesque show to have special music and songs was the late Harry Morris' "Night On Broadway," which played the burlesque houses in 1894. Gerard's "Follies of the Day" in 1910 also had special music, written by Al Von Tilzer, published by the York Music Co.

COOPER'S SHOWS AND CASTS

James E. Cooper's four shows on the Columbia Wheel next season are set, as far as casts are concerned, with a couple of exceptions in the way of feature acts. The line-up will be as follows:

"Big Jamboree" (last season called "Best Show in Town"). Frankie Hunter, featured; Frank X. Silk, Jack Gibson, Carlton Four, Lellie Richards, Helen Andrews, Anna Thornton and Mildred Holmes. Manager, Louis Oberworth.

"Keep Smiling" (last season, "Roseland Girls"), Bert Lahr, featured; Harry Kay, Adele Ferguson, Emily Dyer, Mercedes Fay, Barry Melton, Chas. Wesson and Three Jolly Bachelors. Manager, Morris Weinstein.

"Hello 1922" (last season, "Victory Belles"), Scotty Friedell and Barney Gorcey, featured; Don Trent, Murphy and Adams, Franz Marie Texas, Gertrude La Vetta, Jesse Reese and Mae Mack. Manager, Dave Posner.

"Folly Town," Gus Fay, Lynn Cantor and Johnny Walker, featured; Leslie Door, California Trio, Jim Holley, Ruth Rosemond, Leda Walker, Edith Murray and Lucille Harrison. Manager, Joe Edmonston. Louis Franks will be in advance of "Folly Town," the only Cooper show to carry an advance agent.

Each Cooper show will carry 20 choristers.

Barclay vs. Any Burlesque Golfer

Don Barclay issues a blanket challenge to any golf player in burlesque and is also trying to organize the burlesque golfers to stage a tournament some time during the summer.

Sam Scribner Returns Home

Sam Scribner returned Monday from a motoring trip.



SYBIL VANE

Sailing Saturday, June 25th, for London, to appear at the Coliseum, August 9th, where she will introduce B. D. Nice's song, "Paper Doll" for the first time in England.

HOTEL RATES CUT FOR COLUMBIA BURLESQUERS

"White List" Prepared of Hotels on Columbia Circuit

In an effort to combat the high cost of living for members of the thirty-eight attractions of the Burlesque Producers' Association (Columbia Wheel), the producers have been sending queries to hotel proprietors in the cities of the Columbia Circuit and have compiled a White List of hotels which will be printed before the opening of next season, for the benefit of the burlesque actor.

The advantages of a standard rate and the listing of hotels which have been investigated by the Association is expected to reduce living costs, as many of the hotels have signified a willingness to cut rates for theatrical people.

The National Vaudeville Artists is expected to compile a similar series of inquiries which will perform the same service for the traveling vaudeville artist.

SACKS AND THAYER QUIT

Comic and Manager Leave Marcus After Eleven Years.

Mike Sacks and Lester Thayer, who have been respectively featured comic and manager of the Marcus Show since its inception in the present form, eleven years ago, have resigned, to take effect this month, when the season closes. Thayer will put Sacks out in a show similar to the Marcus revues. Charles Abbate and the House of David Band will be the chief attractions with the Marcus aggregation next season.

CHORUS GIRLS HELD

Albany, June 22.

Sofia and Eleanor Landon, both 19-year-old burlesque chorus girls, were arraigned before Judge John J. Brady in Police Court yesterday charged with breach of the peace.

The girls told the police they are cousins and that their home is in Chicago. They said they arrived in Albany last Thursday after the show with which they were traveling, "The Midnight Babies," broke up at Rochester.

They were arrested early yesterday morning by Patrolman James Barker of the Fourth Precinct at Hudson avenue and Lark street. While Patrolman Barker was patrolling his beat in the vicinity of Washington Park he heard screams and ran to the corner just in time to see two young men running down Jay street, a block away. The girls claimed that the two men had assaulted them in an alley and that they were yelling for help when the officer arrived.

Patrolman Barker, however, told the court a different story and Judge Brady committed the girls to the Humane Society to await a further investigation.

"PEEK-A-BOO" ROAD-TOURING

The Jean Bedini show, "Peek-a-boo," doing its summer run just now at the Columbia, New York, will end that engagement July 16, to open the following Monday at Asbury Park, playing as a road attraction, and then going to Atlantic City for another week.

The Bedini show is doing around \$9,000 weekly, but showing its strength on weather-breaking days, when the gross runs to \$2,000 (daily matinee).

BURLESQUE REVIEW

UNION SQUARE

Miss Folly Frances Cornell
Miss Gayety Kitty Warren
Jimmy Short Joe Lyons
Billy Tall Eddie Welch
Miss Pleasure Jessie Rose
Miss Vacation Margie Pennetti
Frank Medium Johnny Kane
Adam Souze Joe Rose
Grogan Billy Spencer

Billy "Grogan" Spencer, principal comedian and provider of a weekly change of bill for the Union Square stock burlesque, is one of those lucky guys. He doesn't have to worry about losing his job. Anybody that tried to get it away from him during June and July would be crazy. There probably isn't a great deal of competition either for the jobs of the two plump (they have to be well upholstered at the Union Square) ponies who hold down the ends of the chorus line and furnish pep and wriggles for the 14th street clientele these warm and humid days.

Indeed, there are no soft snaps anywhere in connection with that energetic organization which supplies a new entertainment weekly. And they promise to do it all summer. The house staff even doesn't cheat. There were an even half dozen of them scattered throughout the orchestra floor Tuesday evening that did a full union 8-hour shift furnishing applause. A house staff that works as clique represents the highest degree of co-operation in industry, and if summer stock burlesque isn't the extreme manifestation of industry, ditch digging is the Bolshevik ideal of luxurious ease.

This week's offering is a conspicuously creditable show. It is made up of familiar bits, but they are delivered crisply, and the moments of hesitation between bit and number and number and bit are few. And there is a surprising amount of ingenious number staging during the evening. They must have worked out a system of standardizing chorus evolutions, a certain repertoire of movements being on tap for use as called for. Certainly it would not be possible for a show to be shifted much each week and run as smoothly as this does. There are 18 numbers listed, and all of them went with a snap that would do credit to well-drilled sixteen of regular girls.

The house was light, probably representing a third of capacity, but the crowd appeared to be loyal and to have its own favorites, chief among them being Spencer, although his co-worker, Joe Rose, doing Dutch, had a lot of friends. Johnny Kane was the third of the men principals who got a patter of applause on his appearance. The others—there are three more—were just fillers.

The women of the outfit are a hard-working quartet of the usual burlesque type. They dress remarkably well. They have no great wealth of wardrobe, but their three or four changes are slightly and

even impressive. There is not a real voice in the company, but several of them can dance more than a little, and they all go about their business with that confidence and directness which marks the experienced player in this style of show.

As burlesque goes, the performance is on a fairly high level of intelligent presentation. There is nothing in it that wouldn't go in a regular wheel performance except that once or twice Margie Pennetti tears loose a semi-shiver for which her rather generous super-structure is scarcely designed. However, this feature was discreetly done and came just at the moment when the show needed a little jazzing up. Kitty Warren is the cutie-cute girl who can tap neatly and throw a word of zip into a number, while Frances Cornell is the super-dreadnought, good fellow type of worker, who contributes to the rough work of the comedians.

There was quite a good deal of this rough stuff. One of the uproarious moments of the evening was a passage at arms between Miss Pennetti and Rose which got to a regular wrestling bout that spread all over the stage and was as violent man-and-woman rough-house could be. This is not to indicate that the show was "raw." Nothing could be further from the truth. The principals merely resorted to boisterous horseplay for laughs when intention was exhausted.

Some of the numbers must have been retained or repeated from previous pieces. It wouldn't be possible to contrive all the effects on the spur of the moment. One of the novelties was the display of each of the girls in turn in a wicked whisp of lingerie, the flash being quickly covered by the manipulation of long capes. Another was the appearance of two girls with bare shoulders showing above what looked like bathtubs, but which turned out to be lounges when they were turned around.

The costuming of the chorus was a model for cleanliness and brightness, although the changes were simple. The wardrobe did not quite stretch out through the two acts. The last two costumes were repeated from the first half hour of the evening, but they got past because on the first viewing the stage had been dimly lighted in blue. There were only two sets. The first, the exterior of a hotel and the second a fancy interior.

Both sets looked new, although they did not represent any large expenditure. The two comedians did quite a little stepping, working it into their bits. For example, in the betting business based on the "you can't carry this bag over there and back without putting it down" gag, both Spencer and Rose worked up an amusing dancing specialty in the performance of this task. Their comedy is built up to telling climaxes at all times and seldom fails to get its laughing reward. Rush.

INSURING CASTS

B. P. A. Taking Out Blanket Insurance on 38 Shows

The Burlesque Producers' Association plans to insure the managers and cast members of the 38 shows of the association which appear at the houses controlled by the Columbia Amusement Co.

The insurance will be the group or blanket form of policy, now in favor with the large industrial corporations, and includes life, disability, theft, fire and equipment.

GIRLS IN POLICE RAID

Milwaukee, June 22.

Ellnore McKenna and Emily Reiss, formerly of the chorus of the Empress Burlesque, which closed a few weeks ago, and who are now playing outlying houses, were arrested as inmates of a gambling house. Police raided the rear of a saloon near the downtown district and arrested the proprietor as keeper of a gambling house and six others, of which the girls were the only females. Police say that the form of gambling was the spinning of a "put and take" top.

RALPH ROCKWAY DIES

Ralph Rockway, straight man with Hurlitz & Seamon's "Social Maids" last season, and a vaudeville actor for many years, died June 15 at the Long Branch (N. J.) Hospital. Death was due to a complication of diseases. He was a member of the Red Bank Lodge of Elks and National Vaudeville Artists. The Elks were in charge of funeral arrangements. The deceased was also a member of the Burlesque Club and Players Boat Club of Fairhaven, N. J.

He is survived by a wife, professionally known as Marie Fisher.

NO ADVANCE AGENTS

Columbia Wheel Shows Going Along Without Them

Advance agents are to be dropped by the Columbia Circuit before the opening of next season. The agents have been getting an average weekly salary of \$50.

It was explained burlesque had reached a stage where the services of the agent, considered indispensable a few years ago, were not necessary.

The duties of the agent of the present can be divided up by the house manager and the manager of the show proper. Most of the house managers of the Columbia Circuit are members of the Bill Posters' Union and are qualified to get out their own paper.

LEVITTS AND DIXON

Joe and Frank Levitt have purchased the "Some Show" franchise on the American Wheel from Barney Gerard, not Joe Levitt individually as previously reported. Following the sale of Levitt Brothers, Henry Dixon bought in from them, the show being operated and the franchise controlled for the next three years by Levitt Brothers and Dixon.

Dixon will retain his "Big Sensation" on the American Wheel, in addition "The Big Sensation" title will be changed back again to Henry Dixon's "Big Review," used for several years prior to last season by Dixon.

BURLESQUE CHANGES

E. Thos. Beatty's "Tid Bits of 1921" will be retitled "Follies of New York" next season. Beatty's other American wheel show, "French Follies," will retain that title.

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SOLICITING MONEY FOR PICTURES

The sort of thing that reacts unfavorably on the picture business as a whole was discussed at some length this week in the columns of an evening paper. The paper heard of a scheme to raise \$3,000,000 to produce a play, a picture and a book based on the life of Shakespeare. A reporter investigated. He found his work in this particular case, he declares, most enjoyable. It renewed his youth, brought back to him memories of the days when his uncle told stories of Santa Claus, of bogey men and of good fairies who shined up moonbeams on their way to a room and a bath on a star.

It did all this for a doubtless sophisticated newspaper man, but what will it do to the picture business? To answer briefly, it will do so much harm that organized bodies of that business should set their agents on the trail of this particular scheme with a view to making clear just what it is. The plan of the backers of this particular notion is noble and unselfish in some aspects possibly, but not to picture people. In fact, if these backers should raise their three million by paying 20 per cent. of it to solicitors and issuing nicely printed certificates as sole security, and then fail in the effort they might make to realize a profit on the investment, the whole onus of that failure would fall on capable picture people in the business to stay.

The acid test in anything like this is simply applied. This company, for example, points out the money coined by "The Birth of a Nation." But this company didn't make the "Birth." Griffith did. The difference between somebody and nobody should be kept constantly before investors for the general good of the business.

PARTIAL PAYMENT INVESTMENTS

World's Work for June has an interesting article, unsigned, and headed, "Buying Securities on the Installment Plan." Show people who may have been approached by this particular type of investment and want to be informed on the subject might read the entire article in the magazine. It is well worth while though there may be no intention of investing.

Bonds, investment stocks, farm and real estate mortgages are mentioned as securities offered on the partial payment plan. The Investment Editor of World's Work warns his readers to be scared of any security offered on partial payment and where when the concern offering such investments is unknown, to ask information of the character of the firm, also of the security offered, from a banker. The article goes on to say that if the reputable investment banking houses would take on the partial payment plan of investment, there would immediately be an end of the "blue sky" securities. However, it adds, it has been proven by the reputable banking houses there is no money in the installment plan of selling securities, which has eliminated most of the reputable houses from this class of banking business, leaving a majority of those offering partial payment securities of a questionable character. The article however, does not designate all firms offering installment plan securities as questionable, making it a matter of investigation when the firm is unknown.

Liberty bonds started the installment craze, the writer states. People were amazed during the war, he says, to find they were easily saving more money than they thought possible by the Liberty Loan installment plan. Wanting to cling to that manner of saving, many have been gulled into making other investments on the partial payment plan, becoming easy victims for unscrupulous sellers.

The article contains so much solid common sense and relates to a subject that might come before a professional, the gist of it is herewith given for information only, with another injunction that those attentive should read the whole story.

Following consultation of attorneys, Guard, a scenic and electrical expert, claimed he was to receive \$50 weekly royalty for a scenic effect he had furnished Gailes for incorporation in the "Clouds" show. Gailes did not employ it because of its technical expense. Kendler & Goldstein acted for Guard.

"Serving Two Masters," a playlet written by Ben Barnett, is being played in England by Alexander Loftus on the Moss Empires.

Kitty Gordon's automobile burned while the chauffeur was taking the car to Albany. The car was reported a total loss.

Mr. and Mrs. G. Clifford Browne, of 107 West 78th street, have announced the engagement of their granddaughter, Miss Elsie Colt Grey, to marry Mr. Williams O. Buttler, son of Mr. and Mrs. Robert Buttler of 671 West End avenue. Miss Grey played in several musical comedies.

The Charles K. Champlin traveling repertoire company closed Saturday in Red Bank, N. J., having completed a 42-week season. The company will reopen Aug. 29 in Freehold, N. J.

Jerry De Rosa is manager of B. S. Moss-Keith Columbia, Far Rockaway. Emil Groth, temporarily in charge at the Columbia, will give his sole attention to the Coliseum.

Lewis Baker, colored entertainer who billed himself as "Professor," died in Brunswick, Me., June 11. Born in slavery, he made a good living playing the ferryboat plying between Bath and Woolwich.

George Spaulding objects to the statement that he retired from the act, "Nearly Married" because Jack Brice was signed. He says the owner of the act misrepresented the booking prospects to him and he quit when he learned the real situation.

The Madison Square Garden swimming pool opened Saturday evening. One of the features is a lighting system which made it possible for the Pathe news reel people to take views. They are using the Sunlight arcs, which have been em-

ployed for open air film scenes. The men who work about the lights are tanned like Long Beach life guards and it is said to be possible to acquire a fine vacation sunburn by basking under the electric lights. The Garden Illumination totals more than 1,000,000 candle power.

Low Goldberg, the Chicago agent, has joined the summer bunch from the windy burg now lamping the Eastern offerings.

Chuck Reisner, former vaudevilian, has returned from the Coast and is preparing a comedy film in which Frisco, the jazz dancer, is to be featured.

New traffic regulations for the theatrical district are being discussed by Commissioner Harris and representatives of several merchant associations. It is proposed to alter Broadway from a one-way thoroughfare (north) during the evening theatre hours, to a two-way street in sections, with the side streets re-regulated and permission to park in the restricted area for a few moments at a time. Merchants, and especially restaurants along the lines of the traffic zoning, have complained of loss of business.

Glen Condon returned to New York Wednesday after a week's absence spent at the bedside of his sick mother at Tulsa, Okla. Mr. Condon's mother is 65 years of age, and was stricken with heart attack last Wednesday. The son remained in Tulsa until assured his parent was out of danger.

Frederick E. Goldsmith, the theatrical attorney and past Grand Master of the Elks, is leaving for Los Angeles the end of this month to attend the 57th reunion of the Grand Lodge to be held on the week beginning July 11.

Lee Shubert of Birmingham, Ala. was convicted twice of grand larceny last week in that city and given a rest of 2 or 3 years on the state. The name of the defendant was not announced as assumed and is so far as known the only other Lee Shubert not at liberty. The original and theatrical Lee never lived in Birmingham.

INSIDE STUFF ON VAUDEVILLE

The Shuberts' vaudeville corporation may yet be underwritten, rumor says. When the Shuberts incorporated their vaudeville department for \$20,000,000 it was surmised someone besides the Shuberts would put in the money. The Shuberts named several, men on the directorate but these men informed their intimates it was the first thing they knew about it. Nearly all said they had not invested a dollar up to that date and two or three or more later asked the Shuberts to remove their names.

Meanwhile the Shuberts were reported to have nosed around Wall St. looking for someone to underwrite the capitalization. The bankers approached are reported to have replied they had trouble enough in these times without taking up a theatrical project. Most of the bankers had a waiting list of stocks they wanted to first unload. Now though, the story says the Shuberts have someone who will undertake the task.

The latest departure from the Shubert ranks of vaudeville adherents was Congressman Rhinock, long in association with the Shuberts, as representing himself and the late Geo. B. Cox, and more latterly Mrs. Cox, the widow. Sometime ago through some deal Mrs. Cox passed over her husband's shares in the Shubert and Loew companies to Rhinock and Lee Shubert. Whether they acted as trustees or bought the stock outright is unknown, though it was said at the time the deal made with Mrs. Cox provided that most of the purchase money should be given to her out of the declared dividends or profits of the various companies.

Both Rhinock and the Shuberts are interested in the Keith theatres in the southwest originally going to the Keith people from Anderson & Ziegler (the late Max C. Anderson). The Shuberts acquired their interest in the Cox deal, while Rhinock always held an interest there, from the firm's days.

Lee Shubert is said to hold 50,000 shares of Loew, Inc., and he is also reported to have violently protested against Loew's passing its dividend. Shubert declared it must not be passed and asked that at least a compromise be effected among the two factions of the Board, with one-half the dividend paid.

The divorce secured by Rose Beaumont against Bill B. Van occurred after the couple had been married for 17 years. The action is said to have been started by Mrs. Van against her husband in the county seat of their New Hampshire home, with adultery charged. A chorus girl in a musical comedy is reported to have been named as co-respondent. Van and his wife divided their wealth equally, with Mrs. Van retaining the New Hampshire farm, and through that understanding no alimony was asked by the wife. Bill B. Van and the Beaumont Sisters played for several years in vaudeville what is known as a "bare stage" act, with Van the "prop" of a theatre. Of late seasons Van has been with musical comedies and more latterly has appeared with James J. Corbett, as a team, in vaudeville and shows.

A popular song composer and vaudeville player, also interested in vaudeville producing, was made the defendant in divorce proceedings. A settlement was effected with the aid of a theatrical attorney, whereby the wife agreed to accept \$125 weekly alimony. Not satisfied, the husband sought another lawyer and, in his affidavit, he set forth that "song-writers are as numerous in Times Square as theatrical lawyers, and just as prosperous." That was intended as a slap at the attorney first representing him. His case was finally given over to a third law office. The matter went to the Appellate Division of the Supreme Court, and the final answer stipulated the alimony at \$200 weekly. The attorney first acting for the songwriter has secured a judgment of \$500 for services rendered.

Out in Chicago a government official made himself very conspicuous this spring by digging up the income tax returns of almost everybody in the show world, especially hitting the item of "traveling expenses," in the 1919 schedules. He was obdurate and made many agents, managers and producers come across, one for as much as \$5,400. Recently he lost his government job. Now he is soliciting all the victims as a professional "income-tax expert," assuring them that he knows technicalities, whereby he can force the government to return the extra payments he forced them to make. His fee is 10 per cent. of what he gets back for the clients.

Dave Beehler, a Chicago agent, met a manager of one of those old soldier acts that he had booked out west for several seasons on Broadway. Upon inquiring as to the man's plans for next season he received the reply that there would only be one man in the act next season besides the manager himself. The manager said he was going to use a larger flag and a picture of Lincoln instead of the other two men. "Just as good," was his comment, "and much cheaper."

A show planned for summer presentation, without date set, is being promoted by Billy Morrissey. It is to include a large cast of fun-makers principally, and try out along the Atlantic Coast for a spell, before reaching New York in some theatre where the company, if getting over, will be permanently located at popular prices.

Another proposed summer show, of the musical and comedy type, was spoken of but has not materialized. It was to have been recruited from comedians who may often be found either at the Friars' or the Lamb's. The cast was to have played along commonwealth lines, with the title of "The Lay-Offs' Revue" given to it. While that would be a laugh for professionals, it was not so certain about the lay public that the show would play to. Likely, for this reason and others, the scheme died young.

A vaudevilian formerly doing a two-act with his wife from whom he has been separated for some time, having secured a new female partner is continually complaining to the publicity department of the circuit for which he is working that upon his arrival at each theatre he finds photographs of his wife in connection with his act. This brought about difficulties with the new partner and memories not desired. The press agent recently found some new photos of the act which had been mislaid the old ones having been sent out by mistake, the matter being rectified this week.

The meeting of the agents booking on the big time, reported in Variety last week, when the meeting occurred, is said to have been caused through a pleasure trip of P. Alonzo, the Polli general booking agent, to Italy this summer. Variety some weeks ago reported Alonzo was going abroad and that the Palace-building agents had subscribed as a present his transportation there and back. This is said to have made a big time executive wonder that the agents would so quickly subscribe a purse for a booking man, without evidencing any wild anxiety over a brother agent in distress or unfortunate. Neither has it been reported the Polli Circuit did not prosper along with other vaudeville circuits during the good time. The meeting of the agents to perpetuate a fund for the indigent among them followed these thoughts of a big time executive, according to the story.

Big time agents with gambling proclivities can watch out for themselves. Also bookers in the big time circuit offices, whether booking big time or pop shows. There are some people higher up who seem wise to them and their activities during business hours, with these activities not wholly confined to booking or books, but more to book-makers and horses. It is even said a handbook is being conducted in the Palace theatre building. Whether this is a tip or a warning, it may be added that up to now it is not positively known whether anyone is running a handbook up there but the suspicion is strong. If some of the gambling agents who love odds on want to keep on booking or some of the bookers want to hang onto their job they had better slide out of the Palace building for their bets. Also if anyone among that fraternity is playing the horses he had better fight shy of hanging up markers against those who can't afford it. While no one as yet has made a squeal there are a few more enough to do so if the thing continues.

Freeman Bernstein got into trouble in Brussels, Belgium, according to a cable in the New York Herald last week. Bernstein, with Harold Swift, an American meat salesman, was in a pool room conducted by Dave Lion, another New Yorker, reported to be known as Dave Lee, and also arrested. Another American arrested was William Daly, a magneto salesman. Bernstein's wife, May Ward, was in Brussels with him. Following a hearing, Bernstein and his companion, excepting Lion, were discharged, though Bernstein claimed they had first been taken handcuffed through the streets and suffered many humiliations. Bernstein said his party had entered the pool-room to make a bet on the races; that the police raided it while they were there; everyone was searched and all Belgians released, but the four Americans placed under arrest and detained in disagreeable cells for 36 hours without food. As Bernstein when in New York ate regularly either at Shanley's or the Hotel Astor and developed an eating habit, that made him particularly displeased. He appealed to the American Ambassador at Brussels and was released through the intervention of an official of the American Consulate in the city. Bernstein thought of cabling Congress and was reported to have done so. He claimed the cause of the raid was Belgian bookmakers protesting against outside pool rooms. More will probably be heard of the matter after the League of Nations convenes, as Bernstein must have been damaged to the extent of either four million liras, one thousand million roubles or a few francs. Freeman will probably tell all about it in a letter to Variety.

Police and a private detective agency are searching for a couple traveling under the name of Mr. and Mrs. Sydney Breese, who it is alleged have left a trail of forged checks behind them. Detectives say that Breese was formerly an acrobat and appeared in circuses prior to the war. He is supposed to have been wounded, walks with a limp and when last seen was dressed as an English army officer.

The alleged forgeries were effected through the similarity of names of a prominent Long Island matron. The woman traveling with Breese is accused of passing the checks, but the detectives believe Breese to be the brains behind the scheme. Recently the dailies exposed the couple, though at the time nothing was known as to the man's previous activities or his supposed theatrical work. At last accounts the couple were still reported "cleaning up."

Randall M. White is suing Harry Rose, now rehearsing with White's "Scandals of 1921," to recover the lease of a Bayside residence now occupied by Rose. The suit will come for trial in the Fourth District Municipal Court, Jamaica, L. I., next week.

J. S. Kallet and C. D. Blessing, of Rome, N. Y., have combined forces and will operate the two local houses jointly. The Carroll, heretofore vaudeville, will be shifted over to pictures, while the specialty bills will be transferred to the Regent, seating about 1,800.

The Ward Hinshaw revival of "The Mikado" opened Monday in Greenville, Pa. The piece will play a one night stand route, in some towns playing under a tent.

The authors of the next musical show to be produced by the Vanderbilt Producing Co. are spending a week at Manchester, Vt., making the final touches to the piece called "Little White House." The party is made up of James Montgomery, Harry Tierney, Joe McCarthy (who are responsible for "Irene"), Jack Klendon, stage manager, and Buck Stewart. They expect to return to New York next week.

When William J. Guard's \$1,000 claim against J. M. Gailes was noticed for trial, the parties settled their differences out of court, fol-

EQUITY MAY PRODUCE SHOW ON PERCENTAGE AT HIPPI IN FALL

Road Show as Prelude to Season Possible—Film in Big House for Four Weeks—Wants Vaudeville Classification for Stage Hands

The problem of the Hippodrome's next season is still far from solution, though the house opened with a picture Wednesday, for the first time in six years. Two reports are current anent the Hip, one that a road show will be sent out, made up of turns placed under contract before any question of a production for next season arose, and the other that the Actors' Equity Association had offered to stage a production in the big house on a percentage basis. R. H. Burnside, who has moved his office from the Hip to the Globe, is quoted as seeking acts for the projected road show, a bid being put in for several foreign turns which he saw when abroad during the spring. It is supposed the road show, if it will prelude the regular season, as the acts under contract are guaranteed 20 weeks, starting sometime in August, with Hip contracts holding a proviso for extension.

The road show, however, will probably not include Fokine. The Russian dance star is said to hold a guaranteed contract for 10 weeks at \$2,000, but he may be used in one of the forthcoming Dillingham productions, should the Hip spectacle be declared finally off. It is now certain that, with the film ("Twice Born Woman") in the big house for a period of not less than four weeks, the next production will not be opened until long after the usual Hip premiere date. The house is generally used for the painting of new sets, and that consumes virtually all summer, or has in the past.

The question of a separate classification of the Hip in the matter of stage hands' wage scale is being sought, to rate the houses with the vaudeville theatres, since it more resembles such houses and the management contends the Hip to be wrongly included with the dramatic or legitimate houses. The scale paid at the Hip last season was \$42 weekly for clearers, while the vaudeville crews receive \$46 weekly. The wage is practically the same since vaudeville is on a seven-day basis as against six days per week for the Hip.

The A. E. A. supposed proposition is not regarded seriously, although there was no surprise it was suggested. At Equity's Metropolitan benefit, the expenditure showed an exceptionally high percentage. Although the show was held May 1, a full accounting has not been reported given the members. The statement included expenses of "not more than \$25,000 for both performances." The first show grossed \$23,000 at the boxoffice. Listed as extras are the premiums at the auction sale of some \$4,500 and around \$6,400 for the program. The second performance found \$13,900 at the boxoffice and \$1,000 for program sale. This total leaves a profit of \$24,000, granted the expenses are not higher than promised. It is reported that \$7,000 was expended for advertising. At the general meeting held June 3, the matter of exact figures was not gone into, the chair answering that not all the bills were in.

NEW SCENE FOR "SNAP SHOTS"

Ian Russell has written a new scene for Lew Field's "Snap Shots" now at the Selwyn which will be used to close the performance, starting Monday.

The scene will replace "King Solomon, Jr.," a replica of the vaudeville turn of the same name which Russell also authored. The "King Solomon Jr." bit was deleted from the book when one of the women principals complained.

Russell put in the new scene on a weekly royalty basis.

IACKAYE ADDRESSED GRADS.

Wilton Lackaye, by special invitation of the faculty, addressed the graduates of Georgetown University at the commencement exercises.

Mr. Lackaye is the only American actor to receive a degree of Master of Arts from a Catholic university, having been thus honored by Georgetown, his alma mater, several years ago.

LOUIS MANN'S SHOW "IN THE MOUNTAINS"

Mann to Produce Piece Written by Shipman

In the fall Louis Mann, who retired last week from the Winter Garden "Whirl" show, will become his own producer, starring Louis Mann, "In the Mountains," written by Sam Shipman and Clara Lipman (Mrs. Mann). In the co-authored play, Mr. Mann will have a modern role not unlike that of the hotel proprietor in "The Girl from Paris," a role made famous as a German characterization in its day by the star. The principal figure of the "Mountains" comedy is an innkeeper.

Shipman may also turn producer for the new season. With Robert Milton he expects to present "The Hunted Lady," a piece written by Shipman from the original script turned out some years ago, but not produced, by Miss Lipman and Mrs. Sarabius.

"Lawful Larceny," written by Shipman, is another play placed by the author for next season's presentation.

KELLY-WALKER FEUD

Rivalry of Stock Producers Gets to Court on Dispute

Indianapolis, June 22.

The feud between Gregory Kelly and Stuart Walker, who have been engaged in a stock war here all summer and who are understood to have been at outs for the last year or so, reached the courts last Friday, when Kelly filed suit for \$1,000 against Walker.

Kelly claims that Walker owes him the money for a one-fourth interest in "Piccadilly Jim," which they produced together during the 1919 season. The complaint, which was filed in Superior Court, alleges that Kelly gave Walker a check for \$1,000 for a one-fourth interest in the show on Dec. 5, 1919, and that subsequently Walker bought it back but never paid for it.



BURNS AND LYNN

Closing the most pleasant and successful season of our career with Al Jolson's "Sinbad" company June 25. Also celebrating tenth anniversary of our partnership. Permanent address, 222 East 188th St., New York.

"WALTZ" ALL SUMMER

Huge Business of Century Success—Roof Show Called

"The Last Waltz" is slated to remain at the Century throughout the summer and into next season. A stock plan for the present company to present other operettas has been considered but the date is tentatively in the future.

The "waltz" business, though off from the sensational takings of the early weeks, is still considered huge for this period of the season, in a house out of the theatre zone. The gross of late has been around \$25,000 weekly, with last week seeing a natural drop to around \$22,000.

The new Century Promenade Revue is ordered for rehearsal this week, with the roof feature expected to aid the downstairs attraction.

SHUBERTS REPORTED BUY

The Shuberts are reported to have purchased, as a real estate investment, the entire block on the east side of Seventh avenue, between Fifty-eighth and Fifty-ninth streets, facing their new Imperial theatre now in course of construction. It is occupied by a large apartment house. The price is said to be in excess of \$6,000,000.

4th Season for "Chu Chin Chow"

"Chu Chin Chow" will be sent on the road for its fourth season by Comstock & Gest playing a route through the south—new territory for the piece. Arthur Miller in all probability will again be the company manager.



DORIS DUNCAN

"The writer has been battling with himself to decide which of the partners should be given the high silk hat—Miss Duncan or Hugh Herbert. As there is still some gallantry left in spite of woman's suffrage, coeducation and high skirts, dainty Miss Duncan wins. This young woman has several charms. Her voice is delightful; she is pretty and Venesque and her dresses are a delight. She has a mouthful of wonderful teeth and her hair is marvelous. Doris is powerful easy to rhapsodize about, and her songs are catchy without being risqué. She simply delays the show a long while in responding to encores. Miss Duncan does not rely upon her looks or shape or clothes to make a hit—she delivers the singing goods."—DAVID W. HAZEN, The Portland Telegram, Portland, Ore.

On the Good Ship "ORPHEUM CIRCUIT". Captain, CHAS. BIERBAUER MAJESTIC, CHICAGO, WEEK, JULY 4

UNIQUE FINANCIAL SCHEME BACK OF CANADIAN "BIFF, BING, BANG!"

Praise for "Dumbbells" Heard Everywhere—Show Owned Co-operatively by All but Three in Cast—Money Earned—Dividends Declared

BENEFIT PLANNED FOR CHAS. MAC GEACHY

Illness Has Reduced His Resources—Long with Frohman.

Charles Mac Geachy, pioneer publicity man and first press agent for Charles Frohman, is dangerously ill from a complication of disorders that have incapacitated him for the past several months. Active in the Frohman interests up to two seasons ago, the veteran's means have been so reduced by his enforced inactivity and illness that tentative plans for a benefit performance for his succor are being considered by old time stars and managers, headed by William Gillette, who is sending out circulars for contributions for Mac Geachy's temporary relief.

A graduate from a Danbury newspaper, Mac Geachy brought a facile pen and a lively imagination to the advertising branch of the theatre at a day when a theatrical tour as far as the Coast was regarded as might be a trip to the moon. All the old timers of two generations ago were Mac Geachy's associates.

Charles Frohman had just emerged from Louisville when Mac Geachy joined him. This is the days when Frohman himself was wont to drape his squat body in a duster and, silk-hatted, lead the street parade of Haverly's Minstrels, one of the first of the Frohman annexations.

Mac Geachy's publicity exploits would cover a fat tome, many of them of a startling and original character. Notable among these flashes about fifteen years ago was his blocking of street traffic in Boston for a day and a half when he had a pair of oxen drive into the narrow turn of Washington and Boylston streets, Boston, two 90-foot logs, placarded as products from "Old Jed Prouty's Farm," the Mac Geachy theatrical protegee that season being the Richard Golden rural drama, "Jed Prouty," that Mac Geachy's genius made famous.

CHORUS GIRLS WALK

Eight Balk at Winter Garden's Pay Envelope

Eight show girls walked out of "The Whirl of Broadway" at the Winter Garden Monday night following the slicing of salaries which came unexpectedly Saturday. Complaints were made by the choristers when opening pay envelopes, the girls claiming cuts from \$10 to \$20. Monday they failed to report.

Whether the Garden's regular show bunch cared about appearing is not certain, because for the first time the routine called for a certain amount of dancing, something a Garden "queen" has never deigned to consider.

"MAIN ST." COMPLETED

Harvey O'Higgins and Harriet Ford have completed the dramatization of Sinclair Lewis' book, "Main Street," which the Shuberts will produce in play form next season.

An offer of \$50,000 for the picture rights to "Main Street" was turned down recently.

MEEHAN STAGING "SCANDALS"

John Meehan, who was general stage director for George M. Cohan, is staging George White's new "Scandals". The show will have its premiere at Atlantic City July 4 and after playing out of town, will open at the Liberty.

Seats for the opening night on Broadway will be \$10. The regular scale will probably be \$3.50, as last season.

GAITES' SHOW FOR CHI

Chicago, June 22.

"Up In The Clouds" will be the next attraction at the Garrick, opening July 4. This is the new Jos. Gaites musical show which has been running in Boston.

Admiration has been won all around by the "Dumbbells," perhaps the most uniquely successful theatrical organization of its kind which ever reached Broadway. This group of Canadian ex-service men have accomplished bigger things with their show, "Biff, Bing, Bang!" which is in its seventh week at the Ambassador, than any of the soldier entertainments springing up during or after the war, on this side of the water or overseas.

During the 85 weeks' continuous playing of "Biff, Bing, Bang!" in Canada after the war, the "Dumbbells" piled up profits of around \$500,000 and this money is in bank. The "Dumbbells" is incorporated, 18 out of the 21 players in the show having a co-operative interest. It is the aim of the men to maintain a big surplus in reserve. But every three months a general meeting is held. If profits have been earned, a share is voted out equally for the men and if a loss will have been sustained, the men deposit I.O.U.'s.

Just how the "Dumbbells" are working out their engagement here is instanced by the business during one week in May. Takings slipped off to around \$4,000 gross. Though "Biff" is in on a nominal guarantee, it was found that each man had lost about \$125 on the week. That is said to have been the first losing week since the show first opened, but it had no depressing effect on the former soldiers.

They elected to stick it out on Broadway and a series of stunts have proved so successful that the show has pulled a come-back close to the \$7,000 gait, profitable both for house and attraction at this time of the year. The "Dumbbells" have given their entire show at various soldier institutions and have invited organizations as their guests at the Ambassador.

At a meeting this week the members were for continuing in New York for as long as "Biff, Bing, Bang!" can be made to show any sort of profit. The boys have declared themselves as loving Broadway. Some have secured houses at Coney Island and in other resorts for the summer. So the extended time, which more than doubled the original booking of four weeks and now extends until July 2, will probably be again extended.

The "two for one" ticket plan has been used successfully throughout the engagement, but the demand from the cut-rate agencies continues as strong as ever. Audiences have all boosted for the show, which is credited generally as being capital entertainment for an all-male outfit.

"Dumbbells" organization is in charge of Captain M. W. Plunkett and G. G. Garrett. The latter was formerly of the Trans-Canadian Theatres Co., but "Biff, Bing Bang!" is entirely owned by the "Dumbbells" themselves.

Around the Ambassador the house force is for the ex-service men all the way and they hail them as the finest bunch of regular fellows ever.

FRIARS' DINNER FOR GLEASON

The Friars will give a dinner to Capt. Jack Gleason at the Hotel Astor, Friday evening, July 1.

The dinner is in the way of a testimonial to Capt. Gleason, who has been actively interested in the Friars organization for many years. He lately declined a renomination as Dean of the Friars, which office he assumed upon retiring as Abbot to make way for the return of George M. Cohan as the Friars' chief.

"Firefly" Opens at Columbus Park

Columbus, June 22.

The New Bostonians in "The Firefly" opened Monday at Olen-tangy Park, with Jefferson De Angeles and Florence Webber featured.

Cleveland, June 22.

The New Bostonians, expected to run through the summer at the local opera house, silently departed last Saturday.

CHI'S SHERIFF CLOSES "SWEETHEART SHOP"

Equity Attached Show—
\$7,000 Due for Salaries

Chicago, June 22. The sheriff closed "The Sweetheart Shop," playing the Olympic for a return engagement in the town where it made its original big hit. The show was in arrears of salaries to over \$7,000, following losses on Western one-night stands. Business locally was fair.

The Actors' Equity Association attached the show. Money was refunded Monday night and the company disbanded. The scenery and costumes, etc., valued at about \$5,000, are being held. Edgar McGregor is reputed to be the principal owner and Anne Cladwell, the author, is interested. William Moore Patch was one of the pre-enters with McGregor.

The principals included Harry K. Morton, Zella Russell, Dan Healey, Helen Ford, Esther Howard, Mary Harper and Marian Falk.

Edgar MacGregor stated at his office in New York this week that he was not responsible for the financial obligations of "The Sweetheart Shop" and that he was really an employee of the corporation controlling that attraction. He called at the A. E. A. offices and fully explained the situation as far as it concerned him.

The manager stated at the invitation of William Moore Patch, he turned over to a corporation of which Patch became president, the "Sweetheart Shop" show. In return MacGregor was to receive 40 per cent. of the profits and in addition was to be paid \$200 per week for his handling of the show. These provisions were set forth in a contract drawn up by Nathan Burkan and it was especially provided that he was not to participate in any possible losses.

The production cost \$60,000. The first Chicago engagement resulted in profits of \$40,000. Expenses attendant on opening in New York and putting out a second company amounted to \$10,000, leaving \$30,000 unpaid to the stockholders. When the show left New York it made an additional \$10,000 up to the time it struck San Francisco. Losses were then encountered. But dividends had been declared to the stockholders to the amount of \$18,000. Actual losses on the coast amounted to around \$25,000 and when the show arrived in Chicago, a week's salaries were due the players.

MacGregor said that the corporation owed him \$3,100 back salary, that he threatened to resign from the management and that he advised the players tying up the show unless the salaries were paid. It is said the stockholders got about 50 per cent. of their investment back and refused to invest or put any of it back into the show.

"SCARLET MAN" COMMENT

Cumberland Referred to as "Most Bedroom Ridden Actor."

Washington, D. C., June 22. The local critics conceded "The Scarlet Man," by William Le Baron, which Charles Dillingham presented for its first showing at the National Theatre last night, was full of laughter, but rather objected to Mr. Le Baron's construction. Earle Dorsey of the Herald took the same exceptions to this play that he did to a previous one from the pen of the same author, recently shown at the Belasco here, namely that Mr. Le Baron was given too much to slipping from legitimate comedy over into farce and playing entirely too strongly on the imaginative powers of those out front.

"Le Baron has resorted to the sheerest of farce, which by its very nature throws probability overboard, whereas definite probability is vitally, basically necessary for any form," to quote Mr. Dorsey. Mr. Dorsey continues with the statement that there is a note or two of the old Le Baron motif in a scene or so.

John Cumberland, the featured player, was referred to as "the most bedroom ridden actor" of the American stage, and was given much praise by all the critics, some claiming that the author should have given him more latitude.

Fred Latham has given the direction end all that could be desired, the sets being effective and the cast excellent, with a possible one or two exceptions.

The local scribbles seem to concede that the show is a success.

ALL EXCEPTING FREAK SHOWS NOW ARE HITTING TRAIL TOWARD PRE-WAR PRICES

Ziegfeld Follies in a Class by Itself—"Clair de Lune" Tried \$5 Top and Couldn't Hold It—"Snapshots" Slackening—Pictures Are Withdrawing—Other Shows Draw—Eleven at Cut Rates.

The downward revision of admission scales for Broadway especially, must exclude the exceptions and they are the freak shows, with Ziegfeld's "Follies" the leader of that small class. But one other attraction has tried the \$5 top, "Clair de Lune," also a 'freak attraction with two big stars. It failed to hold up in patronage though prices were maintained throughout the eight weeks' engagement. The "Follies" stands forth as the sole show to successfully operate at \$5 top. That scale was used because of the difference in capacity between the New Amsterdam, which has until this season always 'loused the "Follies," and the Globe, which house it was assigned because of the sensational continued draw of "Sally."

The "Follies" got off to a Broadway start Tuesday evening, with the demand for tickets greater than ever before. The fact that seats were \$11 each (including tax) seemed hardly to figure. First nighters appeared so much greater in number than the supply of tickets that it is probable a top of \$25 could have been successfully put across. The Ziegfeld show is in for 16 weeks and it is predicted to play to close to the total gross of last year at the New Amsterdam when the scale was \$4 top. Capacity at the Globe is at \$5, \$32,500 weekly as against around \$35,000 for the New Amsterdam at \$5. "Sally" with a \$3.50 top has a capacity at

the latter house of between \$32,000 and \$33,000.

It is the first summer that Ziegfeld has opposed himself in attractions ("Sally" and "Follies") and the first time the "Follies" has been located close to the Winter Garden, which has "The Whirl of New York." This summer, with fewer attractions on the list there are four major musical shows in the field, whereas in the past the 'gladiators' were the "Follies" and Garden. "Sally" is figured to hold up throughout the summer and into next season's going. Last Saturday the record matinee figure for the New Amsterdam was claimed for it. The fourth big musical show is "The Last Waltz" at the Century, which while not getting the play of the early weeks is standing up to important takings, with the pace at \$22,000 or better. White's "Scan-

dals" is a late entrant, the opening being slated about mid-July at the Liberty.

The balance of the musical list is headed by "Snapshots" at the Selwyn, with Lew Fields, Nora Bayes and De Wolf Hopper. This new series revue started off smartly for the first three weeks but this week perceptibly slackened.

"The Broadway Whirl," housed next door in the Times Square is another multiple star attraction, but has the lowest scale of the revues, at \$2.50 top. Its gait to date has been around \$12,000, and probably no better than an even break. "Two Little Girls in Blue" at the Cohan, also a \$2.50 show, is playing to paying business with the gross around \$12,500. "Sun-Kist," the Fanchon-Marco show, now housed at the Sam H. Harris, may stand a chance to stick a few weeks more because of its low operating cost.

The two repeat attractions, "The Tavern," at the Hudson, and "Honkeydew," at the Casino, will stop this week. More shows were listed to bow out but good temperatures last week sent the takings upward and on Friday winter business was reported for most attractions. That includes "Peek-a-Boo," the summer burlesque show at the Columbia, which is making an excellent run of it, repeating the success of a similarly named show at the Columbia two years ago. Last week it drew \$9,000, which is good business. (Continued on page 14)

HAMMOND SURRENDERS

Famous Chicago Reviewer Signs With N. Y. Tribune

Percy Hammond, famed critic of the Chicago Tribune, will become the critic of the New York Tribune in September. After he had accepted, then backed out, he has accepted again, this time signing a contract. He leaped lightly from Tribune to Tribune in New York this week. He came here for the Chicago Tribune to do Carpenter and Dempsey and then the fight.

The negotiations which he had called off were resumed here, and Hammond capitulated to the largest salary ever paid a dramatic writer in the United States or elsewhere, probably, absolute journalistic liberty of expression and other unusual prerogatives.

HUNGARIAN MUSIC COMEDY

Irving Place Tries Out Foreign Piece—"Lieut. Butterfly" Title

At the Irving Place theatre a Hungarian musical comedy organization produced Sunday evening, June 19, a new musical comedy in three acts by Karl Komjathy, entitled "Lieutenant Butterfly." The work despite scanty scenery and lack of chorus, proved delightfully refreshing. The comedy has a well-knit plot. A colonel of hussars is jealous of his pretty wife and at the instigation of this wife's cousin allows the latter to pose as his wife, while the real wife takes the place of the maid. The central figure is a cadet in the officer's training school, a fine comedy role excellently played by Martin Ratkay, leading comedian of the Budapest Royal theatre.

"MME. SHERRY" REVIVAL

Lina Abarbanell is endeavoring to float a revival of "Madame Sherry," in which she scored a few seasons ago. The layout at present for the cast includes Bertie Beaumont for the part originated by Dorothy Jordan.

Two other members of the original cast, which she is anxious to secure, are Ralph Herz and Elizabeth Murray.

MCCORMICK'S "ADVENTURE"

Langdon McCormick will join the playwrights who are producing on their own next season, when he will put on his latest opus, "Adventure." Mr. McCormick is incorporated for the production, with downtown backing interested.

"Adventure" will have a number of big effects designed by the author, the effects being more spectacular than mechanical.

T. J. Kelly Heads Dramatic School

Ithaca, N. Y., June 22.

Thomas J. Kelly has been appointed head of the School of Dramatic Art in this city. It is connected with the Williams School of Expression.

Mr. Kelly is an author-actor and a brother of Gregory Kelly. He assumes charge with the fall opening Sept. 19.

TWO OPENINGS IN LOS ANGELES HOUSES

Keenan in "Rip" and Mapes's "Kangaroos" Seen

Los Angeles, June 22.

Things have been humming theatrically in Los Angeles this week. Monday night was marked by two openings, a revival of "Rip Van Winkle" at the Mason with Frank Keenan in the titular role, and a new premiere at the Egan Little theatre of the new Victor, Mapes comedy, "The Kangaroos."

The revival of "Rip" will do fair business. It has been playing the suburban cities getting whipped into shape for the Los Angeles opening. The production has an all Equity cast, as Keenan stated he would not engage any but Equity members. Those appearing with him include William Courtleigh, Julia Blanc, Ruth Hammond, Frederick Manley, John d'Ormond, Arthur Villars, H. N. Dudgeon, Delitte Davis, Otto B. Rower, Stanton-Williams, Gertrude Messenger. The cast is not strong enough to justify a tour East.

At the Egan the cast includes Olga Gray Zacek, Russell Simpson, Neely Edwards, Kathleen Kirkham, Lincoln Steadman, Charles King. Victor Mapes originally intended to take the piece to London for its initial presentation and later to bring it to New York, but Frank Egan obtained the rights to produce the play here. This show doesn't yet look fast enough for Broadway company.

MUSICAL "POLLY"

"Polly of the Circus" is to be done next season in musical form. Manny Cohen, a newcomer to the production field, will do the show with A. Baldwin Sloane writing the score.

Larry Ceballos will stage the production.

FOSTER'S LONG CONTRACT

Allen K. Foster has signed a long-term contract to act as one of the general stage directors for the Shuberts. His most recent work was the putting on the numbers in "The Whirl of New York."

Springer Has Chinese Play

Thomas Grant Springer has secured the production rights in a new Chinese drama he will produce the coming season.

"LOVE BIRD" CREDITORS AGREE ON PAT ROONEY

Agreement Reached With
Wilner & Romberg

A meeting of the creditors of Wilner & Romberg, who produced "Love Birds," the Pat Rooney show, was held last week at which it was agreed Rooney should take the show out next season, acting as trustee for the creditors. Accordingly the piece with Rooney and Bent and the original cast will open in the Bronx, Sep. 12, taking up the big city time on the Shubert route; and probably going into the Studebaker, Chicago, shortly after New Year's for a run.

Rooney instigated the creditors' meeting. He invited not alone the "Love Birds" creditors, but all those to whom Wilner & Romberg were indebted. Instead of engaging the Madison Square Garden, Rooney secured a small room in Time Square, and when opening the meeting found there was an overflow. The direct indebtedness held on the "Love Birds" show was around \$15,000. Creditors representing claims of over \$30,000 against the firm were present. Rooney presented the case, stating if the creditors agreed, he would take out the show, continue with his wife as the stars, and any surplus of operating expenses would be distributed pro rata among the claims.

This was agreed to and a trustee agreement drawn up to be signed by all creditors, with an emergency fund established to start the show running smoothly. The agreement provides that when the creditors are paid, the show will revert to Wilner & Romberg, with the understanding that at that time a new arrangement be reached by them with Rooney if he is to continue. Rooney meantime drawing his weekly salary. Rooney himself is reported a creditor to around \$10,000, other than the claims presented at the meeting.

Just before the show closed at the Lyric, New York, Rooney, who had operated the production upon his own for the two weeks previously, closed the two weeks with a net loss of \$350, notwithstanding the first week of his individual operation had set him back over \$1,700. These figures were employed by Pat to impress the creditors with the possible result of what might happen with "Love Birds" under his direction. During the tour before the show reached New York, Rooney assumed the production for a brief period and during it turned over all surplus earnings for the benefit of Wilner & Romberg creditors, a fact that greatly favored the creditors toward any proposition Rooney proposed at the meeting.

During the summer Rooney and Bent may return to vaudeville with their jazz band. The Keith office countered Rooney's suggestion of \$3,000 weekly for the act with an offer of \$2,700 and Rooney may accept, playing but a few weeks around New York.

"ABE MARTIN" BOOKED

Musical Comedy of Kin Hubbard to Play Klaw Houses

Indianapolis, June 22.

"Abe Martin," the musical comedy based upon the newspaper quips of Kin Hubbard, which was produced and shown in the small cities of Indiana by Henry K. Burton and Boyle Woolfolk last summer, has been booked by the Burton-Mercer Production Company for thirty-four weeks next season over time controlled by the Klaw group from Denver east. Mr. Burton announced last week.

Carlton Guy will be starred in the title role. G. C. Mercer wrote the book, Felix Rice the music and Burton the lyrics. The show will start in Northern Indiana about the middle of August, Burton said.

GRACE FIELD WANTS DIVORCE

Grace Shaln Erb (professionally Grace Field), last hostess at the Little Club, has begun proceedings for absolute divorce in the New York Supreme Court against William Maurice Erb, on statutory grounds.

Mrs. Erb is at present abroad.

"Fires of Spring" for Miss Frederick

When Pauline Frederick comes under the management of A. H. Woods in October she will probably be starred in Robert M. Laughlin's comedy drama, "Fires of Spring."

SHOWS IN N. Y. AND COMMENT

"Broadway Whirl," Times Square (3d week). Good night trade, with takings last week around \$12,000; top \$2.50; \$3.50 Saturday nights. At scale gross is good, but question, with names in case, if show does better than break even.

"Broken Wing," 48th St. (29th week). To be continued as long as profit shown; with takings down, attraction still shows on right side. Another week or two expected; house then going dark.

"Biff, Bing, Bang," Ambassador (7th week). After slack few weeks this favorite soldier show staged a comeback and will more than double the original four weeks' booking. Around \$7,000 last week, and though due to close July 2, time likely to be extended.

"Fanchon-Marco Revue," Sam H. Harris (5th week). Moved over Monday; business slipped last week of stay at Globe. "Sun-Kist," however, figures to break even at low gross.

"Follies," Globe (1st week). The Ziegfeld "Follies" production. Opened Tuesday at \$10; scale \$5 regular. Highest top for musical show yet attempted.

"First Year," Little (36th week). Stands out as season's smash; small town comedy. Getting capacity; scale slightly modified for summer and prediction of holding over well into next season safe.

"Ghost Between," 39th St. (14th week). Good weather break after Monday last week found attendance very good. Reports of closing denied and this comedy may last into July.

"Goat Alley," Bijou (1st week). Colored propaganda play. (colored players), staged by the Medical Review of Reviews. House under rental to sponsors. Opinion split, critics slamming piece dealing with submerged colored world.

"Just Married," Shubert (9th week). Cleverly written farce, getting good summer support. Takings around \$10,000 since show moved over from Comedy. Good profit for attraction, which has moderate cast.

"Honeydew," Casino (6th week) (repeat date, 32d week). Final week. Attraction repeated on week to week basis, house having nothing in sight. Management agreed to play only as long as profit was made, and leaves a winner on repeat date; show had closed season once before.

"Ladies' Night," Eltinge (46th week). Making good prediction of sticking into the summer. Will play into July, though continuation after another two weeks uncertain.

"Lightnin'," Gaity (145th week). Wonder attraction fared better last week than expected and again hit near the \$12,000 class; no other non-musical attraction doing better with exception of "Lillom."

"Lillom," Fulton (10th week). In spite of late entry, this Guild attraction is winning excellent business. Is an achievement. Topping the dramas and comedies, with last week's takings again well over \$12,000.

"Mr. Pim Passes By," Garrick (16th week). Can operate at low gross, attraction now being in Theatre Guild's own house. Attraction is co-operative. Guild's season over soon.

"Nice People," Klaw (17th week). One of Sam H. Harris' winners. Had it entered last fall, would have spanned season. Still playing to profitable takings.

"Sally," New Amsterdam (27th week). Enters seventh month upholding remarkable business record. Saturday matinee claimed to be around mark for house. Not expected to be affected by "Follies" arrival.

"Shuffle Along," 63d St. (5th week). Colored musical show still providing plenty of interest. Success of Wednesday midnight performance caused similar stunt last Friday night; \$8,000 claimed last week.

"The Bat," Morosco (44th week). Holding on strongly and now regarded as sure sticker through summer. Advertising seats eight weeks in advance.

"John Ferguson," Belmont (1st week). Another showing for the St. John Ervine play. Started out here very well.

"The Green Goddess," Booth (34th week). Unusual play, melodrama doing unusual by remaining in summer going. Takings nearly \$10,000.

"The Last Waltz," Century (7th week). Looks like attraction which made sensational entry would be kept going right through summer. Revue for Promenade (roof theatre) now in rehearsal. "Waltz" dropped off last week, with the gross around \$22,000.

"The Tavern," Hudson (5th week) (repeat date, 36th week). Final week. Show withdrawn Saturday, though pace strong enough for continuance. George M. Cohan heads cast. House going dark.

"Two Little Girls in Blue," Cohan (8th week). Selling out on lower floor at night. Pace satisfactory at nearly \$12,500 and claim made for run through summer, as first planned.

"Whirl of New York," Winter Garden (2d week). Garden's summer show started off well as usual, but

will get normal draw with the annual arrival of buyers, starting next month.

"Way Down East," 44th St. (43d week). Film. Withdrawn this week.

"Over the Hill," Park (37th week). "Four Horsemen of the Apocalypse," Astor (16th week). Film. Withdrawn this week. Announced for another special showing in fall.

"Connecticut Yankee," Central (15th week). Film.

"Twice Born Woman," Hippodrome "Sweetheart Shop" (Olympic, 1st "Mary Magdalene." In on guarantee of four weeks. Opened on Wednesday.

"Headless Moths," Frazee (3d week). Film. Features Audrey Munson. Moved up from Village theatre Sunday.

"Queen of Sheba," Lyric (11th week). Film. Will run until early August. Withdrawal of other special pictures should aid here.

"Snapshots," Selwyn (4th week). Selwyn's revue, with Lew Fields, Nora Bayes and De Wolf Hopper starred. Started off with a rush, though pace slackened early this week. Very expensive cast. Must do business all the time.

FRISCO'S BUSINESS FAR FROM BEING GOOD

"Dream St." Does Little—Ruth Chatterton Light

San Francisco, June 22.

Business in and around San Francisco is far from being the best for this time of the year. Although summer is just coming in here several of the bay cities' amusement houses have already announced dark policies for the short future.

Griffith's "Dream Street," which played to but a \$6,200 week its first seven days, practically repeated the second week. Business for the Griffith type of picture was way off and although money was made, the former Griffith vehicles to play the Curran realized much larger amounts. This week "Dream Street" is playing the Franklin, in Oakland, at popular prices.

Despite the local popularity of Ruth Chatterton, "Mary Rose" is not doing well at the Columbia.

BOSTON'S BOTTOM OUT

One Show Only Booked for Next Week

Boston, June 22.

The bottom has finally dropped out of the theatrical business here and from present indications there will be but one show running in town next week, "The O'Brien Girl." It did about \$18,000 last week and can probably hold on until the time limit expires.

"Up in the Clouds," which ran at the Wilbur for five weeks, is closing this week and that makes all the Shubert houses dark. "The Right Girl," at the Selwyn, is being plugged big for a stay, about \$2,000 in advertising last Sunday, but if it lasts out this week it will be fortunate, and without a splendid weather break will probably close in a couple of weeks anyway.



JAMES H. and BESSIE AITKEN
"ON PARADISE ROOF"

This Week (June 20), B. F. Keith's Bushwick, Brooklyn.
Direction, H. B. BURTON.

CHICAGO PETERS OUT AS SUMMER STAND

Only Four Houses Likely to Run in July.

Chicago, June 22.

Only seven legit houses bucking the humidity, with prospects of this being cut down to four within the next fortnight. One new show billed to come in July 3 at the Garrick. This, to follow "Romance," is "Up in the Clouds."

Estimates for the week:
"Peg o' My Heart" (Powers, 3d week). Only one more week to go. \$7,500.

"Romance" (Garrick, 3d week). \$12,500. Leaves July 2 with "Up in the Clouds" coming in Sunday, July 3.

"Sign on the Door" (Woods, 4th week). Around \$9,000. House going dark until August 15, when William Fox opens the theatre with "The Queen of Sheba" film.

"Passing Show" (Apollo, 3d week). This is the typical Chicago summer show and with no competition. Getting around \$20,000. Friday, Saturday and Sunday capacity.

"Smooth as Silk" (Cort, 6th week). "Four Horsemen" (La Salle, 12th week). Around \$7,500, which is big money considering small theatre and length of stay.

"The Bat" (Princess, 25th week). Went to \$12,000, which is \$500 better than last week. Sure to stay through summer.

"Robin Hood" (Illinois, 3d week). Leaves after this week. Last week's gross nil. House dark for the summer.

PROVINCETOWN SHOWS.

Professionals on Vacation There Giving Once-Weekly Performances.

Members of the dramatic profession, spending their vacations in Provincetown, Mass., will begin a season of performances at the local Town Hall, Monday, June 27. On the opening date they will appear for the benefit of the fund for the improvement of the building just purchased by the Provincetown Art Association, and the performances will be under the auspices of the association.

The play actors are under the management of Frederic McKay, with Douglas J. Wood, who just closed with "Little Old New York" as stage director. Eileen Van Blene will be leading woman and Sydney Booth will share with Wood the leading masculine parts. Others in the cast will be Josephine Adair and Leonore Norville.

There will be one performance each week, with a complete change of bill, and it is promised there will be an intermingling of "thrillers," comedies and farce—mostly new.

Mrs. Fiske Continues in "Jonathan"

Buffalo, June 22.

Attempts by the Bonstelle company to acquire "Wake Up, Jonathan" for stock production this summer brought forth the information from Sam Harris that Mrs. Fiske will again star in the play during the coming season and that therefore it would be unavailable for stock release.

MANHATTAN BID IN

Daughters of Oscar Hammerstein, Purchasers

At the sheriff's sale of the Manhattan opera house property at public auction Wednesday afternoon, Rose Tostevin and Stella Keating, daughters of the late Oscar Hammerstein, had their bid for \$145,000 accepted by Henry Brady, the auctioneer. Max D. Steuer, the purchasers' attorney, who also represents them in their suit against Mrs. Oscar Hammerstein, did the bidding for his clients. Mortgages on the property are said to amount to \$800,000.

By a decision handed down by Justice Scott, the public auction became necessary to satisfy a lien for \$143,324 held by Mrs. Tostevin and Mrs. Keating. Mrs. Oscar Hammerstein as executrix of the late impresario's estate bitterly fought the series of suits begun by the opera manager's daughters, and in a public statement Tuesday stated that she would remain in possession of the property for at least 15 months to come. "And," she added, "I am the only person who has the right to repurchase the property within that period of time."

"The purchaser of the opera house will inherit a cluster of law suits to contend with before the buyer gets actual possession of the house. My attorneys now are preparing an appeal from Justice Scott's decision ordering the sale, and we will undoubtedly obtain a reversal of his findings. I am now booking next season's attractions and will reopen the house shortly. If Fortune Gallo and the Chicago Opera Company will accede to certain conditions that will be exacted from them, I will allow them to have their allotted time for the coming season. After careful consideration I have decided to book my house for the coming season for the sole purpose of taking care of my creditors."

There were several other bids at the sale Wednesday.

Cheese Club Outing

The Manhattan Cheese Club, comprising theatrical writers, will stage a dinner and dance at Joe Smallwood's Glenwood Lodge, Glenwood, L. I., Sunday, June 26.

Benny Holtzman is chairman of the committee of arrangements.

BY LEAVING COHAN

(Continued from page 1)

runs well over \$2,000,000 and probably close to the \$3,000,000 mark.

Mr. Cohan stated his new musical show, "The O'Brien Girl," now running in Boston, would have easily netted \$500,000 next season. This brings the estimate of next season's profits to a conservative basis for he has the "Mary" and "Tavern" companies, besides several new properties highly regarded by him, to make up the balance.

It is not sure that "The O'Brien Girl" will be continued on the road after Sept. 1. The cast of the Boston company hold run of play contracts, but not the chorus. Before the show is assigned a Broadway house Cohan will ask the players what the situation will be and if they are to hand in their notices, he will request to know when that is to be done. This, he explained, was for the protection of the players in the show.

What disposition of the Cohan attractions will be is unsettled. For the protection of interested parties which really means the authors, composers and some players, it is possible that some of the productions will be disposed of by lease to other managers. While that may bring a certain revenue to Mr. Cohan it is not figured to total but a percentage of the profits which would have attained under his own management. Up to date none of the Cohan attractions has been sold or leased, nor has Mr. Cohan seriously considered any offers made.

Cohan regarded his executive organization as one of the finest in the theatrical field. His methods of handling attractions pointed his offerings to bigger winnings than might have ordinarily attained. For instance, the fashion of nursing along "Mary" made it the best advertised show of any attraction which had not reached Broadway, and when it arrived in New York it was the biggest winner of any show on record which had not been brought in. In a similar way the exploitation of "The O'Brien Girl" has placed it before the public more markedly than any of next season's musical attractions.

Included in the Cohan production program for next season were three

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DILLINGHAM BUSY

Will Have Dozen Shows Next Season, Royce and Miss Adams

C. B. Dillingham will have next fall the most active producing season since he joined the managerial ranks and he will be concerned in at least a dozen attractions, most of them to be out under his direction.

In addition to "Tip Top" (with Fred Stone) and "Apple Blossoms," which will tour, there will be a new musical piece called "The Love Letter," designed for the Globe, with John Charles Thomas starred. The play will be musicalized by Jacobi and is taken from "The Wolf." Another musical piece, "Good Morning Dearie," by Jerome Kern and Anne Caldwell, will be headed by Louis Groody, Annie Kent and Oscar Shaw.

Four of the new Dillingham productions will be non-musical offerings. They are "Two Blocks Away," with Barney Bernard; "The Wise Child," which will have Vivienne Segal (who will have two song numbers only); "The Scarlet Man," and a play in which Maude Adams will return to the stage.

The latter piece, as with several others, will be produced in association with A. L. Erlanger and Flo Ziegfeld. One of the three-way presentations will be "Ben Hur," which failed to tour this season for the first time in 20 years.

Mr. Dillingham also has in mind a play for Fannie Brice. He will, of course, head the Hippodrome's annual production effort, though at present that spectacle is reported in doubt.

Edward Royce joined the Dillingham staff last week, under an arrangement that Royce will direct Dillingham shows exclusively, with the exception of the Ziegfeld "Follies."

In addition Mr. Dillingham has secured three London successes. They are "Brown Sugar," "Old Jig" and "Bull Dog Drummond."

BROADWAY STORY

Continued from page 13)

ness at the scale. Another withdrawal is that of "The Harlequinade," a Neighborhood Playhouse piece, which was moved uptown to the Punch and Judy last week for a try at summer patronage. The Billy Shaw playlets stopped at the Apollo and the house went dark last Saturday, which was expected. The Belmont lost "Miss Lulu Bett," but continued open, getting "John Ferguson," which appears a perennial attraction.

Two attractions with all-colored casts are now in the summer list. "Goat Alley," a drama presented by the Medical Review of Reviews, relighted the Bijou this week, while "Shuffle Along," the colored musical attraction, continues at the 63d Street, with business of nearly \$8,000 reported, a figure that should carry it through the summer.

"The Golem," a foreign picture, got off to a sensational start at the Criterion Sunday. This house is used for exploitation purposes more than long picture runs, the scale being 50 cents in the afternoon and 99 cents at night. Demand for "The Golem" was so big that a run for the feature is in sight.

Broadway loses two of its principal special picture runs this week, when "Way Down East" withdraws from the 44th Street and "The Four Horsemen" leaves the Astor. The latter's closing date was not a certainty up to Wednesday, Metro being asked to continue the film another week. This was because "The Old Nest," a Rupert Hughes picture which will occupy the Astor next, was reported not quite ready. "The Twice Born Woman" opened at the Hippodrome Wednesday night and "Headless Moths" moved from the Village to the Frazee Sunday. The date for "Shame" to succeed "A Connecticut Yankee" at the Central has not been fixed.

Out of a total of 25 attractions, 11 are offered in cut rates this week. The list is: "Biff, Bing, Bang" (Ambassador), "John Ferguson" (Belmont), "Goat Alley" (Bijou), "Honeydew" (Casino), "Ladies' Night" (Eltinge), "Broken Wing" (48th Street), "Sun-Kist" (Sam H. Harris), "Snapshots" (Selwyn), "Just Married" (Shubert), "Ghost Between" (Shubert), "Broadway Whirl" (Times Square), "Shuffle Along" (63d Street).

There are 11 buys still running: "Green Goddess" (Booth), "The Last Waltz" (Century), "Two Little Girls in Blue" (Cohan), "Lillom" (Fulton), "Follies" (Globe), "Nice People" (Klaw), "First Year" (Little), "Sally" (New Amsterdam), "Snapshots" (Selwyn), "Just Married" (Shubert), "Whirl of New York" (Winter Garden).

NEWS OF THE DAILIES

STOCKS

Louis Mann got out of "The Spirit of New York" almost as soon as he got into it. He was released by James B. Carson.

Barbara Castleton who is seeking a divorce in California from George W. Zimmerman denies she is to wed Willard Mack.

Mrs. Earl Carroll sailed last week for Biarritz where she will discuss with the family of Edmond Rostand the adaptation by her husband of the Frenchman's play, "The Last Night of Don Juan."

Kay Laurel is dangerously ill in Paris of pneumonia. She contracted it making a cross channel flight with Pearl White.

Jack Dempsey has been named correspondent in a divorce suit brought by F. R. Boulanger against his wife, Lilly. The plaintiff is an Indian. The prizefighter says he never heard of the parties.

Four men were arrested in Pennsylvania last week charged with taking tickets to the big fight.

Restaurant and cab men have united to fight the new traffic rules laid down by Dr. John A. Harriss, Deputy Commissioner of Police, and owner of the Flotilla restaurant at 55th street.

"The Big Dipper," a scenic railway at Coney Island, had an accident Sunday. One train stalled 25 feet above the ground and a short way from the end of the trip. A train from behind ran into it. Only three persons were injured, but all were in a panic and escaped from serious consequences is ascribed to a miracle. Alleged failure to provide safety devices is being investigated.

On behalf of the theatrical profession, Ethel Barrymore at the Casino benefit Sunday evening accepted the Frank Carter Memorial Medal made from bronze from the battleship Maine. Wounded soldiers contributed five cents each towards paying for it. The benefit realized \$5,000 for the soldiers and sailors fund.

John Mears wants to add Peggy Joyce to the cast of "The Broadway Whirl" and Tommy Grey is writing some scenes for her.

That Mme. Margarete Matzenauer will marry Floyd Clotzbach is announced from Munich.

George Bernard Shaw's "Arms and the Man" has been forbidden the boards in Vienna due to the protest of the Bulgarian minister whose race it caricatures.

James K. Hackett has been awarded the Legion of Honor, by the French government. He is the first English-speaking actor to receive the honor.

Donald Francis Mackay, Harvard football player, club man and vice-president of the Hubert Motor Truck Co., has no recollection of once having married Olga Harting, Folies girl. He has since been married to Mrs. J. M. Galloway and now things are unpleasant due to a divorce suit brought against him by Miss Harting.

The original script of "The Portrait of Mr. W. H." by Oscar Wilde, it is announced, is in the possession of Mitchell Kennerly.

Constance Campbell Bennett, 16-year-old daughter of Richard Bennett, the actor, eloped to Greenwich last week and married Chester Moorehead, 21, son of William H. Moorehead, broker. Mrs. Bennett was surprised but gave the couple her blessing. The bride's father is in California appearing in pictures.

"Ambush" by Arthur Richman will be the Theatre Guild's first production next season.

Boxing for chorus girls to help them keep their figures is the latest stunt from Paris, introduced there by Leon Volterra.

Mlle. Vilhilda, premiere danseuse at the Royal Opera House, Copenhagen, has arrived here under contract to the Greenwich Village Folies.

When they failed to get their weekly salaries, principals in "The Sweetheart Shop" at the Olympic, Chicago, walked out on strike.

Adorjan Ottvos, Hungarian composer on a visit here, went to the Century and heard "Hooray for the General" sung in "The Last Waltz." Now he wants to know why they are singing his song without his permission. The Shuberts claim they bought it from his agent.

Rinaldo Sidoli, who recently gave a violin concert at Carnegie Hall, was arrested this week charged by the Park National Bank with stealing \$14,000 worth of Liberty bonds

when he was employed there. He had only a dime when arrested.

Dixie Edmond, show girl, has been arrested in Boston. Her attorneys charge the arrest was instigated by George H. Perkins, broker, whom she is suing for breach of promise. He alleges she is really Mabel R. Bell who broke her Boston parole.

Harry V. Martin, who has been handling publicity for the Salvation Army in the Ohio Valley, has been appointed press agent at Coney Island, Cincinnati, succeeding Lew Heck of the Times-Star, who held the job seven years. Heck will devote his time to writing detective stories.

Mrs. Oscar Hammerstein hinted she would repurchase the Manhattan opera house at the public sale and keep it open.

William Faversham has been sued by Thomas Chadbourne, attorney, for repayment of a \$4,000 note.

Harry Ertle will referee the championship fight July 2.

BY LEAVING COHANS

(Continued from page 14)

attractions which he estimates are sure winners. One is an operetta called "Dream Girl," another is "The Bronx Express," which won fame in the Yiddish theatres, and "Husbands and Wives," a farce. These shows will probably be retained by the manager for possible production in the future, though he stated this week he would not hold up any such scripts.

Mr. Cohan stated that while he might rent out some of his shows he would not permit his name to be used as presenting them, saying he was not "a dollar and cents man." That billing will hold his name in the case of the attractions rented out is expected, but the name of the management will have to be carried, Cohan refusing to hide behind any other name. He admits the loss of full billing of the Cohan name may affect the business of the shows.

In further explanation of the "O'Brien Girl" situation, the manager said it would be possible for him to put the show on in New York regardless of what the chorus' answer would be and also that he could produce two or three other shows.

"I won't pike," he explained. "If I cannot go into the game whole hearted and all the way, I won't go along at all." Mr. Cohan said this week that he was going off on a long vacation following the Dempsey-Carpenter fight.

The executive task of unscrambling the thoroughly virile Cohan organization counts a bigger job than it looks. Several well-known executives in the Cohan offices have been offered other engagements and one is staging a musical revue. Another stated that to be with Cohan meant more than the job itself; "It was the heaven of show business," he said; "we worked hard but we all loved it because of Cohan himself. That goes for the actors as for everybody in the Cohan organization."

A. E. A. WATCHES MANAGERS

(Continued from page 1)

to follow Geo. M. Cohan's withdrawal before the opening of next season is not only probable but likely, after listening to the producing managers' reactions following the Cohan pronouncement.

As one of these rebellious producing managers put it: "Cohan's move is in no sense temperamental, but cold, hard common sense. He knows next season's forecast indicates a moneyless market. He knows that even in most prosperous times it's hard sledding sometimes to bring profit in from the road. He has shrewdly analyzed the conditions every producing manager will have to meet between the opening of next season and its end, and can see only struggle with losses sure. I am but one of several other managers in the producing managers' body who are narrowing our road interests. I know of a manager with three theatres who is considering the immediate surrender of his houses to a big picture corporation until conditions change. The producing managers as a body will not close up. But the curtailment of investments all along; the producing managers' lines will be so radical that so far as excess players on the actor market is concerned the effect will be almost as bad."

If the managers do reconstruct their lines, the A. E. A. will attempt

to step into the breach as made and add a play production branch to their measures to provide engagements for players and affiliated workers. This statement was made by more than one Equity member.

See No Escape

Main street prophets can see no escape from the fresh clash they say is sure to come. These observers say the very element that makes for the theatre's success, temperament, will block any mediations looking to compromises between the affected sides. These assayers ascribe quite as full a measure of temperament to the managers as to the players. The managers, despite any surface philosophies they may spout to players are reported to feel keenly the leashes with which the A. E. A. and their allies are fast binding them. The seasoned fighters among the producers' association are for aggressive, combined and destructive tactics at once without waiting for the period when Equity proposes to further declare itself. The A. E. A., on the other hand, unofficially, know the temper of their opponents and are crouched ready for reprisal at the first sign of anything like a concerted managers' lockout. And this preparedness apprehends pretty nearly all the essential ends of running show business. Lists of plays, campaign subscription tactics after the manner of the present rage of successful play guilds and community players, and stage directors and players are all in the A. E. A.'s reckoning.

The only end the players' body hasn't yet quite solved is the theatre end, but with the sure-fire returns of most of the neighborhood playhouse and guild units, as evidenced by several productions now current at the leading theatres of Broadway, the Equity strategists feel that the theatre part of their problem will solve itself automatically once they may be forced to get into swing by conditions that the producing managers precipitate.

Lockout or no lockout, a deplorable condition is predicted for most of the players' ranks for next season. Musical productions couldn't survive on the road last year, save in a bare few instances represented by standard trade-marks. Even short cast acting pieces were hard to ride to profit on tour. With conditions all along the line potentially worse next season the business men of the theatre are holding back producing, and many will hold back until after the Christmas holidays, sending out meanwhile only a test production or two to feel out the situation.

Equities Complaining

Players in the Equity and out who find themselves caught between the two sides of the fight are complaining. These players feel that both sides are to blame for the plight in which the player now finds himself. Equity and non-Equity members agree the Equity's original purpose of destroying notorious abuses visited upon players by some managers justified the organization's establishment, and many of its controversies with the producing managers. But Equity and non-Equity players are to be found in plenty who believe that the Equity is fast developing into a tyranny that may in the end work for as much harm to the player as it was designed to do good. These association and non-association players feel that present industrial conditions unprecedented in the history of all workers needs just now a clearer vision—a better consideration of the producing managers' present hardships, a fellowship attitude rather than a whip. And these seekers for a happy solution of their problem among the affiliated and non-affiliated ranks are hopeful that both sides may soon come to gather for a common understanding whereby the manager will be given support instead of opposition by the various bodies that the managers' enterprise and capital provided with employment.

Critics of the A. E. A.'s prospects of success if they seize the theatre interests to conduct them for an A. E. A. headquarters are to be found aplenty. These critics point to failure after failure of plays that producing managers trained for years in play selection and direction present. How, ask these critics, can a force so new to play selection and play productions as an actors' body know what even the most resourceful and intellectually equipped of the producers don't always know—good play material? Protagonists of the Equity answer these judgments by pointing to the sensational success in play production within the past half dozen years of forces and men hitherto new to play production, John D. Williams, Brock Pemberton, the

The Temple, Rochester, playing vaudeville during the season, will play dramatic stock during the summer, Vaughn Glaser placing a company in the house opening June 27. Glaser with Fay Courtney will play the leads. James Morrison left this week to handle the preliminary publicity for the house and will be a member of the company.

William S. Harkins has formulated plans for sending a repertoire company to the West Indies. Harkins has made three previous trips to the islands and will carry seven bills. The company will play through Canada to New Foundland, where they will take a steamer to Jamaica.

Several changes were made in the cast at the Westchester, Mt. Vernon, N. Y. (stock) last week. Barry Townsley, leading man, left the company flat, telegraphing from New York he was on his way west because of ill health, after he had been given a week's leave. Richard Morgan, who made a big hit as a character man, left this week with his wife and Louise Devoe for Whalen Park, Pittsfield, Mass., where Morgan has his own company. Grace Fox and Fred James and his wife have joined the company.

Dorothy Shoemaker has replaced Alice Clements as leading woman with the Poli Players, Springfield, Mass.

The Auditorium, Freeport, L. I., has been taken over for the summer by the Pickett Stock Co., now playing in Winston-Salem, N. C., the coming opening at the Long Island house June 27 to play a two-bill a week policy.

The Shubert, Milwaukee, with stock, has closed for the summer.

Ann Mason has been re-engaged as leading woman of the stock at Elitch's Garden, Denver. This will be her second year in the western city.

The Blaney Players at the Steinway, Astoria, will close for the season Saturday night.

The Blaneys will close their stock in Newark, N. J., Saturday night. The Blaney company at the Prospect, Bronx, will close July 2.

The Gus Forbes Players in Port

Chester, N. Y., will end the season July 16.

Don Mullally will open a summer stock in Perth Amboy, N. J., June 30 with "Bought and Paid For." Lois Howell will be the leading woman.

Walter Gilbert, leading man, and Ione Magrane, leading woman, will sever their connections with the Knickerbocker Players at the Empire, Syracuse, Saturday. The departure, it is explained, is at their own request. Both Gilbert and Miss Magrane say that a rest is imperative. They have been playing continuously for 109 weeks. Mr. Gilbert, it is said, is scheduled to become leading man for a stock company in the Cambridge section of Boston in August. Mark Kent, the veteran character man of the Knicks, who retired last week, will also be in the Cambridge company.

So far no successors to the departing leads have been engaged. Arthur Buchanan succeeds Mr. Kent.

The Gregory Kelly stock at English's, Indianapolis, may close July 2. Weather affecting business. George Gaul has left the Stuart Walker stock in that city, also John Wray. Tom Powers will join the Walker company next week.

Wheeling, June 21.

Millicent Hanley, who starred last season in "Tea for Three," won a distinct success the week of June 13, in the performance of "Scandal" at the Victoria with the Jack Ball Stock Company. Owing to the appearance of a local girl in the cast the theatre played to capacity all week. Jack Labodi, Craig Neale, Percy Kilbride, Eva Sargent, Clyde Franklin, Jack Ellis, May Gennet, Al C. Wilson and May Lyman, all did clever work.

Petersburg, June 21.

Tom Casey's Players, in their eleventh week at the Hippodrome, closed their engagement in this city, Saturday, June 18. The Casey Players have broken all records for a consecutive stock run and will have produced twenty-two high-class attractions, some of them getting royalties running in three figures. The Casey Players went from here to Uniontown, Pa., for the balance of the summer.

Guild, and other combinations.

The A. E. A. champions of the Equity's ability to step into any spots the managers may leave bare by retirement point to 3,000-odd plays now on the shelves of play brokers throughout the country. They also anticipate, if the producing managers make any radical close-out move, the transformation of theatres here and there throughout the country that moving picture interests are fast releasing because of the current sensational slump in the picture market.

Humor in Places

Humor has its place in the various summaries heard on Broadway of the clash impending between the factions. On one side the inability of the producing managers' body to do anything for itself is freely discussed because of the many personal hatreds among the different members of the organized managers, each member nursing a grudge of some sort against other members, all serving as obstacles to any concerted action.

Similarly, from critics of the A. E. A. come accounts of frictions of personal sorts between non-militant members and members who are for the total annihilation of all producing managers who will not agree to "let the people who make their existence possible—the players" tell the managers how they must run their business.

The Equity's big clean-up at its benefits several weeks ago is said to be a further factor in its present cocky attitude, one of its executives computing that if the two Equity shows given in New York can net more than \$40,000, ten such ventures throughout the country would put about half a million dollars of fighting money in the Equity's treasury, and as much more as might be needed by subsequent performances.

The financial conditions of most of the producing managers are known, of course, to the Equity executives. Money for theatrical investments is tighter than it has been since the low ebb pressure following the last panic. Instancing this phase of the situation is a deal of the past week where a producing manager who is announcing seven new productions for next season had difficulty the other day to borrow on perfectly good collateral a sum as low as \$50,000 to

lubricate his plans.

Meanwhile members of all acting and working branches of the profession who have been keeping close tab on conditions between the two factions, and who know from experience what hardship famine periods mean, are praying for the appearance of a strong man who can weld the opposing forces together so that the coming bad season can be ridden with the least distress.

Leader Looked For

This leader, it is anticipated, would combine all the forces of the theatre in an appeal to Washington to make theatrical railroadings possible; likewise, by making the producing managers and the Equity lay all their cards frankly on the table, bring the different unions into a common agreement to live and let live while the depression period endures. The booking sheets of the two syndicates as well as those of the one night agents are filled in about the same ratio as usual for this period of June in off seasons, but the concern of the men running theatres grows as the weeks go by without any sign of the appearance of the second and third line waiting lists customary.

The real start of the Equity was the accident of Francis Wilson's unexpected receipt of almost half a million dollars on behalf of the rebel stars who a dozen years ago blithely breezed away from the K. & E. bossism, to suffer a generally fly by night experience for two seasons. One by one the stars who seceded came back, but Wilson stuck it out, playing everything that could be called a town rather than give in. Licked at last, and deciding to go to England and settle down as a farmer or something else, he was accidentally encountered on the very day he was about to sail. With his steamer tickets in his pockets, but with the other side ignorant of his reduced means, one of the heads of the old syndicate met him and proposed a truce. Always a good poker player, Wilson played his deuce as a royal flush and when the final money was passed in settlement for an agreement of a return to the fold of himself and other rebels, the small fortune was turned over. Wilson never forgot the hardships he and his fellows were forced to suffer by both syndicates during that period.

INSIDE STUFF ON LEGIT

A dramatic agent placed an actor with a production several months ago. The show is still playing but commission for the engagement was non-forthcoming. The agent made diligent effort by mail and wire to secure it. The actor answered he was unable to pay any commission at the present time as he had made several purchases of late, including an overcoat, which, although out of season he considered a good buy. To substantiate the reason, a photograph of the coat was enclosed.

During the meeting at Belmont Park early in the month a horse named "Lyola" fell while in the lead by several lengths and had to be destroyed. A number of insiders were down on the pony which went to the post at 10 to 1. Among the betterers was a Winter Garden girl after whom Lyola was named. She was instructed to "put down the bankroll" and she did. Her tears following the unfortunate result were therefore natural and untrained. The young woman was not the only broken-hearted race-follower. A consistent better who was on the good thing swore off the ponies and was not placed a bet since.

The fake press agent is stalking Main street earlier than usual this summer, with dupes marked for easy meat anywhere in the theatrical gallery from chorus girls to stars. The evil reached a stage early last week where one city editor and two dramatic editors deemed it good service to drop warnings to the players being "promoted" to ask their professed boosters to lay off if the players in this particular case didn't want to discredit themselves hopelessly with newspaper men who might under the right credentials do the player folk some newspaper good. One production holding down a Broadway stage was asked for a salary arrangement by a combination of the boldest of the alleged publicity gentry. All they agreed to furnish in return were interviews by Heywood Brown in the Tribune, Charles Darnton in the Evening World and other luscious specials; \$50 per was all the Brown, Darnton, et al., write-ups were to cost. The bait was made more tempting by an agreement to deliver before payment.

The seasoned publicity men of the street found their own work so obstructed by the time consumed in explanations to their stars that the proposals were necessarily "bunk" that a compact body of real honest to goodness theatrical press agents is now being organized, with the effacement of the charlatans, who lack every essential for their avocation but nerve one of their alms. Space for show news always gets easier as the list of open Main street theatres narrows with summer's cut-in. The adventurers into the publicity field are recruited from the lay-offs of many branches of advertising service created by the war and the crest wave of films. With these interests dead, the high-binders have seized what they deem their next easiest field, taking chances that by some fluke some of the birdshot they fire may strike an easy target. The proposed group of press agents are specially freed to their retaliatory action because in one instance last week the freebooters got under the wire in one newspaper department that the credentialed publicity man of the show affected had been warming for a month.

A couple of concrete examples of how much judgment a glibnate producing manager may possess in passing upon a manuscript will be had the coming season when George Broadhurst will produce two plays by Crane Wilbur. The author is under contract to A. H. Woods for first call on all plays he may write for a number of years. Woods had declined to exercise his options on the two plays which have been accepted by Broadhurst.

Frank Fay's "Fables" may still reach the boards, several managers having taken estimated the show's possibilities. It was stated this week James Montgomery had virtually agreed to buy into the show and that may also take in the Vanderbilt Producing Co. Lee Shubert is reported to be interested and "Fables" may see that manager and Montgomery on the business, for full production.

Several showmen who watched the Fay piece in rehearsal agreed that the revue held plenty of excellent material. It appears that Fay sought private backing, with one particular source out of town, whereas he might have quickly procured the necessary capital on Broadway.

Pending a final decision on the participation of Mr. Montgomery or Mr. Shubert, is the assurance that all of the original bits be retained. This includes a travesty on revues called "Horrors of 1920" which Jimmy Duffy is now playing in vaudeville. Duffy was in the "Fables" cast and they may return it if backing is finally procured. "Horrors" was considered the punch of "Fables" second act.

The new "Follies" has a burlesque bit on the Barrymore family. When the Ziegfeld aggregation arrived from Atlantic City Sunday, some one informed Ethel Barrymore of that fact. Miss Barrymore, who was appearing at the Palace in "The Twelve-Pound Look," said some very positive things about the idea.

She repaired to the Globe theatre's rehearsal of the "Follies" after her turn was over, and was all primed to get the burlesque eliminated. When it was explained to her, Miss Barrymore is said to have withdrawn all objections. The squaring is credited to Channing Pollock, who, in addition to other contributions, in the "Follies," wrote the lyrics for the song number in the Barrymore bit. Fannie Brice is singing it.

The vagaries of Wall Street find their ends in Times Square. With stocks the past month or so bumping over each other in an effort to establish new low levels since the war, there is many a manager in the square giving more attention to the ticker than productions. One legit producer is reported nearly half a million behind, through carrying immense loads of falling stocks, while others who have stocks in their safe deposit vaults have been papered-offered out of huge chunks of money. The Wall Street speculation may result disastrously for more than one legit manager.

In a smaller way the small-time vaudeville agents, or most of them, are floundering about in a slough of financial despond, with Loew, Inc., taking the route to just above 10. The agents surmised Loew was such an easy margined stock for five points that it was merely counting the gains. As the stock fell the agents bought more, still of the firm belief it must shoot upward, until now, with the summer a dreary outlook for their business and their money tied up in stock holdings, they don't know what is going to happen financially to them before the fall comes around.

The fifteenth "Follies" drew the highest temperature of the summer at the Globe premiere Tuesday night, but the crowd seeking admission jammed the lobby and flowed onto Broadway. Flo Ziegfeld could have sold 1,000 tickets for standees, but decided to sell none because of the heat.

Zelggy was offered three tickets for the Dempsey-Carpentier fight, location second row, in exchange for three seats for the opening performance of his show. The deal was attempted by a spec. Tuesday afternoon. An advertisement appeared Monday carrying Ziegfeld's name and stating 52,000 applications had been made for opening-night seats. The producer refused to admit an extra cipher had crept into the number, and claimed he received "three barrels of requests for tickets which he never even opened."

Eddie Plöhn unwittingly established a Broadway record of getting one of the best jobs on the street and losing it in 15 minutes. He had been given the important assignment of looking after the many productions on the George M. Cohan roster. When reporting two weeks ago, Plöhn learned of Mr. Cohan's decision to withdraw all productions and that automatically released Eddie.

CLARA JOEL ILL

Undergoes Appendicitis Operation at Portland, Me.

Portland, Me., June 23. Clara Joel, leading woman of the Jefferson theatre stock, was stricken last Tuesday night with appendicitis and was operated upon Wednesday morning at Dr. Leighton's hospital. Her condition is reported satisfactory.

Rae Bowdoin, of Westbrook, Me., summing at her home, assumed Miss Joel's role last week in "Northern Lights." Grace Carlyle, a former leading woman of the company, has been engaged to fill Miss Joel's place until she is able to resume. Miss Carlyle opened Monday in "The Wonderful Thing," with which she closed in Montreal. Miss Joel expects to return to the cast July 4.

FRANK CRAVEN'S COMEDY

Frank Craven is personally directing a new comedy of his own authorship which John Golden will formally present during the coming season. The piece is as yet untitled.

Eva Condin, Jason Robards, Mrs. Day and Catherine Alexander are in the cast.

is for the purpose of A. H. Woods obtaining a quick decision on the piece. Some unique advertising will precede the premiere and it may be directed at the critics. One of the points of the ads may be that though the critics panned "Ladies Night" at the opening of last season, that Woods show is still running at the Eltinge. Last week the cut rate agencies are handling \$2,500 worth of "Ladies Night" tickets weekly, on a buy. The show is doing around \$8,000 and could break at somewhat less so there is a chance the piece will run through the summer.

Aiming an all colored show for a summer run close to Broadway has its humorous angle. "Shuffle Along," however, is doing business at the 63d Street and judging by the demand, it should remain for a run unless very warm weather interferes. The stunt of giving a midnight performance on Wednesday night instead of the matinee turned out well. The midnight show was started two weeks ago and drew a goodly number of "wise owls" from Broadway, together with colored patrons whose jobs kept them busy early in the evening. The late show idea was started by "Shuffle Along" when it played Philadelphia, but instead of giving the regular performance there, a bill of the vaudeville acts in the piece constituted the show.

One of the owners of a Broadway "smash" which is closing its long run planned an entertainment in his studio this week, the guests in mind being newspapermen. It appears the affair never got past the talking stage. The day after springing it on the show's company manager, the latter presented the manager with a list of names and suggested framing the invitations. The manager did not know what it was all about. When it was explained to him he replied: "So that's what came out of last night's bottle?"

The revival of the "Belle of New York," although renamed and rewritten, like all other theatrical revivals, brings out a number of people who claim to have been present at the initial presentation, and others who claim to have been members of the original cast. To set at rest all claims regarding its original cast and authorship, the facts are as follows: the musical piece was written by C. M. S. McLellan under the pen name of "Hugh Morton" and the score is by Gustave Kerker. Through some sort of misunderstanding with the producer (George Lederer) Edna May (now Mrs. Oscar Lewisohn) and who was at that time the wife of Fred Titus (a professional bicycle rider) was taken from the chorus at practically the eleventh hour and placed in the leading role—Violet Gray. The original production at the Casino was in 1897. Other principals in the cast were the late Dan Daly, the late George Fortescue, David Warfield, Phyllis Rankin, John C. Slavin, Harry Davenport, William Cameron, George A. Schiller, William Sloane, Marie George, Ada Dare, Paula Edwardes.

The publisher of one of New York's most important daily newspapers recently moved to a new home and among his effects was a quantity of "hooch," which was seized in transit. He notified someone unless it was returned within twenty-four hours the world would know that an important government official was granted such privilege on retiring from office. The publisher's property was returned to him well within the twenty-four hours.

D. W. Griffith is said to have a "find" in Grace Alice Durkin, an eight-year-old kiddie whom he picked out of the chorus ensemble of "Florodora." D. W. has the lass lined up to play the title role in "The Two Orphans" with Lillian Gish.

At a special matinee given at the Cohan & Harris theatre of "Two Little Girls in Blue," all the twins in the city were invited. After the performance of the Katz twins, 18-year-old, daughters of Phil Katz (one of the largest manufacturers of ladies' dresses in the country), were standing in the lobby watching a pair of twins of 70, when the manager of the show, struck by the beauty of the young girls, approached them and asked if they had ability as performers.

The girls replied they could dance. The manager suggested they bring their mother to the theatre the next morning.

After a showing on the stage the Katz girls were offered an engagement to understudy the Fairbanks Twins in the performance.

It called for some persuasion for the father to see it that way but father couldn't resist the pleading of one 19-year-old daughter, let alone two, and so the Katz Twins will take up their stage work. They start auspiciously, with a maid and a Cunningham car, from father's collection.

Demolishment of the old buildings at the southeast corner of Seventh avenue and 50th street started last week, to make room for the Earl Carroll theatre. The plot is 100x140 and the theatre's capacity will be 1,050. Last season Mr. Carroll was a producer, the season before an author and next season he will be an owner-manager. The boy is young yet, too.

There was some talk between store keepers and landlords of the room houses right off Broadway and 46th street this week, to the effect the Shuberts are endeavoring to purchase the property extending from 157 to 167 on 46th street, and from 1556 to 1560 on Broadway for a theatre. When some of the store owners were interviewed regarding the contemplated purchase they verified the rumor but were not officially notified to prepare for any definite action.

If the proposed plans materialize and the erection of a new Shubert site takes place, the structure will be on virtually the same lines as Loew's new State, with the entrance to the theatre on Broadway, and also a side entrance on the 46th street side to the offices. This same site has previously been credited as having been secured by the Shuberts and the Stanley Co. of Philadelphia.

OBITUARY

June 20. Mr. Kemp will be remembered through having used the expression "Oh Lady Lady," "I ain't going to lead no lion round," and other comedy phrases. The remains were shipped to New York for interment. His widow and partner in his vaudeville act took charge of funeral arrangements in New York. Mr. Kemp was about 53 years old.

Emil B. Abbott

Emil B. Abbott, one of the principal owners of Wolpin's restaurant, 47th St. and Seventh Ave., dropped dead of heart disease Sunday night, at his home 1000 Amsterdam Ave. Mr. Abbott was 45 years old and was well liked by the professionals.

IN LOVING MEMORY

OF LITTLE

KATHERINE HALEY

DAD HALEY'S LITTLE GIRL
Gee, Dad, I Know How You Feel.
She Is Just Getting the Place Ready for Us.
FRANK VAN HOVEN

with whom he came in contact in the restaurant. He was born in Russia, was a citizen of the United States and had been in the restaurant business for 20 years. He was a bachelor. Three sisters survive. Funeral was from his home Wednesday, with interment at Woodlawn cemetery.

JOAN QUEST

Marion Johnquest White, 29 years old, leading woman in stock, died in Boston of tuberculosis. Besides wide experience with repertoire companies she was a member

IN FOND REMEMBRANCE

OF MY FRIEND

LOU HALL

Who Passed Away June 17th, 1921.
MAY HIS SOUL REST IN PEACE
MORT FOX

of touring companies playing "The Man on the Box" and "Lombardi, Ltd."

Her husband, Wm J. White, and two children survive.

NELLIE DUNN

Mrs. Charles H. Lewis (Nellie Dunn) died June 2 at Roslyn, Wash. She was born in Roslyn, and had appeared professionally in burlesque and musical comedy.

Oscar Girard, musician and dialect comedian, died following an appendicitis operation and was buried in Aberdeen, Oregon, June 10.

The wife of William Oppenheim, doorman of the Riverside theatre, died at her home in New York June 11.

The father of Melville Rosenow (Jenie Jacobs office) died June 19 at his home in Long Beach, L. I., after a lingering illness.

FORUM

June 15, 1921.

Editor Variety:

In a review of the 81st St. the critic mentioned Lynch and Zeller had modeled an act along the lines of Moran and Wisner.

For your reviewer's knowledge on this style of act, it may interest him to know, that the reason, perhaps, is, that owing to Moran and Wisner having taken our set and billing known as "The Hat Shop" during the late war, when we were out of the business. So upon our return there was nothing left to do but to throw an act together the best we could. They had played "The Hat Shop" in all the New York houses, thereby becoming identified with it which by the way has been on file in the Variety and N. V. A. protected material department since 1916.

If our act is similar to theirs, its just a case of any other act in vaudeville that bears a similarity of which there are many.

The straw hat idea as far as we know was done 25 years ago by Harry Barrett who told us personally 5 years ago, to go ahead and use the hats if we cared to. And also added at the time, that he hadn't heard from Moran and Wisner in 7 or 8 years. In conclusion, we wish to say that since Moran and Wisner have taken an idea of ours, we feel fully justified in making a counter claim on the use of any of their material, should we care to use it.

Lynch and Zeller

BROADWAY REVIEWS

WHIRL OF NEW YORK

Whirl of New York
 Tiddies Carl Judd
 Frisco Eugene Redding
 Harry Bronson Harold Murray
 Cora Dorothy Ward
 Maid of Honor Grace Keeshon
 Doc Sniffkins Shaun Glenville
 Count Rattail Frank Purcella
 Count Tattail Raymond Purcella
 Karl Raser Louis Mann
 Blinky Bill Joe Keno
 Kissie Fitzgerald Kitty Kelly
 Isobel Bronson John T. Murray
 J. Ketchum Joe Smith
 J. Cheatham Chas. Dale
 Mingy Mlle. Adelaide
 Ching Foo Johnny Hughes
 The Spirit of the Vase Kyra
 Violet Gray Nancy Gibbs
 John Binkerton Al Martin
 Maxa Max McGee
 Mamie Clancy Rosie Green

You can't always tell, even after you see a try-out of a musical production out of town. You never know how much can be done with a Winter Garden show when you start whipping it into shape. Word trickled into New York after the out-of-town premiere of "The Belle of New York" that it was a most atrocious hodge-podge. The Shuberts did some recasting, rewriting, restaging, recomposing, etc., and even went so far as to change the title to "The Whirl of New York," carrying a line on the program that it is based on "The Belle of New York."

The main adverse criticism to be registered against the revival—for, despite its revision and renaming, it is still the old Casino hit—is that the producers have too much entertainment to offer. With the overture ringing in at 8.22 on the metropolitan premiere Monday evening and with but one intermission of perhaps 20 minutes, no undue amount of encores permitted, and an extremely swift moving entertainment, the final curtain was rung down just a minute before midnight.

As all of the principals and specialists are artists of no mean caliber, it is no reflection on their talents to suggest that some of them might be entirely eliminated and others have their allotment of time cut down materially. It is no exercise of exceptional critical judgment to make this generic suggestion. Approximately three and one-half hours of brilliantly kaleidoscopic musical comedy entertainment without the aid of a tippie, in warm weather, is altogether too much of a good thing.

As the first of the two acts was particularly speedy and diverting and lasted the better part of two hours, with hardly a single slackening up, the second part was bound to be more than a trifle wearisome, with the result that a goodly portion of the audience left the house between 11 and 11.30, apparently satisfied they had enjoyed their money's worth.

Taken as a whole, it is a production of which the Messrs. Shubert can well be proud. The scenic and sartorial display is artistic in the extreme. It is lavish to the point of extravagance, but always in good taste. The cast has been well selected. Every one of them, with the exception, of course, of Louis Mann, sings and dances in a fashion to stamp them as artists recruited primarily for their ability, with previous reputation a secondary consideration. The staging by Lew Morton, the musical numbers by Allan K. Foster, the scenic designs by Watson Barratt, the added music and lyrics by Leo Edwards and Sydney Mitchell, the brilliant orchestral direction by Al Goodman—everything, in fact, connected with the presentation, contributed to the making of a satisfying and pleasing entertainment.

The show started off speedily, and it looked, at the end of Act I, as if it would register one of the biggest hits of present day musical comedy presentation. Toward the middle of the second act this did not seem to be such a certainty, but it is a reasonable assertion to hazard the prediction that before the week is out the show will be running along smoothly and the final curtain will be rung down by 11.15 p. m.

The old-timers will necessarily wish to make comparison with the original "Belle of New York," produced at the Casino in 1897. When that proposition arises the current presentation need have no misgivings. Some of the present players might not stand individual comparison with the remarkable cast of '97, but the show itself, from all angles, is probably superior.

Listing the principals in the order of their appearance—J. Harold Murray, the juvenile man, sings with a dramatic quality that suggests legitimate operatic effort and scored magnificently with his rendition of "Mandalay." Dorothy Ward, the English comedienne, is so strenuous with her vocal and corporeal endeavors as to be most compelling. Every moment she was in view she was a "busy bee," buzzing about in almost hurricane fashion. Her methods are eminently suited to the dimensions of the huge Winter Garden auditorium. The other recently imported musical comedy artist, Shaun Glenville, is entrusted with

the role of Sniffkins, playing opposite to Miss Ward's Cora Angelique. He was given little or no opportunity to shine, and while his characterization was most legitimate there was hardly enough of it to place him in the list of individual hits. Purcella Brothers walloped over an applause-compelling dance that approaches the final word in synchronized stepping, with their feet shacked together.

A great deal of interest centered about the selection of Louis Mann for the part of the "polite lunatic." To those familiar with Mann's first big musical comedy success in New York—that of the innkeeper in "The Girl from Paris"—and shortly thereafter his elevation to stardom in "The Telephone Girl," there could have been no question as to the outcome. Mann patterned his performance along the lines of the "Girl from Paris" impersonation—a polite, smooth, soft-speaking German. In fact he even interpolated the biggest laughing line of his "Girl from Paris" role, i. e., "Dot's got mit me nodding to do." Opinion, however, was divided as to whether Mann registered a hit. If he didn't it was due to the fact that his is a slow-moving, non-singing, non-dancing characterization. It was played in the original in a "frenzied" manner. (Incidentally it dawned upon present-day playgoers that the role of the lunatic in Paul Dickey and Charles Goddard's "The Mischief Lady," regarded by many as an original characterization, resembles the part of the "polite lunatic" in the "Belle of New York" libretto).

Joe Keno and Rosie Green do well with a tough boy and girl East side roles, reviving the Chuck Connors dance originally put on the stage in "The Belle," by Hugh Cameron and Ella Snyder. Keno also works with Kitty Kelly, who plays Kissie Fitzgerald. The Fifth part is admirably handled by Florence Rayfield, whose name, through some error, did not appear on the program. While very funny at times, John T. Murray served more as a feeder than a comedian in the role of Ichabod Bronson. Joe Smith and Charles Dale, late of the Avon Comedy Four, introduced bits from their familiar vaudeville skits, as a pair of Yiddish detectives.

Adelaide and Hughes were artistically placed in the Chinatown scene, where they danced a sort of Oriental Apache number and later did a pretty ballet pantomime. One of the biggest individual hits can be chalked up to Kyra, a sinuous, graceful, contortionistic dancer. She got the house with a writhing snake number. The Salvation Army lass role is in the hands of Nancy Gibbs, who sings well and looks pretty. She does not play the part as demurely as it was done in the original version by Edna May, but that may be the fault of the stage director, who probably wanted everything to move with 1921 speed. There is no time for slow-moving characterizations in a big house like the Winter Garden, so perhaps the modern interpretation is necessary. The Rath Brothers offered their acrobatic specialty in "one" toward the close of the show and received applause.

Judged as a whole, stripped of detailed analysis, and with the certainty of drastic pruning, "The Whirl of New York" may be set down as a big Winter Garden success.

GOAT ALLEY

Lucy Belle Dorsey Lillian McKee
 Aunt Rebecca Beulah Daniels
 Slim Dorsey Louis Lang
 Elzzy Gibbs Daisy Garrett
 Chick Avery Owen Lane
 Jeff Blaise Leonard Kennedy
 Sam Reed Harrington Carter
 Jeremiah Focher William H. Smith
 Policeman Plant Lang
 Fanny Dorsey Gladys Munroe
 A Baby By Herself

The Medical Review of Reviews, which several years ago sponsored Brieux's "Damaged Goods," is in again. Under the same auspices "Goat Alley" was presented at the Bijou Monday night by a company of negro players. The three-act piece by Ernest Howard Culbertson deals with the social problem of life among degraded negroes in the alley slums of Washington and makes a most disagreeable evening in the theatre.

Dr. Victor Robinson, head of the Sociological Department of the Medical Review of Reviews began the proceedings with an address. From the fact that he delivered an eloquent eulogy of Dr. Sigmund Freud, the psychologist, it was apparent that "Goat Alley" was a Play with a Purpose, although where Freud came into the affair did not appear. The Purpose evidently is to offer a dramatic shocker of the Grand Guignol school for the purpose of provoking discussion and furnishing a sensation in the dull summer season. Happily that object seems in a fair way to be defeated. The play does not shock. It is just dull and disagreeable, recounting as it does in wearisome detail the unwholesome amours of degraded black men and men of the capital slums. The program carries a foot note

quoting George Jean Nathan's opinion that the play "is probably the most acute transcription of the Negro yet made visible in our native dramatic literature." Another version of the fallacy that if medicine tastes bad enough it must be good.

All three acts take place in the same setting, the living room of a shanty in "Goat Alley." Here live Lucy Belle Dorsey and her daughter and Sam Reed, Fanny's father, but not Lucy Belle's husband. Sam and Lucy Belle live on affectionate terms, disturbed only by Lucy's fears that Sam will come to know of her former life, apparently on the same informal basis, with Jeff Blaise, a "no-count yaller gal" in amorous pursuit of Sam, constantly threatens to reveal.

Some of the conversations between Lucy Belle and Lizzie are sweet and savory, flavored with rich profanity and punctuated with hair-raising colloquialisms. All this spicy preliminary leads to the appearance of Blaise to claim Lucy and his meeting with Sam. The end of the first act brings on a knife fight between Sam and Blaise, the nearest approach to a thrill, ending in the stabbing of the interloper and the arrest of Sam. This was an effective bit of staging and delivered a certain touch of horror.

Thereafter the play descended to the uttermost depths of squalor. Sam is in jail (Blaise was not killed) and Lucy is hard put to make a living for herself and the child. The demands of Slim Dorsey, Lucy's worthless, crap-shooting brother, make her problem harder, and the advances of various and sundry lovers complicate life for Lucy while she is waiting for Sam to serve his prison term. She toils patiently, however, until ill luck and the brother's theft drive her to desperation just at the moment a prosperous candidate for her affection is most pressing. She capitulates, and that is the end of the second act.

At the opening of the third and last act a year and a half has elapsed and Lucy has a new baby fathered by the casual new mate, who has passed on to other fields by reason of getting a job as barber on a boat running between Charleston and New York. And Sam is about to come back from jail. How to conceal the new baby as evidence of faithlessness to Sam is the problem. She tries, but fails. Sam discovers the truth of the situation and departs.

It's a sweet-scented affair for the Broadway stage. It doesn't get anywhere as a moral precept and, worst of all, it is wearisome and poorly acted. Was not worth doing in the first place and badly done at that.

Tush.

FRANK CARTER MEMORIAL

Mabel Beardsley explained in a five-minute speech, illustrated with shaking (not moving) pictures, the object of the Frank Carter Memorial. The beneficiary of the Frank Carter Memorial Benefit is the Service Club for Soldiers and Sailors, which has been doing excellent work since the war. During the war the Club was organized and its special duties at that time were to keep the boys amused and entertained. Amongst the foremost in the work was the late Frank Carter. His enthusiasm looked beyond the running of the war, and it was his hope to establish a permanent home where the boys at all times could come for recreation, advice and help. Frank Carter was working out the plan for this when his life was cut short in an automobile accident just a year ago.

Mrs. Beardsley, who was closely associated with Carter in the work, has carried on the idea, and it is due to her efforts the memorial has been established.

The affair will be made an annual one and the support of the profession will undoubtedly be lent enthusiastically. It is a fine cause and no monument that could be erected would outlast the good this organization has done and will continue to do.

The touching incident of the Sunday evening performance at the Casino was the appearance of Mrs. Frank Carter (Marlyn Miller), Ethel Barrymore and De Wolfe Hopper. Mrs. Carter presented the medal made from metal of the battleship Maine, given by the service men to Frank Carter, to the profession and in turn Miss Barrymore turned it over for safe keeping into the hands of the Lambs, Mr. Hopper accepting it for the club.

The entertainment itself, which was the smallest part of the affair, was run off very well. There were acts galore. The show started at 8.30 and ran without a break for three hours, with at least 15 acts ready to go on when Duke Cross called the proceedings to an end.

Hal Forde did the announcing in the early part of the evening and Wellington Cross (an uncle of Frank Carter's) took up the burden later. Those who appeared were Raymond Hitchcock (traffled a doll, bought by the Friars for \$150), Pat Rooney, Marie Nordstrom, Frisco, Evan Burrows Fontaine, Lois Josephine and Tyler Brooke, Hal Forde, Fay Maybe, Mignon, Johnny Dooley, Wellington Cross, Harry Fox, Ted Snyder, Green and Blyler, Mel Klee, Jack Osterman, Alexis Kosloff, Ben Bard and Jack Peral, Lou Lockett, Jimmy Hussey, Phil Baker.

ZIEGFELD "FOLLIES"

The 15th "Follies" came in, thoroughly in keeping with the traditions and standards of the unmatched Ziegfeld and his unimpeachable peaches.

In one striking particular this year's "Follies" even outclasses all previous efforts. Urban, in designing the backgrounds and surroundings, has hit a mark of artistic magnificence which may be recorded as a capital item of stage history. His blues and violets and sand-golds are combined into masterly perspectives of limitless vastness. Together with the glorious lightings, the draperies and set pieces are incredibly intoxicating—and bewildering.

Ziegfeld's principals this year are Raymond Hitchcock, Fannie Brice, Van and Schenck, Ray Dooley, Mary Eaton, Mary Milburn, Vera Michelena, O'Donnell and Blair, Mitti and partner, Innez Brothers, Florence O'Denishawn, John Clarke and the eternal William C. Fields. In the list of creators for these and the unnamed but illustrious chorus fests, are Channing Pollock, Gene Buck, Willard Mack, Ralph Spence and Bud De Silva, authors; Victor Herbert, Rudolph Friml and Dave Stamp, composers; Edward Royce, director; Ben Ali Haggin, living pictures; costumes by Lucille and Bendel; costume designs by James Reynolds. Interpolated songs were by Grant Clarke, James Hanley, Blanche Merrill, Leo Edwards, Ballard McDonald, Harry Carroll.

The "dirt" centers around Miss Michelena. She was engaged as the prima donna. By the time she reached the Globe she was fairly well expunged. Participation in two ensemble numbers and a final flash appearance in milk white tights, which she wore ravishingly in the last scene, comprise her showing. Mary Milburn, an added starter, on the other hand, was given two individual numbers and the lead of "Sally," the best song in the show.

Mitti, the Parisian furor of international nudity, was the trick sensation. Ziegfeld did not fool the customers. She was even nuder than had been described. Such nudity cannot well be described. She wore more on her hair than on all the rest of her. And what infinitesimal cobweb she wore was perforated, cut out, ventilated. Mitti has a sinewy rather than sinuous figure. She is an athlete, though technically artist; a top-mounter, though cultured in every flow of pose and pantomime. Her partner, Tilio, is small and wiry, possessed of easy and incredible power. He tossed the undraped Parisienne about like a bubble. In two dances this couple scored heavily, and it seems that Ziegfeld's run of foreign bloomers has been broken.

Almost as clothesless was Miss O'Denishawn. But the Denishawn school is far more enjoyable to Americans than the latest French method of the naked applied mechanics of the Apache maneuvers. The agile O'Denishawn whirled and whizzed to glory, second only to Mary Eaton, the First Beauty of the "Follies," and on this year's showing, the next Ziegfeld star. Miss Eaton has everything Marlyn Miller ever had, plus. She speaks no lines, but her every line speaks, for she has the natural rhythm and the acquired skill of the super-dancer as well as the endowed pliancy of facial and corporeal charm of the professional belle. In an impersonation of Miss Miller the comparison was obvious.

Miss Brice easily qualified as principal comic, despite the distinguished competition. She was all over the "Follies." She appeared no less than a dozen times, and her repertoire ran through typical Brice songs, Barrymore burlesque, hoakum prizefighting with Ray Dooley, housewife-character, ludicrous song-drama, satire and ludicrous Dainty Marie stuff. She had the fattest legs and the skinniest legs in the troupe, and thus she guzzled the gravy and gobbled the apple sauce. It is by far the most conspicuous work this veteran funner has ever offered.

Hitchy romped about and was himself. Somehow prohibition clings to him as a sole subject matter year after year. Prohibition is pretty dead, as most every one knows who has \$2 and a thirst—the topic, alone, has gone dry. The former star was discovered on at the first raise, in a rowboat at the 3-mile limit, communing with an Urban Statue of Liberty. It was long and verbose. Later he did a drunk, then a semi-drunk, and in time lived to be the overgrown son of Fields and Fannie, Armand to her Ethel and Fields, Jack, and announcer for the Brice-Dooley slugging match. He did one single song, a very bright lyric (also prohibition) which held that it was too bad the Pilgrims landed on Plymouth Rock—the rock should have landed on the Pilgrims.

Fields' main scene this year is a subway train. Supported by Misses Brice and Dooley and Hitchy, he got some laughs. This skit will work up. It is of the kind that only many performances and a few

accidents can round out. Fields sidled along all through, appearing whenever a spot was possible, unctuous, amusing, always the high grade jester, always helping the book laughs, always feeding as well as partaking. He proved a tower of power in the laugh department. He did no juggling at any time.

Van and Schenck went a bit blue at the end of their specialty, next to closing, with a cracker that is scarcely Ziegfeldian: it was a song about modern inventions, and it finished with the thought that "When they make babies by machinery I go back to Italy." That is not naughty; it struck the wise and should come out lest Ziegfeld have a repetition of the Chicago comment of last season which pained his sensitive soul. Ziegfeld purveyor of delicate mischief, should never allow plain dirt; it isn't becoming and isn't in keeping with the lace-and-gold, lingerie-and-coquetry of his smart product. Joe Schenck, in the "Sally" number, and Van in the Oriental singing spectacle which brought on the O'Denishawn desert dance that electrified the audience, gave sound account of their likeable selves; in a homely Irish song they were corking.

O'Donnell and Blair did their piano-tuner act of vaudeville. Low comedy was needed in the show, for there was a dearth of any kind of comedy, and this standard No. 3 turn coated them. Later O'Donnell, in an impromptu dance with Ray Dooley, a la Apache, set in a marvelous underworld scene and following Miss Brice's serious song, "My Man" (a French adaptation), ran away with five minutes of the best knockabout fun in the show. Miss Dooley, in an early scene with Hitchy as a kid, later in the subway episode, and in this convulsive pantomimic lampoon was perfectly placed, with not too much to do, so that whenever she was on she was in.

Innez Brothers were pretty well smothered. Their specialty was late and seemed unimportant, though their double-tap dancing went all right. There is scarcely any male dancing worth while in this "Follies," with no Granvilles or Dinglies in sight. There were no chorus men, 12 mediums appearing now and then in male evening clothes and out-and-out acting as boys, with no effort to feature the innovation.

One great voice was missed. Clarke can scarcely replace John Steel. Steel is not essential to Ziegfeld, but some one who can fill his gap is.

The girls, with a few famous exceptions, such as Jessie Reed, Pearl Germonde, Margie Falconer and Gladys Loftus, seemed new. A number of last season's "Hitchy-Koo" charmers were visible. The chorus seemed smaller and more punctiliously select than ever before. Ziegfeld has a cluster of raves this year such as probably no chorus ever held before, including all of his own.

The show ran until 11.35. Allowing 10 minutes for first-night enthusiasm, this leaves little to be cut. The opening performance in Atlantic City ran down after 1. The difference must have been what they cut out of Michelena's part.

When the comedy is smoothed up and rounded out Mr. Ziegfeld will find that he has a great "Follies" as he has ever had, except for the lack of a big song hit. Of course, the Globe is not the Amsterdam, and some of the spirit which has clung to this yearly visitation in the same old surroundings will be missed. But the tarrying buyer may as safely go to the Globe as he did to the Amsterdam. He will get all the sizzles and all the other emotions that go with the Ziegfeld name, always have, still do.

Lait.

PALACE

John Steel and Harland Dixon, familiar strangers in vaudeville, divided Monday evening 60-40, leaving the regulars to cut up the waist tax. The gentlemanly romantic-dramatic tenor of Ziegfeld renown scored as few have done here, and Dixon, heading the 16 Palace Girls, played just ahead of him and finished only slightly behind him.

Steel sang nine songs, from an introductory medley (with lyrics beneath his caller) to "Ell Ell," which he rendered with the voice of a cantor-star and the emotionalism of a tortured soul. Steel is the answer to those wisecracks who say Shakespeare couldn't write a vaudeville sketch were he alive today and Caruso couldn't make good in an act in "one." Steel, the delicate, silk-lined balladist of the highest priced legitimate, out-vaudeville vaudeville. He had every trick of the trickster, the better done because he had every art of the artist. He proved as adept at keeping an ovation alive as the most notorious bow-stealer, but he did it with distinction. And his applause came from men as well as women and from the uppermost gallery sent as well as from the enthusiastic boxes.

Steel need hunt no further for a future. Probably there rests in his cerebrum, hidden or outspoken, an ambition to be a concert soloist. He (Continued on page 19.)

JIMMY DUFFY and CO. (4).
"Horrors of 1920" (Satire).
19 Mins.; One (Spec. Drop).
Fifth Ave.

Jimmy Duffy (Duffy and Sweeney) springs the comedy novelty of the season in this satire on the revues that have cluttered up vaudeville for the past two years. The turn was written by Duffy originally for Frank Pay's "Fables."

Duffy is assisted by a female quartet, a mangy looking drop with the title printed across it, and two stage hands dressed in misfit Colonial attire with frowly looking wigs. They stand in "one" before the hangings.

Duffy makes his initial entrance through the hangings. He is wrapped in an old bathrobe and is made up with Keystone mustache and red nose, with which he has been identified. After a brief introduction of his review, delivered cleverly and with exquisite satirical touches, Duffy disappears, after blowing a whistle and travesties a quick change, reappearing immediately in misfit clothes that are a scream. His first number is "Fashion," a satire on the "parades" of the reviews.

The girls are introduced individually. They are in burlesque get-ups good for roars of laughs on each appearance. Clever and appropriate patter from Duffy accompanies each entrance. An exhibition of furs follows with each of the girls wearing shop-worn fur pieces and coats.

A comedy solo by Duffy in which he accompanies his limericks upon the bass drum is followed by a song and dance travesty that goals. The girls are in short skirted comedy get-ups of a fashion of a decade ago. A dance following the vocalizing in which all get mixed up was a paralyzer.

A piano is whistled for by Duffy. The box, instead of being pushed out in the stereotyped manner, makes an appearance when the stagehands drag the drop behind it. The girls enlist Duffy's services in a song that they haven't completed and he goes to the piano to accompany them. The "bum" harmony and the old song and dance melody and comedy lyrics with Duffy's comedy improvisations to supply the missing lyrics are farcical to extremes.

At Duffy's whistle the piano disappears in the same manner. This piece of business stopped the act. The female quartet then delivered a classical song number that amazed, following the burlesque vocalizing that preceded. They have splendid voices.

A few comedy remarks by Duffy is followed by straight vocalizing of the quartet in a blues, with Duffy, after promising a quick change, joining the end of the line with a black false-face and duster, playing a prop "uke."

"The Horrors of 1920" is the funniest thing that has hit vaudeville in ages and will be screamingly funny to any audience that have witnessed some of the revues, which means every one who sees vaudeville.

DANCING CRONINS.

Dances.
10 Mins.; Full Stage.
American Roof.

Man and woman following a full stage dancing routine. Opening consists of a double Spanish dance, the girl following with a solo castanet bit, the boy changing to a sailor suit for a horn pipe. A costume change for the girl brings forth an Oriental creation with a dance to match, followed up with a whistling bit by her partner. The closing brings forth a double acrobatic dance that proves the class of the act.

To open a show on the three-a-day the couple will suffice. The stepping shows nothing that has not been seen before, but is handled with a certain amount of cleverness by both parties.

FLO RING.

Songs.
12 Mins.; One.
American Roof.

Flo Ring is a singer of popular numbers, making costume changes before the audience by separating the drop in the center. Her opening number, "Alice Blue Gown" ("Trene"), is her lone production effort, following it with published numbers making a change for each. The girl has sufficient voice to proceed in vaudeville.

At the American a song plugger introduced a number from a box as the closing bit of her turn. The idea was not of the best. It left Miss Ring standing on the stage with nothing to do, she taking bows at the finish which were gained in recognition of the efforts of the box plugger. A single who should succeed on her own ability.

BARONESS DE HOLLUB and HARRY CRAWFORD.
"Fifty Loves" (Songs and Talk).
18 Mins.; Full Stage (Parlor).
81st St.

Tommy Gray is the creator of this vehicle for Baroness De Hollub (Harriet Lorraine) and Harry Crawford, having supplied them with a well-fitted concoction of comedy ideas and dialog. The action is in the apartment of a vamp, opening with a telephone conversation between the vamp and a man who tells her he is coming right up, after she had informed him she did not care to converse with strangers.

The couple enter from separate doors, going into a conversation, in which the Baroness informs her caller (Mr. Crawford) of her ability to vamp men. He describes his ability along the same lines with the opposite sex.

The phone rings. An admirer informs the young woman he loves her so much he is going to kill himself. A shot is heard off stage, followed by comedy business by Crawford, with the Baroness using a siren number with comedy value. More phone calls and additional shots follow, between and during which comedy bits are introduced to good returns. Crawford with a comedy lyric to the melody of "Rose of Washington Square," with a dance, provides some "alue while his partner is changing her gown. After that she uses a "Rose" song with a voice of merit.

The turn ends with the young woman receiving a wire her husband is about to arrive. Her caller leaves, to meet him returning, after a shot is fired off stage, with a coat in which is a bottle of booze which he explains is all that is left of the spouse.

The act has strong comedy points. The singing breaks in at advantageous points.

The Baroness' title means little for vaudeville. Harriet Lorraine would be a sufficient name with the turn in its general makeup, which is strong enough for a comedy spot on any of the bills.

ARDATH and DAE.
Talk, Songs and Violin.
17 Mins.; One.
H. O. H.

Fred Ardath has been identified during his vaudeville career with the bucolic. At present offering he is in straight makeup, doing several bits to which he has endeavored to give the appearance of originality. He succeeds but partially. The house bit at the opening; while it may be new, it is neither funny nor entertaining. His one best try is the drunk out of which he gets quite a few laughs, his partner's excellent straight helping materially.

Miss Dae is a big factor. She is a quiet and effective straight woman with appearance and ability to put over lines and laughs. She plays an accompaniment at the piano and does a violin solo, talking and gagging while playing. This is a little out of the ordinary and were the material there it would be all right. Some of the gags are ancient and others good enough to be left in.

At present the act hops about too much. No particular place from which it starts and no place to which it goes. The running time could be cut two or three minutes. The small time may find a place for it just now. A new arrangement will be necessary for the better houses.

THE VANDERBILTS.
Acrobatic.
11 Mins.; Full Stage.
H. O. H.

These two men have hit upon a funny idea for the opening and closing of their otherwise straight hand-to-hand balancing act. One enters in the blonde wig of a woman with opera cape and hand bag as though returning from theatre. He does a little stalling until phone rings, and without speaking, gives the idea of telling the phone girl to send him up. The other man enters in top hat, standing collar, black evening tie and carrying a cane; the rest of his get-up is the regulation short trunk gym suit. He assists his partner off with the cape and beneath is also the gym outfit.

They go through a neat routine of hand-to-hand work. The man retains the woman's wig throughout. They make no attempt to keep the fact it is a man from the audience. This aids.

At the finish they go back to the first makeup and exit slowly. The idea is new and good and places what would be the ordinary hand balancing turn in a position to get attention where otherwise they would be passed over. The act is worthy of an early spot on the big bills.

MACART, BRADFORD and CO. (2).
Melodramatic Comedy.
20 Mins.; One and Full Stage.
58th St.

William Macart and Ethelyn Bradford are assisted by a youthful juvenile and an ingenue in their latest offering. It's a melodramatic comedy skit with a strain of travesty running throughout. The juvenile and ingenue are on first in one. They have come down from some up-State town to get married. The boy has \$2,500 with him and a weakness for playing the races. The pair meet up with a Judge Todd (Mr. Macart), a sporty race track character, and a woman called "The Countess" (Miss Bradford). The youth gives the judge \$1,500 of his roll to play a horse called Priscilla. That's the girl's name also, with a bit of inconsequential word playing on the name of horse and bride-to-be. Following the scene in one act goes to full stage hotel interior.

Audience is led to believe both the judge and countess are a pair of confidence workers, a conversational set to between them strengthening that impression. An agreement is arranged between judge and countess to fleece juvenile out of balance of his \$2,500. Woman gets judge to hand \$1,500 over to her to inveigle youth into another bet. At finish the "countess" is disclosed as detective, out to catch the judge. Judge asks her to let him go and she exacts promise that he must marry the young couple if she does.

Comedy wedding ceremony follows, with Macart presiding. Act holds many laughs, but rambles all over the lot at times. Mr. Macart plays in his customary grouchy-humorous style, handling the travesty in an expert way. Miss Bradford looks the dashing countess, and balances Macart's comedy with the legitimate touch she gives to her work. The young couple are adequate.

"DANCE ORIGINALITIES" (4).
16 Mins.; Full Stage.
American Roof.

Adolphus produced this four-girl dance turn. It is a good looking quartet of blondes, all able to perform on the toes. Featured is Ethel Gilmore, an English toe artist, graceful, good looking and possessed of more than passing skill. The billing also names Marjorie Brown and Albert Horellec, but the latter is patently in error.

In "one" there was a sort of story told in dance, the girls having the appearance of bisque dolls. An Oriental dancer is chased off by the others. Into the full stage, the premiere danseuse (Miss Gilmore) danced the minuet on her toes, with one of the girls, dressed as a courtier, aiding. It was nicely done and well rewarded.

Two girls of sister type followed with a "Tarentella," to the Italian melody of "Finicula." A toe specialty by Miss Gilmore stood out strongly next, the dancer flitting about in a glittering costume of silver mesh, designed as a spider's web.

A Chinese number with the sister team starting it and later participated in by the Misses Gilmore and Brown as the principal dancers was worked into the finale. The latter pair pantomimed a quarrel which was ended with the native stunt of rubbing noses. In the number Miss Gilmore again displayed her toe cleverness.

General good taste in the costuming and the direction indicated care in production. On the roof, the turn was without the hangings it probably carries and were hung in the downstairs theatre. Despite that it stood up in the feature spot.

"Dance Originalities" can deliver in the bigger bills.

LIZETTE and DROONEY.
Acrobatic and Talk.
9 Mins.; One.
23d St.

A man and woman team who have ability along the acrobatic line which they are neglecting in a vain endeavor to make a comedy turn out of it. The man does sort of a boob character, doing all kinds of falls which do not fit in and are not funny. He is a good ground tumbler, and, if confining his efforts to the acrobatics and getting the laughs from the tumbling, he might land somewhere, as it stands he is a poor comedian. His continuous efforts at comedy finally begin to work against the acrobatics, and all is lost in the shuffle.

The woman, who also shows some ability as a tumbler, tries to dance, and her efforts in this line are as hopeless as her partner's are for comedy.

If the couple will get down to cases they will probably be able to frame up a suitable acrobatic act without talk for the small time.

"OLD FASHIONED PICNIC".
Comedy House Act.
30 Min.; Full Stage.
5th Ave.

An added and cheap attraction at the 5th Ave. this week, likely the first time tried in connection with a vaudeville bill. As its title, the stage is bare with a roped ring and about 15 young fellows, probably from the neighborhood competing for the cash prizes offered in such games as are usually indulged in at a picnic. The prizes run from one to five dollars. Perhaps the total cost nightly is \$15, not more than \$20 at the most. No plants required, for enough kids may be gotten anywhere to compete. Tuesday night it looked as though most of the young fellows on the stage knew all the gallery bunch and had gone to the platform from that section. They did not volunteer upon request, but were back stage before the act opened.

An announcer told of the events and ran off the contests. The first was the triangular bar, with a dollar bill on the other end. Two of the kids made the dollar catch by a sudden leap before they fell off. It's rather slow and only humorous at first. Next was a greased pole with a \$5 bill on top of it. No one could make the climb. As the grease was rubbed off below, the next boy would climb a bit higher, until he met grease again when he slipped. This was shut off after about eight boys had tried. Some laughter. A sack race in heats with four contestants in each, winner of heats to go in final, brought some fun and excitement, the boys tripping in the sacks. Running on the outside of the rope, they were congested in space. An egg race next, was laughable, run in the same manner. A three-legged race was just so-so. Potato race brought some attention through the girls of Frank Dobson's "Sirens" (on the bill) being the contestants, with Mrs. Dobson winning. They gave the turn its only coloring. A shoe race finished, the boys starting from up the orchestra aisles to race down. Much of the fun of this was lost in the confusion of the shoes.

To end turn the trained wrestling bear, "Jim," carded to have closed the show on the regular program, came on and with the two plants carried, caught much attention and plenty of laughs, for the plants are the best in their line vaudeville has seen. The bear seemed a bit rough Tuesday evening and the ending was not the big laugh it should have been, as one of the plants lost his trousers.

It's a good try in its way for a cheap novelty for those houses that can stand this sort of thing. But 30 minutes is too long a time. About one-half would be better with a lesser number of boys, and only the games where the fun is the fastest.

In hot weather, where there's no knowing what's what, it's a good closing number. In small communities or neighborhood houses and the boys changed nightly, it should be a draw, at least upstairs.

While there's fun, the laughs don't approach in volume at any time those of the unridable mules or acts like the "Riding School". Relatively, however, for cost, they may.

JASON and HARRIGAN.
Songs and Piano.
15 Mins.; One.
City.

A sister combination comprised of two buxom misses, nicely clad, with published numbers largely of the ballad variety. The girls open with a double number, following which one member goes to the piano as accompanist for her partner's usage of a croony ballad, with a double novelty number next, the one girl remaining at the ivories while vocalizing.

The pianist uses a ballad vocally as a solo effort with the closing number bringing the girls together on the long piano bench. Both members of this combination possess vocal ability.

The offering is of a quiet nature, well routine, and worthy of a later spot than No. 2 on three-a-day bills.

CHRISTY and DAVIS.
Talk.
11 Mins.; One.
City.

Two men following a straight talking routine based largely on their experience with girls. The talk is commonplace and has few punches. Comedy talk along the familiar "try and guess" lines has little value and has long past its best days.

Down too late in the bill, the boys started little and possibly would have fitted better, in a less heavy spot.

JAMES K. McCURDY and CO. (2).
"Stingy" (Comedy Playlet).
15 Mins.; Full Stage.
23d St.

An amusing comedy, the plot structure being familiar enough, but the dialogue affording a different atmosphere for the situation of a young couple trying to bull father into consenting to their marriage. Daughter warns her sweetie that pop is a nut on economy and pop already knows the youth's uncle to have a rep as a spendthrift.

Enter father dolled in evening clothes. He has just come from a formal dinner, where because of his speech on economy at the affair he was given a medal. The young man, tipped to use strategy, starts out to show the old boy a few tricks in saving dough. He begins tapping the remainder of a half pint, pouring it into his own hip flask, that stirred comment from papa that the youth is a "hooch miser." Extracting from a case the stump of a cigar, which he says ought to be good, for he picked it up in front of the Waldorf, the youth amazes the old boy, and more so when he shows how he gyps waiters out of tips by tossing a coin with them. Then to prove himself, the lad declared he went to Atlantic City with a five-dollar bill and a paper collar, stayed six weeks and didn't change either; father pins the medal on the boy.

An engagement ring secured in Woolworth's and a bouquet borrowed from an undertaker about fix the boy's status. He tricks papa, however, by showing a check for \$100,000 from his uncle and that qualifies him as a son-in-law. Papa gives the couple a bungalow on Long Island for a present and tells them they can have all the fittings stored in the attic, except a cradle, which he wants because he is thinking of getting married again.

Mr. McCurdy worked up his role very well, his playing having to counter the "sides" of the juvenile, who is allotted most of the chatter during the latter half of the turn. "Stingy" is good comedy value and is a feature for the three-a-day.

BEN RUBIN.
Dialect Stories.
13 Mins.; One.
Greeley Square.

Ben Rubin tells Jewish stories in a capital dialect and with good delivery and can sing more than a little. For some reason, however, he did not seem to get 'em at the Greeley Square to a degree approaching his desserts.

His material has the sort of hokum this grade of audience ordinarily gobbles up and he puts it over with the right emphasis, but it was not until he went into his dance at the finish that they really warmed up to him. It is possible his burlesque recitation earlier worked against him. Certainly it was too long, but it had a broad point at the finish, having to do with a burlesque account of how he saved his home town by plugging up a leak in the dam when a flood threatened. It was done in all seriousness as a dramatic recitation up to the travesty climax, but the preliminaries were too long and wearied them before the punch came.

Rubin works in street clothes and has a thoroughly agreeable voice for his comedy numbers. That, with his undoubted dancing ability, ought to insure him. It is just a matter of getting the right sort of talking material. His present line is either too fine or too crude. Either is a handicap before small time audiences. Only experimenting and weighing results can get it right.

KNOWLES and HURST.
Songs and Talk.
10 Mins.; One.
American Roof.

Lengthy chap with a short female partner, opening with introductory number with chatter following. The comedy in connection with the talk is rather boisterous, but on the Roof it appealed.

Girl handles novelty number alone nicely, immediately followed by boy's number, the girl in the meantime having changed to an attractive soubrette costume with a song and comedy dance closing the turn.

This couple appears to have the goods for the pop houses and should develop for something better. Both members have a good idea of comedy and can safely be entrusted with numbers on their own. No. 2 on the Roof they did remarkably well for the spot and can stand a later position on bills of the same caliber, possibly being placed there due to the running of the show in the theatre downstairs.

Friday, June 24, 1921

FIVE CHAPINS.
Musical and Singing.
12 Mins.; Full Stage. Close One.
(Special Cyo.).
23rd St.

Looks like a Tom Brown production. The quintet, four men and a woman, open in full stage with a special eye that affords a neat background. The woman sings, with three of the men playing cornets and the fourth, in comedy makeup, playing a trombone. The men do one number after the song and the woman returns for another song alone. The whole outfit then goes into "one" with saxophones, where the act finishes.

The routine of the Brown Bros. is pretty closely followed in this bit in "one," with the comedian working something on the order of Tom Brown. There is no comedy forthcoming and he would do just as well to dress straight as the rest of the boys. The redeeming feature here is the playing on a cornet by one of the men while the rest use the saxophones. The girl is nice looking and has a fairly good voice, singing enough to break up the music.

Trying to put a musical act over these days is some trick. Vaudeville has had so many good bands in the past few seasons that it has to be something out of the ordinary now to wake 'em up. The Chapins have nothing that would distinguish them. The music is not of the jazzy sort that an act of this kind should have. The turn can only hope for the three-a-day houses, and it will need some fixing up before it can reach them consistently. There are several better acts composed of women, which is an advantage, now playing the popular-priced theatres.

GLADYS DELMAR and Band (7).
15 Min.; Four.
Harlem O. H.

The act carries no production other than the jazz band's traps and instruments. The sextet open with "Moonlight," in which they effect the Paul Whiteman stop style of orchestration and almost spoil everything. As it is, it went for very little. Miss Delmar, presenting a "cute" appearance in abbreviated skirt, entered with a blues number and redeemed the act. The balance of the routine was an alternation of jazz work and little Miss Delmar's soloing following two other costume changes. The first is a sex kiddie get-up for a rag number in which she showed some jazz prouetting on her toes to a potpourri of pop rags including a jazzed version of "Glow-worm". For a finish a fast hock dance to "Stars and Stripes" earned a flock of legitimate curtains.

All seven performers appear to be of juvenile age and the featuring thereof should be of value to the turn. They make good appearances collectively, and the possible acquisition of some sort of Eton get-up for the boys; to enhance their youthfulness, and also some fancy drapes should elevate them into some regular bookings even though jazz band acts are not the rage exactly these days. For the pop houses this is a certain feature act.

LORIMER HUDSON and CO. (1).
Comedy Bicycle Act.
12 Mins.; Full Stage.
Royal.

Lorimer Hudson is a comedy bicyclist, assisted by a well formed, good looking girl, who makes three attractive costume changes, all running to short skirts and tights.

The girl does a bit of riding on a monopodal and also acts as understander in a flashy routine of double trick riding at the finish. One of the stunts that stuck out was the male riding the wheel with the girl, doing a dangerous looking back bend from the front and rear spokes, supported by a hand grip.

Hudson affects a comedy tramp make-up that is original, as is also his pantomime and method of slow and comedy riding, minus falls. The turn is speedy and entertaining and away from the ordinary bicycle act. It will start any of the bills in bang up style. Con.

GOLD and EDWARDS.Dancing.
9 Mins.; One.

Broadway.
Two men, probably of the former roller skating trio of Gold, Reece and Edwards. Attired in evening clothes, top hat, etc., they sing a verse and chorus of "Frenchy," after which they go through a routine of synchronized eccentric stepping of a high order, with many original gyrations. One does a top dancing number, with pirouettes and "cuts." For finish single and double clogging on roller skates.

Exceptionally fast and competent workers.
Jolo.

RICHMOND, MORRISON and CO. (1).

"Marriage a la Vaudeville."
Comedy Skit.
15 Mins.; One and One and a Half. (Special).
58th St.

James Madison wrote "Marriage a la Vaudeville," the comedy skit presented by Richmond, Morrison and Co. (two men and a woman). One of the men, a juvenile, and the woman open the act in one with dialog, which informs the audience they are about to marry. The other man, garbed as minister of the conventional stage comedy type, enters and the couple arrange for the ceremony. House drop used for the act. Goe to one and a half, special interior of a church next, where minister sings a semi-ballad. Comedy number would be much more suitable. Following song by minister, couple march down aisle of theatre, arm in arm, costumed for the ceremony. This makes for novelty.

There is a short conversational exchange between couple in front of orchestra rail, prior to going on stage, which brought laughs. Marriage ceremony of familiar travesty type follows, with comedy minister officiating.

Act will do for smaller houses, in early spot, with a bit of patching here and there, and insertion of funnier comedy lines in several spots that need building up. Bell.

MADELINE RANDOLPH.
Songs and Piano.
16 Min.; One (Special Drop).
23rd St.

A taffy-haired girl, whose glistening elaborate coiffure is an answer to the bobbed head craze, with a pleasant lisp to the lyrics of her songs, which are the main feature of the new routine. Miss Randolph has been teamed in two-acts, this being her first appearance as a single.

There is an opening lyric, Miss Randolph among other things explaining that she had given her partner the air and so would sing, play and dance alone. A new "wise" published number was her first ditty. Miss Randolph chatted about the vogue in music, saying when she took piano lessons, the classical was the thing, but now the blues had it. By way of illustration, she played a blues and then announced a Beethoven composition. At the piano she sang "Two Sweet Lips," a portion of "Kiss Me Again" being worked in.

Stripping to a change, she reappeared with a uke, tinkling the accompaniment to a popular number, with a dance bit for finale. Long on appearance Miss Randolph looks good for houses of this class. She has a good idea of entertainment values and an easy stage presence. An encore ballad was given extending the running time a bit too much, but Miss Randolph was liked. Ibee.

MARLOW and THURSTEN.
Songs and Piano.
15 Mins.; One.
Riverside.

A girl singer with a real piano player. They open like a real vaudeville team with a song about what they are going to do, and then don't do it. The girl makes three changes of wardrobe, looking stouter after each. This usually works the other way. Her high notes are pleasing, but the normal register has a nasal twang, not at all pleasant. The selection of songs is not of the best, and there is nothing about the whole thing that leaves any impression. The man plays a couple of selections filling in "The Rosary" with one hand. It looks as if it were the only number that can be played with one hand, they all do it. The medley at the finish they both sing and it is not a good combination. It got them very little here, and the act will probably do very little better in any of the big-time houses.

KEEFE and LILLIE.

Songs.
10 Min.; One.
Greeley Square.

Young man and woman with a positive gift for effective handling of "blues" songs. Girl plays accompaniments and they stick to their knitting. Go right into a ragtime duet at the opening and deliver a straight-away series of doubles and solos to the finish. Another excellent "blues" composition handled in the best style. They have not a word of talk.

Dress neatly, girl in dress of dark lute iridescent and man in well-cut summer suit of palm beach. A simple specialty, plainly and attractively presented. They liked it emphatically on Sixth avenue. Rush.

MINSTREL MONARCHS (5).
Songs and Talk.
25 Mins.; One.
American Roof.

The Minstrel Monarchs consist of four well known minstrels of a decade ago, I. e., John E. Gorman, Billy Golden, Charles Udell and Charlie White. The turn opens with an introductory film explaining great achievements of prominent men after they had reached a ripe old age.

Following the reel an announcer in tuxedo gives a short talk on the experiences of the members of the turn, each of the four being introduced, Gorman, Golden, Udell and White appearing in the order named, the first three in white face for whom the plush drop is separated, allowing them to put on the cork before the audience.

White handles the first number, "Asleep in the Deep," allowing for the others to complete their make-up. The customary minstrel semicircle is formed with Gordon and Golden on the ends, with specialties by each of the four, the announcer being the center figure, although not called upon to enter into the comedy talk, which is carried on between the other members.

Udell provides an exceptional dance considering his age, with Golden doing a whistling bit of merit. The act is completed by a specialty by John Gorman, the company exiting to the tune of "Marching Through Georgia."

The turn, although framed largely along the lines of other minstrel acts, is a novelty due to its personnel. The members have sufficient entertaining ability to hold the interest of present day theatregoers and to the old-timers they should prove immense. The act is in its early days and should develop with its possessing a good chance of making the bigger houses.

EDWARD STANISLOFF and CO. (5).

"Dance Creations."
10 Mins.; Full Stage. (Special Settings).
Broadway.

With simple cyclorama and illuminated back drop, Edward Stanisloff offers a series of high-class dances, assisted by five well-trained girls. The first number is by four girls in some sort of continental costumes and, as the musical accompaniment is "Hungarian Rhapsody," it is presumed the dance emanates from the country bearing the name of the rhapsody written by Liszt. As the tempo of the rhapsody increases it progresses, the dance is in keeping with the classic melody.

Stanisloff then makes his appearance for a solo number, in Chinese garb, performing whirlwind pirouettes, Russians and nip-ups. At its conclusion the four girls do what is apparently a Czardas or Cossack number, in the midst of which the star returns in Russian raiment for some native stepping in keeping with the dressing. He shines effulgently as a whirlwind spinner.

A fifth girl does a Spanish dance, with castanet tom-tomming by the orchestral drummer. The other four girls join her, bring up floral standing baskets, from which they extract tambourines and which develop into seats for the tambourine number. Toward its finish he joins them for more whirly, jumps and spins. Something lacking to the act. In its present form it is hardly a two-a-day turn. Possibly it needs a high-class premiere danseuse or classic female solo dancer. Jolo.

JULES DELLA ROSA.

Violinist.
13 Min.; Full Stage.
City.

Jules Della Rosa is a youthful appearing musician of the foreign type, with long hair, wearing satin knickerbockers and a dress coat. His efforts are limited entirely to straight violin work, for which he uses a young woman as accompanist, Helen Halperin, at the piano. The selections have all been chosen for their worth as violin solos, all of the numbers being of the standard variety and bring forth some clever work in the handling of the instrument.

Rosa is capable with both the straight and trick playing. He makes his violin speak for itself, with the entire offering having a certain amount of class that appeals. Miss Halperin at the piano conducts herself in the best of style, doing exceptionally well with her lone solo.

For a house catering to a high class clientele this turn can fit nicely in as it contains musical ability of the first order.

LAIT'S REVIEWS

(Continued from page 17.)

can easily attain it. But he need not. In vaudeville he has found—and quickly and unequivocally—a career in itself, comprehensive, sufficient. He has the perfect combination—personality, appearance, fame, superior individual talent, bearing, poise, aplomb and a high-bred geniality. He wears clothes easily and impressively. He is a wicked master of coloratura for finishing effects. He has upper and lower range. He isn't ashamed to give fervent expression to homely sentiment in song. He doesn't wear gloves. He is a corking headliner.

What he did to Mel Klee was homicide. Klee, coming on at 10.56, went into his talk. There was no use singing. He had his comedy talk down and going well—that Al Herman monolog a la Jim Harkins pseudo Al Wynn—and started into his mammy ballad. It was one of those moments that makes a professional sitting in front feel chills creep up the vertebrae. He was wringing his hands like Al Jolson and kneeling like Joe Darcey—but nothing could save him. Nobody could have surged in that spot following Steel except Steel. Klee, who has a comedy-smash act for all that it is a potpourri of others' business, went right to the fall that was doomed. A little patter of hand-meeting, one chagrined bow, and it was over. He walked off at 11.14. It was no spot for him. Ahead of Steel he might have been among the hits. Following Steel, he got sympathy from those who understood and silence from those who never will.

Dixon and his Palace bimbos out-distanced the wallow they landed last week, it seemed. Second after intermission, they were heartily greeted, and at the end of each single from Dixon's nimble and unique feet and each company dance of the supertrained British girls there was a rocking salvo. Dixon was forced

"MAMMY."

Songs.
7 Mins.; One.
American Roof.

As the title suggests, this is a burnt cork single, an old "Mammy" type. This "Mammy" is said to be May Dailie, reported to have posed originally for the "Aunt Jemima" brand of pancake flour.

Her turn is of the "Aunt Jemima" kind but without the band. The Jemima act has Mammy dressed up in the duds of the kitchen, whereas "Mammy" sports a sliken frock with big polka dots. She is a woman of Amazonian build, which again suggests the "Aunt Jemima" act. The girl in the latter, by the way, was formerly known as an entertainer in the German Village, Coney Island, and was called "Big Tessie."

"Mammy" may or may not have had previous stage experience. She opened with "Lizzie Brown," followed it with a daddy ballad, then returned to raggy material with a blues. A dash of the shimmy came at the close, after which she pulled off a glove and her turban.

It is a short act, with the colored mammy idea for novelty, getting it by well enough for a spot in the three-a-day. Ibee.

METROPOLITAN DANCERS (7).

Dancing.
18 Mins.; Two and Full Stage (Special).

The Metropolitan Dancers, seven in number, three men and four women, offer a pleasing routine of ensembles, trios, doubles and singles. Open in two, special set, with a number by three men and three women. Men wear white shirts, artists' flowing bow ties, and black trousers. Women costumed colorfully after the fashion of musical shows.

Women toe dancer, who is the premiere of the troupe, offers nicely executed single next. Number with two men and two women follows, then a trio and a double. Another solo by the premiere, a number which brings out some excellent kicking. To full stage next, with a gypsy encampment set, and three men and three women in gypsy garb. Russian dance of the advanced character, with two of the men standing out as solo dancers of the Russian style. Fast ensemble for finish. The different numbers are varied in style, in such manner as to give plenty of variety to the turn. All are capable performers.

Good feature turn for the pop houses. Jolo.

McMAHON and ADELIN.
Bag Punching and Dancing.

8 Mins.; Full Stage.

Bag punching and dancing about explains what there is to the act. The man takes care of the bags while the woman breaks with several dances in costume. It is not a particular good combination and the entertainment contained in the specialty is limited. It goes down in the category as just an act.

to a solo encore without music. Doyle and Dixon for many a season had set the pace for two-men dancing teams. Dixon need not worry. He can go it alone and go it like the mischief. The girls worked without a hair out of tune or place. They looked like 40 instead of 16—all animation, all synchronism. It is a pity that this turn cannot circle the vaudeville map. It might drive a few of the underdone "girl acts" back into tabs.

Sig Frascose came next in sharing what glory was left. A cunning showman, this chap, who started with two hammers and a tea wagon and finishes with a rattling act that ran as long as any and was welcomed and hilariously acclaimed throughout. Frascose had his plants massed at strategic points, and used them for the biggest woofs of the evening. Plenty of encores and all that goes with them here, opening intermission for a healthy hit.

Bill and Gordon Dooley and their Merion Sisters closed the first epoch. The falling and rough-and-tumble were immense. Laughs cracked upon laughs, but they have and could have gone better. The girls worked smoothly and "belonged" on their own in their single and dual specialties.

Leon Bloom, a young Chicago musician and composer, is the Dooleys' leader. He handles the baton like a master and gives verve and snap to the act.

Margaret Young has gone and done something. She has thrown away her disgruntled chorus girl song. If there was one character ditty in the business that deserved to live it was that one. When she announced that she had a sequel to it there was an unexpressed "oh!" for everyone who had given her a reception had meant "They Don't Make 'Em Like That Any More."

Then she pulled a miracle. She started slowly with a recited song which turned out to be called something like "If a Song Way from Childs to the Ritz," and it is a gem. From private sources it was reported that Jack Yellen wrote it. What ever did should make it a play; it is a classic. Miss Young sang it well except for one or two minor intonations where she made reason secondary to rhyme. But this is the type of work which is her high mark.

It seems lamentable that the other song be lost, even though this one is so worthy. A bit of friendly advice to this artist would suggest that she do her old one and follow it with her new one immediately; it would make the new one even bigger and stronger and it would save for vaudeville one of its surest entities. She might easily throw into the garbage pail whence it came the wench's malodorous lament, which she does not do as well as it deserves, and it deserves not to be done at all in theatres for nice people. It is the descendant of a soiled stag story and its tone is low without being amusing. It seems inconceivable that this girl, who does chorus girls so snappily, so interestingly, so truly, should persist in doing back washwomen (and only washwomen) by infernal agreement with the censor, as the intimation is less wholesome and get nothing back. Margaret Young's way to headlining is the chorus girl's way. Everything else she does must be "filler." She will do better to employ white filler and keep it spotless.

Adelaide Bell, a hefty and pretty girl who looks like a grown-up Cuddles, opened. She had a male pianist who stuffed the gaps. There weren't many folks in, but they wouldn't have been annoyed if they had been. The act is there. Bertram and Sexton about tied it up in the device hole. Two men with strong voices and varied material hit it from the tap with opera to the belt with the best yodeling heard here in moons. The mother ballad was a jot under par, otherwise the routine is happily blended. Hymack got gasps on his breakaway, protestations and breathless novelty jump-ups. His wit didn't hurt the act much. Joe Fanton and Co. (3) did not hold them in with neat hanging and holding athletics. Latt.

RIVERSIDE

The show looks much better on the program than it plays. There are three or four good vaudeville names, but altogether they spell apoplexy. The first half made it certain that the show would never get over. Two women with piano players in the first four acts, and while the style of acts is different at the finish, the similarity is there, and at least they might have been placed farther apart. Following the second one came a singing and dancing revue, Santley and Sawyer's.

After intermission came Ames and Winthrop, and Van Hoven, the two comedy hits of the bill, and these acts should never have followed each other. It is all clowning and runs out talk for more than a full half hour.

Santley and Sawyer Revue is the feature attraction and leaves wide open the argument as to what draws business in a vaudeville theatre. If a Broadway name means anything to a vaudeville bill this name should draw business at the Riverside. On Monday night they didn't draw, as the house was not half full on either floor. Hassard Short presents the act, and the presents is the best. (Continued on page 25)

BILLS NEXT WEEK (June 27)

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
John Steel
"Flashers"
Stan Stanley
6 Brown Bros
Florence Moore
Whipple & H Co
Garcinetti Bros
Rolls & Royce
Muldron F & R
Keith's Riverside
B. H. Haysmore Co
Pierro & Delroy
Harry Delf
Solly Ward Co
Signor Friscoe
Lloyd & Goode
Josie O'Meara
Hymann
(One to fill)
Huston Ray

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Keith's Royal
Kitty Gordon Co
Jack Wilson Co
Belle Ross
"Peggy Carhart"
Earl & Sunshine
(Others to fill)
Keith's Alhambra
Courtney Sis Co
Mel Klee
Wm Ebs
"They're On"
Lorraine & Crawford
Mary Haynes
Devos & Stitzer
Moss' Broadway
Johnny Coulton
"Creole Cocktail"
Bevan & Flint
Cabill & Romaine
Chong & Moe
Bernard & Ferris
Schiff's Marinettes
(One to fill)
Moss' Coliseum
Harry Holman Co
Greenlee & Drayton
Lane & Hendricks
Lydia Barry
Ara Sisters
Mabel Fonda 3
2d half
Miller & Mack
Healy & Cross
Ben Smith
Dalton & Craig
Great Leon
Keith's Fordham
Bussell & Parker
Spoors & Parsons
Healy & Cross
Dalton & Craig
Ben Smith
1st Brack
Fenton & Fields

BOB CARRIE AUSTIN and ALLEN

"BROADWAY TO THE ORIENT"

Boyle & Bennett
Hayataka Bros
Bob Hall
Ara Sis
1 & J Connelly
Keith's Hamilton
Harry Hayden Co
Fenton & Fields
Hayataka Bros
Finn & Sawyer
Amaranth Sis
Mabel Sherman
2d half
Lydia Barry
Wm Mandel Co
Harry Welch Co
Farmer & Bunce
Spoors & Parsons
(One to fill)
Keith's Jefferson
Sus Edwards Rev
Wm Mandel Co
Willie Solar
Oklahoma 4
Farmer & Bunce
(One to fill)
"Paul Decker Co
Mabel Sherman
Melva Sis
"Finn & Sawyer
1st Brack
Moss' Regent
Dobby Jarvis Co
Bob Hall
Melva Sis
Harry Welch Co
Great Leon
(One to fill)
Harry Hayden Co
Jean Southern

VALENTINE VOX

Originator of singing in two voices simultaneously.

Waldron & Carlin
Lane & Hendricks
Mabel Fonda 3
(One to fill)
Keith's 31st St
Franklyn Chas Co
Kramer & Boyle
Braccio & Haul
Frank Farron
Pearl Regay Co
Lady Alice's Pets
Keith's H. O. H.
2d half (23-26)
Louis Stone Co
Wright & Hawley
"Little Jim"
Challie Lambert
Julia Ring Co
Hughes & Nerret
(Two to fill)
Keith's 27-29
King & Irwin
Carmen Eccelle
(Others to fill)
Proctor's 125th St.
2d half (23-26)
"Duval & Little

1st half (27-29)
Johnson Baker & J
W O McWatters Co
Bernivoli Bros
Joe Darcy
(Others to fill)
2d half (30-3)
Brown & O'Donnell
W O McWatters Co
Musical Revue
(Others to fill)
ALBANY, N.Y.
Orpheum
J & M Harkins
J R Johnson Co
Arnold & Lambert
Loretta Bears
(One to fill)
2d half
Green & Parker
Bartram & Saxton
Yvette
(Two to fill)
ATLANTA, GA.
Lyrie
Howard & Scott
Billie Beard
Langston Smith & L
Denny & Barry
Michon Bros
2d half
Kate & Shaw
Mason & Wiley
Delce Sis
Bowman Bros
Riala

ATLANTIC CITY
Garden Pier
Royal Gasoline
Calis Bros
Wm Kent Co
Patricia
Bushman & Bayne
A & F Tedman
Brown & Weston
BALTIMORE
Maryland
Hazel Moran
Russell & Devitt
Harry J Conley Co

LOUISVILLE, KY.
Keith's National
(Nashville split)
1st half
Carlton & Tate
Marion Davis
Chas Rogers & Co
Denny & King
The Theodores
MOBILE, ALA.
Lyrie
(New Orleans split)
1st half
Jean & Elsie
Nord & Belmont
Meadow Brook Lane
Coffman & Carol

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Franklin & Tell
Frisco Co
Al Herman
Althea Lucas Co
BOSTON
R. F. Keith's
Buckridge & C Co
Jack Conway Co
Santley & Rev
Lyell & Macey
CINCINNATI
Keith's Palace
1st half (23-26)
Betty Washington
Semon & Conrad
Potter & Hartwell
Dawson Sis Co
Leighons
Foster & Peggy

CLEVELAND
Hippodrome
W & H Browne
J & E Burke
Zeigler Sis Co
Kellum & O'Dare
Franklin Ardell Co
3 Dennis Sis
John Burke
Marguerite & A
DETROIT
Temple
Harry Cooper
Hart & Dymond
Libonai
Samartoff & Sonia
Yule & Richards
Howard & Sadler
Nat Nazario Jr Co
Herman & Shirley
HARRISBURG, PA.
Majestic
Green & Parker

YORK and KING

Present "THE OLD FAMILY TIN TYPE"
BOOKED SOLID ON KEITH'S TIME

Bartram & Saxton
Yvette
(Two to fill)
2d half
Royal Venetian 5
J & M Harkins
Loretta Bears
(Others to fill)
HOLYOKE, MASS.
Mountain Park
Unusual 2
Hobson & Beattie
Wayne Marshall & C
McFarlane & Palace
Moran & Mack
Castling Lameys
2d half
Moore & Fields
Vine & Temple
Piller & Douglas
Jim McWilliams
(Two to fill)
JACKSONVILLE
Arcade
(Savannah split)
1st half
Stennard
Jean Boydell
Wm Wolfe Co
Conroy & Howe
Trennell 3
JERSEY CITY, N.J.
B. F. Keith's
2d half (23-26)
Hartman & Wyllie
Spoors & Parsons
Jack McGowan Co
"Marcus & Booth

"Moonlight"
Dave Harris
Hackett & Delmar
Alleen Stanley
PORTLAND, ME.
R. F. Keith's
Lovenberg Sis & N
Creedon & Davis
F & A Smith
Chas Harrison Co
Marie Dorr
Rae E Ball Co
RICHMOND
Lyrie
(Norfolk split)
1st half
Allen & Cantor
Kennedy & Martin
Walsh Reed & W
Melodious & Steps
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Major Allen
Jack & Bean Stalk
Mack & James
Arco Bros
2d half
Bennett Sis
Rappi
F Cornell Co
Mohr & Vermont
Old Black Joe Land
SAVANNAH, GA.
Bijou
(Jacksonville split)
1st half
M & A Royce
Violet Carlton
Delmore & Moore
4 Entertainers
Bally Hoo 3
SCHENECTADY
Proctor's
Jane & Miller
Helen Moratt
Piller & Douglas

BRIDGEPORT
Poll's
Kara & Seki
Ernie & Ernie
Gee Will & Kins
Pietro
Romas Troupe
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2d half
Bixley & Lerner
Dotson
Camille 3
(Two to fill)
Plaza
Lawton
Cecil Gray
Warren & O'Brien
(Two to fill)
2d half
The Medley 3
Alton & Allen
(Others to fill)
HARTFORD
Capitol
Elvia
Alton & Allen
D Humphrey Co
Lillian Bernard
Dixon Lynch & D
2d half
Raymond Lytle

NEWARK, N. J.
Proctor's
2d half (30-3)
Henry Santrey Co
Ruth Roy
Nita Bilbanita
(Others to fill)
NEW ORLEANS
Palace
(Mobile split)
1st half
Musical Johnstons
Rome & Warner
Bob Ferns Co

2d half
Bixley & Lerner
Dotson
Camille 3
(Two to fill)
Plaza
Lawton
Cecil Gray
Warren & O'Brien
(Two to fill)
2d half
The Medley 3
Alton & Allen
(Others to fill)
HARTFORD
Capitol
Elvia
Alton & Allen
D Humphrey Co
Lillian Bernard
Dixon Lynch & D
2d half
Raymond Lytle

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The Kervilles
(Others to fill)
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R. F. Keith's
Richard Keane
Paul LeVan & M
Ford & Cunningham
Palo & Pallet
Mabel Burke Co
4 Marx Bros Co
Libby & Sparrow
Keystone
The Adrolts
Mack & Reading
McCormack & W
Chung Hui 4
(One to fill)
PITTSBURGH
Davis
Alice DeGarmo
Edwards O & D

HARRY J. CONLEY
WITH NAOMI RAY
"RICE AND OLD SHOES"
The Medley 3
D D H
Mme Doree's Opera
2d half
Sweeney & Rooney
Ernie & Ernie
Pietro
Romas Troupe
(One to fill)
SCRANTON, PA.
Poll's
(Wilkes-Barre split)
1st half
Donner & Powers

Elva
The Wilsons
Jas Kennedy Co
Warren & O'Brien
D Humphrey Co
2d half
Sweeney & Rooney
Ernie & Ernie
Pietro
Romas Troupe
(One to fill)
SCRANTON, PA.
Poll's
(Wilkes-Barre split)
1st half
Donner & Powers

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Avey & O'Neil
Navassar Girls
Gordon's Olympia
(Scollay Sq.)
Beatriz Doane
Collins & Pillard
Adams & Finney
(One to fill)
Gordon's Olympia
(Washington St)
Hunford
Vio Plant Co
Zeda & Hoot
(One to fill)
CAMBRIDGE
Gordon's Cent. Sq.
Adams & Barnett
Moore & Fields
Alexander & Mott
2d half
Quixie Four
The Espinolas
Sterns & Press
LEWISTON, ME.
Music Hall
Theresa & Willy
Mary Maxfield
Kennedy & Davies
Noel Lester Co
Peg Austin Co
2d half

CHICAGO B. F. KEITH
Vaudeville Exchange, Chicago
DAYTON, O.
Keith's Strand
Robert Swan
Grace Dora
Zemater & Smith
Plunkett & Romaine
Hirschhoff Gypsies
2d half
Hugh Johnson
Jewell & Raymond
Pete Curley Co
Bert Howard

"JINGLES"
I'm Only a Little Monkey, But Make Them Talk.
"A DANCING HONEYMOON"
WITH
FAYE and THOMAS
Harrison & C Sis
Melody of Rhythm
Hugh Johnson
(One to fill)
2d half
Mr & Mrs G Wilde
Nick Hufford
O'Hara & Neely
Tripp & Sella
TOLEDO, O.
B. F. Keith's
Ford & Price
Zelaya
Pete Curley
Jewell & Raymond
Steeds Sextet
2d half
Robert Swan
Grace Dora
Zemater & Smith
Plunkett & Romaine
Hirschhoff Gypsies

INDIANAPOLIS
Tripp & Sella
Harrison & C Sis
O'Hara & Neely
Mr & Mrs G Wilde
Bert Howard
2d half
Ford & Price
Zelaya
Pete Curley
Jewell & Raymond
Steeds Sextet
LOUISVILLE, KY.
Fountain Ferry Pk
Merriman Sisters
Bennington & Scott
Buddy Walton

ORPHEUM CIRCUIT
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CHICAGO
Majestic
Geo Jessel Rev
Morton & Glass
Craig Campbell Co
Swift & Kelly
Miles Co
Leipzig
El Rey Sis
State Lake
Williams & W Co
Lew Dockstadter
Bobby Bernard Co
Ned Norworth Co
Nana Co
Powers & Wallace
Curzon Sisters
Wallace Galvin
Van & Emerson

PORTLAND, ORE.
Orpheum
"Trip to Hilland"
Harry Kahne
Bill Robinson
Bronson & Edwards
Walman & Berry
Sansome & Della
Fraser & Peck
OAKLAND, CAL.
Orpheum
Matthews & Ayres
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Rose Claire
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Trixie Friganza
Melville & Rule
Yvonne & Wheeler
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Kittner & Reaney
Billy Miller Co
"Bubbles"
SEATTLE
Orpheum
Tom Vise Co
Pyrone & Haig
Geo A Moore
Edward Marshall
Marion Weeks Co
Mang & Snyder
Booth & Nina

WESTERN VAUDEVILLE
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BELLEVILLE, ILL.
Rialto
(Sunday only)
Wanzer & Palmer
Wheeler Trio
(One to fill)
2d half
Lucien Lucca
Hart Wagner & E
Hubert Dyer Co
2d half
Fells & LeRoy

DORIS DUNCAN
Booked Solid, Orpheum C - ult

3 Regals
(One to fill)
GALESBURG, ILL.
Orpheum
Rose Kress Duo
(Two to fill)
2d half
Knights Roosters
Fulton & Burt
Hayden G & Rowe
LINCOLN, NEB.
Liberty
Elsie Schuyler Co
(One to fill)
2d half
Benny Harrison
Kanazawa Japs
OMAHA, NEB.
Empress
Vera Clayton
(Three to fill)
2d half
Mack & Sallie
Southernland Saxo
(Two to fill)
QUINCY, ILL.
Orpheum
Knights Roosters
Fulton & Burt
Hayden G & Rowe
2d half
Rose Kress Duo
(Two to fill)
SALINA, KAN.
Novelty
Powell & Adair

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Grand
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Denmore Sis & H
Geo L O'Grady Co
Copper City 4
(One to fill)
H K Mysteries
Keno Fables & W
(One to fill)
Elsie Schuyler Co
(Four to fill)

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Turner & Grace
Hilton Sisters
Luddy & Luddy
Kane & Childow
6 Royal Hussars
Morrissey & Young
L Bernard Co
Hughie Clark
Aerial LaValls
2d half
The Arnolds
Correll Sis
Alvin & Kenny
Green & Mace
Crescent Comedy 4
Octavo
A & L Barlow
Hall & Dexter
3 Kundles
VICTORIA
Laimce & Tollman
Green & Myra
"Dress Rehearsal"
Beck & Stone
Hilli & Ackerman
2d half
Clemens Bros
Boyd & King
Maxwell Quintet
Harry Lee
Chas Ahearn Co
Lincoln Sq.
Ajax & Emily

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NEW YORK CITY
Glenn & Richards
P & G Hall
Steppe & Lancaster
Chas Ahearn Co
2d half
Lambert
Flo Ring
Minstrel Monarchs
Henshaw & Avery
King Bros
Greely Sq.
Reese & Edwards
Dutiel & Covey
Arthur Lloyd
Chappelle Stenet Co
Dody & Berman
Four Fantinos
2d half
Aerial LaValls
Gertrude George
J & C Nathan
LeMoir & Sheldon
Steppe & Lancaster
Dance Originalities
Delaney St.
The Arnolds
Correll Sis
A & L Barlow
LeVan & DeVine
J Macks & Girls
2d half
Adolpho
P & G Hall
Townsend W Co
Burt Walton
Adams & Chase
National
Lambert
Lynn Cantor
Crescent Comedy 4
Salle & Robles
Adams & Chase

MARCELLA SHIELDS
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ACT WRITTEN AND PRODUCED BY
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2d half
Ajax & Emily
Fox & Venetta
Thompson & R
Rudloff
3 Martells
Orpheum
Fox & Venetta
Octavo
Mack & Bernard
Minstrel Monarchs
Hall & Dexter
3 Martells
2d half
Goldie & Ward
Morrissey & Young
J Mack & Girls
Beck & Stone
Dura & Feely
(One to fill)
Boulevard
Dura & Feely
Fox & Venetta
Johnson Cole & G

BALTIMORE
Hippodrome
Gaby Bros
McClintock & V
Tripp Trio
Yorkie & Maybell
3 Wilson Girls
BIRMINGHAM
Bijou
Lamb & Goodrich
Hert Adler
Lyrie & Emerson
Worth Wayne & L
Lillian Ziegler Co
2d half
Francis & Wilson
Dorothy Bard Co
Shack & Hays
Powers & Powell
Bernard's Dogs
BOSTON
Orpheum
Monte & Partl

ST. LOUIS
Columbia
Tosani
Milton & Lechman
The Golden Bird
Nick Hufford
Powell Troupe
Kremka Bros
Johnny Raymond
Geo L Graves Co
Browning & Davis
Victors Circus
Grand
C & H Polly
Princ's Nat Tal Tal
"Girl in Frame"
Billy Broad
"International 9"
Virginia Lee Corbin
Berkhardt & R
Bedina's Horos
Hamilton Skydome
LaPetite Jennie Co
Johnny Raymond
Browning & Davis
3 Regals
2d half
Tozart & Co
E Keller & Chums
Milton & Lechman
Wilhat Troupe

ATLANTA, GA.
Grand
Francis & Wilson
Dorothy Bard Co
Shack & Hays
Powers & Powell
Bernard's Dogs
BOSTON
Orpheum
Monte & Partl

Slattery & Moore
Tom Davies Co
Brimell & Perry
Gus Morton
Telle Japs
2d half
Herman & Young
Ott & Nelson
Rose Garden
Overholt & Young
Harry White
Royal Harmony 5
CHICAGO
McVicker's
Peters & LeBuff
Straight
Gordon Duo
Evans Mero & E
Downing & B Sis
(One to fill)
CLEVELAND
Liberty
Bartell Bros

BILLY GLASON

FLOODED WITH OFFERS FOR NEXT SEASON, BUT — STILL OPEN.

GOE STANLEY & SIS
Marriage vs Divoré
Smith & Cook
Jack Martin Co

BALLAS, TEX.
Jefferson
Hal Stryker
Galloway & Garrett
Violet & Lola
Barrett & Cuneen
Fortune Queen
2d half
Sullivan & Mack
Rita Shirley
Burke & Burke
Frank Shepard Co
Royal Trio

DAYTON
Dayton
Jean & Valjean
Robinson & Pierce
Walter Fenner Co
Anger & Adelon
Brava & Michielini
2d half
Casson Bros
Cedric Lindsay & H
Cosy Revue
Moher & Eldridge

KANSAS CITY
Garden
King & Cody
Baldwin A & G
Mr & Mrs S Payne
Mack & Dean
4 Bangdars
2d half
Work & Mack
Fein & Tennyson
Connors & Boyne
Waters H & C
5 Musical Buds

KNOXVILLE
Loew
Roder & Dean

MANUEL ROMAIN

TRIO

HARMONY, RAG and JAZZ

Catland
Fresno, CAL.
Hippodrome
Paula
Clay & Robinson
Delbridge & G
Mahoney & Cecile
"Nine O'Clock"
2d half
Lockhardt & L
Nell O'Connell
Eldridge B & E
Gilbert & McGrath
Ling & Long

LONDON, CAN.
Loew
Ed Hill
Murphy & Hewitt
White Black & U
2d half
Gleasons & H
Lee Mason Co
James Grady Co

HAMILTON, CAN.
King Street
Reckless & Arley

Denabelle & Wilson
Gene Morgan
Dance Party
2d half
White Steppers
Kneeland & Powers
Herman & Briscoe
The Norvellos
2d half
Lamb & Goodrich
Bert Adler
Lyrie & Emerson
Worthway & L
Ziegler Co

NEW ORLEANS
Crescent
Wright & Wilson
Tommy Dooley

L/G BEACH, CAL.
Play & Castles
Sherman Van & H
Wm E Morris Co
Van & Vernon
Frank Hartley
2d half
Hermoline, Ergotti
Charlotte Worth
E & G Parks
Travato
Robinson's Baboons
LOS ANGELES
Hippodrome
Hermoline & Ergotti
Charlotte Worth
E & G Parks
Travato
Robinson's Baboons
2d half
Jack & Foris
Raines & Avey
Emmett Ryan Co
Monte & Lyons
Russo Tels & R

MODESTO, CAL.
Strand
(25-27)
Lockhardt & L
Nell O'Connell
Eldridge B & E
Ling & Long
Gilbert & McGrath
(1-2)
Toto Hammer Co
Helene Vincent
"Sweetie"
Al Gable Co
4 Diaz
MEMPHIS
Loew

OTTAWA, CAN.
Loew
Jack Gregory Co
Murphy & Lockmar
M Russell Co
Bartlett Smith & S
Gypsy Trio

OAKLAND, CAL.
State
Toto Hammer Co
Helene Vincent
"Sweetie"
Al Gable Co
4 Diaz

PROVIDENCE, R.I.
Emery
Noak
Adams & Gerhue
Emery Quintet
Gus Morton
Mystic Hanson 3
2d half
Seymour & Jeanette
Lyrie & Virginia
Chisholm & Breen
Bryant & Stewart
Kramer & Patterson

SAN FRANCISCO
Casino
(Sunday opening)
Montambo & Nap
Miriam Munson Co
Jack Goldie
"Patches"
Weston & Elise
Hippodrome
(Sunday opening)
J & J Gibson
Patrice & Sullivan
Kibbel & Kane
Criterion 4
Rose Revue
Wigwam
Gordon & Gordon
Bell & Belgrave
Julia Curtis
Dancers De Luxe

WASHINGTON
Strand
The Rickards
Chas Reeds
G S Gordon Co
Freddy & Girls
Taylor Macy & H

WINDSOR, CAN.
Loew
Gleason & H
Lee Mason Co
James Grady Co
2d half
Ed Hill
Murphy & Hewitt
White Black & U

WILBUR & LYKE
Melroy Sisters
Hart & Helene
Russell & Russell
B LeBar & Beaux
2d half
Palmeros Circus
Margaret Merle
Fred Schwartz Co
Johnson Bros & J
M Kell & B Bros

TAFT, CAL.
Hippodrome
(25-27)
Jack & Foris
Raines & Avey
Emmett Ryan Co
Monte & Lyons
Russo Tels & R
(1-2)
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Clay & Robinson
Mahoney & Cecile
Delbridge & G
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SACRAMENTO
State
Palmeros Circus
Margaret Merle
Fred Schwartz Co
Johnson Bros & J
M Kell & B Bros
2d half
Mykoff & Vanity
Bobby & Earl
Fallen Stars
Wm Dick
SAN JOSE, CAL.
Hippodrome
Santry & Norton
Guilford & Brown
"Breakfast for 3"
Lewis & Thornton
Leach Wallin 3
2d half
Mykoff & Vanity
Bobby & Earl
Fallen Stars
Wm Dick

ANDY RICE

AUTHOR

NOW LOCATED

ROOM 1002 — LOEW BUILDING
45th & B'way, New York

Cipolle Trio
SAN ANTONIO
Loew
Hip Raymond
O & K King
Jimbey Kitten Co
Sobel & Weber
Mixtures
2d half
Flying Howards
Zolar & Knox
T & H Speck
Ward & Wilson
DeMarco Five

STOCKTON
State
Wilbur & Lyke
Melroy Sisters
Hart & Helene
Russell & Russell
B LeBar & Beaux
2d half
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Mahoney & Cecile
Delbridge & G
"Nine O'Clock"

GUS SUN BOOKING EXCHANGE CO.
1403 Broadway, New York City
BUFFALO
Olympic
Betty & Bloome
Maud Ryan
Minstrel Misses
Stembler & Seils
Great Jansen
CLEVELAND
Priscilla
Russell & Bailey
The McNaughtons
Priscilla Co
DETROIT
Columbia
Elwin 3
Kino
The Stewarts
Columbia Co
INDIANAPOLIS
Lyrie
Hall & Gulda
PANTAGES CIRCUIT
New York and Chicago Offices
BUTTE, MONT.
(25-28)
(Same bill plays
Anaconda 25; Mis-
soula 30)
Hayes & Lloyd
"Harmony Land"

ROCHESTER
Victoria
Helen Miller
Winning Miss
2d half
Infield & Noblette
Chief Little Elk
TOLEDO
Rivoli
Dalley Bros
Cortes Sisters
Gally Frank & G
Foster & R
Adams Thomas
Ellis Nolan Co

SHAW'S CIRCUS
Vardon & Perry
PORTLAND, ORE.
Pantages
Phila LaTocha
Rhoda & Crampton
Martha Hamilton
Gallerini Sis
"The Love Shop"
Dobbs Clark & D
SALT LAKE
Pantages
Clifford & Rothwell
Eagle & Marshall
Hickman Bros
Hickman & Mack
Lottie Mayer Co
Parkmount 4
SAN DIEGO
Savoy
Alonso Panthea & P

LONG JACK SAM
Frawley & West
TORONTO
Pantages
Four Pals
Clara Vincent Co
3 Kuhns
Josephson Troupe
(One to fill)
TACOMA
Pantages
Mack & Williams
Cleveland & Dowry
Joe Roberts
"Custer's Plerrots"
Nakling Movies
Jarvis & Harrison
VANCOUVER, B. C.
Pantages
Aleko Panthea & P

JOHN J. KEMP
Theatrical Insurance
55 JOHN STREET NEW YORK CITY
Phone Bowling Green 3100

Alanson
Gray & Askin
Ferry Higley & K
Jones & Jones
"Yes My Dear"
SAN FRANCISCO
Pantages
(Sunday opening)
3 Amber Bros
Tracy Palmer & T
Camilla's Birds
Kochit
Hugo Lutkens
3 Harmony Kids
SEATTLE
Pantages
Little Nap
Poppine & Perry
"Prediction"
Dancing Davey
"Gay Little Home"

SPOKANE
Pantages
Scamp & Scamp
J & M Gray
Carl Emmy's Pets
WINNIPEG
Pantages
Dorothy Lewis 3
Fantasy & Sylvia
Opera
Dixie 4
Good Night London
MINNEAPOLIS
Pantages
(Sunday opening)
Scamp & Scamp
J & M Gray
Carl Emmy's Pets

HOLMES and WELLS
With Geo. Jessel's "Troubles of 1920"
TEMPLE, DETROIT (JULY 4)

Cigianne Troupe
Noodles Fagan Co
Shelton Brooks
Mimie World

MILES-PANTAGES
CLEVELAND
Miles
Waco Bligh & M
Baldwin Blair Co
Hudson & Jones
Frost & Goulet
(One to fill)
DETROIT
Miles
The McIntyres

OGDEN, UTAH
Pantages
(30-2)
Ernest Hiatt
L & M Hart
Pekinese Troupe
Jed's Vacation

EDMONTON, CAN.
Pantages
Bargott & Sheldon
Murdoch & K
3 Keltons
Richard Francis
Sp'etime Frivolities
OT, FALLS, MONT.
Pantages
Antia Arliss Co
(28-29)

CLAY CROUCH
Greenwich Village
Henry & Adelaide
CALGARY, CAN.
Pantages
Adonis & Dog
Mason & Bailey
"Suite Sixteen"
Judson Cole
3 Le Grohs
Mystic Maids
DENVER
Pantages
The Rosaires
Hector's Dogs
J Thomas Saxo
Sossman & Sloan
4 Paldrons
Ralph Cummings
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An Open Letter From ERNIE YOUNG OF CHICAGO

Two weeks ago there appeared an advertisement in Variety which read that I would like to book acts on the Shubert time and then after they had finished, to pick them up and arrange a Pantages route for them, if possible.

That advertisement was written in the spirit of an independent agent trying to arrange time for acts not affiliated with the Keith, Orpheum, Western Vaudeville and affiliated circuits with which I was formerly connected. It was not meant in any way to convey the idea the Shubert Vaudeville Circuit or Pantages Circuit was in any way affiliated, although this meaning was accepted by some people.

The following week Variety printed a story saying that I was going to stand pat, etc. By standing pat was not meant that I was going to try and defy or ignore any people with whom I am doing business.

About a year ago I severed my connections with the Western Vaudeville Managers' Association on account of the House of David Band and since that time have been fortunate enough to triple my business as an independent agent. The story about me standing pat may have left the impression I am of a Bolshevik nature, stubborn, bull-headed and anarchistic. That is why I am writing this letter.

It is not my intention nor my office to create enmity, but I wish to be looked upon as an Independent agent, and one who is not trying to make trouble. I have many friends in the Keith, Orpheum and Western Vaudeville Managers' Association offices and I value their friendship more than I do the few dollars I might make by having somebody trying to convince them that I am a dynamiter. I am operating the biggest independent office in the west, and the many friends I have made can verify this statement, but I am not a trouble maker, neither am I Shylock. I am always trying to "shoot square" and the success that I have made has been made on these principles. If I were a failure it would possibly be because I was unfair.

My office will be more than pleased to handle all first class standard acts for a Pantages tour and other independent circuits.

Thanking my many friends for their telegrams, letters, etc., on my inauguration as an INDEPENDENT agent,

I remain professionally yours,

ERNIE YOUNG

SUITE 1313
MASONIC TEMPLE
CHICAGO, ILL.

A FEW WORDS OF ADVICE FROM A VAUDEVILLE ARTIST TO THE MANAGERS

June 8th, 1921.

MY DEAR MR. ALBEE:

I read Mr. Condon's wonderful article regarding the keeping of the files in the various theatres. You will remember that it was I who suggested to you the idea of these files, but to my sorrow I have found that in every theatre excepting one, the Colonial Theatre here in New York, these files have been started as per your instructions but have either been poorly kept, or not at all. Inquiring from the different doormen the reason for neglecting to keep these files to date and in good order, I find that their reasons are that "actors take out different copies or cut out certain articles." My answer was this, "If you are instructed by your employer not to allow anybody on the stage, you carry out his orders to the note, if you are instructed to take the performers' addresses, phone number, etc., you are always right on the job, etc., etc., then why, when you were instructed to see to getting a copy of each week's paper and keeping it in a file for the pleasure of yourself, the actor, the stage hand, the manager, or anybody, why do you neglect this and ALLOW anybody to steal a copy or cut anything out? Why is not this as important as any one of your other orders from the front, etc., etc.? To make a long story short, I have not as yet received any satisfaction from any one I have talked to regarding this except from Mr. Glenn Condon, who wrote a wonderful editorial on same.

My congratulations go to "Mike," the doorman at the Colonial Theatre, who has the best kept file so far, as well as everything else that he undertakes. Some houses keep their files in the office in the front of the house which is as good as nothing. If the houses here in New York are so neglectful, I have wondered how the out-of-town houses take care of these files. Will you, Mr. Albee, if you can spare a moment, drop a good strenuous letter to each house manager and impress on their minds the importance and necessity of these files? My idea of a well kept file, is a black, strong cover, with either two or three rings (large ones), the front bearing the inscription (THEATRE'S NAMES) "PLEASE KEEP IN GOOD ORDER AND DO NOT CUT OR DESTROY THESE COPIES." Each copy that goes into same should be punched with either two or three holes, considering the amount of rings the file has, and copies arranged according to date, the latest on top.

I have been attending the clown nights at the club, everyone of them, and have been entertained immensely. I have given some help myself, including the writing of the words of "CLOWNING AT THE N. V. A.," which has been sung each Tuesday night, as well as at the various ball games of the club and other functions. I have now in preparation an emblem and Mr. Albert Von Tilzer, the well known popular song composer, is helping me with the music. Mr. Chesterfield has seen it and approves of same. It is short and easy to remember and very harmonious to sing, and I think it a very good idea for us to

have an emblem that we can sing at all times, either at Bohemian Nights, Clown Nights, Ball Games, Golf Tournaments, etc., etc.

I sincerely hope this will meet with your approval and it will make me happy that I can do it for the actor as well as for myself. I find conditions around theatres improving from day to day and it is certainly a pleasure to work nowadays under these wonderful conditions, thanks to you and those co-operating with you. Handshakes are plentiful, smiles reign supreme, slaps on the backs and encouragement I find are always in the air; it is a great pleasure to work for helping employers and you certainly are seeing to that. It just makes an actor give the best that's in him and always makes him anxious to please everybody, from the doorman to the manager, via the stage hands, the musicians, the audience, out to the manager at the front of the house. It's an era worth while living in, and I'm tickled to death that I'm one of the many who appreciate it and I want you to know that I do.

Yours obediently,

(Signed) BILLY GLASON.

Capitol Apartments,
52d Street and Broadway,
Studio No. 505,
New York City.

June 9th, 1921.

MY DEAR GLASON:

Yours in reference to vaudeville files received. It is too bad that you are not a manager. You certainly have "pep" and interest enough to be one as well as the proper attributes, in so far as when you give an order you want it fulfilled. The managers can well take a lesson from this letter of yours, and I am having it published, and for fear that all managers will not see it, I am sending each one a copy of same.

There is only one way to improve conditions in vaudeville. The artists should notify the managers of any shortcomings about their theatres, which in their judgment can be improved, the same as the manager tells the artists of any improvements that they can make in their acts. If they will both work together with one principle in mind, namely, to accept these suggestions in the spirit in which they are meant for the benefit of all, a great deal more will be accomplished. I wish there were more artists who would take an interest in these matters, such as you have done in this instance.

Thanks for your letter. I am sure it will do a lot of good.

Sincerely yours,

E. F. ALBEE.

Mr. Billy Glason,
Capitol Apartment,
Studio No. 505,
New York, N. Y.

JUDGMENTS

The following is a list of judgments filed in the County Clerk's office during the past week. The first name is that of the judgment debtor; the judgment creditor and the amount follow:

Joseph S. Klein; Commonwealth Film Corp.; \$203.95.
Walter Percival; Clemons, Inc.; \$86.
Theatrical Candy Co.; Horace L. O'Day Co., Inc.; \$188.45.
Cons. Film Laboratory Co.; Scott & Scott, Inc.; \$61.84.
Malvin M. Franklin; M. Stein; \$207.44.

SOPHIE TUCKER

and Her 5 Kings of Syncopation

ARTHUR LANGE'S
SANTA MONICA DANCE
ORCHESTRA.

NIGHTLY AT THE
HOTEL SHELburne
Brighton Beach, N. Y.
45 Minutes from Times Square by
B. R. T. Subway.

Same; same; same.
Same; R. Franklin; \$1,034.72.
Claire Whitney Keane; F. M. Johnston; \$1,267.06.
Charles O. Seesell; R. C. Wise-man; \$683.85.
Stuart Walker; H. S. Stange et al.; \$225.75.
William Hurd Hillyer; T. E. Hambleton et al.; \$2,114.68.
Achmed Abdullah; E. H. Arens; \$26.55.
Ben All Haggins; J. Sachs; \$1,342.27.
P. & W. Pictures, Inc.; G. Kane; \$2,719.10.
Emma Swift Hammerstein; G. W. Rhodes; \$270.45.
Union Film Co.; B. Berk; \$2,253.83.
Wilner-Romberg Corp.; I. Coyne; \$294.18.
Same; Baumann & Co.; \$134.91.
Irving Sommer and Irving Scribner (Nullife Music Roll Co.); F. Gilbert et al.; \$168.52.

The following is a list of judgments filed in the County Clerk's office last week. The first name is that of the judgment debtor; judgment creditor and amount follows:

Joe Manne; Hotel Sherman Co.; \$62.58.
Vinnie Daly; L. H. Robsart; \$74.50.
Aeolian Co.; A. Leshinsky; \$100.

Frank Manning

(FRANK E. CURTIS)
Address Wanted. Important.
BOX 1723. ATLANTA, GA.

Earle Foxe; H. Blendemann; \$100.71.
Harry Saks Hechheimer; A. Hansen; \$645.20.
Max H. Wilner; J. Leblang; \$3,022.26.
Arthur H. Ashley; Corn Exchange Bank; \$135.43.
Lew Fields; Louise & Co., Inc.; \$457.39.
Lloyd Film Storage Corp.; Cort Film Corp.; \$53.90.
C. Ben All Haggins; D. L. Kaye; \$1,589.92.
Same; Frances & Co., Dressmakers, Inc.; \$9,197.33.
Evelyn Nesbit; Paul H. Gesswein & Co.; \$30.30.
Flora Stern Trest, also known as Florence Stern; J. Mason; \$200.20.
Arthur F. Beck Productions Co., Inc.; N. Y. Tel. Co.; \$52.80.
Adrian Johnson Photoplay System, Inc.; A. W. Shaw Co.; \$26.74.
Hiram Abrams; B. P. Schulberg; costs, \$109.10.
Max Halpern; Plaza Music Co.; \$156.92.
Harry Saks Hechheimer; Subway Central Bldg. Corp.; \$275.20.
Same; Same; \$275.20.
Hughy Bernard; Nat. Printing & Eng. Co.; \$204.23.
Sam Ehrlich; Robin Hood; \$124.20.

BANKRUPTCY PETITIONS
Involuntary petitions were filed against:
Maxim's Hotel and Restaurant Co., No. 108-110 West 38th street.

SATISFIED JUDGMENTS
Alma Clayburgh; F. L. Wellman; \$1,338.35.
Adele Rowland; Varuna Investing Co.; \$192.56.

ATTACHMENT
Unione Cinematografica Italiana de Roma; Herbert Brenon; \$28,000.

NOTES

Walter De Oria, a western vaudeville actor and manager, was a victim of the Colorado flood and lost everything, barely escaping with his life. He wrote friends in Kansas City that he was caught in the Arcade hotel, Pueblo, by the flood waters and was held prisoner, with many others, without food or rest, from Friday night until Sunday morning, when all were rescued by the soldiers and taken to the Red

EVELYN BLANCHARD
1403 BROADWAY NEW YORK CITY
See Me for Big Time Restricted Material, Sketches, Comedy Acts, Singles, Etc.
Acts Rewritten, Rehearsed and Openings Arranged.

Cross relief station His baggage was in the station and completely destroyed.

The K. of C., under the direction of Dennis O'Connell, gave a show for disabled soldiers at the Poly-clinic Hospital, June 14. Post and Post, Pauline Carr, Phillips and Glendale, Henry Gufson, Al Fox and Milt and Brush appeared.

Fred Turner, who has been located in Canada for some time as the press representative for the Canadian Loew theatres has returned to New York and temporarily assigned as manager of the Warwick, Brooklyn, taking the place

William Petrick, recently taken ill and now at home. Petrick will return to his former post on recovery with Turner to be assigned to a new position.

Pat F. Liddy, manager of the Plaza, Charleston, W. Va., is in New York for the summer.

BUNGALOW

Performer having an extended tour in view will sacrifice probably one of the finest bungalows on Long Island, located in Freeport. House speaks for itself. Act quickly.

WAHL

320 Archer Street, FREEPORT, L. I.

"Variety" Publicity Plan

Variety has worked out a publicity plan of advertising that may prove attractive to those of the show business who believe that constant plugging in advertising means something.

"Variety's" plan is composed for two periods, of six months or a year. It gives the advertiser continuous publicity in each issue of the paper, either through cuts, announcements or display.

The cost is graded so that the total or weekly expense of the publicity plan as now laid out is not beyond the means of even an ordinary theatrical salary, while the expense weekly or in total may be increased, according to desire. The schedule is designed to give the greatest possible publicity per dollar.

The Publicity Plan is in printed form. Call at any one of Variety's offices for detailed information, or send to the New York office for the printed form.

LISTEN TO COMMON SENSE

NIOBE

is not just one of the acts, but an asset on your books. It is certainly to your advantage to book an act that has both stage and box office value. NIOBE sings and talks under water without the aid of any mechanical device and can be heard distinctly in any part of the house. What! You don't believe it?

H. B. MARINELLI, Representative

ARTHUR WEST says: "I think the three best attractions on Broadway are Arthur West, 'Sun-Kist' and Arthur West."

CABARETS

The "Pomander Walk" development plan of Thomas Healy, the restaurateur, in connection with his 94th-95th street-Broadway and West End avenue property has created much interest in New York realty circles. The "Pomander Walk" idea of homes is an English institution, heretofore unknown over here. It is a circle of houses facing away from the street and giving the center of the block, on the inside, a court or square with roadway and small park. Mr. Healy has bonded his proposition, guaranteed by a trust company, for \$250,000, and is renting the homes, now building, at from \$3,000 to \$4,000 annually. The houses are of two floors and arranged to suit tenants. Then tenant upon leasing purchases a \$5,000 Healy bond paying eight per cent. yearly. The bond is redeemable. The plot will hold a number of the dwellings and the idea has immediately caught on with homeseekers accustomed to apartments. The Healy property slopes down from Broadway to West End, sloping to a sufficient depth toward the West

End avenue side to permit of single apartments being built underneath the rear extension of the houses above, with the apartments having a 95th street entrance. It's a unique building project, with every inch of space utilized.

Mendal Pollak of New York, who runs a summer hotel near Catskill, was fined \$400 last week for selling a glass of hard cider. And this despite the fact no payment was paid. Pollak claimed that he gave the cider away, but the sole witness for the prosecution testified he sold it. The jury returned a verdict for the prosecution. The case was the first tried in Greene County under the State Prohibition Act.

Liquor prices have stood still of recent weeks. Good Scotch is selling in lots from \$85 to \$100 a case, with single cases bringing as high as \$130. Rye hovers from \$80 to \$100 and gin around \$60. The stuff is commencing to reach New York again in quantities, although other big centres complain of a scarcity.

NEWS OF THE MUSIC MEN

The Fred Bowers-Perry Bradford series of song suits is becoming more involved daily. The latest development is that Bowers has begun proceedings in the Westchester County Supreme Court against Bradford, Marion L. Dickerson (Mrs. Bradford) and some 14 phonograph and roll companies for an accounting of the moneys paid to Bradford in the form of royalties on the "Crazy Blues" song which Bowers contends is an infringement on his "Broken Hearted Blues" number, also authored by Bradford but previously published by the plaintiff, who owns the copyright thereon.

Simultaneously with this suit, Max J. Kortlander has begun an action against Bradford et al., charging that on December 18, 1919, he bought a song titled the "Wicked Blues" from Bradford for \$500 and that Bradford's subsequent publication, "Crazy Blues" is an infringement thereon. Kortlander himself is a songwriter of note as well as recording manager for the Q. R. S. Music Roll Co. Kortlander never published the song, but was to derive his profits from the royalties accruing from the Q. R. S. release of the song.

An affidavit supporting Kortlander's defense in the Federal Court action is on file, sworn to by J. Russell Robinson, a songwriter and recording artist for the Q. R. S. Robinson's affidavit is intended to show that Bradford has been making a loose practice of this selling and re-selling of songs. He sets forth that Bradford at one time sold "That Thing Called Love" to Kortlander and later resold the same song to the Pace & Handy Music Co., a firm of colored publishers. Bradford is also a negro. Kortlander and Bradford had some words because of that deal, and Robinson alleges he heard Bradford swear to "get even" with Kortlander because of that, and accordingly set to work rewriting the "Wicked Blues" song into a "Crazy Blues" effusion, ostensibly for the purpose of spoiling the first named song's value. An examination of all three involved numbers discloses an obvious similarity as to lyric and melody, it being the court's duty to determine whether each infringes to any great extent on the other and to provide any reasonable relief it deems necessary.

All affidavits in these actions allege Bradford to be a financially irresponsible person, although the court sitting before Federal Judge Learned N. Hand last week estimated Bradford's financial standing at around \$50,000, the most part of which he earned or will earn in the form of royalties from the "Crazy Blues" song, and the rest from the exploitation of Mamie Smith as a phonograph artist on the Okeh records. It was Miss Smith who first recorded the number for the mechanicals.

Alfred Beekman, of House, Grossman & Vorhaus, is acting for Bowers, and I. W. Broadwin for Kortlander in these two Supreme Court accounting actions.

One clause of the new Canadian copyright bill which has just passed Parliament granting the owners of musical copyrights (usually the music publishers) a royalty of two cents on every mechanical reproduction of the composition, provides that where two or more compositions are recorded as a medley, the royalties accruing from the sale of the disk should be divided equally amongst the writers. Heretofore the writer of the title song received the royalties, whereas the other number or numbers completing the medley did not have a look-in on the money. This is one of the phases that the recently organized Lyric Writers' and Composers' League still is fighting for, and will probably resume fighting in the fall when the business picks up.

The new bill becomes effective by proclamation of the Governor-in-Council. It was bitterly opposed by the roll and record companies in Canada, and it was the American Society of Composers, Authors and Publishers, through Ottawa solicitors, that made its passage possible. The two cents' royalty is effective during the life of the composer and 50 years after his death, following which it becomes public property.

Remick has taken over the Echo Music Co.'s "Kentucky Home" number written by Harold Weeks. The Echo is situated in Seattle and the song is said to be striking popular favor on the coast.

At the 27th annual convention of the Music Publishers' Association of the United States last week, George Fischer was elected president; E. F. Elmer (Feist), vice-president; E. T. Paull, secretary; and Harold Flammer, treasurer. The new Board of Directors, all to serve one year in office, consists of Walter Fischer, Charles K. Harris, J. M. Priault, M. E. Tompkins, W. L. Coghlin, Walter Bacon, Isidore Witmark, E. B. Marks, Michael Keane and J. T. Roche.

Among business questions dealt with, a resolution was adopted to petition Congress with respect to the third class mail matter discrimination against music. A similar

resolution was adapted by the sheet music dealers at their convention in Chicago the week previous. The matter of marking the net selling price was dealt with, the consensus of opinion being that it is proper to print the correct and true retail price on each song copy.

The bill which Senator Carlson introduced in the Illinois legislature charging it to be a misdemeanor to collect a royalty tax or fee for the public performance for profit of a copyrighted musical composition, was defeated last week when it came before the House of Representatives after it had passed the Senate. The House held that the bill was unconstitutional in that it went directly against the tenets of the Federal law which provides that the rights to the public performance of a musical composition shall be controlled by the owner of the copyright.

The talk of ten-cent music coming back that is receiving so much discussion these days is nothing more than talk. That is entirely out of the question is the consensus of opinion, and even those publishers who are selling their stuff at 25 cents have nothing to show for the reduction. Their gross sales are exactly the same but their gross income is less.

The parallel of the picture and legit theatres reducing their scales is cited by those music men who stand for the 30 and 35 cents retail price, arguing that the admissions are still the same in number but the gross receipts are less. Proving that a certain percentage of the national populace can afford such luxuries as sheet music and theatre tickets at any price, the few cents difference being of little consequence to them. If the reduction is intended to interest others of more moderate tastes it has not been radical enough to accomplish this, and the object of the cut has missed out. A further reduction is impossible under the present method of doing business with the exploitation and advertising campaigns entailed.

The Lyon and Healy's Men's Social Club will hold a basket party in the Sand Dunes outside of Chicago August 30. They recently held a dance in one of the local ballrooms and is the only music house in the country to sponsor a social club, although such firms as Carl Fischer of New York and others maintain benevolent organizations. Some of the other houses stage impromptu social affairs, such as Louis Bernstein did for the employees of Shapiro, Bernstein & Co., but the L. & H. institution is a permanent one of long standing.

The Victor Company's ten per cent. quarterly dividend on common stock will be payable July 15. The regular 1% dividend on preferred stock is payable on the same date.

Leon Erdody's Pennsylvania Hotel orchestra has signed to make records for Pathe and Brunswick.

Frank Wright, formerly associated with the Schirmer house is now Eastern sales manager for the Maurice Richmond Music Co. F. C. Bucher has been appointed Philadelphia representative for Richmond.

Harry D. Squires, the Philadelphia writer, is now connected with the Joe Morris Music Co., in New York, as professional manager. In collaboration with Eleanor Young (Mrs. Squires), and Mitchell Parish, the trio has written a large part of Morris' present catalog.

Edward B. Marks, the music publisher, filed suit in the Federal District Court Saturday against Max Dreyfus, Victoria Dreyfus, Louis Dreyfus, Valli-Vall Dreyfus, Louis A. Hirsch and Lawrence J. Hirsch (as co-partners in the Victoria Publishing Co.), alleging infringement of copyright on his "Love Has Wings" number, written by Emmerich Kalman, the Austrian composer. The infringing song is alleged to be "Learn to Smile," from George M. Cohan's production, "The O'Brien Girl," for which Louis A. Hirsch set the music, and which the Victoria Music Co. is publishing in sheet music form. The Victoria is a subsidiary of the T. B. Harms company, which the Dreyfuses also control.

Marks sets forth he acquired the American rights to his song from Josef Weinberger, the Viennese and Leipzig music publisher, who assigned it to Jos. W. Stern & Co. When the latter firm was dissolved, December 9 last, Mr. Marks secured all right and title to the American copyright of "Love Has Wings," for which C. C. S. Cushing and E. P. Heath set the American lyrics. Otto Harbach collaborated with Mr. Hirsch on the "Learn to Smile" number, the alleged infringement covering only the melody.

Marks is asking for a permanent injunction, an abridgment of all plates and titles of "Learn to Smile" and suitable damages.

ARDATH

Those who want a new act for next season try these

They Always Did Make an Audience Laugh
(Ask Your Grandpaw)

You tickle me. You tickle me first.

Women — you can't live with them or without them.

Has a perfect right. You should see her left.

That's better than bringing your mother here.

That was no lady, that was my wife.

Do you follow me? I am away ahead of you.

Don't want to go to Heaven.

My wife gave me the other place.

How is your liver? Fine, how's yours?

Did you hear about the race? What race? Human race.

Lace your shoe, your tongue is hanging out.

Are you trying to make a monkey out of me? No, its too late. Nature beat me to it.

Take your arms off the rail. You make me thirsty.

You've got me doing that now. I don't care if I die, I've seen everything.

How dare you say such a thing before this large, intelligent audience?

Don't like peas. They roll off my knife. Mashed potatoes. Put the knife in syrup.

You make me sick. You don't give me any appetite.

Shoot a dime.

She said her husband wouldn't be back until next week.

You'd be a horse but your ears are too long.

don't know whether to kiss it or kill it.

Applause scares some Actors, —it don't bother me.

Do you know how to milk a cow? Yes, but I don't know how to turn it off.

If these are not satisfactory I have 500 others equally as new and good

Direction
THOS. FITZPATRICK

VARIETY'S SPECIAL

MARCUS LOEW CIRCUIT NUMBER

will be issued with the opening of

LOEW'S NEW STATE THEATRE

Broadway and 45th Street
NEW YORK CITY

About July 22nd

Advertising copy for the Loew Special Number should be at once forwarded—Advertising rates unchanged for it

FIRST NEW YORK APPEARANCE

HERB.

MARION

LARIMER AND HUDSON

EXPOSING THE 'ART PEDALOGIST'

Now (June 20), at B. F. KEITH'S ROYAL, NEW YORK

MANAGERS CORDIALLY INVITED

Eastern Representative, I. KAUFMAN

LESS WORK FOR ACTS

(Continued from page 4)

St. Louis—Columbia, Grand, Hamilton, Skydome.
Topeka, Kan.—Novelty.

Marcus Loew

New York—American, Victoria, Lincoln Sq., Greeley Sq., Delancey St., National, Orpheum, Boulevard, Avenue B.
Brooklyn—Metropolitan, Palace, Fulton, Warwick.
Atlanta, Ga.—Grand.
Baltimore—Hippodrome.
Birmingham—Bijou.
Boston—Orpheum.
Chicago—McVicker's.
Cleveland—Liberty.
Dallas, Tex.—Jefferson.
Dayton—Dayton.
Hamilton, Can.—King Street.
Hoboken—Lyric.
Houston—Princess.
Kansas City—Garden.
Knoxville—Loew.London, Can.—Loew.
Memphis—Loew.
Montreal—Loew.
Nashville—Vendome.
New Orleans—Crescent.
Oklahoma City—Liberty.
Ottawa—Loew.
Oakland—State.
Providence—Emery.
Pasadena, Cal.—Jensen.
Sacramento—State.
San Francisco—Casino, Hippodrome, Wigwam.
San Antonio—Loew.
San Jose, Cal.—Hippodrome.
Stockton—State.
Springfield, Mass.—Loew.
Taft, Cal.—Hippodrome.
Toronto—Loew.
Washington—Strand.
Windsor, Can.—Loew.

Gus Suh

Buffalo—Olympic.
Cleveland—Priscilla.
Detroit—Columbia.
Indianapolis—Lyric.
Rochester—Victoria.
Toledo—Rivoli.

Pantages

Butte, Mont.—Pantages (4 days).
Anaconda—(1 day).
Missoula—(1 day).
Calgary, Can.—Pantages.
Edmonton, Can.—Pantages.
Great Falls, Mont.—Pantages (2 days).
Helena—(1 day).
Minneapolis—Pantages.
Long Beach, Cal.—Pantages.
Los Angeles—Pantages.
Oakland, Cal.—Pantages.
Ogden, Utah—Pantages (3 days).
Portland, Ore.—Pantages.
Salt Lake—Pantages.
San Diego—Savoy.
San Francisco—Pantages.
Seattle—Pantages.
Spokane—Pantages.
Toronto—Pantages.
Tacoma—Pantages.
Vancouver, B. C.—Pantages.
Victoria, B. C.—Pantages.
Winnipeg—Pantages.

Miles-Pantages

Cleveland—Miles.
Detroit—Miles, Regent.

Amalgamated

Philadelphia—Globe, Cross Keys, Broadway.
Wilkes-Barre, Pa.—Capitol.
Washington, D. C.—Cosmos.
Baltimore, Md.—Garden.
Trenton, N. J.—State St.

Fox

New York—City, Audubon, Crotona, Sta.
Brooklyn—Comedy, Bedford.
Jamaica, L. I.

RIVERSIDE

(Continued from page 19)

thing about the offering by far. The specialty is staged and costumed beautifully, it is classy and polite to a point that would satisfy the most ardent upholder of clean entertainment. But the real vaudeville punch is entirely lacking. There are pretty effects, a novel idea or two and costumes, but the four people who assist the couple show nothing at all.

Van Hoven, next closing, afforded the evening's laugh, although the audience was pretty well tired out by the time he showed. The comedian worked all over the house, leaving the auditorium altogether from the balcony, going out on the fire escape for a bit of air. He is doing less magic and it has simmered down into just a run of clowning. There is something different in the manner of working, and it is this manner that makes the act, for any one else doing the same material would probably be classed as just insane. The finish with the kids and the cake of ice remains the laughing feature. Sharing equally in laughs with the conjuror were Ames and Winthrop in "Alice in Wonderland." There are several funny bits, although the running time is a trifle too long and some cutting would make it even more amusing. The outstanding bits are the Russian travesty and the old-fashioned number, topped off by the encore in "one," the scene in the revenue collector's office. The opening could be boiled down and the bride number either eliminated or cut altogether now it seems necessary in making a change. The couple has very good travesty sense, always valuable in big-time vaudeville, and they can keep going with a new series every season or two, becoming the new Ross and Fenton of the varieties.

Madame Rialta closed the show. If the act is to be played, closing is the spot for the opening, showing the six girls in scant wardrobe keeps the audience seated for a few minutes at least. There is one girl in the outfit who seems to have dancing ability, but that is about all. For the rest the interests centers on the back drop, a curtain upon which the scenes are shown.

Vinnie Daly easily carried off the real honors in the first half. The singer and dancer seems to be putting on weight, but it hasn't slowed up her dancing as yet.

Billy "Swede" Hall, with Jennie Colborn did just fairly in No. 3. The couple have done better acts than their present one which seems to have been run through the big-time process of refining. In his other acts Billy Hall has had some very funny material of the rougher sort which would be just as well liked by the big as the small time, but then he can't be blamed if the big-time bookers insist. Lawton, with his familiar juggling act, opened the show. His work on the drum head was the best liked, getting him over nicely. The act in the main remains without change.

Marlow and Thurston (New Acts).

ALHAMBRA

One wouldn't know this was the off-season at this house. Monday night it was practically capacity, with the loges and boxes well populated. With Henry Santrey and Band, Harry and Anna Seymour and Ruth Royce, respectively top, middle and bottomlining, the customers were assured a well-balanced lay-out.

Fanta, a boneless male, offered a pleasing contortionistic routine in a spider's web effect, working on a horizontally projected platform which protruded from the centre of the web. If Fanta's costume is intended to represent a huge spider he misses in his intent. It looks more like the frog get-up shown by Ferry and others. But that matters little. Fanta carries a lighting system that is very effective and colorful. He took three legitimate curtains.

Lowe, Feeley and Stella in a two girls-and-boy song and dance combination tastefully costumed as to the feminine angle, delivered neatly. A closing number on the flirtation order proved a good get-away. The boy is a fickle sort of chap, with each of the girls claiming him as her own, and telling the story by means of snatches from pop songs. It was cleverly constructed and carried out.

Harry Hayden and Co. in "The Love Game" did well enough in the sketch spot, although the vehicle needs a little speeding up. Hayden is a droll comedian working in lackadaisical style, in keeping with his "bashful" characterization as a shy swain, and is doubly effective when he turns the tables on the smug, self-satisfied lady-killer who has been making such a hit with our hero's object of affection.

Miss Royce walked off with her usual hit next to closing the first section, after accepting a couple of encores. William Brack "and his company of eccentric artists" (Seven Bracks) closed the first half with a rip-snorting routine of acrobatics following a slow start with the artists' den stuff.

"Topics of the Day" reopened first release of Paul Terry's animated modernized cartoons of Aesop's Fables was also exhibited, and qualifies this short subject as a worthy addition to any twice daily program. "The Goose That Laid the Golden Egg" is the title of the first flicker fable shown.

Rita Gould, offering a song cycle credited to Frances Nordstrom, impressed favorably in a superficial style and impressed somewhat otherwise, but more forcefully, by a too evident desire to please. This superwillingness reacts badly with any audience, particularly with one on the Alhambra order. They seem to be a "wise" bunch, and a quartet of male nearby, who desired to make their wisdom public audibly, almost smeared things up for all concerned. Otherwise Miss Gould has tastefully mounted her vehicle; ditto, costumed it. A "half and half" bride and widow creation, showing white on one side and crepe on the other, proved a striking thing. The closing tribunal of justice number deals with a trite theme that has been burlesqued so

often and so broadly that any serious interpretation or preachment loses its intent. The "heavy sob stuff" about woman being the plaything of man, etc. (they still persist in selling it), went, of course, as always; but a large percentage

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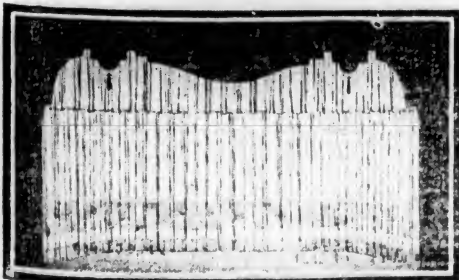
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also accepted it lightly—very lightly. Malcolm Johnson presides at the grand, accompanying.

Harry and Anna Seymour, switched from next to closing, exchanged places with Henry Santrey and Band, and scored one of the hits of the evening. Miss Seymour's nutting binging them continually. Not to be outdone, Santrey made it a family affair and delivered his usual hit, accepted an encore and re-encored in "one" with a three-minute dialog afterpiece with Miss Seymour.

Gems of Art, a posing act, closed, and were cruelly slighted by the exodus, due in some measure to the late hour.

BROADWAY

Taking the audience at the Monday night show at the Broadway as a criterion, the entertainment provided for the current week is quite satisfactory. The feature picture, "The Woman God Changed," has been held over for another week, and if the attendance was made up of regular patrons they were as interested in it as if they had never seen it before.

The vaudeville section opened with Gold and Edwards (New Acts). A clever mixed team occupied No. 2 spot. They are Hallen and Goss. What they do is in no sense exceptional, but the manner in which they execute it and their pleasing personalities place them in the category of "a classy couple." They open with a nut double song; then while waiting they stop abruptly a

number of times for a crossfire gag and resume where they left off. They carry their own drop, an artistic one, and the easy, graceful fashion in which they work is bound to win approval.

Farrell-Taylor and Co., with their elaborated "African Duke" act, scored a riotous hit. While the framework is the same one they have been using for so many years, they now have two women in the act—a harpist who plays well and appears in tights for the finish for a brief session with a piano-acordion. The other lady is of ample, statuesque proportions and plays a slide trombone.

The Three Dennis Sisters offer some particularly fine harmonized vocalizing in refined, genteel fashion. With old-fashioned coiffures and semi-Colonial, dresses their singing is a relief from the vast amount of strenuous warbling that prevails in vaudeville. Their beauty is of the delicate sort, and much of this is lost through the lights being subdued during the major portion of the turn. With the lights full up through they would look much prettier from the front.

A palpably English "serio-comic" named Frank Terry informed the assemblage he had just returned from Los Angeles, where he had spent his time of late directing Harold Lloyd and other American film comedians. After doing a British ditty he offered a lyrical character study, "Through Blind Eyes," a recitation set to music, appearing as a blind man who was content to remain blind so long as he had the love of his dear wife. This was a maudlin, mawkish affair, but the audience accepted it seriously. Then a brief travesty recitation, and for encore "Mr. Boozie," another character study, applauded on its announcement, the audience being evidently familiar with it. Mr. Terry's contribution to the entertainment was a veritable riot, which disarms all individual opinion as to its quality. Edward Stanislavoff and Co. (New Acts).

Next to closing are Dunham and Williams, a male team who were well liked. They open in evening dress with a blues; Williams offers a baritone solo in slow tempo, leaning against the proscenium arch, and for its finish "mutes" his voice for one chorus. By this time Dunham has changed to his familiar female garb, sings a ballad with a callopho voice, some kidding and a conversational coon ballad. The sensational Valentines, aerialists, man and woman, with unique ap-

paratus, close the show with a rapid series of stunts on trapeze and rings. Jolo.

AMERICAN ROOF

Just about half a house in Monday night. Weather cool for mid-June. Show ran considerably better than usual. The answer is general lethargic patronage.

But the house was far from somnolent. What was lacking in numbers was made up in brightness. Appreciation was meted in better measure than is the roof custom, with all the turns finding the going good. The feature turn, "Dance Originalities," with Ethel Gilmore, an English dancer, featured, closed intermission strongly (New Acts), despite the handicap of no special settings upstairs. Opening intermission was another fresh offering in "Mammy" (New Acts).

Arthur Lloyd, on fourth, was a success all the way. He is one of the favorites at the American, and his exhibition of card tricks and memory feats form an interesting and amusing interlude. Lloyd's many-sided display of cards, ducats, tickets and the like, extracted from his pockets at the request of the house found a lot of new stunts. He brought forth an enlarged prescription (for liquor), a liquor license with crepe attached, a Dempsey-Carpenter fight ticket (which he refused to play on the table with the rest of the junk—for a laugh), a racing form and the new "green sheet" ("Running Horse"), and then, when finished, there was a whole bundle of assorted matter remaining. One ticket was called for in three different dialects from various parts of the house.

Sid Gold and Co., also known as Gold and Rubens, and really a trio act, next to closing. At first it looked too late a spot, but the boys worked it out to good purpose and trotted off the hit of the bill. There seems a lot of potential ability here. That goes for all three members. The kid pianist has a way with him and "sells" his specialty like an old-timer. Gold put a lot of stuff in his ballads and flashed cleverness in an encore dance-bit, a single. Rubens worked up laughs with his dialect, though there were several familiar bits which can go overboard.

Townsend, Wilbur and Co., with "A Smart Aleck" played the fast-moving farce-comedy playlet to excellent purpose, second after intermission. It's a turn with two lead parts, both cleverly played. The juvenile is handled in lively fashion. This youth should register his name distinctly before many seasons more. The old man bit with the quick change is equally good, while the ingenue wit was given to a brunet of crisp youth in a summery frock.

Glen and Richards turned in as strong a No. 2 card as noticed on the roof in many months. Both looked neat at the start and Miss Richards in all three changes kept up the appearance standard throughout. Her singing of "Peggy O'Neil," with a group of Irish songs meddled in, was indeed good, for Miss Richards has a pleasing voice. She is a Scotch girl and has been over here for about two years. Glen's dancing was a noticeable feature. The team was in a musical show last season.

Paul and Georgia Hall were another addition to the list of new faces on the bill. Miss Hall flashed her baritone-like soprano at the opening, when she entranced as a boy ragamuffin. Her Indian number was fair, but she came through again at the close with "Old Black Joe," dressed in Colonial style, with her pretty golden curls in sight. Paul, with his violin, played nicely and also entertained with bird imitations, that going for comedy via the audience requests. The duo went off to distinctly good returns, very well regarded.

The Jack Moore Trio closed the show with a short, fast wire exhi-

bition. Formerly the act held two girls. It now has two young men and one sprightly little lass, who assumed formation positions with the men very quickly. Dura and Feeley, acrobatic routine, opened the show. Ibee.

AUDUBON

The box office was far from overworked Monday evening. In connection with the coming of Tom Mix, scheduled to make a personal appearance at this house next week, the lobby is well decorated. The vaudeville did not amount to much. It appears as though small crowds only mean small money for the acts, for some of the latter did not even extend themselves.

Grace Ayres' company presented a skating turn, only worthy of the smaller houses. The company part is a male midget, who, besides executing several stunts on the rollers, appears to work the comedy angles without avail. His tumbles are too frequent, coming about every ten seconds, and, being built so close to the ground, they do not go over with effect. The feminine boss of the turn runs through a series of wheel stunts that only mark the turn for the small time.

Jean Moore, with personality galore and possessing an excellent clear soprano voice, had an easy time in the duce .pot. Her actual stay before the audience was seven minutes, during which she rendered a quartet of numbers and an imitation of the French girl in "Buddies." Her opening lines disclosed she was formerly with "Maytime" and will only be in vaudeville for a short period. The latter may be true at this time, but if a live agent can persuade her to stick to the vaudeville field, success will certainly mark her future.

Rives and Arnold presented a comedy skit that has been seen for years and now is meeting with fair success. It is founded on the old story of a salesman making the acquaintance of a nice-looking girl, the latter first refusing his advances. The couple combine efforts with a smooth-running effect, but a better and later vehicle is badly needed.

George Mayo, the second single on the bill, did not measure up to his past record. Wearing regular street attire with a comedy brown derby drawn over his head to his ears, he makes a fair appearance

as a comedian, but his talk was not worthy of more laughs than he received, which were very few.

The hit of the evening was Gallagher and Shean, reunited, with one of the best two-men acts in vaudeville. Drop in "three" discloses a desert scene, with the members playing a fish hunter and tourist. It is well put together, and material may be added or eliminated. It's a first-class vehicle for a first-class audience.

Metropolitan Dancers, four women and three men, run through a series of steps that will hold attention. The feminine members make several changes that are becoming, while the opposite sex members also do their share in making the presentation round into shape. An eccentric number is offered by one of the men during the gypsy scene. It called for more. The turn in general measures up with the best small time offerings and is capable of working in other spots besides closing.

BRIGHTON

This is the sixth week of the current summer season for the Brighton. Monday night found the house sold out to a theatre party, a Brooklyn charity organization called the Happy Helpers. Like all theatre parties, the Monday night bunch at the Brighton were a cinch for everybody.

The show held too much dancing to make for good variety. Royal Gascoigne opened. The patterning comic had to battle against an incoming house, but managed to get most of his nifties over, despite the seat slamming.

Russell and Devitt, dancers and acrobats, kept up the running pace splendidly, No. 2. One of the team is a contortionist as well as an acrobatic stepper, using that to vary the dancing routine. Both worked with speed that helped. Buzzell and Parker, in "A Will and a Way," found the house nicely settled.

Eddie Buzzell has developed into a capable light comedian during the

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past year or so. The forcing that marked his laugh-making efforts formerly has entirely disappeared. Miss Parker makes an effective foil. The little skit made 'em laugh, and the dancing and singing interludes also landed.

Mary Haynes, programed to open the second part, was fourth, changing spots with Jimmy Duffy & Co. Miss Haynes was the hit of the first part, vying with Al Herman, next to closing, for the honors of the show. The chorus girl and shop girl travesty numbers are handled with a real ser- of character by Miss Haynes. They deserved the heavy applause received. A local touch giving her impression of a Brooklyn tenor at an amateur show made 'em howl. Seabury's "Frivolities" closed the first half. The turn landed its regulation returns.

Jimmy Duffy and Co. opened the second half with "The Horrors of 1920." The act contains the sort of travesty that gets over in vaudeville. It's comedy all the way, with Duffy playing quietly but effectively and making every point a telling one. One of the high spots was the old-fashioned song and dance number by the four girls, with the old "Marriage Bells" song used. The comedy got screams. It has all the earmarks of developing into a standard comedy turn with a week or two of playing.

Al Herman, back in vaudeville after two years with the "Greenwich Village Follies," was given an ovation on his appearance. Mr. Herman has improved as a monologist and handles his songs with a

finish that was lacking before his advent in musical comedy. Two plants were used for a pop song called "Mimi." Herman doesn't need plants. A speech was demanded, called for by the quality of the entertainment offered prior to the entrance of the plants, although the singing may have seemed to have brought the applause that resulted in the speech. Walter Manthey and Co. closed with a dancing turn that was wasted through having the edge taken off by Seabury's dancing act.

23D ST.

Warm Tuesday night, and the business at the 23d St. suffered along with the rest, but probably not as badly as some, for the house held a very fair assemblage when the feature picture and the weeklies made way for the regular vaudeville bill.

The honors of the evening might go to the orchestra, which on three or four occasions showed it will stand comparison with any of a similar size in the theatres around New York.

The show itself was just a small-time arrangement, with probably no intent on any one's part of making it anything else.

Wylie and Hartman, next to closing, carried away the show. The man and woman combination have worked in quite a bit since last seen, and are now running along smoothly, catching good laughs on the way, until they hit the singing end. From here on it rather drags, and this is the end they should get after, for they are capable of putting over a real big-time vaudeville comedy turn. Marie Hartman is a funny woman and comedienne as hard to find; they have real value. Raymond Wylie makes a very good foil for her, and as a straight leaves little to be desired aside from the drunk bit, which he does not do so well. A straight routine without any singles would probably work out better than the present arrangement.

Anderson and Burt, always sure fire in these houses, caught plenty of laughs, with little at the finish. The biscuit shooting is funny, even though seen a couple of dozen

times, and the aim of the man is a real trick in sharpshooting. He covers the big laugh, where he hits the woman with the biscuit very well and takes away any show of bad taste.

Al H. Wilson did fairly. At times he hit over the average and then dropped down to a little below. His monolog is built around the reading of the dictionary, a very exciting sport at best. Much of the material is far-fetched and the apparent reaching for laughs makes it rather hard to take at times. His slide remarks and stories are much better, and as he seems to be a good dialectician, more of the stories and less of the book would probably aid the whole. The singing of a lullaby got something, but not what the yodle things usually do.

Dorothy Doyle and a piano player caught the deuce spot and just ran through songs in the usual way. The girl has a pleasing voice and a nice appearance, but not enough to put her over as a single. She makes three or four changes and runs the gamut of numbers from ballad to blues, but there is nothing distinctive in her work. The boy at the piano also sings a number, but this does not help. An act that could only be placed No. 2 and still not a good No. 2 act. Lilette and Drooney and Five Chapins (New Acts).

81ST ST.

Although business was comparatively light Monday evening, the strong bill which ran through in apple pie order was received with exceptional warmth.

James J. Morton is master of ceremonies this week as announcer. Sherwin Kelly, a dainty miss, specializing in trick bicycle work although not confining her efforts entirely to that, throwing in some vocalizing and stepping, opened the vaudeville. Miss Kelly starts a show in the right direction and was followed by Millard and Marlin. This couple with a quiet act planted their numbers without a hitch. Miss Marlin appealed through her winsomeness, ending with a recitative bit that struck them right. Baroness De Hollub (Harriett Lorraine), with Harry Crawford (New Acts) provided a comedy punch that gained them a steady stream of laughs. Another titled turn included Count Perrone and Trix Oliver, No. 4, with straight singing. Their first two numbers of an operatic order were quite out of reach of the audience, though well rendered and displayed great vocal range by both parties. The audience warmed immediately to this couple with their introduction of more human numbers which had the right appeal, the reception at the completion outdoing any other turn. Avey and O'Neill, with their familiar Black-face comedy, hit the high spots in the comedy division, garnering laughs in abundance.

The Harry Masters and Jack Kraft Revue, the feature of the vaudeville section, closed the show in capital style. These boys have a revue with but six people that is in the front rank. The continuous speed helps it materially. The picture portion was headed

by "A Divorce of Convenience." A single reel cartoon comedy based on one of Aesop's fables, "The Goose and the Golden Egg," had its first showing around New York. It furnishes a new idea in comedy pictures and is the first of a series.

5TH AVE.

The first half bill was headlined by an "Old-Fashioned Picnic," something new for vaudeville and closing the show. It's composed of the comedy stunts often performed at a picnic—greased pole, comedy races and so on. Some of the girls in the Frank Dobson "Sirens" act took part in the afterpiece, though a bill in the lobby invited the audience to participate. The "Picnic" plays at evenings only.

The Dobson turn, with its setting and people, was the flash and class, with Leo Beers, following in his single, "Little Jim," the bear, closing just before the "Picnic" finish.

Opening were the Wilson-Audrey Trio, catching on with their laugh wrestling finish, with Peggy Carhart No. 2. Miss Carhart played a violin for 10 minutes without a stop, then walked away. It would appear and sound as though she needed something more than a violin to become a single in demand. Next were Bernie Tonie Gray and Co., with a special hospital lobby drop, and the girl of the turn also playing a violin toward the ending of the act, when Gray did a light dance. This was about the best thing in the turn, after the opening that held a laugh, when amid much noise as a hospital stretcher was rolled on, the white-robed figure inside suddenly sat up. It was Mr. Gray in blackface. After that the skit didn't seem to hit very often and missed so much the violin

and dancing bit opportunely happened.

Bernard and Garry, the two boys, now in brownface, did their songs, including impersonations of the usual list of popular male song deliverers. One of the pair is trying an innovation for a man—to imitate Belle Baker in one of her comedy numbers. He got as close as either did with the others. It's a good plan to plod along, this imitating thing, giving credit in lyric and then singing the best the others have done. The Dobson act was next.

Far from capacity Monday even-



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ing. The "Picnic," if it's a draw, probably proved that later. Anything is good enough in the summer, the Fifth Ave. appears to believe, and a freak comedy turn just now is not alone cheap, but a good filler-in at least. Maybe so, if the vaudeville houses must remain open 52 weeks yearly.

58TH ST.

Funny audience at the 58th St. They have their likes and dislikes for this and that of vaudeville, just the same as any other audience, to be sure; but when it comes to comedy—you just can't figure them. They'll catch a deep one one



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minute, and the following minute let another of the same type sail right over their heads. On the other hand, some of the broadest material, which on form would appear to be sure, dies. There's one or two that are absolutely sure, however. "Litwac," for instance, or "lux" or "ecrema." Just what exorcising elements of humor the three words mentioned contain is one of the mysteries of vaudeville, but let a comic utter any one of the trio and they just laugh themselves silly.

In the Ryan and Bronson turn Tuesday night the team pulled a couple of nifties that just laid there. The patter of one of their numbers, however, had the sure fire "Litwac" and that settled it. The bunch gave them the freedom of the theatre on the spot. Too bad the boys overlooked "lux" and "ecrema," or there'd have been a riot. As it was, they did excellently with several doubles, including a Swedish character song that has been done around considerably, but handled in a comedy way that

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is different by Ryan. The neatness of the team's dressing lent class to the show.

There were two wedding scenes in the six-act first half show, one in the Richmond, Morrison and Co. act, second, and the other in the Macart, Bradford and Co. sketch, fourth, both covered under new acts. Kramer and Boyle, next to closing, made 'em laugh in spots, but clinched their hit with Boyle's ballad warbling. Mr. Boyle was in especially good voice Tuesday night, making a ballad seem like a new song.

Al and Emma Frabell opened with their corking wire turn, and Nihla closed with a posing act of the standardized type. The feature film was "The Woman That God Changed." Business about a third below par Tuesday night. Bell.

CITY

The City, with an eight-act bill, the first half started its program promptly at 8 o'clock, running through the entire list of acts without a picture interruption, the news reel customarily sandwiched in between the turns being placed at the close of the bill preceding the Mildred Harris feature, "Old Dad." The O'Donnell Brothers, with a fast running hand balancing turn, opened the show with a certain amount of speed which was maintained by Jason and Harrigan (New Acts), a sister team in the No. 2 position. Wheeler and Potter, in a patter offering, displayed sufficient class to keep the bill going in the right direction. This young couple have considerable comedy value to their turn that places it in right. The "bsentminded" number, handled by the young woman, is one of the best bits of the offering, having a lyric with several punches, some even grasped by the City audience, not over large in proportions Tuesday evening.

Jules Della Rosa, with Helen Halperin (New Acts), provided a class musical offering that had a greater appeal than expected in the house. Christy and Davis (New Acts) talked, but got little with it in the No. 5 position.

The flash was provided by Paley Noon and Co. in a revue that possesses several interesting bits, mostly along dancing lines. The turn can be rated far above the average bill topper at this theatre. Fields and Fink, next to closing, gave the show a fresh comedy start on the strength of Max Fields' Hebrew characterization. The turn, bolstered in its make-up, hit the 14th streeters right and gathered laughs during its entire running time. The encore bit is carried too long and could be clipped down without hindering in the least.

Kenny, Mason and Schell closed the show with acrobatics on roller skates. The turn proved immense in the spot and can close the best of big-time bills.

The City can do well by securing bills of the same caliber as it had the first half. The house has strong opposition with the Jefferson in the same neighborhood, and it will be necessary to continue with bills of this grade to keep up the receipts.

HARLEM O. H.

There was a lot of the Eltinge stuff pulled in this first half layout. First Grace Leonard in the duce, doing an Emma Shields, disported

several mannish numbers, and to top that had her "maid" doing an Eltinge. Hal Johnstone in the fourth spot also did a Karyl Norman in the guise of the girl's "chaperon." Johnstone's comedy consisted of vamping the unwilling sire into a compromising position and then forcing a consent to the marriage of his daughter and the absent Bill Smith, whereupon Johnston does the unwiggling act for a curtain to the usual laughs.

There is no better test as to the drawing powers of this house than was evidenced Tuesday night. With the mercury hitting the high spots there was a good-sized audience. A collection of short film subjects was exhibited, bringing the first act at 8.35. That was the Four Casting Mellos, who got down to some real work from the start. The troupe consists of three men and a woman, the latter proving to be a clever catapult as she was tossed to and fro by the anchor men, and did not shirk in the least. The quartet very cleverly has assigned her some of the most daring stunts which, coupled with the distinction of her sex, brings out every trick to its utmost value.

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A song plugger then held forth with a couple of Feist songs. Grace Leonard, following, opened "straight," and then, making her changes before the audience, donned male attire for her other numbers. Jim and Betty Page, a couple, featuring the corpulent comedian, showed a weak line of chatter, a mediocre selection of songs and a strong line of low comedy that went for the best returns. There is something mirth-provoking to see a fat man attempt a juvenile shimmy glide, and Jim Page made the most of that situation.

The Hal Johnston sketch was a funny proposition from curtain to

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curtain, the title player exacting heavy toll with his female impersonation low comedy. The "father" character won a legitimate reception with a yodel solo that almost stopped proceedings.

Keane and Williams, man and woman, have a bucolic comedy skit that should make the regular houses judging from the reception here. Miss Williams as a simon-pure hick belle of the "dumb" variety craves a little excitement, and after seeing the feature picture at the local emporium eight times is intent on marrying some city feller and letting him foot the bills like in the picture. Accordingly she falls asleep and dreams a little dream in "one" lasting eight minutes and containing about 38 laughs, in which the city feller vamps her, proposes to her

and even gives her a chunk of cut glass to adorn the fatal digit on the left hand. He tells her to run home and dress for an elopement, following which the action goes back to "two," when Miss Williams is discovered asleep.

Gladys Delmar and Sand (New Acts) closed the six-act bill. A feature picture completed the program.

GREELEY SQ.

A typical small-time, uninteresting, meaningless succession of vaudeville acts, each one flopping worse than the preceding one before an apathetic gathering that refused to laugh at the oldest of the hokum gags on the hottest night (Tuesday) thus far.

The Arnolds, chair balancers, opened in a fair routine of stunts, the male handling most of the balancing on built-up pedestals, with the woman contributing a saxophone and vocal solo.

La Rose and Lane, a small-time singing and talking mixed double, with a special drop that has nothing to do with the lifted material of the crossfire, exited in the deuce spot to

distinct silence.

Rudolph of the smoke pictures and whistling held the third spot and managed to do his full 14 minutes by using a fast delivery and good showmanship. The limitations of birds is still K. O. for the small time. The drawings in the smoke interested in the first part of his turn.

Chilsohn and Breen in "The Cave Man," a small-time talking sketch, were fourth. The girl is doing "character," offering a city type with rural dialect broader than the male who does "rube." It means nothing.

Baker and Rogers, two tramp comedians with gags and parodies in a Hoey and Lee, Bailey and Austin, Cook and Lorenz and other turns of sanctified memory, opened strongly, but were out their welcome. The medley of parodies at the finish pulled them out for two bows.

The Dancing Cronins, a man and woman dancing team, offered a fairly diverting succession of familiar dance solos and doubles, which included Spanish double, a hornpipe by the male in "gob" attire and a snake dance by the girl in costume. The Cronins pass as about the average three-a-day turn of this nature.

About a half a house present.

ROYAL

Business shot to pieces at the Royal, formerly one of the Keith best summer bets. The opening of the Fordham and the hot weather have cut a wide swath into Al Darling's customers to such an extent it is rumored the house may go into a split week policy or close for the hot months, although the latter is unlikely.

The lack of attendance couldn't be blamed on the entertainment, which was up to what constitutes present big time standards. Harry Watson and Joe Cook were out in lights. Both comedians scored strongly on a bill which contained but one other comedy contribution, in Lynn and Howland, who also landed nicely with their English and straight sidewalk patter turn.

Watson followed in fifth position with his telephone pantomime and the ever laughable "Young Kid Battling Dugan" boxing stunt. Watson is a familiar in this theatre, but got over as strongly as ever. He closed the first half nicely.

Joe Cook had the next to shut spot with his innumerable talents. Cook whanged them on his own account and then wandered on in the next turn, Alexander Bros. and Evelyn, the jugglers. A soft shoe "essence" dance flashed in the juggling turn would make some of the hoofers throw their shoes away.

Lorimer Hudson and Co. (New Acts), a corking duo of bicyclists, gave the show a fast start with Bobby Polson second in song stories. One or two of Miss Folson's lyrics stand in need of revision. The "kid" thing is light entertainment and should be supplanted. She passed mildly.

Buckridge and Casey offered their excellent series of solo and double song numbers, on third. The enunciation of the girl and her clear soprano were in decided contrast to the garbled gutturals of some of the present-day singers. Billy Casey scored individually with a "blues," delivered flawlessly. The Chinese double and the lyric and costume transition from opera to jazz to Spanish were high lights. They breezed in.

Lynn and Howland followed and had no trouble picking up the tempo. Lynn's English characterization was an immediate favorite here. Howland's opposite and tenor solo aided the general effect. The material, although familiar, is worthy, but "Rainbows" has about outlived its welcome.

Tamoe Kajiyama opened after intermission in his mind concentration feats and ambidextrous writings. The Japanese wizard writes forward and backward, upside down and behind the back while answering questions solicited from the house. Such intellect testers as "How many ham sandwiches can I get from a pig?" "How long is a short circuit?" "Who won the war?" and other gems failed to disconcert him. He answered each with wit and satire and without offense. The writing and concentration demonstrations were accorded hearty applause. It is a refreshing and diverting novelty.

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offers "The Undersea Ballet," with 20 people.

The Juvenile Photoplay Co. is the latest organization here. The Bradley studios have been taken over by the new concern and work on films is expected to start some time this month.

Some of the film houses will close for the summer soon.

CONEY ISLAND

By D. KALKER

Coney Island found its way to the first page of the New York dailies last week through the recently filled in lands on 30th street and Neptune avenue. It is claimed the city had considerable expense in filling in this land and sold it to private individuals.

Last week the Island was aroused socially with the event of Margaret Johnson's engagement being announced to Armour J. Pinelli. Johnson is the owner of the Ben Hur Race, Witching Waves at Palisades

Park, the amusement park at Havana, Cuba, and also is one of the pioneer amusement men of Coney Island.

Park Commissioner Harman came to the rescue of the thousands of motor tourists who frequent the Island. Part of the old Dreamland site has been given over to the motorists as a parking space. They will be able to drive within 100 yards of the beach and without getting out of their cars will see the ocean. It is to accommodate several thousand automobiles.

The bath house owners feeling the wrath of the law have at last organized. A recent law enacted not to allow the owners to rent out lockers by the season prompted them to organize. The new organization is to have a publicity bureau.

The Mermaid picture house, seating 700, is almost complete. It is located on 26th street and Mermaid avenue. It will play a straight picture policy.

There are rumors afloat since the recent purchase from William Fox of the property he bought of the City of New York and sold to William A. Greeve, or rather the Realty Associates, that a park is to be built. It will be constructed on part of the old Dreamland site. Samuel



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Gumpertz, Dreamland's old manager, is interested and probably will manage the project.

INDIANAPOLIS

By VOLNEY B. FOWLER
MURAT—"Come Seven." Stuart Walker Co. House sold to Indiana Bankers' Association Wednesday night. Bankers holding a state convention.

ENGLISH'S—"The Hottentot." Gregory Kelly. Made a lot in the advertising out of the fact that William Collier played it in New York at 50 cents to \$3, while Kelly offered it at 25 cents to \$1.

Three of Stuart Walker's one-act plays were to be given their premiere in a special matinee at the Murat Friday of this week. Titles are "Six Who Pass While the Lentils Boil," "Nevertheless" and "Sir David Wears a Crown." The Walker company gave "The Book of Job" at a special matinee Sunday afternoon to a sold-out house with the top cost advanced from \$1.50 to \$2. The Biblical play was given by Walker for the first time here two years ago.

None of the local critics cared for the adventure in Shakespeare of Gregory Kelly and Ruth Gordon, who gave the balcony scene from "Romeo and Juliet" last week. Variety's correspondent still thinks that there was much charm in the act and that the chief thing the matter with it was the lack of proper voices.

An Indiana friend of Walker

Whitesides has received a letter from him stating that he intends to go on the road in Shakespearean repertoire at \$1 top next season.

Business depression, extremely hot weather and a theory that depriving the public for a time may stimulate their interest in pictures is held responsible for the closing or operation on part time of a number of picture houses in Indiana cities outside Indianapolis. The Strand at Fort Wayne is the biggest house on the closed list. Film salesmen decry the "business depression" talk on the ground that the small town exhibitor is holding out for abnormally low rentals on the strength of it.

Esch Brothers are planning an addition to seat 500 on their Princess photoplay theatre at Newcastle, Ind.

Theatrical men from several parts of the country are writing for copies of the city ordinance regulating carnivals recently passed by the City Council. The measure prohibits carnivals from exhibiting within 500 feet of any residence district unless the written consent of 60 per cent. of the property owners is filed with the City Comptroller and a license fee of \$100 per day is paid.

Bill Herschell, of the News; Walter D. Hickman, of the Daily Times, and Robert G. Tucker, of the Star, will be the Indianapolis guests at Keith's annual party for the newspaper men in the East early in July. The local writers will leave with C. Roltaire Eggleston, manager of Keith's, for New York on June 30.

The Circle will begin changing its programs on Saturday instead of

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Sunday this week. The change is to stimulate Saturday receipts.

KANSAS CITY
By WILL R. HUGHES

Ideal park weather, with the mercury standing around 90, brought joy to the out-door amusement managers and sorrow to those of the film and vaudeville houses.

Photo houses: "The Lost Romance." Newman: "Courage." Royal: "The Mask." Twelfth Street.

The management of the Isis has opened the Isis-Airdome, just across the street from the theatre. It is playing pictures.

"Our Stuff" is the current bill at the Empress by the Midnight Whirl Company.

"Tea Leaves," a Chinese love tale, a big spectacular, costume, musical number, was introduced in the "Follies" at Electric Park by Director Roy Mack. The act is a most pretentious one and features Rene Rayne, Arthur Selby, Lowry and Price, the Dancing Humphries, and the 12 Chinese Brides.

WANTED

YOUNG MAN about 18 or 20, to be partner for girl, a good dancer. Must be able to sing well and dance a little. Must have personality and pep. Address BOX, 12, VARIETY, NEW YORK.

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Pedroni Brothers, accordionists; Chief Eagle Horse, baritone, and Robins, Rolla and Robbins, opened at Electric Park Sunday.

Flora Craig, picture actress and dancer, known also professionally as Lucille Lorraine, has been visiting here for the last week and has

been engaged as a feature added attraction at the Globe this week.

After holding out for several weeks in his objection to the wearing of the one-piece suit on the Fairmont Park beach, Manager Sam Benjamin has given in and the bars are down.

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Two of the highwaymen who held up and robbed Manager John McGuire, of Electric Park, of \$7,000 last week, have come to grief. One was shot and killed at Twelfth and Walnut streets by a policeman, and the other captured at the same time. The dead one was identified as the leader of the gang.

For some time it has been rumored that Electric Park would soon be in a new location and that the present site would be turned over to the local American Association baseball management for a park. M. G. Heim, owner of the park, has positively denied the report, and is authority that the park will remain at its present location indefinitely.

The film "Black Beauty" was held over for the full week at Loew's Garden. An intensive advertising campaign was made for the picture, and it got results. One of the stunts was the sending of 25 over-alled young women to the different schools with noytiles exploit- ing the picture. A special morning performance was given complimentary to over 4,000 orphans and poor

children. This affair was arranged by a local philanthropist.

The differences between the Chamber of Commerce, Kansas City Stock Yards company and the Shorthorn and Herdord's breeders' association, which have been holding up the building of the new permanent home for the American Royal Live stock show, have been settled, and immediate arrangements will be made for the erection of the new building. The structure which will house the greatest live stock show in the world, and which is eagerly welcomed by the amusement managers, on account of the many visitors it brings to this

city, will have an arena 100 by 180, and a seating capacity of over 5,000. In addition to the Royal show the new building will be used for other attractions, and with its large arena and seating facilities, can be

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used for winter circuses, as has been done here before.

PITTSBURGH

By COLEMAN HARRISON

GRAND AND LIBERTY—"The Sky Pilot"; Olympic, "The Woman God Changed"; Savoy, "Skirts"; Regent, "Scrambled Wives"; Minerva, "The Marriage Gamble"; Nixon, "Dream Street."

The Nixon orchestra, under the

Nat Lewis

THEATRICAL OUTFITTERS

1580 Broadway New York City

direction of Emil Woolf, has been augmented for the showing of "Dream Street," which opened auspiciously Monday night, considering torrid weather. Several of the principals in the picture appeared in person for the initial showing.

Robert S. Coyle, owner of several houses in Charleroi, near here, was held up by an armed highwayman

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last night. Coyle, instead of yielding, began to grapple with the yegg, the while shouting for help, until the crook managed to make a get-away.

The American theatre in upper Fifth avenue has finally shut down. Competition with larger film houses in the same district forecast its doom. Sam Shenberg, a newcomer

MINERS MAKE-UP

Est. Henry C. Miner, Inc.

In pictures, took the place over last fall, and results for a time were encouraging, but with the advent of warm weather receipts fell, and Shenberg quit.

Rowland & Clark some months ago broke ground for a picture house in Squirrel hill. Since then

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Big Bargains. Have been used. Also a few Second Hand Innovation and Picture Wardrobe Trunks \$20 and \$25. A few extra large Property Trunks. Also old Taylor and Bai Trunks. 26 West 31st Street, Between Broadway and 6th Ave., New York City.

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DANCING GIRLS, SINGLE OR MAN WITH WIFE. SMALL, YOUNG, ACTIVE. PERMANENT ENGAGEMENT. SEND PHOTOS, AGE, WEIGHT AND HEIGHT.

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THE GOLEM

Hugo Riesenfeld is set down as "presenting" the Paul Wegener produced feature "The Golem," with no reference as to its nativity, the program at the Criterion merely announcing that Wegener plays the title role and directed the picture, the remainder of the cast not being mentioned.

To hazard an appraisal of its value suitable for all localities is manifestly impossible, since the feature has an appeal mainly for the Jews and the more erudite public interested in history—legendary or otherwise. To those directly concerned in the picture industry there is also considerable interest, from the standpoint of production.

According to an old Bohemian legend the Golem was a clay figure of a giant which Rabbi Loew is supposed to have brought to life some 900 or so years ago, and which served him in good stead to ward off disaster to his people. The figure is said to have been buried in Prague alongside the learned rabbi and his 33 disciples.

The photoplay opens with a scene in the Bohemian ghetto in 1620, when Rudolph of Hapsburg issued an edict banishing the Jews from the city on the representation of his counselors that they were directly responsible for a plague which swept the town. Rabbi Loew is a venerable and learned individual. In a secret dungeon he has carved the figure of a giant and lacks only the talismanic word necessary to put life into the figure of clay. During his astronomical studies he learns the stars foretell disaster to his people and the King's edict confirms his prognostication. Resorting to "the magic circles," he conjures up the essential word, writes it upon a pier and jams it into the chest of the clay figure of the giant, infusing life into the Frankenstein Hercules, which is his slave to command at will.

The bearer of the King's edict, a courtier, sees Miriam, the rabbi's daughter, and covets her. Although betrothed to Chilo, one of the rabbi's pupils, Miriam succumbs to the courtier, and while the rabbi visits the King to plead for his people Miriam spirits the courtier to her chamber, where he spends the night with her. Rabbi Loew is accompanied to the King by the Golem, and when the assembled court jeer derisively at the wonderful feat of magic which the rabbi conjures up, the King's palace crumbles and His Majesty's life is in jeopardy. In fear the King promises to recall the banishment edict if his life is spared. The Golem sustains the heavy girder which is about to drop upon the King, and the rabbi returns to his people to spread the glad tidings.

A call to prayers is blown upon the sacred horn, and Chilo runs to Miriam's chamber to take her to the synagogue to participate in the prayers of thanksgiving. As the Golem has served his purpose to obey only the will of the righteous, the rabbi has plucked the star from the giant's chest and the giant topples over an inert mass. Chilo is frantic, replaces the star, the giant is restored to animation and is directed by Chilo to break down the door of Miriam's chamber, throws the courtier over the ramparts, the giant drags Miriam by the hair out into the open, where she asks Chilo's forgiveness, which is granted.

The Golem encounters a group of children at play; they all rush away fearfully—all but one. He takes the child in his arms, the little one playfully plucks the star from his massive bosom and he is once more reduced to stone.

The production is an impressively dignified one and the scenes of medieval times are well visualized, with some magnificent mob scenes. The cast has been carefully selected with a view to the depiction of ancient types and are all excellent screen players.

So far as the layman can discover there is but one faux pas in the technical direction, when the rabbi addresses a pair of what appear to be model spectacles.

LIFE

Tom Barrett.....Herbert Bruce
Grace.....Nita Naldi
Hill.....Jack Mower
Winn.....J. H. Gilmore
Ruth.....Arlene Pretty
Tom Barrett.....Rod La Roque

A William A. Brady production, distributed by Paramount and directed by Travers Vale. It's at the Rivoli this week.

A caption slide says it's the adaptation of "Life" as written some years ago by Thompson Buchanan and Mr. Brady. Just a plain melodrama of thievery and murder. Whatever results come from the picture must be credited to the directing. The story is knitted well enough, there is a snappy style of running it without scenes being unduly prolonged or dwelt upon, and there is a suspense interest upheld to the last that will hold the spectator.

While the latitude of the picture permits of nearly everything melodramatic being woven in, other than the common meller thrills, the several threads are so flimsy that were it not for the manner handled it could hardly be hoped that this picture (with a title of "Life" that should cover more than a mere thrill in a meller) would attract much beyond passing attention.

Of the players, Rod La Roque,

Arlene Pretty, Jack Mower and Nita Naldi, of those programed, and in that order, stood up in the acting, while a role of a professional society dancer as taken by Effingham Pinto told a lot about the dancing restaurants' hangers-on. It's almost a pity the exposure has happened so late. There are a number of other principals, of greater or lesser importance, like Dutch Joe, who did a crook role quite neatly.

Some ingenuity was evident in the direction, for instance, in the murder scene, also the escape of the prisoner condemned to death. That was a bit more ingenious than logical; likewise the introduction of the adventures into the ballroom scene and her expulsion from it.

The story is of two good boys becoming bad, gambling, playing stocks and women, with a scheme to ruin the sweetheart-husband of the banker's daughter, the banker himself being the victim of the murderer when uncovering the real culprit, with the husband accused of the crime and sentenced to death, released when Dutch Joe, forced to a confession through a spiritualistic seance, tells the police the truth after having grown tired of hiding. The production is excellent and has class to nearly all of the scenes.

That snappy style of cutting a dramatic, as "Life" is, may be universally commended for any kind of a film. It keeps the picture leaping from one scene to another and with speed, without dropping the continuity.

APPEARANCES

Herbert Seaton, an architect—David Powell
Kitty Mitchell, a secretary—Mary Glynn
Sir Wm. Rutherford—Lionel Burton
Agnes, Kitty's sister—Mary Dibley
Dawkins, a promoter—Percy Standing

Set down as a Donald Crisp production offered under the auspices of Famous Players-Lasky British Producers, Ltd., the English offshoot of the Zukor organization. It is the current at the Rialto.

The subject is a notably sincere

effort with story by no less a personage than Edward Knoblock and a cast of English players who give an impression of highest dignity to the production. The direction, as far as its authority goes, carries out the effect of an earnest effort to screen a story in the finest style.

Everything has been done to make a notable production, but the story is lacking in the essential dramatic element. It is one of those polite British plays. In a stage version it might be interesting, but its drama is not sufficiently robust to be effective in the pantomimic medium.

David Powell is featured conspicuously in the billing. He is a splendid screen player, reminding one somewhat of John Barrymore. He is something of the same figure of high bred gentleman and plays with the same easy authority of method. Powell leans to the restrained method of expression, but he does not overdo the repressed style of acting and can, when the situation calls for forcefulness, tear loose and deliver the acting "punch."

Mary Glynn is the heroine, another welcome novelty to the American film fan who has become pretty well used to the native leading women of the screen. She is a fine actress endowed with a wealth of beauty and a style that is refreshing. All the players pitched their work in a minor key, taking their note apparently from the leading man, and it came as an agreeable variation from the aggressive methods of the American players. Just as a novelty it served nicely, but there is small danger that the British style of over-restraint will revolutionize our native method of more emphatic expression.

Restraint in emotional acting has had its day on the stage and American audiences have not been particularly impressed. On the screen it is unlikely to have any vogue.

The story of "Appearances" is typically British. Herbert Seaton (Mr. Powell) is a prosperous architect, in love with Kitty Mitchell (Miss Glynn), secretary to Sir William Rutherford, a wealthy peer

given to literary research. The young people marry and overreach themselves in an effort to put up an appearance of magnificence. The cost of a too elaborate home and a too ambitious scale of entertainment endangers the young husband's business.

Seaton plunges in the stock market, under the urgings of an unscrupulous promoter and gets further in the mire, while Kitty, in an effort to supplement their income does some special work for Sir William. The nobleman pays the wife with a check, and the husband raises it from 25 pounds to 500 pounds to save himself in a temporary financial emergency. He suspects that Sir William is in love with Kitty and out of these two story elements, the incriminating check and the unjust suspicion, grow the dramatic passages of the play.

The settings are splendid. The out of doors backgrounds show scenes in some fine English country estate and there are none finer in the world. The interiors are equally splendid and appropriate to the type of the story. But there is little action, as film fans understand the term. And therein the production fails in strong appeal.

Rush.

WITHOUT BENEFIT OF CLERGY

Ameera.....Virginia Brown Faire
John Holden.....Thomas Holding
Ameera's mother.....Evelyn Sebie
Abdhan money lender.....Otto Lederer
Almeid Khan.....Horis Karloff
Pir Khan.....Nigel de Brulier
Hugh Sanders.....Herbert Prior
Alice Sanders.....Ruth Sinclair
Michael Devenish.....E. G. Miller
Tota, at five.....Philippe de Lacey

This is a gorgeously, almost perfectly mounted adaptation of Rudyard Kipling's famous short story. The production is by Robert Brunton, but when you come to consider James Young's direction or Randolph C. Lewis's supervision of the picture it is difficult to determine what may justly be said about this week's feature at the Capitol. It cannot and will not satisfy the Kip-

ling fans, but to do that with the irrepressible Anglo-Indian's first crashing bid for fame would have been next to impossible. On the other hand, it is a good market pleasure. Sheer tragedy all the way, it takes an hour to play its mournful course, and leaves you depressed. The tragic catharsis that worked in the story to the reader's benefit, sweeping from mind temporarily the dregs of day-by-day living, is here either not in evidence or nowhere near so effective.

The narrative itself is followed more or less faithfully. The prime absurdity of having a native marriage instead of none at all, as on the printed page, is committed. Otherwise it is as Kipling wrote it. Holden, an engineer, takes the native girl, Ameera, for bride, and she hopes to chain him to her by bearing him a son. The son's arrival has this effect, but death comes. In time the cholera sweeps Ameera, too away, and rain ruins the love nest she and Holden lived in. So the story ends, a futile and yet a wonderfully touching thing because of the native girl's fear of the Christian women of Holden's own class who in the end would claim him. Mr. Young and Mr. Lewis have lost this out of their screen version. The poignancy of Ameera's dying cry: "Keep not a hair of my head. She will only make thee burn it!"—that, too, is lost.

The acting was satisfactory. Virginia Brown Faire wasn't pretty in our sense of the term, but certainly she made Ameera wistful, pathetic—one understood that around Holden's heart love wound silken cords. The native parts were played with faithfulness to detail and the kid role was charmingly interpreted by Philippe de Lacey.

"The Birthplace of Christianity," a seven-reel "picture tour" of the Holy Land, which has been shown at the White House, will be released for general exhibition purposes shortly by Thomas McVeigh. The film portrays biblical incidents in Holy Land surroundings and shows Bible scenes as they are today.

"Scores Success At New York Strand"

Read what the critics say of this picture

New York American

THOROUGHLY INTERESTING

"Anita Stewart in 'Sowing the Wind' scores at the Strand. It is a melodrama presented with a whirr. The story interests you and so does the star."—New York American.

AT HER BEST

"There is an enduring, appealing charm about the star and she is at her best in this picture. The plot is full of action, has many tense and dramatic situations. It presents a galaxy of screen notables. Miss Stewart's many costumes are a delight to the eye and she displays real dramatic ability."—New York Mail.

BEST MODERN DRAMA

"One of the best modern dramas for transference to the screen. Its thrilling episodes hold the onlooker spellbound. A story of sustained suspense."—New York Evening Telegram.

TENSE DRAMATIC SCENES

"Excellent dramatic entertainment; well made and capably cast, it is well worth while. Throughout the picture the tense dramatic scenes follow one another rapidly. It is melodrama all the way with just a touch of comedy well played. It holds the interest with fine scenes and acting that is praiseworthy."—New York Morning Telegraph.

APPEALING STORY

"One of Anita Stewart's best in many, many moons. It gives her a better opportunity and it tells a story that appeals. As usual Miss Stewart has surrounded herself with a popular cast."—New York Journal.

STAR IS BEAUTIFUL

"Miss Stewart is graceful as a rose nodding over a latticed trellis, as beautifully caparisoned as a pearl in a velvet case."—New York Daily News.

EXCELLENT ACTION

"Miss Stewart looked exceedingly pretty and acted with intelligence and charm."—New York Globe.

STAR IS CHARMING

"Miss Stewart is a charming actress and the cast is good."—New York Tribune.

Speaking of Louis B. Mayer's presentation of the inimitable star

ANITA STEWART

in

"Sowing the Wind"

From the play by Sidney Grundy

Directed by John M. Stahl

Made by Anita Stewart Productions, Inc.

A First National Attraction

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COAST FILM NOTES

By FRED SCHADER.

Los Angeles, June 22. Reginald Barker has quit at Goldwyn's Culver City studios. He completed his contract with the organization two weeks ago, and it is pretty well settled he is going to make independent productions. Barker may associate with the new Fred Warren releasing organization, which will distribute the Barker-made films in the future. Will Rogers and his director, Clarence Badger, also have closed their Goldwyn contracts and Rogers' own money will finance his future productions. Rogers is also spoken of as a possible Warren release.

That Marshall Neilan is working at the Goldwyn studios producing "Bits of Life" has led to the conclusion the financing of his present activities has come from P. J. Godsol of the Goldwyn Co. Godsol was the financial backer of the John Barrymore picture, "The Lotus Eater," which Neilan directed in the east. "Bits of Life" includes Lon Chaney, Anna May Wong, Teddy Sampson, Fred Burton, Rockcliffe Fellows and James Bradbury, Jr.

Allan Curtis has been added to the directorial staff at U. He will handle single reel comedies. David Brandman will be his assistant.

Charles Kenyon has completed the screen version script of "The Christian," which is to be made by Goldwyn. When Samuel Goldwyn arrives here about July 1 he may select the director for the work.

Mark Larkin, the Fairbanks-Pickford P. A., is trying to make a spendthrift out of one of his bosses. He sent out a story last week that Fairbanks had cut the purse strings and was going to spend \$1,000,000 on the production of "The Three Musketeers" and do it all in three months' time. It's funny how these press agents insist on pouring out dough. It took Von Stroheim a year to spend a million of Laemmle's money making "Foolish Wives," but Larkin wants his boss to be a faster worker. Doug expects to be finished about July 15, and then he is going to start for Wyoming to make the production of "The Virginian." Fred Niblo will finish up with the star with the completion of this picture. Niblo and his wife, Enid Bennett, are to make a tour of the world.

George H. Kern has about completed "The Unfoldment," and already started work on the screen script of "The Last Days of Pompeii," with Harry Ellis Deau collaborating. When the Bulwer Lytton novel reaches the screen it will do so under the title of "The Scarlet Avalanche." "The Unfoldment" will have a pre-view here on July 4.

Al Christie will be in New York by the time this is printed. It is the second time that he has started for the big town within the last four months. It is his first vacation in four years. In his absence three directors, Baudine, Sullivan and Sidney will keep things moving at the Christie Studios.

Henry King is to direct the first of the Richard Barthelmess pictures for the Inspiration Pictures, Inc. It is to be a screen version of the Joseph Hergesheimer story "Tollie David" and will be shot on the Brunton lot.

James A. Marcus has been loaned to Mary Pickford for "Little Lord Fauntleroy" production by R. A. Walsh. He will play Hobbs, the groceryman.

Charlie Chaplin has been ill with the grippe for about 10 days. He is now resting and as soon as fully recovered will resume work on the cutting and titling of "Vanity Fair."

The Gore Bros., Ramish and Sol Lesser have let the contract for their new theatre at Gardner Junction in Hollywood and the house is to be completed by November 1.

Mary Pickford and Douglas Fairbanks each sent a check for \$1,000 to the Actors' Equity Association last week, according to their publicity department.

Al W. Filson, veteran actor, was painfully injured by being run down on Hill street by a motor car. He sustained a broken rib and many bruises. With his wife, Lee Errol, he is credited with having introduced the first one-act play in vaudeville.

Margaret Loomis has been engaged by the Chinese Moving Picture Co. to rehearse a dancing act in which 20 Chinese girls are to appear for the company's first screen production.

The Nell Shipman feature, "The Girl from God's Country," is completed and will soon be released. A house party to celebrate the con-

clusion of the shooting was given at Miss Shipman's home on Holly Hill.

At Universal "The White Peacock Feather" has been selected as the first story in which Marguerite Armstrong is to appear as a star. Jack Conway will direct. Miss Armstrong played the lead in the Von Stroheim "Foolish Wives" production.

Mary McIvor, wife of William Desmond, has gone to Palm Springs to recuperate from an attack of the grippe.

Grace Darmond has signed a contract to play the lead in a new John Stahl production to be made at the Mayer studio. The story is an original by Bess Meredith.

Mr. and Mrs. "Buster" Keaton are "at home" in a house located at Sixth street and Harvard boulevard, a gift from the comedian to his bride. Buster says he's going to be an old-fashioned husband not permit his wife to work before the camera.

The Barbara Castleton Zimmerman divorce action has been continued until Sept. 15 to give the picture star and opportunity to amend her complaint.

Mrs. Angelina Mayott, local actress, has filed suit for divorce against her husband, Jos. E. Mayott, after 22 years of married life. She alleges physical cruelty as the grounds. Mrs. Mayott was the defendant in a "love pest" action brought about a year ago here by Al Earl, brother-in-law of Trixie Friganza. Earl stated she annoyed him with love letters. She retaliated by stating that they had had platonic relations for almost a score of years while living in Brooklyn, N. Y.

Louis Joseph Vance's story, "The Black Bag," has been selected at Universal as the first starring vehicle for Herbert Rawlinson under his new contract with the company.

Will Rogers caused gloom to the promoters of the Burbank Rodeo, slated for July 2-3-4, when he refused to act as judge of the contests. His reason, however, was that he wanted to compete in the events and figures on walking away with some of the "easy money."

Theodore Wharton has started casting for his first picture, "The Besetting Sin," for the Zenith Features, Inc. George Rigas is to play the lead. The picture will be made at the Mayer studios.

Fred Caldwell is now directing five-reel Westerns for the D. & M. Productions.

The next "Fatty" Arbuckle feature, entitled "Via Fast Freight," has been scenarized by Walter Woods.

Una Trevelyan has quit the picture field to return to the spoken stage, and accepted the post of leading lady with the Alcazar Stock in San Francisco.

"Sunshine Mary" Anderson, who has been in the Charles Ray productions, has been signed for a series of comedy-dramas by the Spencer Productions, Inc. Scott Dunlop will direct.

Viola Dana is going to Reno, not for the purpose that women usually go there, but to be the Queen of the Rodeo, which is to be held July 2-5. She will have charge of judging of the events and the awarding of the prizes.

Lew Strohm, who has been with Willis & Inglis for some time, has returned to the Metro studios as location man.

Grace Darmond is to make a tour of Canada, making personal appearances in picture theatres.

Hunt Stromberg has quit the Ince lot, where he was director of advertising and exploitation, to enter the producing field on his own account. He has associated with him a star and director, and will soon announce his affiliation with a releasing organization.

Jack Mulhall returned to work on the Senhett lot late last week, after the tragic demise of his wife.

Al Wilkie, personal representative of Cecil B. de Mille, is seriously ill.

Mrs. Elizabeth Gill, who has been playing "mother" roles, has gained considerable publicity locally because she refused an engagement with the Clara Hamon company to enact the role of the mother to Miss

Hamon. Mrs. Gill says that as she is a member of the Ethical M. P. Society, and as such could not reconcile the idea of working in the Hamon production.

E. P. Hunziker and Sig Schlager are organizing a company to produce Westerns. Schlager has been with J. Parker Read and the Glauco productions for 18 months. Hunziker has been production manager for the Dial Co., which has been making the T. Hayes Hunter Productions.

The divorce action against John Fleming Wilson is being settled out of court, the attorneys for Mrs. Wilson having asked that the case be set forward on the calendar pending the negotiations. Mrs. Wilson, it is understood, is to receive a settlement of \$50,000.

Betty Compton is to start work on her second production under her Famous Players contract next Monday. It is to be a screen version of the Clyde Fitch play, "The Woman in the Case," and it will be directed by Penrhyn Stanlaws.

Arthur Beck has arrived here with a contract calling for the production of six features in which Leah Baird is to be starred. The productions are to be released through the Associated Exhibitors.

Mrs. Eddie Polo and her daughter are to make a trip around the world. Eddie will remain here, working at the U. The household effects and the house, as well of the cars of the Polos, were sold at public auction this week.

George D. Baker has assembled his cast for "The Garments of Truth," the second S-L production that he is making on the Metro lot. Gareth Hughes is to be starred with Ethel Grandin playing opposite him. Others are John Stepping, Graham Puttice, Margaret McWade, Walter Perry, Frank Norcross, Harry Lorraine and Frances Haymond.

It now looks as though there are two productions of "Omar" in the offing. Guy Bates Post has begun work at the Brunton lot on the picturization of the Richard Walton Tully play "Omar, the Tentmaker," under the direction of James Young, and Ferdinand Phinney Earle is announcing that he is to produce an "Omar" picture with Frederick Warde in the principal role.

DESPERATE TRAILS

Oh, that U! If it ever gets hold of anything good in a script you can gamble your last penny it will be somehow ruined. So with "Desperate Trails," with Harry Carey. As a western it's good all the way, a story out of the usual and well enough directed for the appropriation allowed, but everything about it is so cheap.

The U seems to go in for its own trade and probably understands its business best. Still, as part of a double feature at Loew's Circle the other evening that might prove that the U could bust into decent houses if it doesn't want to tie up all the nickel joints left in the country. That's what its pictures are made for—the avenue places, mostly converted stores or hideaway picture places.

Seems too bad to see this Carey film just bump off through production. Mr. Carey played with force all the way. No startling stunts were tried for, no gun-play of any account—just an interesting picture of the western type, interesting through its twists and holding the pathetic figure of Irene Rich, in the feminine lead, as the deserted wife of a train robber, with a couple of kids hanging onto her skirts, waiting for Santa Claus at Xmas and wishing Carey was their daddy.

But Carey, who loved the wife, took a prison term for a crime committed by her husband, in order, as he thought, to shield the brother of a girl called Lady Lou in Rawlins. He liked Lou well enough to hook up with her as long as the mother in the hills could not be his wife. Lou said the bandit she hid in the closet was her brother, and Carey fell for that one. It was a neat bit of vamp work that must make more than one of the boys quirm when they see it, for what they have fallen for from vamps in their own past. Admitting the crime, Carey got 16 years, but was tipped off after three months in prison to the facts, and escaped, to get the girl and fellow in that same Rawlins that same night on a railroad train. This railroad train stuff was good direction in its way, when the trains were on the track, made misty in the photography with the engines' headlights played up, but the minute at that time or any other that the picture got into the 30-cent studio work one felt like yelling.

The finish was the real criminal jumping off the train to his death, with Carey, wounded by Lou in the Pullman, making a getaway, to be caught at his sweetheart's home. But a kindly sheriff had heard Lou's confession, so a pardon was forthcoming.

The picture seemed to run easily, a little below the customary length. Where a western is wanted or the hero in its rough is liked, a chance can be taken on "Desperate Trails," always remembering it's a U.

NEW POINTERS ON PICTURES FROM THE TRADE SCHOOLS

By MARSHALL NEILAN

LESSON I—FOREIGN FILMS

Boys and girls of Class A, I am about to give you your examination in elementary motion picture business.

The first lesson will be on the subject of foreign films. I trust you have studied the lesson well. Now sit up straight and keep your hands in your pockets, or you will find someone else's there.

LEWIS J. O'CONNOR, why is the importation of German and foreign films a menace to the industry?

"The importation of German and other foreign films is a menace chiefly because the actor says so. It will bring the actor's salary down from \$500 a week, to \$400, more than he earned weekly before he became a film actor."

Lewis! Be careful, the Equity will get you!

ADOLPH SUGAR, give another reason why this is a menace. Also state facts.

"Another reason is the fact that it takes advantage of the poor exhibitor. The distributor buys a foreign picture for a cup of weak tea and sells it to the exhibitor for the same price he pays for American pictures—"

Adolph, be careful about anything you say concerning the exhibitor. Everyone in this school knows that the exhibitor is always right. Proceed—and give facts.

"Yes, teacher. A big distributor bought a film from a German producer, which cost this producer 85,000,000 marks—"

MACK SCHWARTZ, how much is 85,000,000 marks in American money?

"Nothing. But if you want to take a chance—about \$200,000."

Correct. Proceed Adolph.

"The German producer made this picture for \$200,000. He sold it to an American distributor for \$35,000. Although he received the film for a song, the distributor charged the exhibitor rentals as high and in excess of those paid for American-made production."

THOMAS H. LEVINSKY, why did the German producer sell his picture at a loss?

"Because the Germans were willing to sell their first product at any price in order to re-establish trade relations with this country."

ALLEN DOORKNOB, give us another example, stating facts?

"Another big German company produced a picture for 100,000,000 marks. This film was not sold, but the deal was made in the nature of a trade, Germany accepting, in exchange, a few American-made pictures."

What was the valuation placed on these American-made pictures?

"Approximately the full American cost which made their original earnings in this country pure velvet."

MAURICE TURNSTILE, has this particular company any other German pictures? If so, how many?

"This same company has 80 German pictures in its eastern vaults, purchased since the World War."

OLIVER TOBACCO, will the American exhibitor run these eighty pictures? If so, why?

"The exhibitors in this country will run these pictures sooner or later because months ago they signed with the distributor for a number of pictures. The distributor, in his agreement, did not stipulate whether his pictures were to be American or foreign film, so Mr. Exhibitor is the goat and will have to take them."

S. L. BLUEPRUNE, because the exhibitor has to take these pictures, will he not help the producer by refusing to run them?

"If the exhibitor has to take these pictures he will run them. Exhibitors, like most others in the business, will pass resolutions, but when they affect their pocketbooks—"

Blueprune, sit down. You have not learned your lesson on how to talk about exhibitors.

IVAN BIMBERG, how does the German film affect the producer and why?

"If these 80 pictures are released it will mean that the producers here will lose 560 prospective playing dates in all the big cities. If a few more distributors buy foreign pictures in equal bulk, it means that the American producer will look for jobs as exploitation men, sales men and managers of theatres."

HIRAM HOKUM, what would happen to the American producing industry?

"Without the proper nourishment from his stepmother the distributor, it would die a very painful death."

What would happen if all the producers got together and refused to release their pictures through the distributors who are buying foreign films?

"There would either be no more foreign films or no more distributors of foreign films. In either case, no more foreign films."

WILLIAM A. BABY, is Congress doing anything to protect the American producer?

"Yes, teacher, Congress is working on a protective tariff measure."

Will this become effective next week, next month or next year?

"It cannot be said, for the Powers that Be move slowly."

Careful William!

J. D. BILLIONS, what should be done in the meantime, until the measure is passed?

"Public sentiment should be aroused against all foreign pictures through propaganda. Until Congress acts, the public is the only recourse for the American producer."

HARRY SCHWARTZ, how is this to be done?

"Get after the public press. Get your publicity department busy. Write letters to editors yourself. Make speeches. Reach the public through every channel."

Harry, why have the newspapers chiefly pooh-poohed the entire matter so far?

"Because they have not known the real facts, and because no concerted drive has been made upon them by the producers whose investments are at stake."

CHILDREN, is this something you should think about and act upon immediately?

"Yes, teacher."

The class is dismissed.

[Next lesson will be on Objectionable Films.]

HOTEL HOLLYWOOD

THE RENDEZVOUS OF THEATRICALS BEST



HOLLYWOOD, LOS ANGELES, CALIFORNIA.

SOWING THE WIND

Rosamond Athelstone.....Anita Stewart
 Brabazon.....Ralph Lewis
 Ned Annesley.....James Morrison
 Baby Brabant.....Myrtle Stedman
 Watkins.....William V. Mong
 Fawcett.....Joseph Swickard
 Curator.....Ben Deely

With Anita Stewart starred, Louis B. Mayer this week presented "Sowing the Wind" as a First National attraction at the Strand. It is adapted from the play by Sydney Grundy and directed by John M. Stahl. Unfortunately, it is one of those sex dramas, but it is handled with delicacy and good taste and gorgeously mounted. Miss Stewart herself does her best for it. She is delicate and charming, looks a well bred girl to her finger tips. Only at moments did she fall as she has not failed in the past. This was when she waved her arms—emotes—as they say. Somehow these moments did not seem real. Towards the last there was a regular debate of inserts, but this did not militate as the interest had been carefully built up to that point.

The supporting cast helped a lot. William V. Mong brought most of the comedy into the action, while Joseph Swickard and Ralph Lewis played straight roles with their usual ability. James Morrison made so young and adolescent a youth of the lead, it is a wonder a grown woman fell in love with him. Myrtle Stedman in an unpleasant role managed to bring out a degree of pathos.

This isn't exactly rollicking hot weather stuff as will be seen from a digest of the story. Brabazon's stage wife deserts him and follows the primrose path. Their daughter makes a success of the stage. Brabazon does not even know he has a daughter and so when his adopted son, Ned, falls in love with Rosamond, he does all he can to prevent the match, only to learn in the end the girl is really his daughter. He and she have fought for the boy. They end in each other's arms. *Lead.*

JOURNEY'S END

The Girl.....Mabel Ballin
 The Ironworker.....George Bancroft
 The Mill Owner.....Wyndham Standing
 The Child.....Georgette Bancroft
 The Uncle.....Jack Dillon

Hugo Ballin is the creator of "The Journey's End" (8-reel adaptation of the story "Ave Maria") distributed by Hodkinson through the Pathe Exchanges. Ballin presents the feature minus subtitles or captions, the picture being worked out entirely by the action derived from the story which is largely the reason for its length. Should subtitles and captions be used for explanatory purposes the production could be cut to five reels without affecting its dramatic value. In its present shape the story is well told, the continuity being well established at all times without a slip up on the part of the director in planting his points. The idea is novel with the production being credited as the first big dramatic picture of its kind, though Charles Ray made a comedy feature minus the captions. Ballin has taken a short cast. The story opens with a convent bred girl in Rome desiring to visit her relatives in America. The trip being made she arrives at the home of her uncle, which she finds far below what she expected. To secure her release from the household she marries an ironworker below her station in life. The union results in the birth of a child some time later, with the wife also meeting the bachelor mill owner, who appeals to her due to his culture and refinement which overshadows her husband. The spouse seeing the situation switches his identity to a man killed in an accident, the wife believing herself free of her marriage ties, marries the mill owner, the couple leaving for Italy on their honeymoon. The first husband in the meantime shipped to Europe and had been installed in a monastery in Rome as a monk. The couple reach his place of refuge on a sightseeing tour and are conducted through the place by the ex-husband unknown to them due to a heavy beard. While in one of the lower chambers he makes known his identity and collapses after the effort, and the couple are free to proceed on their married way.

Although short in numbers the cast has been well selected. Mabel Ballin as the girl displays her best work in this production. She is the central figure of the screen and displays an adequate amount of expressive pantomimic ability. George Bancroft as the iron worker is a type of distinction for the part with Wyndham Standing as the polished mill owner working in well as a contrast. Standing's work at times contains a certain amount of staginess that is not convincing. Georgette Bancroft in the child role and Jack Dillon as the irresponsible uncle are well cast. J. R. Diamond did the photography work in clever style, while the production end was well planned and convincingly worked out by the director. "The Journey's End" is a big picture in other ways than its length. It is a new departure in film making and for the initial production along these lines is commendable. It can hardly be credited as being big enough for a \$2 Broadway house, but for the regular

photoplay houses that can cram eight reels into their program without throwing their policies out of focus it can supply satisfying entertainment.

BEYOND PRICE

Mrs. Philip Smith.....Pearl White
 Philip.....Vernon Steele
 Vivaria.....Nora Reed
 Weathersby.....Louis Haines

Fox program feature with Pearl White starred. As a whole this is skillfully devised to coax in the dollars. Paul H. Sloane too often keeps his story moving forward by the sudden introduction of incidents previously not even hinted at, but careful attention to detail by J. Scarle Dawley, who directed, holds the interest and the result is a lengthy, but effective picture. Mrs. Smith and her husband run a shoe store and the husband neglects his wife to center on shoe designing. She decides he must be

wakened up to her need for attention. Enter a gypsy fortune teller who gives her three wishes. These come true. In turn she finds herself posing as the wife of a millionaire resulting from his affair with Vivaria, the dancer, as the center of interest (manicured, so to speak, by every eye) at a fashion review, and lastly with a baby in her arms. It is someone's else baby, but having held it she realizes the glory of motherhood, goes back to her husband and everyone is happy. Humor and drama are skillfully intermixed throughout the telling.

As a program star, Miss White shows a tendency gained in serials to let action, rather than shaded pantomime carry her over, but in some hazy close-ups toward the end she registered well shaded emotion. Nora Reed as Vivaria is a dark beauty who should be seen more often. Louis Haines made an asinine old flirt of the millionaire with a leaning toward farce in some of his scenes, a fault Miss White also showed. *Lead.*

DON'T CALL ME LITTLE GIRL

Mary Miles Minter's success in her respective stellar screen vehicles can usually be gauged by the quality of the stories allotted to her. To say "Don't Call Me Little Girl" is a perfect vehicle for her is to record its huge success.

It is an adaptation by Edith Kennedy from Catherine Chisholm Cushing's play "Jerry," and was directed by Joseph Henabery for Readart. The other principals in the cast are Jerome Patrick in the male lead, Ruth Stonehouse, Fannie Midgely and Edward Flanagan. They are all excellent in the varying roles. Miss Minter exhibits an amount of ingenuish "pep" that somehow seems to have been lacking in her work of late. Like the naughty little girl with the curl in the middle of her forehead, when she is good, she is very, very good, etc.

The part of "Jerry" suits her to a nicety. She returns from school, aged 18, but wearing youthful

clothes because her young widowed mother is seeking another matrimonial alliance and wants to pass as aged 28. Jerry's aunt, aged 30, is engaged to a nice young man who doesn't really love her and isn't overanxious to speed the ceremony. Aunt loves a more sedate, middle-aged man. Jerry promptly falls in love with auntie's fiance and determines to annex him. The dashing feminine wiles to which she resorts to secure him make for charming, youthful, sweet comedy.

With inexpensive yet tasteful settings, the feature has been admirably produced and should give complete satisfaction in any high class program cinema. *Jolo.*

Zelda Crosley, 24, scenario writer, died June 19 in Bellevue Hospital, N. Y., from an unknown poison. She was found June 17 at her apartment, 22 E. 55th street, but no reason for the suicidal act could be ascribed by the girl's mother Mrs. Schuster.

Some of the Great Paramount Pictures Ready for Release in the New Season

As always, a steady supply of the highest class of money-making pictures will be delivered to you throughout the new season. Here are a few of the pictures which are completed or already in work:

COSMOPOLITAN PRODUCTION
"THE BRIDE'S PLAY"

with

MARION DAVIES

By Donn Byrne. Directed by George Terwilliger.

JESSE L. LASKY Presents
WALLACE REID

in

"THE HELL DIGGERS"

By Byron Morgan. Directed by Frank Urson.

ADOLPH ZUKOR Presents
ELSIE FERGUSON

in

"FOOTLIGHTS"

By Rita Weiman. A John S. Robertson production.

FAMOUS-LASKY BRITISH PRODUCERS, LTD.
Present a DONALD CRISP Production
"BESIDE THE BONNIE BRIAR BUSH"

By Ian MacLaren.

JESSE L. LASKY Presents
BETTY COMPSON

in

"AT THE END OF THE WORLD"

By Ernst Klein. Directed by Penrhyn Stanlaw.

JESSE L. LASKY Presents
CECIL B. DE MILLE'S

Production

"THE AFFAIRS OF ANATOL"

With an all-star cast

By Jeanie Macpherson.
Suggested by Arthur Schnitzler's play.COSMOPOLITAN Production
"GET-RICH-QUICK WALLINGFORD"

By George M. Cohan. Directed by Frank Borzage.

COSMOPOLITAN Production
"SUPERMAN"

By Fannie Hurst.

JESSE L. LASKY Presents
THOMAS MEIGHAN

in

"CAPPY RICKS"

By Peter B. Kyne. Directed by Tom Forman.

JESSE L. LASKY Presents
GEORGE MELFORD'S

Production

"THE GREAT IMPERSONATION"

By E. Phillips Oppenheim. With James Kirkwood.

JESSE L. LASKY Presents
ROSCOE 'FATTY' ARBUCKLE

in

"GASOLINE GUS"

By George Pattullo. Directed by James Cruze

JESSE L. LASKY Presents
GLORIA SWANSON

in

"THE SHULAMITE"

By Edward Knoblock. Directed by Sam Wood.

ADOLPH ZUKOR Presents
GEORGE FITZMAURICE
Production
"EXPERIENCE"With RICHARD BARTHELMESS as "Youth"
By George V. Hobart.JESSE L. LASKY Presents
WILLIAM DE MILLE'S
Production

"THE STAGE DOOR"

By Rita Weiman

JESSE L. LASKY Presents
ETHEL CLAYTON

in a new play by Henry Arthur Jones.

COSMOPOLITAN Production
"BOOMERANG BILL"

with

LIONEL BARRYMORE

By Jack Boyle. Directed by Tom Terris.

JESSE L. LASKY Presents
BETTY COMPSON

in

A PLAY-BY CLYDE FITCH.

Directed by Penrhyn Stanlaw.

MAYFLOWER PHOTOPLAY CORP. Presents
GEORGE LOANE TUCKER'S

Production

"LADIES MUST LIVE"

By Alice Duer Miller. With Betty Compson.

WILLIAM S. HART

in

"THREE WORD BRAND"

A Wm. S. Hart production. Directed by Lambert Hillyer

"DANGEROUS LIES"

By E. Phillips Oppenheim. A Paul Powell production

with

DAVID POWELL

JESSE L. LASKY Presents

An all-star production with

WALLACE REID, GLORIA SWANSON and ELLIOTT DEXTER

(As Yet Untitled)

JESSE L. LASKY Presents

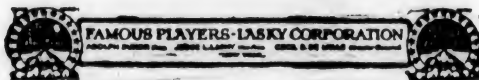
JACK HOLT

in

"TALL TIMBER"

His first starring vehicle

Paramount Pictures



"CAVE GIRL" SHOWN AT MANSION GETS GOV. MILLER'S APPROVAL

Charles H. Duell, Who Produced It with Richard Barthelmess, Is Republican Treasurer—First Turned Down as Publicity Stunt

Albany, June 22. Governor Nathan L. Miller acted in the capacity of a picture censor at a private showing of "The Cave Girl," the first offering of the Inspiration Pictures, Inc., in the Executive Mansion last Saturday night. It was the first time in the history of the State that a film was screened in the Eagle street residence.

The affair was made an event by Governor Miller and Mrs. Miller, prominent members of Albany's social set being the guests of the Miller family at the exhibition, as well as others of State and national prominence, including Assistant Secretary of the Navy Theodore Roosevelt and Mrs. Roosevelt, who came on from Washington especially to see the film and newspapermen.

The consent of the Governor to the private showing came as a surprise here as it was thought he looked upon the stunt as a publicity ruse. When the picture was first announced to be shown at the Mansion, several weeks ago, it was rumored at the Capitol that the affair would never come off and that the Governor had thrown "cold water" on the proposal. At the time Charles H. Duell, president of the company which produced the picture, came to Albany and when the advertised film exhibition did not take place as scheduled, stories were sent out from this city that "The Cave Girl" film got "lost" somewhere between here and New York, the Morning Telegraph giving the story a top position on the second page.

Following the first failure, Mr. Duell, who is treasurer of the Republican State Committee, went to the Governor, it is said, and told the Executive that there was no publicity stunt in connection with the film and that the picture men wanted to get an idea on just what scenes would be approved by his new censor board, the commissioners of which have not yet been named. Mr. Duell, whose political mentor was the late Colonel Roosevelt, won the acquiescence of the Governor to show the film with this plea.

Outside of the men directly interested in "The Cave Girl," however, the film industry was not represented at the showing.

The most enthusiastic persons at the entertainment were the six Miller girls, who are ardent screen fans. Richard Barthelmess, the star of "The Cave Girl," accompanied Mr. Duell to Albany, and was introduced to the Miller girls. The Miller girls were delighted with the film. "We hope father will like the films now that he has seen 'The Cave Girl,' so we can have more of them in our house," remarked one after the showing.

"We can travel all around the world in the movies," Governor Miller remarked at the termination of the film, "and in this they serve a most useful purpose." All the ceremony attendant to a regular picture performance marked the showing. A seven-piece orchestra furnished music, while Governor Miller critically observed every scene in the picture, after which he gave it his hearty endorsement.

"That picture, to my mind, is something that meets all requirements," the Governor declared. "It is clean and the scenery is most beautiful. I never had an idea that the Yosemite Valley, where, I understand the picture was filmed, was so beautiful as it is in its winter dress. The story is entertaining. The action is there so that there are no dull moments, and I enjoyed it. I think pictures of such sort should be given to the public, and I am pleased to give this picture my endorsement. I had my children see it, and they are equally as enthusiastic about it as were Mrs. Miller and my guests."

Among those who attended the showing as the guests of the Governor and Mrs. Miller were Adjutant-General J. Leslie Kinnaird, State Engineer Frank M. Williams and Mrs. Williams, Colonel James T. Lorce and Mrs. Lorce, Ward Smith, Secretary to the Governor;

THEATRE OWNERS HAVE ZUKOR AT LUNCHEON

Met at Hotel Astor Tuesday—
Much Talk Beforehand but
Little Happened

Members of the Theatre Owners' Chamber of Commerce of New York were much elated Monday, when telling what would happen the following day at the Hotel Astor. On that day a luncheon was given by the Theatre Owners' organization. Adolph Zukor and Senator James J. Walker were present.

It has been claimed Senator Walker would present a mass of "facts" concerning his oft-repeated charge of the past that Zukor is trying "trustification" of the film business. Zukor was expected to answer these charges or defend himself against the Walker charge.

After the luncheon was over everything in pictures remained just about the same as it had been before. After charges and denials had been made with regard to details of operation, Zukor said:

"I promise definitely to investigate all of these charges. I know something about a great many, but am unfamiliar with others. I assume all responsibility for Famous Players."

Marcus Loew spoke and told a few things about Metro, some of it very much inside stuff.

At the conclusion of the feed Zukor agreed to attend the convention at Minneapolis in order that Sydney S. Cohen might confront him with more charges and so on. The point of Zukor's Astor speech was that he never intended to run theatres "for any purpose other than to insure release of his product."

FILMING "RUBAIYAT"

Los Angeles, June 22. The "Rubaiyat of Omar Khayyam" is to be filmed. To this end "The Rubaiyat," Inc., has taken offices at the Hollywood Studios and work on the production will begin in a short time. Ferdinand Phinney Earle is at the head of the organization and Frederick Warde, Edwin Stevens and Hedwig Reicher have been thus far engaged for the cast.

The officers of the corporation are F. P. Earle, president; Theo. Ahrens of the Standard Sanitary Mfg. Co. of Pittsburgh, vice-president; and Herbert D. Newcomb, local business man, is secretary and treasurer.

"Old Nest" Starting at Astor

"The Old Nest," a 10-reel Goldwyn special, based on a Rupert Hughes story, goes into the Astor for a run, beginning Sunday night. "The Four Horsemen" closes at the Astor Saturday.

Judge Knox in the Federal District Court last week appointed Louis Frankel and H. Maynard Kimberling receivers in bankruptcy for the Frohman Amusement Co. under \$7,500 bond. They were originally appointed receivers in equity for the corporation and their present appointment is to insure validity to an agreement which provides for the payment of \$12,500 by J. Frank Brockliss, Inc., to the debtor corporation which in turn agreed to pay the money to the Commonwealth Film Corporation (a secured creditor) and thus obtain the release of the securities.

Allen F. Childs, a fur dealer, and N. L. Hawks, a real estate man, both of Batavia, N. Y., will erect a theatre there.

A new translucent picture screen enabling patrons to see films in daylight has been invented by the Edison people.

Mrs. Smith, Mr. and Mrs. Edwin Corning, and Mrs. David Goodrich of New York.

FILM NOTES

A picture theatre and stores is to be erected at the northeast corner of South Broadway and Bradford street, Yonkers, N. Y., by Murray Maran, who has purchased the plot, which is 75 by 100.

Police Commissioner Enright, if the plans of E. Tannenbaum go through, will star in a film in which he will tell his life story.

Arshaloues Nardigian, Armenian refugee, got a court order last week directing Mrs. Eleanor Brown Gates, her guardian, to pay her \$75 forthwith and \$15 a week from funds accumulated for her benefit. When she heard the good news she fainted. She starred in the film "Ravaged Armenia."

Al Feinman succeeds Victor Nurnberg as publicity director of Reelcraft Pictures. He remains with Inter-Ocean as well. Joseph Henabery is directing.

Ethel Clayton's next Paramount will be "Her Own Money," supported by Warner Baxter and Mae Busch. "The Great Moment," starring Gloria Swanson, directed by Sam Wood, is being cut. It is from the novel "The Shulamite," which was made into a stage play by Edward Knoblock.

American stockholders of Pathe, Inc., have acquired control of Pathe Cinema, Ltd., of Paris, a \$7,000,000 concern and will direct its activities toward the development of scientific and educational films. Paul Brunet continues as president.

Julius Meyer, the New England film distributor, has been sued for divorce by his wife, Ida.

A private showing of "The Cave Girl" was given Gov. Miller and friends at the Executive Mansion, Albany, Sunday evening, June 19. The producing company is headed by Charles H. Duell, treasurer of the Republican State Committee.

INSIDE STUFF ON PICTURES

Efforts are being directed toward keeping dark a scandal in film circles. Recently a young picture actress attempted suicide by taking poison, but she recovered sufficiently to be about once more. It seems, according to gossip, her attempt to "kick off" was occasioned by a quarrel she had with an important member of one of the larger film concerns.

Before the presentation of "The Golem" at the Criterion Sunday the majority of the executives at Famous Players were of the opinion it would prove an artistic success but a commercial bloomer. Their judgment may be erroneous for the reason the picture has been doing capacity since Monday.

The representative of a group of downtown financiers has returned from a trip abroad whether he journeyed with a letter of credit for \$3,000,000 with which to purchase one of the important film distributing organizations with exchanges throughout the United States. Those in charge of the American end of the business heard of the negotiations and tendered a similar amount, part cash and the remainder in long term payments, which was accepted by the patent concern located abroad. Then the new purchasers offered to transfer their contract, provided they were let in with a bunch of stock for their trouble, whereupon the financiers who were desirous of purchasing, reduced their tender to \$2,500,000 and are sitting tight, feeling full well the "scalpers" will be unable to make good the future payments. It was the intention of the financiers to enlarge the activities of the distributing organization to a material degree, making use of the old established trademark, which has always been a guarantee of integrity and fair dealing.

Edna Wheaton, winner of the Famous Players' prize contest, who recently married a wealthy toy manufacturer from California, has had her ups and downs in the few years she has been on earth. The publicity department for Famous inaugurated a beauty contest, aided by the Illustrated News, agreeing to engage the winner for a role in the filmization of "Experience." Miss Wheaton was selected and given the role of "Beauty," at a salary of \$100 a week, and furnished with a limousine to take her to and from the studio. Shortly thereafter Universal offered her a sliding scale contract for a term of years, starting at \$100 per week for the first year and running up to many times that amount. She declined, unless the first year was at the rate of \$300 per week and is now engaged by Florenz Ziegfeld for his new "Follies" show, in which it is understood she has four numbers.

The Rainbow Film Corp. has instructed its attorney to prepare papers in a suit for \$100,000 damages, alleging libel and also to apply for an injunction to restrain Fanchon and Marco from using the name "Rainbow Film Co." in its travesty skit on the making of pictures. It is denied that the suit is a press stunt.

Men!

In motion pictures men are as important as the pictures they sell to the nation's theatre-owners. We have placed out in the twenty odd exchange centres of the industry the kind of men you encounter in banks and the greater industrial organizations of the country. We haven't an average or common garden variety of "film man" in our entire organization and we don't expect to have any.

It is worth a thousand times the money we spend to advertise the character of the men selected by us as our face-to-face representatives with the exhibitors of the country. We have sent our men, without introduction or explanation, in to meet the bankers with whom we do business in our exchange centres and in every instance careful and observing bankers have written: "Your manager is a fine type of man."

Eugene Roth telegraphs from San Francisco, saying: "Your manager is very popular in this territory and a hundred per cent. square shooter." Hundreds of exhibitors writing or telegraphing "Good luck" have wound up by saying: "you'll have it here because of the man you have chosen in this territory."

Pictures are important and we will have good ones and big ones. But, even ahead of everything else, this organization is built and founded on men—strong, honest, powerful men who are proud and not ashamed of the business they are in; proud of the firm they work for; proud of the directors and producers whose pictures they sell; proud of the customers to whom they sell and proud of their own standing, as men, in the various territories.

F. B. WARREN
CORPORATION
1540 Broadway New York City

HIGH COST OF DISTRIBUTION RENEWS TALK OF COMBINATION

Efficiency Experts Tell Bankers It Represents Big Leakage—Warren May Be Designing Rallying Point—Costs Famous Over 25 P. C. of Gross

Efficiency men who have been for months examining the picture industry and reporting on it have been pointing out the loss incident to the present expensive and wasteful method of handling distribution. Meanwhile reports are everywhere heard indicating a combination of independent interests for the purpose of cutting down the expense of distribution. That there might be such a combination is nothing new. It has been broached for years. Its present insistence is based primarily on the very urgent need for such a combination.

The activities of such men as W. W. Hodkinson, Messmore Kendall and Fred B. Warren lend special color to them at the moment. Warren's concern may be designed as a rallying point.

They began with Mr. Hodkinson's speech last winter in Los Angeles in which he pointed out that several million dollars was wasted yearly in unnecessary overhead for distribution.

Especially pointed and force has been lent to the agitation for some combination that would make profits larger by Wall street business men and bankers who are interested in pictures. Experts have brought to the attention of vice-presidents at both the Liberty Bank and the Guaranty Trust evidence showing how much loss could be laid to this source.

It came up for especially pointed discussion at the meeting of the Board of Directors of Vitaphone, where executives are reported to have been given to understand that 35 per cent. was not regarded as a reasonable profit in the picture business by investors. These investors declared they took a chance and expected much more.

It is taken for granted that Famous Players and First National are under the necessity for one reason or another of staying out of a combination. At that it costs Famous over 25 per cent. of the gross to distribute.

Bankers are willing to concede now that Robertson-Cole, Fox, Associated Producers (Big 6), United Artists (Big 4) and Universal can perhaps afford to go along with their present expensive methods of distribution, but they do not feel that way about lesser producing companies.

At present maintaining exchanges besides the firms mentioned above are Vitaphone, Selznick, Goldwyn, Federated, Metro and Pathe. Hodkinson distributes through Pathe, but his contract merely calls for the physical handling of his product.

The need of some realignment in respect to distribution is the outstanding fact of the summer housecleaning. Except in financial circles it isn't as clear as it might be what has been going on, namely a taking of stock and examination of losses with a view to getting by now that the country is back to normal. Indicative of the present state of mind among lenders of money is the frequency with which they quote the remark of a certain multi-millionaire when a large theatre in which he had a small interest continued to lose money.

"Close your doors," he said, "and open your books."

METRO'S SUMMER SEVEN

Metro will have seven new photoplays for summer release. They are "Fine Feathers," Eugene Walter's adaptation of his own stage drama, directed by Fred Sittenham; Bert Lytell in "The Man Who," adapted by Arthur Zellner from Lloyd Osborne's Saturday Evening Post story; "Over the Wire," a Wesley Ruggles production starring Alice Lake, written by Arthur Somers Roche; Viola Dana in "Life's Darn Funny"; Nazimova in "Cannille"; "A Trip to Paradise," an adaptation of "Lilom"; "The Match Breaker," with Viola Dana starred.

Ralph Kohn Comes Back

Ralph Kohn, of Famous Players, returned to New York this week after five months in St. Louis, looking after the string of houses controlled by Famous in that city.

OKLAHOMA COURT O. K.'s SUNDAY FILM SHOWS

High Tribunal Rules in Favor of Sabbath Exhibitions

Oklahoma City, June 22.—The Oklahoma Criminal Court of Appeals has just handed down a decision that the showing of moving pictures in Oklahoma on Sunday is not illegal. The opinion which effects nine cases appealed from lower courts was written by Judge E. S. Bossey and concurred in by the other judges of the court. Oklahoma Sunday law is the same as the New York law, but has never before been interpreted by the Oklahoma courts.

The appellant court ruled in making its decisions that the operation of moving pictures cannot be considered criminal interference with the repose and religious liberty of a community. It such operation ever reaches the state where it can be considered interference with religious liberty, the legislature may add to the list of things prohibited, according to Judge Bossey, who winds up his discussion of the question with:

"We therefore come to the conclusion that the operation of a moving picture show is not servile labor and not prohibited within the meaning of the portion of our Sunday Statute."

BRENON SUES ITALIANS

Alleges Money Due Because of Difference in Exchange

Herbert Brenon, the picture director, secured a writ of attachment for \$28,000 last week against the Unione Cinematografica Italiana de Roma as a balance due on salaries and percentage profits, for services rendered in directing several pictures for the defendant, including "Sister Against Sister" and "Beatrice," which Goldwyn has acquired for local release. Giuseppe Barattalo, an executive of the Cinematografica Italiana, is in New York at present stopping at the Ritz-Carlton conferring with the Goldwyn officials.

Brenon's claims are that he was paid in lire and that the company agreed to reimburse him for the difference on the American exchange scale. Also that his accrued share of 20 per cent. of the profits has not been forthcoming. In addition, Brenon, through Attorney Leo K. Martus, alleges he rendered other services in adapting, editing and titling other pictures for the defendant.

Goldwyn has D'Annunzio's "The Ship" and "Theodora" lined up for forthcoming release, produced by the U. C. I. de Roma.

RAISE W. VA. LICENSE TAX

Charleston, W. Va., June 22.

There are few increases in the new license ordinance, passed by City Council, the principal one of these being moving picture houses and other theatres, the license on which was raised from \$125 last year to \$160 this year.

The former tax on these houses was based on a population of 22,000 for the city and the new tax on 30,000 population, it was said, and as acts of the legislature at the recent session placed a similar tax members of council could not see their way clear to make any reduction, and the license for this year will remain fixed in the ordinance.

"JESSE JAMES" & BALLYHOO

"Jesse James Under the Black Flag," a feature picture with Jesse James, Jr., as its star, is being lined up as a traveling attraction with road routes being laid out for it in various parts of the country.

The picture which will have its own orchestra will use a special ballyhoo for which several people will be carried.

MANAGERS PROTEST FREE PICTURE SHOWS

Portland Commission Claims They Refused Subjects

Portland, Me., June 21.—Mayor Clarke has been petitioned by picture theatres here to stop the showing of films at municipal playgrounds. Managers claim it hurts attendance at the houses. The protest has been turned over to the recreation commission.

Granville R. Lee, secretary and superintendent of the commission, commenting on the matter says that he requested the theatre managers five years ago, when he first took up this work, to secure educational pictures and to make a bid for juvenile patronage. He says he was unable to interest the managers in what he believed to be good business policy for them to say nothing of providing children with excellent matinee pictures, enabling them to remain home evenings, and also guard against showing them safe breaking and other scenes such as adults can see with safety.

The commission has arranged to display pictures that children will enjoy and that will be more or less interesting to adults, who accompany them, beginning the evening of July 5. Screens will be thrown over baseball backstops at the various playgrounds or hung suspended from frames at such elevation as to enable all who assemble to obtain a fine view of the pictures. The machine will be transported in an automobile and it is expected that the series will be continued all summer unless the commission changes its plans as a result of the letter of protest from the managers.

46 PICTURE HOUSES MONTH'S CLOSINGS

Territory Between Buffalo and Syracuse Suffering

Buffalo, June 22.—In the zone bounded by this city, Binghamton and Syracuse there have been 46 picture theatres closing within the past month.

The business depression has been uniform over the area and in each instance was the direct cause of stoppage, with nearly all of the closed theatres formerly all the year round houses.

Distributors in Buffalo gathered the information.

ASCHER IN MANITOWOC

Chicago, June 22.

The Ascher Brothers opened their newest theatre, named the Capitol, at Manitowoc, Wis., a fashionable resort. The opening show was booked by the W. V. M. A. and consisted of Nat Nazarro, Jr., and Company, Jack Norworth, Janet Adair, Paul and Shapiro, "Mimic World," and Jack Russell and Company. This show will play for three days, after which a straight moving picture policy will be put into effect. The first performance tickets sold for \$10 a seat, everything in the house, under the auspices of the local commercial club.

MABLE CLOUD DIES

Kansas City, June 22.

Mrs. Mabel Love Colville Cloud, known on the screen as Mabel Cloud, died at her parents' home, near Newkirk, Okla., June 17. She was taken ill in the East, while working on a picture, and had been sent home for a rest.

A. B. FOR INGRAHAM

Chicago, June 22.

Rex Ingraham director of the "Four Horsemen" passed through Chicago on his way to New Haven where he will be given the degree of Bachelor of Arts from Yale, to be conferred June 22.

Alice D. Miller Called to New York

Los Angeles, June 22.

Alice Duer Miller, novelist and playwright, who has been here supervising the screening of her story for Goldwyn, "The Woman Who Hated Politics," has left for New York, having received a telegram that her husband, Henry W. Miller, a banker, sustained a broken collar bone and a fracture of two ribs in an automobile accident.

MAYFLOWER ANSWERS WALSH'S CLAIM ALLEGING EXTRAVAGANCE

Says "Deep Purple" and "The Oath" Together Cost \$230,000 More Than Was Agreed—Agreement Called for Four Yearly—Answer Shows Costs

GOLDWYN OFFERS 25 TO EXHIBITORS

"Old Nest" Will Not Be Made Into Road Show

The Goldwyn organization has announced an advance list of 25 productions to start its fifth year and will grant franchises for its season's output. In order that the quality of each production shall be the factor in the transaction there will be immediate screenings in all Goldwyn exchange branches, enabling the exhibitor to appraise the product he will receive under the franchise system.

Full page and double page spreads will be carried in 30 magazines with a circulation of 27,000,000 readers.

"The Old Nest," claimed to be Goldwyn's greatest picture, will open at the Astor June 23 for a run. It will not be made into a road show, but is definitely promised to its regular exhibitors in September. It was written by Rupert Hughes.

Clayton Hamilton has renewed his contract with Goldwyn for another year, as a member of its editorial staff.

CAMERAMAN DISCIPLINED

Barlatier, Who Agreed to Act on Hamon Film, Out of Society

Los Angeles, June 22.

Andre Barlatier, the cameraman who agreed to handle the camera for a picture featuring Clara Smith Hamon, is no longer a member of the American Society of Cinematographers, according to an announcement sent out by that body.

The organization had gone on record as opposed to the filming of persons who had figured in public scandals and specifically pledged that no member would be concerned in the taking of a picture exploiting the Hamon woman, who had been named in a murder trial in Oklahoma. Subsequently, Barlatier agreed to take the picture.

The society's statement says: "At an open meeting of this organization action was taken and Mr. Barlatier is no longer a member."

Scena Owen, recovering from an attack of klieg eyes, will appear in the Cosmopolitan production, now making, of "Find the Woman." Another in the cast is Eileen Huhban, making her first film appearance, also Ethel Duray, a newcomer to the screen, who appears in "Back Pay," an unreleased Cosmopolitan feature. Among the men in "Find the Woman" are Norman Kerry and George MacQuarrie. The Cosmopolitan production of "The Beauty Shop," with Raymond Hitchcock, is to be directed by Edward Dillon.

An analysis of the cost of picture feature productions and first-class picture directors' salaries is disclosed in the answer filed this week by the Mayflower Photoplay Corporation to Raoul A. Walsh's \$245,000 damage suit on breach of a specific contract. The latter is dated Oct. 24, 1919, covering a period of three years, granting Walsh a weekly salary of \$2,500 for that period of time. He worked until Feb. 12, last, when dismissed, claiming \$10,000 accrued salary for the last four weeks prior to his dismissal, and \$235,000 damages for the uncompleted time the contract had yet to run.

The Mayflower Corporation's answer filed through Alfred Beckman, of House, Grossman & Vorhaus, generally denies the allegations, and, for a separate and complete defense, sets forth that Walsh breached the covenants to the defendant's estimated damage of \$200,000 when he failed to limit the cost of the first production, "The Deep Purple," to \$125,000 as agreed, the production cost being \$202,875. The second picture, "The Oath," adapted from William J. Locke's "Idols," cost the producers over twice the agreed production limit of \$150,000 or \$202,000. Besides, the defense has it, Walsh failed to complete four pictures during the first year, his agreement specifying that he make 12 productions during the three years. These production cost limits covered the cost of the original story or play, the scenario, the actual manufacture of the film and the expense of producing two complete negatives and one positive print.

The Mayflower Photoplay Corporation alleges that Walsh has been employed by others since his dismissal from their service, and any damages that he may have suffered will be greatly reduced and diminished in this wise. Also that "the plaintiff failed and neglected to diligently or faithfully render his exclusive services to the defendant as a director of high-grade feature motion picture . . ." and that he incurred needless expenses by working only part of the time, thus keeping the casts and crews idle under salary.

This suit was originally begun in the State courts, but has been transferred to the Federal District Court, which accounts for the late filing of the answer, although the action was begun last February.

In an opinion Wednesday, Supreme Court Justice George McCall dismissed an action brought by Driscoll Bros. & Co. against Martin Bachna, Theodore W. Wharton, Peter Donohue and Charles W. Williams instituted by the Driscoll concern to foreclose mechanic liens on property at 622 West State street, owned by Martin and Elizabeth Bachna. The case was tried before Justice McCann at the September, 1920, term.

CLOTHES IN PICTURES.

Frank Mayo is the star in "The Fighting Lover," but even that doesn't help. The story is of the baffling type, supposed to hold in suspense, but it bored instead.

Elinor Henneck certainly stood out, with her beautiful well groomed gray hair she looked particularly well in a tight-fitting gown of heavy cream lace. Jacqueline Logan, who came under the heading of leading lady, did not appear to such good advantage as she did in "White and Unmarried." A crepe de chine coat of dark blue was effective, with the turned back collar and bell shaped sleeve worked with white beads. A silk jumper of a darkish shade heavily encrusted with steel beads, worn over a skirt of dark blue, was one of Miss Logan's outfits. A combination of black and white is always attractive, and Miss Henneck's plaid skirt proved no exception to the rule, with the smart black silk sweater. "Snowbird" has the cold but fascinating north for its background, and four chief characters, the boy, girl, man and woman. Pretty Pauline Starke plays the girl who becomes snowbird and falls in the hands of the man, an ugly brute, with a twisted face and short legs. As she is sightless, he tells her how strong and handsome he is, and she falls in love with the picture he draws. Then the day arrives when she recovers her sight, and finds the man as he really is.

Russell Simpson as the man is splendid, not once stepping outside of the frontier character he portrays. In a short frock of net Miss Starke looked sweet, with the skirt of two tiers edged with silver fringe. The sash encircling the waist was of broadened tinsel. Then for the rest of the picture she was either attired in a heavy blue coat, with a Tam and scarf of angora, or an ankle length coat of mink with a close fitting hat to match.

PICTURES

Friday, June 24, 1921

CONGRESS DETERMINED TO FIX
FILM TARIFF AT HIGH LEVELS

Sub-Committee of House Customs Tinkers Tells Delegation of Film Men Imports Must Be Brought to Cost of Domestic Productions—Debate Methods.

Foreign pictures will have to pay high duties under the new tariff bill. This was decided a few days ago when a delegation of the film trade held a conference in Washington with a sub-committee of the House Committee on Ways and Means which is drafting the new measure. The film men argued both sides of high and low tariff and were told that there was no room for debate. Film imports will have to pay customs sufficient to bring them up to the cost of American-made manufacturers. The only feature of the film section of the new tariff bill that is not yet decided is how this duty is to be assessed.

The sub-committee charged with working out a plan had drawn up the proposal that the importer be compelled to furnish the customs officials with a complete schedule of what the production cost in detail and the various charges be revised on the basis of the same items in the American field.

For instance, if a German producer (or an American dealer importing a feature) gave the total of such an item as "carpenters, 250 days' work at equivalent of \$5 a day," the customs experts would revise this to "250 days' work at \$10 a day." When all the figures had been revised into the American equivalent, the duty would be fixed at a sum sufficient to make the cost to the importer just what it would have cost to produce the same picture in America.

This roughly is the plan the sub-committee will present to the whole committee on Ways and Means and the whole committee will vote upon incorporating it into the general tariff bill.

The delegation of film men which met the sub-committee was made up of H. E. H. Connick, representing Famous Players-Lasky; Paul Turner for the Actors and Jack Lloyd representing D. W. Griffith. Mr. Connick made an elaborate argument for a specific duty of so many cents a foot instead of an ad valorem charge. He held that the taxable element in a film should be its possible profit in this market, but inasmuch as it would be difficult to estimate how much any particular film would make it would obviously be impossible to base duties on that element without opening the way to wild speculation. Therefore he argued a specific duty should be charged.

It was the opinion of the trade that Famous Players does not especially care how taxes are fixed upon native German films, but is anxious to secure a low duty upon pictures made abroad by its own companies, or companies in which it is financially interested such as the new rumored German merger and Famous Players British Producers, Ltd. The product of the last named unit are now coming in to the American market. It is said to be the purpose of Famous Players to have pictures made abroad by American directors and American players, although the plants and the mechanical forces are foreign.

An interesting point developed during the discussion. Mr. Connick advanced the point that Famous Players had not made a cent on American distribution and that all its profits came from that margin represented by the sale of foreign rights. He added that if America placed a high duty on imports, all the other nations would retaliate with discriminating taxes against American films, amounting to an embargo. He instanced the fact that Japan already threatened to ban American-made pictures.

In rebuttal of this contention it was stated that the objection of Japan to American pictures is that their stories always show men and women in a state of social and economic equality and American pictures had to a great extent encouraged the growth of a powerful feminist political party. As a matter of fact, it was declared, Japan was bound to place an embargo of

JAP PROPAGANDA BY
FAIRBANKS-PICKFORD

Will Tour Europe, Returning by Way of Orient

Los Angeles, June 22. The negotiations started some months ago by Sessue Hayakawa on behalf of the Japanese Government to have Douglas Fairbanks and Mary Pickford make a visit to Japan and while there produce several pictures in the nature of propaganda for the Japanese for distribution in this country seems finally to have borne fruit. This week it was stated at the Pickford studios that on the completion of "Little Lord Fauntleroy" by Miss Pickford and "The Virginian" by Fairbanks (the latter picture to follow "The Three Musketeers"), the couple will sail for Europe and return to America by the way of the Orient.

It was also stated that at least two pictures would be made in the Orient. While it is not definitely stated that Japan will be the location of the filming, it is generally understood at the studio that that country is to be the locale of the picture making.

At the time that the negotiations were under way last spring, one of the local papers that keeps close track of the movements of the Japanese propagandists in this country received a tip on the deal and put it up directly to the Robinson-Cole Japanese star, who at the time was quite ill. He stated then that he had no connection with the Japanese Government and that he did not try to make a connection with American stars for his nation.

FIGURING FOX'S GAIN

Chicago Woods Costs \$6,000 a Week—Broadway Films Losing

With the announcement that William Fox has taken Woods Chicago theatre, film men are wondering where he figures a profit. The house will stand him \$5,000 a week rent and another \$1,000 operating cost for the 32 weeks covered by the agreement.

Griffith's "Way Down East" quits at the 44th St. this week and "The Four Horsemen" goes out of the Astor next week, but Fox's "Over the Hill" shows no sign of quitting at the Park, and it is understood will continue until it has completed a year as a special attraction.

It has been estimated that Fox's Broadway films have cost him around \$200,000 so far. The assumption has been that he intended to recoup next year when "Over the Hill" was released, but as the situation stands there seems small prospect of getting away with tall rentals next fall. All the indications are that the rental levels will be lower generally.

Fox's whole exploitation program is a mystery. His business was always figured as one of the most stable of the regular, medium and lower priced trade and the least likely to benefit from costly exploitation.

MAE MURRAY'S CO.

The Tiffany Productions, capitalized at \$10,000, was organized last week to sponsor Mae Murray as a star in picture productions.

The directors are Miss Murray, her director-husband, Robert Z. Leonard, George Perry, Leonard A. Young and Herbert Cronenwoth. The first picture is titled "Peacock Alley," at present in the making.

Kendler & Goldstein handled the legal end-of-the incorporation.

one sort or another against American films to discourage the feminist movement, and would take advantage of the tariff situation only as an excuse.

SETS AUGUST 25th AS
MOTION PICTURE DAY

Pettijohn Elaborates Plan to Concentrate Drives

C. C. Pettijohn, of the National Association, has elaborated his plan to designate one day a year as "Motion Picture Day" and devote it to relief work covering all demands for funds for the year. Mr. Pettijohn proposes that August 25 be set and has sent a communication to the trade outlining his project. He says:—

"On this day it is proposed to secure funds for relief organizations and to further the co-operative handling of the industry's problems in the following manner:—

"All producers and distributors of motion pictures to furnish gratis their film service to theatres which participate in the plan.

"All exhibitors who receive such free film service to donate 50 per cent. of their gross receipts.

"The specific purposes for which such funds will be used are:—

"To finance the necessary co-operative work for the protection of the industry and to contribute to worthy charities and humanitarian relief funds, thus avoiding, as far as possible, the solicitation for such purposes in picture theatres.

"The organization plan provides for the appointment in each State of a Motion Picture Protective Committee to be composed of 12 members, nine of whom are to be exhibitors and three of whom are to be exchange men, representing participating producing and distributing companies in the State. If it is found desirable to increase or decrease the size of such State committees, the ratio of exhibitor and exchange representation is to remain the same.

"Exhibitors who do not ordinarily run matinees on this date are urged to open their theatres earlier than usual and to give the greatest possible number of performances. In some instances where film has been paid for in advance by an exhibitor, a credit memorandum for the Motion Picture Day rental will be issued by the exchange to the exhibitor.

"Fifty per cent. of the gross receipts for all performances given on Motion Picture Day, less admission tax, shall be accounted for to the State chairman. One-third of the funds so raised in each State to be remitted by the respective State chairman to the chairman of the Motion Picture Protective Committee in New York (representing the participating producers and distributors) for the specific purposes set forth in the plan.

"Two-thirds of the funds raised in each State to remain with the Motion Picture Protective Committee of that State, to be expended for the specific purposes herein set forth, as the State Motion Picture Protective Committee may determine."

FILM IN COURT

\$530 Claim Needs Showing of "Suspicion"

Judge Coleman in the Ninth District Municipal Court will hold special court tomorrow (Saturday) afternoon to view a picture, "Suspicion," co-starring Montagu Love and Barbara Castleton, in order to arrive at an adjudication in a \$530 claim by the National Motion Picture Title Co. against the Walsh-Fielding Productions Corporation. The plaintiff is suing for services rendered in manufacturing the titles for the feature as well as doing some special double exposure work on the lot for which it was not reimbursed.

The Walsh-Fielding people, through Samuel Schwartzberg, their counsel, aver that the plaintiff's product was inferior and defective and had to be discarded. The judge will view the picture as it is and also a print of the other set of titles made by the plaintiff to decide at the truth of the defendant's contention.

The picture was directed by Thomas B. Walsh and will be released by Robertson-Cole in August.

UNIFORM CONTRACT URGED

The F. L. M. club has adopted a resolution urging the uniform contract between exhibitors and distributors for the general good of the industry.

BIG CONTINENTAL FILM UNION
FOR COMMERCIAL PROPAGANDA

Seen as Natural Answer to Zukor's Coup—French and German Backing for Big Italian Trust—Would Advertise Goods—Offers to Americans.

ASHERS' NEW CAPITOL
HAS BEEN A LOSER

Edw. L. Nikodem Out as Manager in Cincinnati—44c Top

Cincinnati, June 22. Edward L. Nikodem is out as manager of the Capitol, Ascher Brothers' new picture theatre here, and until a successor is appointed Albert Bejach, of this city, the Aschers' brother-in-law, will have charge.

It is reported that since the opening several months ago the Capitol has lost on an average from \$1,000 to \$2,000 each week. There are some who believe the top admission price, 44 cents, is too high for this town and is responsible for the lack of greater patronage.

The new Rialto, at Louisville, production manager, John Firnkoes, a Cincinnati boy, is the largest theatre in this vicinity, with 3,500 seats, and its top price is 30 cents. Since the Rialto opened the Mary Anderson, managed by Ike Libson, of Cincinnati, has been closed. The Mary Anderson started out to run pictures all summer.

It is predicted that a general shake-up will result from Nikodem's leaving the Capitol.

R. R. IN STUDIO

Ray Believes in Privacy for Working Players

Los Angeles, June 22. For his forthcoming production, "A Midnight Bell," Charles Ray has constructed in his local studios several large exterior sets. The most ambitious of these is a railway station, with freight yards, switching facilities, etc.

Ray contends that money is to be saved by the construction of exteriors within the walls of the studio, because the players are more natural and can do better work when not subject to the publicity of location crowds.

SOUTH AFRICAN CENSORS

Difficult to Secure American Pictures to Pass Them

Johannesburg, June 22. The most stringent sort of film censorship exists here, making it impossible for the showing of a large majority of American features in this country.

The New York office of the South African Trust is reported to be in a quandary. It has contracted with a number of American distributing concerns to take from them for exhibition in South Africa a given number of photoplays, but the quality of the output, with respect to the sex question, is of so vast a proportion, it is well nigh impossible to make selections suitable.

95 PARAMOUNTS FOR YEAR

Famous Players will issue from 90 to 95 pictures next season, according to a statement.

The announcement declares "The picture industry has been going through a most salutary period of readjustment. Waste, incompetency and slipshod methods have gone by the board; the unimaginative factory-trained directors have gone or are going; the manufactured stars whose weakness at the box office has been registered are headed for the discard.

"In distribution the cry is for more efficient handling of product, less waste and more co-operation between distributor and exhibitor. This industry is now on a firmer foundation and is in a better position than ever before for definite progress along sound business lines."

The inevitable and natural answer to the coup made by Adolph Zukor for Famous Players in Germany was brought here this week by an international banker of the very highest standing. He reports progress toward underwriting a union of all the big picture interests left out of the Paramount combine in Berlin with others of like importance in France.

An understanding between these two countries is not so unlikely as may at first appear. High officials of both nations have recently discussed an economic union. The film alliance would carry the banners for it, in other words, do its advertising.

The understanding goes further than this. It is given out that France and Germany will supply the money, but that production with this backing will be made by the Unione Cinematografica Italiana de Roma, the Italian film trust. This concern has long been looking for money.

Arthur von Gwinner, famous for years as the directing brain of the Deutsche Bank and the man who conceived the "Drang nach dem Osten," of which the Berlin to Bagdad railroad was the running path, is credited in some quarters with having conceived this new idea and caused the advantages of it to be communicated through private international houses to officials of the Bank of France.

The idea is not to make pictures with the sole purpose of cleaning up money in the most productive territory, territory in which the Americans now have the advantage. On the contrary, films designed peculiarly to enthrall the more backward nations will be used. Subtly they will suggest the advantages of trading with the continent of Europe rather than with the Anglo-Saxon markets. Details are difficult to arrive at while negotiations remain at their present stage, but the possibilities of the scheme are sensed by shrewd traders in the world market.

Certain well known figures in the picture business here and one director whose success has been singularly unbroken for years and who is understood to be dissatisfied with conditions in Southern California are mentioned as executives in this country to whom offers may be made for two purposes. They could not only make their big specials at a saving in Italy, but they could also assist with advice as the commercial scheme developed.

GEO. LOANE TUCKER DIES

Producer of "Miracle Man" Passes Away at 49, After Year's Illness.

Los Angeles, June 22. George Loane Tucker, producer of "The Miracle Man," died June 20 in Los Angeles, aged 49. His mother and Richard McFarland, his personal manager, were with him at the end. He is survived also by his wife, known on the stage as Elizabeth Ridsdon, and by their son, now in school at Poughkeepsie, N. Y. He had been ill for more than a year, and that he could not survive was told two months ago in this paper.

Mr. Tucker was born in Chicago and was long in theatricals. His first big picture after the early Imp days was "Traffic in Souls," which netted \$300,000. His latest is "Ladies Must Live," made for Mayflower and to be released as a 10-reel special by Paramount.

The funeral was held here today.

"Dream St." Postponed; Switched

Chicago, June 22. "Dream Street," scheduled for presentation at the Studebaker this week, has been postponed until June 27, when it will be shown at the Ziegfeld.

The switch was occasioned by a clause in the Shuberts' lease of the Studebaker prohibiting the showing of pictures there.

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